

# VAN HAM

ASIAN ART  
4.12.2018



Cong Lin 1990

## Auktionstermine Herbst 2018

**Europäisches Kunstgewerbe** 14. November 2018  
**Schmuck & Uhren** 15. November 2018  
**Alte Kunst** 15. November 2018  
Vorbesichtigung: 9. – 12. November 2018

**Modern** 28. November 2018  
**Post War** 28. November 2018  
**Contemporary** 28. November 2018  
Vorbesichtigung: 23. – 26. November 2018

**Asiatische Kunst** 4. Dezember 2018  
Vorbesichtigung: 30. November – 3. Dezember 2018

**Discoveries** 5. Dezember 2018  
Vorbesichtigung: 1. – 3. Dezember 2018

## Auktionstermine Frühjahr 2019

**Sammlung Thillmann**  
**Thonet – Perfektes Design** 22. Januar 2019  
Vorbesichtigung: 14. – 21. Januar 2019

**Dekorative Kunst** 30. + 31. Januar 2019  
Vorbesichtigung: 26. – 28. Januar 2019

**Europäisches Kunstgewerbe** 15. Mai 2019  
**Schmuck und Uhren** 16. Mai 2019  
**Alte Kunst** 16. Mai 2019  
Vorbesichtigung: 10. – 13. Mai 2019

**Modern** 29. Mai 2019  
**Post War** 29. Mai 2019  
**Contemporary** 29. Mai 2019  
Vorbesichtigung: 24. – 27. Mai 2019

**Discoveries** 5. Juni 2019  
Vorbesichtigung: 1. – 3. Juni 2019

**Asiatische Kunst** 13. Juni 2019  
Vorbesichtigung: 8. – 12. Juni 2019

Einlieferungen von Sammlungen, Nachlässen und Einzelstücken sind bis zwei Monate vor den Auktionen möglich.

Unsere Experten informieren Sie gerne über die aktuelle Marktsituation und geben Ihnen kostenlose Einschätzungen für Ihre Kunstwerke. Wir freuen uns auf Ihren Anruf, Ihre E-Mail bzw. Ihre Post.

**Abbildung Titel:**  
**Nr. 2047 CHENG CONGLIN**  
A RAINY DAY IN SPRING  
China | Dated 1990

**Abbildung Rückseite:**  
**Nr. 2132 RARE AND IMPORTANT**  
**THANGKA WITH TWO MAHASIDDHA.**  
Nepal | 14th c. | Early Beri style (Detail)

# Asiatische Kunst *Asian Art*

## 4. Dezember 2018

# Vorbesichtigung *Preview*

## 30. Nov – 3. Dez. 2018

亚洲古董珍玩  
第423届拍卖会  
2018年12月4日

預展時間  
2018年11月30日-12月3日



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#### ***Business hours after the sale***

Montag bis Freitag 10 bis 17 Uhr  
Samstag 10 bis 13 Uhr

### Adresse

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### Am Ende des Kataloges finden Sie

#### ***You will find at the end of the catalogue:***

Erläuterungen zum Katalog  
Einliefererverzeichnis  
Geschäftsbedingungen  
Impressum

#### *Explanations to the catalogue*

*List of Consignors*

*Conditions of sale*

*Legal notice*

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LIVE AUKTION

## Termine *Dates*

### Auktion

#### ***Sale***

#### **Dienstag, 4. Dezember 2018**

##### **ab 11.00 Uhr**

China	2000–2131
Buddhistische Kunst	2132–2166
Südostasien	2167–2187
Japan	2188–2207

##### **ab 14.00 Uhr**

Netsuke	2208–2437
Benefizauktion	
Japanische Kunst	2438–2471
Asiatische Kunst, Part II	2472–2646

#### 拍賣流程:

2018年12月4日星期二

上午11時開始

中國藝術品	2000-2131號
佛教藝術	2132-2166號
東南亞藝術	2167-2187號
日本藝術品	2188-2207號

下午2時開始

日本根附、印籠	2208-2437號
慈善拍賣 (日本藝術品)	2438-2471號
圖錄第二部分	2472-2646號

### Vorbesichtigung

#### ***Preview***

#### **30. November bis 3. Dezember 2018**

Freitag	10 bis 18 Uhr
Samstag	10 bis 16 Uhr
Sonntag	11 bis 16 Uhr
Montag	10 bis 18 Uhr

#### 預展時間:

2018年11月30日–12月3日

11月30日	10-18時
12月1日	10-16時
12月2日	11-16時
12月3日	10-18時

#### 拍賣會後營業時間:

星期一至星期五	10-17時
星期六	10-13時

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# Asian Art Part I





# China

**2000**  
**LARGE PLATE WITH IDYLIC LAKESIDE LANDSCAPE.**  
**GROSSE PLATTE MIT IDYLLISCHER UFERLANDSCHAFT.**  
China. Qing dynasty. 19th c.

Porcelain, painted with enamel colors. In the foreground among large pines houses, pavilions and persons at the lakeside. An arched gate in the yard as access to the stacked mountains in green-blue painting. In the distance rows of pines and more mountains in fog. In the sky the sun with clouds. 52x51cm, thickness ca. 10cm. Condition A/B. At the bottom left minimal damages in the enamel.

Provenance:  
-Collection Felix Schäfer.

青綠山水大瓷板  
清 19世紀 52x51cm無框  
瓷板以大畫幅及巧妙的構圖展現了世外桃源般的湖光山色美景。平靜的湖畔蒼松挺立，亭台軒榭間三兩高士，或攜琴訪友、或談詩論道。院落拱門一通山小徑，以傳統青綠畫法繪連綿的丘陵，一直延伸至雲霧深處。遠處排排蔥鬱的松柏掩映著青瓦屋頂，空中幾片白雲中透出半輪紅日，湖上兩隻小舟打漁，水天相接山脈連連。  
來源：德國Felix Schäfer先生私人藏品。

€ 800 – 1.000 | \$ 928 – 1.160



Felix Schäfer – Art expert and art auctioneer (1925–2017)



菲利克斯·舍夫收藏  
藝術品鑑定人及拍賣師菲利克斯·舍夫 1925年出生於德國亞琛，1952年開始在慕尼黑外恩米勒（Weinmüller）拍賣行實習，1957年之後一直供職於波恩的奧古斯特·勃迪格爾（August Bödiger）拍賣行，在近四十的時間裡製作了二百多冊圖錄，包括多位名人貴族的收藏和遺產。工作之餘，他熱愛旅行、參觀各個博物館及文物發掘地。1970年代他便經常往返於歐洲和亞洲之間，並對東亞藝術產生了濃厚興趣，開始了他的私人收藏生涯。在拍賣行的工作之外，他還在1967至1995年擔任官方認可的藝術品鑑定師。本拍賣公司此次很榮幸受到舍夫家人的信任，對他遺留的收藏品進行拍賣。



**2001**  
**BRUSH WASHER AND**  
**SACUER WITH DRAGONS.**  
**PINSELWASCHER UND**  
**TELLERCHEN MIT DRACHEN.**  
 China. Qing dynasty. 18th c.

Porcelain. Saucer with engraved, brush washer with bas-relief decor. Glazed in yellow and green, with some brown. Height 3.9cm. Saucer Height 2.6cm, Ø10.6cm. Condition A/B. **Supplement:** Vase with flowering plum on base. Stoneware with dark green and brown glaze. China. H.14cm. Condition A/B.

Provenance:  
 -Private collection Lower Saxony.

貼塑素三彩太白尊小水丞及黃釉綠龍戲珠小盤  
 清 18世紀  
 水丞高3.9cm/盤高2.6cm，直徑10.6cm  
 盤底青花雙圈內落「大清康熙年製」楷書款。附品：綠釉貼塑梅枝雙耳長頸瓶。18世紀，高14cm。  
 來源：德國下薩克森州私人藏品

€ 900 – 1.200 | \$ 1.044 – 1.392



2001



China

2002

**2002**  
**RARE FAHUA COVERED VASE**  
**WITH PEACOCK AND PEONIES**  
**SELTENE FAHUA-DECKELVASE**  
**MIT PFAUEN UND PÄONIEN.**  
 China. Ming dynasty or later.

Heavy stoneware with relief decoration and painted with enamel colors in the style of Fahua. The decor is applied in bas-relief with slip. Weight 6.2kg, height 35cm. Condition B/C. Restored.

Provenance:  
 -Ex collection Andreas Holter.

罕見法華彩孔雀牡丹紋大蓋罐  
 明或晚期 重6.2kg/高35cm  
 罐圓唇，短直頸，豐肩，鼓腹下漸斂，近足處外撇。蓋面微凸起，球形鈕，穿孔提繩。通體法華釉裝飾，底色為茄皮紫，從上至下以孔雀藍、白、黃色釉堆貼共四層紋飾：頸部飾朵雲紋，肩部飾如意珠簾紋，腹部繪牡丹孔雀，近足處飾變形蓮瓣紋，內有如意頭。圓蓋飾珠簾雲紋。足底及蓋內素胎無釉。  
 來源：德國Andreas Holter先生私人舊藏。

€ 900 – 1.200 | \$ 1.044 – 1.392

**2003**  
**HU-VASE WITH TUBULAR HANDLES.**  
**HU-VASE MIT RÖHRENFÖRMIGEN**  
**HENKELN.**  
 China.

Heavy porcelain body with strong red flambé glaze, inside, neck and bottom cream yellow-brown. Powerful form on a high base. Front and back each with a peach shape in bas-relief. Height 29.5cm. Underneath engraved with a six-character mark Qianlong, but later. Condition A/B.

窯變釉貫耳方壺尊  
 高29.5cm

直口，長頸，鼓腹，圈足外撇。頸部兩側各一貫耳，外施窯變釉，通身呈深紅紫間乳白泛藍的絢麗色彩，口沿及足底呈米黃泛青色。腹部前後各一桃形凸起，底足內刻「大清乾隆年製」篆書寄託款。

€ 1.500 – 1.800 | \$ 1.740 – 2.088



2003

**2004**  
**ROBIN'S EGG BLUE VASE.**  
**VASE IN ROBIN'S EGG BLUE.**  
 China.

Porcelain. Based on the archaic hu form, pear-shaped vase with a long, wide neck and on a high footring. Outside and inside covered with turquoise and opaque blue glaze, finely speckled with dark purple, of the type of Robin's egg blue (lujun). The footring with narrow rectangular cut on each side. Height 32.3cm. Underneath glazed and engraved with a four-character Yongzheng mark, but later. Condition A.

爐鈞釉壺形瓶  
 高32.3cm

唇口，長頸，圓腹，高圈足兩側各一窄條形開口。瓶內外施孔雀藍色爐鈞釉，釉面上呈長短不一的紅紫色垂流條紋。足心刻「雍正年製」篆書寄託款。

€ 1.800 – 2.200 | \$ 2.088 – 2.552



2004



2003: Mark



**2005**  
**TEAPOT WITH POEM**  
**AND LANDSCAPE.**  
**TEEKANNE MIT GEDICHT**  
**UND LANDSCHAFT.**  
 China. 20th c.

Yixing stoneware of the red brown type zi sha with finely polished surface. On one side a wide landscape with distant mountains and a pavilion below trees by a lake, on the other side a poem. Height 11cm, width 18.5cm, Ø11cm. Underneath a seal: Manxi taoyi. In the lid: Gu Jingzhou. Condition A.

井欄紫砂壺  
 20世紀  
 高11cm/寬18.5cm/壺身直徑11cm  
 壺呈直筒形，略帶壺形，短曲流，耳形柄，圓蓋束腰鈕。壺身一面刻湖光山色，一面刻八字銘文。底款「曼晞陶藝」，蓋款「顧景舟」。

€ 2.000 – 2.400 | \$ 2.320 – 2.784



2005

China

**2006**  
**GREEN TEAPOT WITH BAMBOO.**  
**GRÜNE TEEKANNE MIT BAMBUS.**  
 China. 20th c.

Yixing stoneware in bold green with very fine, yellowish inclusions. Finely polished surface. The flat cylindrical pot shaped like two bamboo sections, the handle as branch bent back and cut off, the spout also as a branch, as well as the handle of the slightly domed lid. Smaller branches lead back to the body and here the leaves are shown in relief. Height 11.3cm, width 20.8cm, Ø11.5cm. Seal underneath: Daoman zhi hu, in the lid: He, Daoman, at the bottom of the handle: He. Condition A.

竹段綠泥壺  
 20世紀  
 高11.3cm/寬20.8cm/壺身直徑11.5cm  
 色澤墨綠，間雜細小粉末狀淡黃色斑。取豐滿的雙竹段為壺身，以竹節制壺嘴，一小竹枝攀附壺體。提把呈彎曲的竹根形，蓋鈕亦為帶葉曲竹。竹枝葉浮雕舒展於壺身，疏密有致。底款「道滿製壺」，蓋款「何」、「道滿」，把款「何」。

€ 2.600 – 3.000 | \$ 3.016 – 3.480



2006

**2007**  
**FLAT TEAPOT WITH POEM.**  
**FLACHE TEEKANNE MIT GEDICHT.**  
 China. 20th c. In the style of Mansheng teapots.

Yixing stoneware of the type zi sha, with small, yellowish inclusions. Height 6.4cm, width 16.5cm. Underneath sign.: Mo Gu (in the old style) Zhi Yunxin zao. Inside the lid and under the handle three seals. Condition A.

紫砂摹古曼生扁壺  
 20世紀 高6.4cm/寬16.5cm  
 壺以紫色砂制，中間雜細黃點。壺身似扁石墩，直腹，微斜肩。肩部行書：「有扁斯石，砭我之渴。曼公作扁壺名」，底款「摹古 志雲心造」，蓋款及柄款。

€ 800 – 1.000 | \$ 928 – 1.160



2007

**2008**  
**MELON SHAPED TEAPOT**  
**WITH FLOWERS AND BIRDS.**  
**MELONENFÖRMIGE TEEKANNE**  
**MIT BLUMEN UND VÖGELN.**  
 China. 19th c.

Yixing dark brown stoneware of the type zi sha stone with patterns in thin slip relief of lighter brown. Height 15cm, width 18cm. Underneath a frontal dragon in a medallion. Condition A/B.

瓜棱紫砂壺  
 清 19世紀 高15cm/寬18cm  
 壺身呈深棕色，淺浮雕裝飾淺棕色花鳥紋。壺底一正面龍紋圓章款。

€ 800 – 1.000 | \$ 928 – 1.160



2008

**2009**  
**TEAPOT WITH NUTS.**  
**TEEKANNE MIT NUSSKERNEN.**  
 China. Qing dynasty. 19th/20th c.

Yixing stoneware of the type zi sha, partly painted with engobe. Height 12cm, width 16cm. Rectangular seal in the lid: An Ji. Condition B. Lid damaged and glued. Enclosed old collection label. Handwritten inventory no. 28722 and collector's name 'Bopp' in the bottom and cover.

紫砂百果壺  
 清 19/20世紀 高12cm/寬16cm  
 壺身圓形，其上以雕塑的果實巧妙地組成流、柄、蓋、足等。蓋面、蓋鈕為倒置的香菇，肩部貼塑花生、瓜子、雲豆、棗、蓮子等堅果，流為藕節，柄為菱角，近底處貼塑荔枝、蓮子、核桃、蓮蓬等，其中核桃、蓮蓬、慈姑三枚果實較大，構成三只足，底心裝飾一小花形假托足。蓋款「安吉」，壺底及蓋內手寫藏家姓氏Bopp及藏品編號28722。附藏品簽。

€ 400 – 700 | \$ 464 – 812



2009



**2010**  
**TWO ZISHA TEAPOTS.**  
**ZWEI ZISHA-TEEKANNEN.**

China. Late Qing dynasty to republic period.

Yixing stoneware from the type zi sha.  
a) Finely modeled, with the Three Fabulous Beasts. Height 10.5cm, width 19cm. Underneath seal: Qingxiang Wumei, in the lid an oval seal: Chengyu. Shao Quanheng (Daoguang/Guangxu period). Condition A.

b) Pot resembling the form of a squat lotus seed. Height 9cm, width 16cm. A poem underneath. End of Qing-Dynasty or republic period. Chips at the lid rim inside. Condition A/B.

紫砂壺兩把

清晚期至民國

a) 壺身扁圓，流、柄、鈕分別為三神獸。高10.5cm，寬19cm。底款「清香無媚」、「勝玉」。邵權衡，清道光至同治期間人，宜興川阜邵氏世家，精於製壺。

b) 水平壺。高9cm，寬16cm。壺底銘文「味佔先春，香添詩興」。

€ 900 – 1.200 | \$ 1.044 – 1.392



2010



China

2011

**2011**  
**TWO ZISHA TEAPOTS.**  
**ZWEI ZISHA-TEEKANNEN.**

China. 20th c.

Fine modelled Yixing stoneware from the type zi sha. a) An elegant teapot resembling the form of a wide lotus bud. Height 7.6cm, width 14cm. Seal on the bottom: Wang Yinchun (1897-1977), inside the lid: Yinchun. b) Bellied pot with phoenix and branches of plum blossom in relief. A poem on the backside. Lid with coin-shaped knob and floral pattern. Height 9.5cm, width 15.5cm. Seal on the bottom: Zhou Guizhen (1943), inside the lid: Zhou. Condition: A/B.

紫砂壺兩把

20世紀

a) 合菱壺。壺鈕與壺身均是由分佈均勻的筋紋花瓣上下咬合而成。高7.6cm，寬14cm。底款「王寅春」、蓋款「寅春」。王寅春（1897-1977），近代紫砂名家七大藝人之一。

b) 花鳥詩文壺。高9.5cm，寬15.5cm。底款「周桂珍」，蓋款「周」。周桂珍（1943-），工藝美術大師，師從王寅春和顧景舟。

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2012**  
**YULAN GUANYIN SITTING**  
**ON A ROCK BASE.**  
**YULAN GUANYIN AUF EINEM**  
**FELSENSOCKEL.**

China.

Cream colored Blanc de Chine porcelain with finely worked details. Dehua.

The seductive young lady with the fish basket is one of the 33 manifestations of Guanyin. In rajalalitasana posture with her leg up, she sits in an elegantly draped robe on the pierced pedestal, decorated with treasures and the fish basket. She also holds a ruyi scepter in her left. Height 23cm. On the back a gourd mark: He Chaochun. Condition B/C. Damages and cracks.

德化白釉魚籃觀音坐像

高23cm

此尊觀音為三十三觀音相之一，以民間少婦形象遊戲姿端坐於岩石上，水浪中升起蓮花枝葉，蓮蓬旁一盛魚的竹籃。觀音頭梳髮髻，面容慈祥，寬袖衣衫，右臂倚靠石台，左手持一如意手柄。釉面光潤明亮，胎質致密，雕塑精細，採用堆花、貼花、鏤空、刻畫等多種工藝，觀音衣褶裙帶線條流暢，形象栩栩如生。背有陽文篆體「何朝春」葫蘆款。

何朝春，福建德化人，何朝宗胞弟，明代著名雕塑藝術家。

€ 6.000 – 8.000 | \$ 6.960 – 9.280





**2013**  
**PEAR-SHAPED VASE WITH  
SCHOLAR BENEATH WILLOW.**  
**BIRNENFÖRMIGE VASE MIT  
GELEHRTEM UNTER WEIDE.**

China. Qing dynasty. Probably transitional or later.

Heavy porcelain painted in underglaze blue. In a landscape garden, a scholar stands beneath a willow tree and awaits two servants who bring him a libation cup and other ritual tools. Height 22cm. Condition B. Firing crack at the foot.

青花人物紋長頸瓶  
清 過渡期或晚期 高22cm  
瓷胎厚重，以釉下彩青花於弧腹部通景繪  
庭院人物圖。

€ 1.600 – 1.800 | \$ 1.856 – 2.088



2013

**2014**  
**VASE WITH LID.**  
**DECKELVASE.**

China. Qing dynasty. 18/19th c.

Porcelain with underglaze blue painting. Elegant vase in guanyin ping shape, decorated with stylized trees on the rocks with hanging tendrils in cartridges, which are arranged in rows next to each other. Height 29cm. Underneath leaf mark in underglaze blue. Condition AVB. Hairline crack at the neck.

青花開光觀音蓋瓶  
清 18/19世紀 高29cm  
直口，豐肩，斂腹，近足處略外撇，矮圈  
足，寶珠鈕圓蓋。通身飾多個小型開光，  
內部以西洋畫法繪懸藤樹木。足底青花秋  
葉花押款。

€ 800 – 1.200 | \$ 928 – 1.392



2014

**2015**  
**BULBOUS VASE WITH GO PLAYERS.**  
**BAUCHIGE VASE MIT GO-SPIELERN.**

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 a garden terrace with fence and a large blooming shrub of peonies. On the shoulder ruyi medallions on a background of geometric patterns, a leiwen border beneath the lip and banana leaves at the foot. Underneath unglazed and a faint hue of iron red discoloration. Height 28.5cm, Ø26cm. Condition B/C.

Provenance:  
-Private collection Northern Germany,  
acquired since the 1850s.

青花嬰戲罐  
明(1368-1644) 高28.5cm/直徑26cm  
來源：德國北部私人收藏。  
1850年代購入。

€ 3.000 – 5.000 | \$ 3.480 – 5.800





2016

**LARGE KALEBASSEN  
VASE WITH DRAGONS.**  
GROÙE KALEBASSENVASE  
MIT DRACHEN.  
China.

Heavy porcelain, painted with underglaze blue. The gourd vase stands on a flat foot ring, the wide opening with vertical lip. On the lower part two, in the upper part one five-clawed dragon in profil, chasing the flaming pearl between clouds. Two borders at the waist, one with lotus tendrils, the other with ruyi and ribbons. Stylized leaves on the foot. Height 49cm. The unglazed bottom was sanded off a bit. Condition A/B.

青花雲龍戲珠紋大葫蘆瓶  
高49cm

瓶呈葫蘆式，寬直口，束腰，雙球形腹，圈足內無釉露胎，輕微打磨。通體青花裝飾，上腹繪單只五爪遊龍，下腹部雙龍戲珠。束腰處繪如意經帶紋和纏枝蓮紋，近底處繪覆瓣蓮紋。形似葫蘆的瓶式，因其諧音“福祿”，為皇家及民間所喜愛。

€ 6.000 – 8.000 | \$ 6.960 – 9.280



China

2017

**LARGE LONG NECKED VASE  
WITH LOTUS BLOSSOMS.**  
GROÙE LANGHALSVASE  
MIT LOTUSBLÜTEN.  
China. 20th c.

Porcelain with underglaze blue. Tall vase in yutangchun ping shape. From the outswinging lip to the foot decorated with circumferential borders with waves, drooping ruyi heads, banana leaves, lotus flowers with tendrils and stylized lotus leaves. On the slanted shoulder three rib rings. Height 38cm. Underneath in underglaze blue a six-character Guangxu mark, but probably later. Condition A.

Vases of this type were awarded and presented in the Qing dynasty by the Yongzheng emperor. Blue-(white) and lotus make up a homonym for the incorruptibility (qinglian) of the officials.

青花纏枝蓮蕉葉紋玉堂春瓶  
清光緒或20世紀 高38cm

撇口，長頸，溜肩，圓腹，高圈足。外壁滿繪青花紋飾，自上而下分繪海浪紋、如意雲頭紋、蕉葉紋、回紋、纏枝花卉及如意雲頭紋、勾連纏枝蓮紋、蓮瓣紋及忍冬紋飾。肩部凸起三道弦紋，足底落青花「大清光緒年製」六字三行楷書款。此器型創燒於雍正時期，一直沿用至清末，為清代官窯的經典陳設用器。因紋飾意喻“清廉”，亦兼賞賜之用，故名“賞瓶”。

€ 3.000 – 4.000 | \$ 3.480 – 4.640





**2018**  
**SMALL BOWL WITH LOTUS BLOSSOMS.**  
KLEINE KUMME MIT LOTOSBLÜTEN.  
China.

Porcelain, finely painted in underglaze blue. Bowl on short foot ring with slightly bulging curved, steeply rising wall. Inside a lotus flower with dense vines, surrounded by a double ring. Outside on the wall decorated with lotus tendrils. Height 5.5cm, Ø10.2cm. Underneath a six-character mark Kangxi, probably later. Condition A.

青花纏枝蓮紋小盃  
高5.5cm/口徑10.2cm  
盃外壁以青花細緻描繪勾連纏枝蓮紋，盃心雙圈內一纏枝蓮。足底青花雙圈內「大清康熙年製」六字三行楷書款。

€ 2.500 – 2.800 | \$ 2.900 – 3.248



2018



2019

**2019**  
**LARGE DISH WITH FIVE DRAGONS.**  
GROßER TELLER MIT FÜNF DRACHEN.  
China. Qing dynasty. Probably Guangxu period (1875-1908).

Porcelain with carved decor. After the bisque firing. Inside and outside carved in fine lines with five clawed dragons with flaming pearls amidst stylized clouds. Height 7.8cm, Ø40cm. Inside the footring a carved double ring with a six-character Kangxi mark, but later. Condition B. Remains of black-grey color and gilding.

五龍戲珠紋素燒大盤  
清 可能為光緒(1875-1908)  
高7.8cm/口徑40cm  
敞口，弧壁，淺腹，圈足。盤內外精細暗刻戲珠雲龍紋，足心刻雙圈內「大清康熙年製」六字三行楷書款。刻紋多處有黑棕色料及描金痕跡殘留。

€ 2.200 – 2.600 | \$ 2.552 – 3.016

China

**2020**  
**TWO COVERED VASES**  
**IN JIANGJUN GUAN SHAPE.**  
ZWEI DECKELVASEN IN JIANGJUN GUAN-FORM.  
China. 18th/19th c.

Porcelain, painted in wucai. Height each about 40cm. Dragon and phoenix in clouds. Four ladies and sixteen playing boys. Condition B/C. Both vases damaged.

Provenance:  
-Old Rhenish private collection.

青花五彩將軍罐兩只  
清 18/19世紀 高各約40cm  
將軍罐器型，以五彩繪龍鳳戲珠及四妃十六子傳統紋飾。  
來源：德國萊茵地區私人舊藏。

€ 900 – 1.200 | \$ 1.044 – 1.392





**2021**  
**BRUSH POT WITH GARDEN SCENE.**  
PINSELBECHER MIT GARTENSZENE.  
China. Qing dynasty. Yongzheng period  
(1722-35).

Porcelain, painted in famille rose.  
Underneath unglazed. The revolving  
scene on the cylindrical pot shows an  
elegant lady at a table accompanied by  
her two sons. A pedestal with incense  
burner, a garden stool and a large vessel  
with lingzhi mushroom stand nearby,  
here although grows a large banana tree  
beside a rock. Height 12.5cm, Ø 10.5cm.  
Condition B. Painting partly rubbed.

粉彩三娘教子紋筆筒  
清雍正(1722-35) 高12.5cm/直徑10.5cm  
圓柱器型，通繪庭院內三娘教子紋飾。  
平足底內未施釉露胎。

€ 1.500 – 2.000 | \$ 1.740 – 2.320



2021

**2022**  
**PAIR OF ROULEAU VASES**  
**WITH THE VISIT OF AN OFFICIAL.**  
PAAR ROULEAU-VASEN MIT  
DEM BESUCH EINES BEAMTEN.  
China. 20th c.

Porcelain painted in famille verte with iron  
red, black and other colors. A revolving  
scene shows a riding officer, accompanied  
by three henchmen visiting a young  
scholar on the riverbank. He sits by the  
rock reading undisturbed a book, his  
buffalo nearby has the head turned to the  
surprising visitors. The elegantly sloping  
shoulder of the vase with peonies on  
clouds and spirals. At the neck playing  
boys and at the lip a border with spirals.  
Height about 45cm. Condition A/B.

綠彩人物故事紋棒槌瓶一對  
20世紀 高約45cm  
唇口，直頸，平肩，直壁，腰部下收，圈  
足。綠彩加礬紅、黑棕及紫彩。瓶身通景  
繪人物故事圖，士大夫策馬帶隨從三人，  
於水邊拜會放牛書生。頸部嬰戲紋，肩部  
雲錦地牡丹紋飾。

€ 2.000 – 2.400 | \$ 2.320 – 2.784



2022



**2023**  
**RETICULATED DISH WITH THE DUTCH FOLLY FORT.**  
**TELLER MIT DEM KANTON-FORT DER NIEDERLÄNDER.**  
China. Canton. Qing dynasty. 18th c.

Porcelain, painted in underglaze blue and with famille rose. The pierced rim bordered with blue scrollwork bands. Height 5.6cm, Ø28cm. Underneath an old collection label. Condition B/C. Chipped and restored.

青花粉彩荷蘭砲台紋盤  
清 18世紀 高5.6cm/直徑28cm  
盤心以粉彩繪珠江上海珠砲台（又稱荷蘭砲台）圖景，環繞一圈青花紋。盤壁鏤空，口沿處一周青花紋及描金。

€ 600 – 1.200 | \$ 696 – 1.392



2023

China

**2024**  
**BIG BOWL WITH LADIES AND PLAYING CHILDREN.**  
**GROBE SCHALE MIT DAMEN UND SPIELENDE KINDERN.**  
China. Qing dynasty. Late Qianlong period. 18th c.

Porcelain, painted in famille rose and gold. Wide meshed crackle. In the well a mother sitting on a throne seat watching a dancer and at the same time entertaining her little son with a game. Behind her are ladies with honorary fans, on the right a music ensemble of ladies. At the edge a border with cartridges in violet and gray. Height 10cm, Ø27cm. Condition A/B.

粉彩描金行樂圖折沿大盃  
清乾隆晚期 18世紀 高10cm/直徑27cm  
盃敞口，短折沿，口沿處飾開光花紋。弧腹，腹下漸收，圈足。盃心繪婦人攜子行樂圖，外壁有開片。

€ 1.000 – 1.200 | \$ 1.160 – 1.392



2024

**2025**  
**PLATE WITH DON QUIXOTE.**  
**TELLER MIT DON QUIXOTE.**  
China. Qing dynasty. 18th c.

Export Porcelain. Grisaille with gold and enamel. Inside a medallion Don Quixote on horseback with his companion in the forest. At the rim flowering branches and tendrils. Ø23.5cm. Condition A/B. Tiny chips at the lip.

墨色加彩描金堂吉珂德紋外銷瓷盤  
清 18世紀 直徑23.5cm  
盤心繪小說人物堂吉珂德帶僕人，手持長矛，騎行在森林中的畫面，盤沿飾折枝花卉紋。

€ 300 – 400 | \$ 348 – 464



2025



2026

**2026**  
**DISH WITH MARTIN LUTHER.**  
**TELLER MIT MARTIN LUTHER.**  
China. 18th c.

Export porcelain. Grisaille with gold. In the well a portrait of Martin Luther, underneath a coat of arms dated 1756. Ø22.8cm. Condition A/B.

墨彩描金馬丁路德紋外銷瓷盤  
清 18世紀 直徑22.8cm  
盤心繪馬丁路德正面肖像，盤底徽章紀年印(1756)。

€ 500 – 800 | \$ 580 – 928



**2027**  
**BOWL WITH BATS AND THE EIGHTH BUDDHIST TREASURES.**  
**SCHALE MIT FLEDERMÄUSEN UND DEN ACHT BUDDHISTISCHEN KOSTBARKEITEN.**

China. Qing dynasty. Jiaqing period (1796-1820).

Porcelain, decorated in overglaze with iron red and gold. Inside five flying red bats. Height 6.2cm, Ø 14.8cm. Underneath a six-character Jiaqing mark in iron red. Condition A.

鑿紅描金纏枝蓮八吉祥紋盃  
清嘉慶(1796-1820)  
高6.2cm/口徑14.8cm  
敞口，斜壁，弧腹，圈足。盃外壁以鑿紅繪纏枝蓮紋托八吉祥，盃心五隻紅色蝙蝠。圈足心落「大清嘉慶年製」六字三行鑿紅篆書款。

€ 800 – 1.000 | \$ 928 – 1.160

**2028**  
**TWO CUPS, ONE WITH MOUNTAIN LANDSCAPE.**  
**ZWEI KOPPCHEN, EINES MIT UMLAUFENDER GEBIRGSLANDSCHAFT.**

China. Late 19th c. to Republic period.

Porcelain. a) Glazed Batavia brown. Height 5.8cm, Ø 10.5cm. Six-character Chenghua mark, but later. b) Decorated in iron red on the glaze. Height 4.8cm, Ø 8.8cm. Four-character mark: Zongxiang yawan. Condition A.

醬釉盃及山水紋盃  
清 19世紀晚期至民國  
a) 單色醬釉小盃。高5.8cm，直徑10.5cm。圈足內青花書「大明成化年製」寄托款。  
b) 山水紋小盃。通體施白釉，外壁以醬色通景繪山水紋。高4.8cm，直徑8.8cm。足底書「宗祥雅玩」楷書款。

€ 700 – 900 | \$ 812 – 1.044



2027

2028

China

**2029**  
**FLOWER SHAPED BOX WITH LIU HAI.**  
**BLÜTENFÖRMIGE DECKELDOSE MIT LIU HAI.**

China. Qing dynasty. Jiaqing period (1796-1820).

Porcelain, painted in underglaze blue, with enamel colors and gold. Inside and underneath glazed greenish turquoise. Five-lobed box, on a small, slightly retracted foot ring. The arched cover with round reserve in bas-relief, painted with Liu Hai, riding in the waves on his giant toad, which is spitting out a cash coin. The edge with leafy scrolls with flowers. Inside remnants of red seal paste. Height 6cm, Ø 9.5cm. Underneath a six-character, underglaze blue Jiaqing mark and from the period. Condition A/B.

青花加彩描金劉海戲金蟾梅花式蓋盒  
清嘉慶(1796-1820) 高6cm/直徑9.5cm  
蓋盒呈梅花式，子母扣，弧形蓋面，腹部弧形，矮圈足。蓋外圓形開光內繪劉海戲金蟾，蓋沿處及盒身外壁以青花、鑿紅及描金繪纏枝花卉。蓋內及盒內施綠松石釉，殘留印尼痕跡。足底青花書「大清嘉慶年製」篆書本朝款。

€ 1.000 – 1.500 | \$ 1.160 – 1.740



2029



2030

**2030**  
**PAIR OF SMALL WINE CUPS WITH DAYLILIES.**  
**PAAR KLEINE WEINBECHER MIT TAGLILIEN.**

China. Qing dynasty. Tongzhi period (1862-74) or later.

Thin-walled, somewhat greenish porcelain, painted with underglaze blue and enamel colors. Front and back with flowering daylilies with buds next to ornamental rocks. Height 4.8cm. Underneath a six-character mark Tongzhi and maybe from the period. Condition A.

青花加彩萱草紋小盞一對  
清同治(1862-74)或晚期 高4.8cm  
瓷胎輕薄，白釉泛青。兩面均以青花加彩繪萱草紋，足底青花書「大清同治年製」篆書款。

€ 800 – 1.200 | \$ 928 – 1.392



**2031**  
**SMALL WATER POT**  
**WITH LOTUS SCROLLS.**  
 KLEINES WASSERGEFÄß  
 MIT LOTOSRANKEN.  
 China.

Porcelain, painted in doucai. Spherical shape on foot ring with recessed bottom. The dense lotus scroll on the body with two different flowers, as well as four stylized red bats. The opening framed with a ruyi border, around the foot leaves. Height 6.2cm, Ø7.4cm. Underneath in underglaze blue a six-character Daoguang mark and probably from the period. Condition A. Wooden stand.

鬥彩纏枝蓮蝙蝠小水丞  
 清 可能為道光 高6.2cm/直徑7.4cm  
 水丞呈鉢盂小口式，通體以鬥彩繪纏枝蓮托蝙蝠紋飾，口沿處一周如意云頭紋，近足處變體蓮葉紋。足底青花書「大清道光年製」篆書款。配木座。

€ 4.000 – 6.000 | \$ 4.640 – 6.960



2031

**2032**  
**LARGE BRUSH WASHER**  
**WITH LOTUS SCROLLS.**  
 GROBER PINSELWASCHER  
 MIT LOTOSRANKEN.  
 China.

Porcelain, painted in famille rose and gold on turquoise background. In the form of a Buddhist alms bowl on a wide foot ring with recessed bottom. The body decorated with lotus tendrils with two different flowers, the lip with a ruyi border, the foot with stylized leaves. Height 10cm, Ø17.5cm. Underneath in gold a six-character Qianlong mark, but later. Condition A/B. Wooden stand.

粉彩纏枝蓮紋鉢盂式筆洗  
 高10cm/直徑17.5cm  
 唇口，弧壁，圈足。綠松石地繪纏枝蓮紋，口沿處如意云頭紋及迴紋，近足處仰蓮葉紋。足底描金書「大清乾隆年製」篆書款。配木座。

€ 2.800 – 3.200 | \$ 3.248 – 3.712



2032



2031: Mark



2032: Mark

**2033**  
**A YELLOW GROUND FLORAL BOWL.**  
 GELBGRUNDIGE KUMME MIT  
 BLÜTENRANKEN.  
 China. Qing dynasty. Daoguang period  
 (1820-50) or later.

Porcelain, painted in yangcai on lemon yellow ground and with iron red. Bowl with steep wall on a slightly retracted footing. On the outside decorated with six large exotic blossoms among iron red tendrils. The inside with five iron red bats in fine painting. Height 6.5cm, Ø14.8cm. Inside the footring in underglaze blue a six-character Daoguang mark and probably from the period. Condition A.

洋彩黃地洋花宮盤  
 清道光(1820-50)或晚期  
 高6.5cm/直徑14.8cm  
 口沿微撇，弧壁，深腹，圈足。外壁以黃釉為地，繪蕃蓮、百合、洋菊、牡丹等六組折枝花卉，其間鳳尾形的洋葉翻卷纏繞，色彩絢麗，寓百花呈祥之瑞意。盤心繪鑾紅彩五蝠紋，寓意“洪福齊天”。足底施白釉，青花書「大清道光年製」六字三行青花篆書款。

€ 6.000 – 8.000 | \$ 6.960 – 9.280





**2034**  
**THREE VASES WITH FLOWERS,  
FRUITS AND BUTTERFLIES.**  
DREI VASEN MIT BLÜTEN, FRÜCHTEN  
UND SCHMETTERLINGEN.  
China. Qing dynasty. 18th/19th c.

Heavy porcelain, painted in famille rose, iron red and gold. Bulbous form with a long neck and elegantly swinging lip, on a high, flared footring. The butterflies in various flying postures and with eye-catching patterns. Flowers of the four seasons and fruits such as melons and Buddha Hand Citron. At the neck a border with flowers, at the foot a narrower one with clouds. Height 28cm. Condition B/C. Two of the vases with cracks on the neck.

粉彩花卉蝶紋長頸瓶三只  
清 18/19世紀 高28cm  
口微撇，長頸，溜肩，鼓腹，圈足外撇。  
瓷胎厚重，瓶腹以粉彩繪四季折枝花卉及  
佛手瓜，其間彩蝶飛舞。口沿處藍色錦地  
花卉紋，近足處雲紋一周。

€ 2.800 – 3.500 | \$ 3.248 – 4.060



China

**2035**  
**LARGE BOWL AND JAR FOR SCROLLS.**  
GROÙE SCHALE UND BEHÄLTER FÜR  
SCHRIFT- UND BILDROLLEN.  
China. 19th/20th c.

Porcelain painted in famille verte. Bowl decorated on the outside with an opera fighting scene in a garden landscape, on the inside with a mountain landscape and a medallion with a reception scene. The jar with persons in a garden landscape. Bowl height 24cm, Ø60cm, jar height 30cm, Ø37cm. Condition B/C. Bowl rubbed. Jar with star crack in the wall.

綠彩刀馬人圖大盆及庭院人物紋卷缸  
19/20世紀  
高24cm/30cm，直徑60cm/37cm

€ 1.500 – 1.800 | \$ 1.740 – 2.088





**2036**  
**PAIR OF LARGE VASES**  
**WITH PARADISE FLYCATCHER.**  
PAAR GROÙE VASEN MIT  
PARADIESSCHNÄPPER.  
China. 20th c.

Porcelain, painted with enamel colors.  
Vase in tianqiuping shape with a long  
cylindrical neck. The spherical body  
decorated with the branches of magnolias  
flowering in greenish-white and red, pink  
and white peonies. Perched on top of an  
ornamental rock a pheasant looking up to  
another. Height 47cm. Underneath a six-  
character mark Qianlong in red seal script,  
but later. Condition A.

粉彩牡丹綬帶鳥圖天球瓶一對  
20世紀 高47cm  
瓶身及瓶頸通景繪各色牡丹及白玉蘭，枝  
頭及岩石上落一對綬帶鳥。足底鑿紅書  
「大清乾隆年製」六字三行篆書寄託款。

€ 3.500 – 4.000 | \$ 4.060 – 4.640



China

**2037**  
**TABLE SCREEN WITH A**  
**GRASSHOPPER ON FLOWERS.**  
TISCH-STELLSCHIRM MIT  
GRASHÜPFER AUF BLUMEN.  
China.

Porcelain plate finely painted in famille  
rose. The large grasshopper is sitting on  
a chrysanthemum blossom. In addition  
different flowers are blooming. Plate  
42.5x27cm. On the plate in iron red a  
six-character Guangxu mark, but later.  
Later wooden frame with stand.  
Total height 65cm, width 38.5cm.  
Condition A/B.

粉彩螞蚱花卉圖瓷板木插屏  
瓷板42.5x27cm/木框高65cm，寬38.5cm  
各色花卉中一只綠色的螞蚱落於菊花枝  
頭，近旁的杏花、黃槿、紫菀、雞冠花、  
海棠花競相開放、爭奇鬥艷。左下角鑿紅  
書「大清光緒年製」六字三行楷書寄託  
款。後配木框及底座。

€ 2.800 – 3.200 | \$ 3.248 – 3.712



**2038**  
**LARGE VASE WITH NINE PEACHES.**  
GROÙE VASE MIT NEUN PFIRSICHEN.  
China.

Porcelain, painted in famille rose. In  
tianqiu ping shape, bulbous with long  
neck. Painted with large branches of  
fruiting peaches, accompanied by pink  
plum blossoms and peonies. Red bats on  
the back. Height 54cm. Underneath in  
underglaze blue a six-character Qianlong  
mark, but later. Condition A/B.

粉彩九桃大天球瓶  
高54cm  
通體繪盛開的桃枝，碩果累累，其間飾  
紅色蝙蝠。足底書「大清乾隆年製」寄  
託款。

€ 1.800 – 2.200 | \$ 2.088 – 2.552





2039

**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. They are dressed in loose robes and a Buddhist kasaya robe draped at the shoulder. Nantimitolo, the dragon tamer, sits on a rock and turns the pearl, which the dragon in front of him will follow. Nandimitra holds an alms bowl, from which smoke is rising revealing a pagoda. Panthaka carries a long stick and points with his hand. Nakula sits beneath a rock on a large leaf and carries prayer beads in the left. Each about 17x13.5cm. Glued on paper. Framed behind glass with passe-partout, frame size 36x26cm. 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 the Dutch exile Huis Doorn.

罕見精美菩提葉羅漢圖（四張）  
清 18/19世紀

葉面約17x13.5cm/畫框36x26cm  
葉呈倒置心形，葉首尖而細長，在薄如蟬翼的葉面上以水墨加彩描金各精細繪一佛教羅漢，或坐或立，姿態各異：慶有尊者（降龍羅漢）降龍圖、蘇頻陀尊者（托塔羅漢）持鉢圖、註茶半托迦尊者（看門羅漢）持杖圖、諾距羅尊者（靜座羅漢）靜坐圖。粘貼在背紙上，以卡紙作內框，鏡框裝裱。

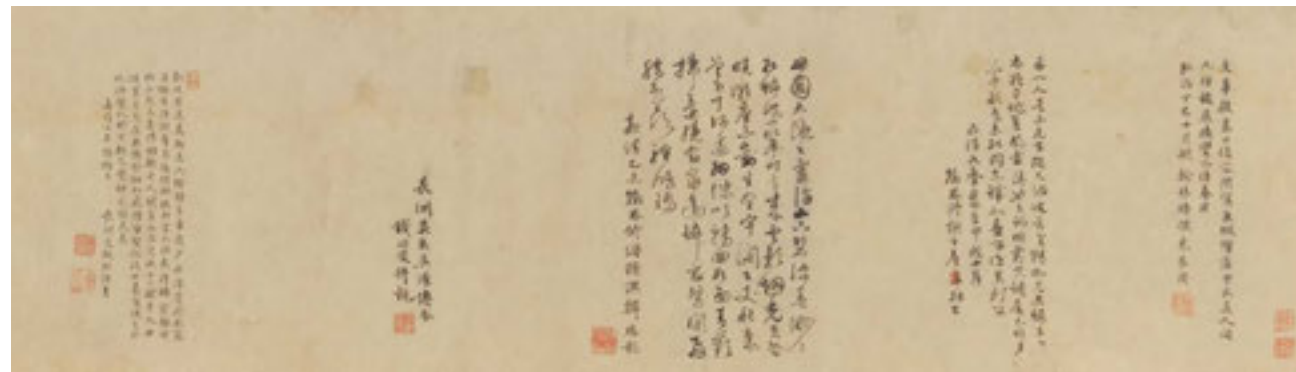
來源：德國北威州私人收藏。40年前購於德國Bad Homburg的Richard Kemmer古董行。據古董商信息，此拍品為德意志末代皇帝威廉二世(1859-1941)在荷蘭Doorn宮流放期間的藏品。

菩提葉畫與佛教淵源頗深。菩提樹原生於印度，原名為“阿摩洛伽”，而菩提的含義是覺悟、智慧的意思，因佛陀在菩提樹下證道，成為佛祖，故菩提樹被世人視為智慧之樹，在佛教中被稱為聖樹，享有崇高地位，是“大徹大悟”的象徵。菩提樹具有極大的加持力。每當菩提葉落時，虔誠的信徒們便把菩提葉一片一片拾起來珍藏。他們深信，菩提樹葉是佛的信物，是佛的護佑和祝福。菩提畫是將珍貴的菩提葉以水浸漬約一個月左右，除去葉肉，留下葉脈，曬幹後，將葉片平鋪在底紙上所繪。

€ 2.000 – 3.000 | \$ 2.320 – 3.480







China

**2040**  
**FISH IN THE WATER.**  
**FISCHE IM WASSER.**  
 China. Ming Dynasty or later.

Colors and ink on silk. With end paper and colophones mounted as a hand scroll. Numerous fish species, including carp, trout, tench, catfish and shrimp frolic in the waters covered by aquatic plants. The shores are covered by rocks and grass at the beginning and end. Here are also a pair of wool crabs busy to inspect the plants.

Upper right inscription with seal and described: Guangyun zhi bao of the Ming Emperor Xuanzong (1398-1435) and dated 1427. Gift to Guo Bi. Four collectors seals: two below right at the beginning, two lower left at the end of the painting. Five colophons of Hanlin writers with seals or collectors seals. Painting 31 x 309cm. End paper with a dragon 30.4 x 66cm. Colophons 30.4 x 108.7cm. Outside with older silk fabric. Condition A/B.

Provenance:  
 -Ex collection Andreas Holter. Acquired in 1997 through auction from W.E. Bouwman, Aalderink.

**魚蟹戲藻圖卷**  
 明或晚期 絹本設色 手卷絲綢舊裝裱  
 卷首（五爪雲龍戲珠）30.4x66cm，畫面31x309cm，跋30.4x108.7cm  
 此圖繪萍藻浮動，水中群魚（鯉魚、鱒魚、鯪魚等）戲逐、鮮活靈動，蝦行鼓水作勢，水岸旁巨蟹橫行草葦沙渚中。以工筆寫生，用筆細膩，構圖繁而不亂。卷首款識「宣德二年丁未御賜指揮使郭弼」（1427），鈐「廣運之寶」朱文印。兩處白文鑒藏鈐印「王穉登印」，「廣長閣主」。明宣宗朱瞻基為明朝第五位皇帝（1425-1435年在位），雅尚翰墨，尤工於畫山水、人物、走獸、花鳥、草蟲等。書畫作品時常贈重臣，上書年月及受賜者姓名，鈐「廣運之寶」、「武英殿寶」及「雍熙世人」等印章。王穉登（1535-1612年），即王稚登，字伯谷，號松壇道士、廣長閣主等，蘇州長洲（今蘇州）人，明朝後期文學家、詩人、書法家。

卷末兩處朱文鑒藏鈐印「金雲玉」，「清森閣書畫印」。後者為明代戲曲理論家何良俊（1506-1573年）藏書印。卷後除兩處白文鑒藏鈐印「缶歌館」，「張伯起」外，復有朱希周、韓應龍、錢同愛、文徵明等明翰林修撰及文人跋五段。張鳳翼（1527-1613年），字伯起，蘇州長洲人，善作曲。來源：德國Andreas Holter先生私人舊藏。1997年在拍賣會中購於 W.E. Bouwman, Aalderink古董行。

€ 4.000 – 6.000 | \$ 4.640 – 6.960



2041  
SHEN, ZHOU  
1427 - 1509 - attributed.

COLOPHON OF A PAINTING.  
KOLOPHON EINER MALEREI.  
China. Ming dynasty. Cyclically dated  
Chuanghua bingwu year (1486).

Ink on paper. 64x29cm. In cursive  
writing a poem about Kong Yong  
(1427-1486/1489), who was active  
as government official in Gaozhou  
(Guangdong) and was known for his  
skilful handling of diplomatic strategies  
toward the rebel Deng Gongchang. Then  
another honorable comment about him.  
Sign.: Suixiangsheng Shen Zhou. Seal: Qi  
Nan. Condition B. Some restored spots.

This calligraphy was probably an  
inscription or colophon to the painted  
scroll 'Farewell at the Feng Bridge'  
(1486/1489) by Shen Zhou, which he  
made as a dedication to Kong Yong. In  
'Qingzhishan guan ji' (Anthologies of the  
Studio Qingzhishan) the poem and the  
donation of the scroll are listed.

Provenance:  
- For more than four generations owned  
by a high-ranking family of civil officials.

Literature:  
-Jun Le: Qingzhishan guan ji. Qing  
dynasty. Compare vol. 7, ch. 16, p. 5.

-Hong Tian/Lin Tian (ed.): Shen  
Zhou huihua zuopin biannian tulu  
(Chronological catalogs of the works of  
Shenzhou). Tianjin 2012. Compare vol. 1,  
p. 173.

沈周 (1427-1509) 款  
行書書法題跋  
明成化丙午(1486) 紙本設墨 64x29cm  
釋文：弭亂無征古亦難，荒州況是赴新  
官，推誠革賊一言信，知國忘身大義安，  
矢石叢中孤騎入，瘡痍堆裏破城完，使君  
本有封侯業，敢倚離尊賦伐檀。  
賞讀公高州生祠碑，嘆雖古人猶為難得，  
而幸其人今出於吾蘇，又幸其為先聖後人  
也。今年考勳道，吳鄉人會錢於楓橋，周  
敬頌其功德，以為臨別贈，可謂頌者無諛  
辭，納者無愧色矣。  
署款：「成化丙午歲鄉生沈周」  
款下鈐印：「啟南」（朱）  
此書法作品可能是沈周為其同鄉孔高州作  
《楓橋踐別圖卷》的題跋部分。清代樂鈞  
編撰《青芝山館集》中提及此圖卷及饋贈  
之事，並著錄此題跋中詩文。  
孔高州，孔鏞（1427-1486/89年），字  
韶文，孔子第五十八代孫，蘇州府長洲  
（今江蘇蘇州）人。明朝政治人物，官都  
昌知縣、高州知府、右副都御史巡撫貴  
州，弘治二年召為工部右侍郎。成化年間  
守高州時，誠信招安叛亂賊首鄧長公，深  
受百姓尊敬愛戴。  
沈周（1427-1509年），字啟南，號石  
田、白石翁等，長洲（今江蘇蘇州）人，  
明代繪畫大師，吳門畫派的創始人，與文  
徵明、唐寅、仇英並稱“明四家”。

來源：官宦家族世代相承，最少可追溯  
至上四代。  
參閱：  
-樂鈞（清）編《青芝山館集》卷七，卷  
第十六，五。  
-田洪/田琳編《沈周繪畫作品編年圖錄》，  
天津2012年出版。上卷，第173頁。

€ 2.000 – 4.000 | \$ 2.320 – 4.640



Page from 'Qingzhishan guan ji'



2042  
FIVE FAN PAINTINGS.  
FÜNF FÄCHERBILDER.  
China. 19th/20th c.

Ink and colors on silk or paper. Each  
with inscription. a) Round fan painting.  
Denoted: Guan Shanyue. 25x25cm  
(42x42cm). b) Scholar at tea. Sign.: Wang  
Qian. c) Bamboo. Sign.: Qian Songling. d)  
Shore landscape. Sign. Bo Gui. e) Bamboo.  
Sign.: Song Quan. b)-e) Each about  
50x18cm (62x34.5cm). On the frame  
back old labels of Guangzhou Antique  
Office and wax seals. Condition B.

Provenance:  
-Acquired in the 1970's in Guangzhou,  
China.

扇面畫五幅  
19/20世紀 卡紙內框，鏡框裝裱  
a) 團扇面秋菊鸚鵡圖。絹本設色。  
落款：「關山月」，鈐印：「關山月  
印」（朱），另一印章漫漶不清。扇面  
25x25cm，鏡框42x42cm。  
b) 折扇面高士烹茶圖。甲辰（1904年），  
紙本設色。落款：「蕭山汪謙益壽」，  
鈐印：「益壽」。  
c) 折扇面竹石圖。己亥（1899年），紙  
本設色。落款：「錢高齡」，三處鈐印。  
d) 折扇面山水。紙本設墨。落款：「伯  
圭」，鈐印：「伯圭」（朱）。  
e) 折扇面墨竹圖。辛未（1931年），紙  
本設墨。落款：「松泉」，兩處鈐印。  
b)-e) 畫芯約50x18cm，鏡框62x34.5cm。  
每幅鏡框背面貼廣州文物局老簽及鑑定  
火漆章。  
來源：1970年代購於中國廣州。

€ 1.200 – 1.600 | \$ 1.392 – 1.8562

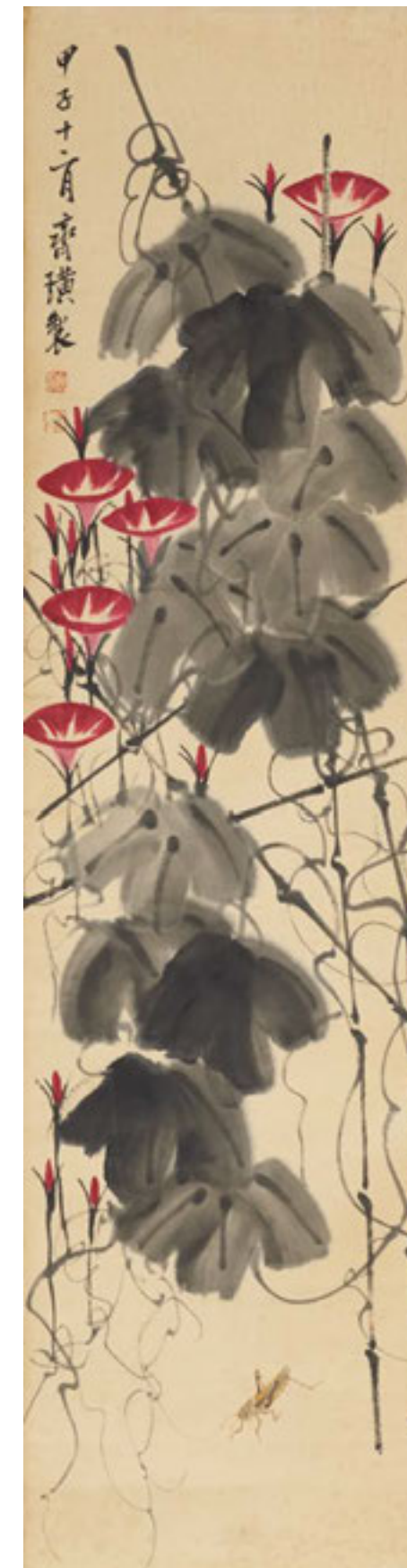
from 2042

2043  
RED MORNING GLORY AND  
GRASSHOPPER.  
ROTE TRICHTERWINDEN UND  
GRASHÜPFER.  
China. 20th c. After Qi Baishi.

Ink and pigment on paper. Mounted as  
a hanging scroll. Image size 132x34cm.  
Inscription with date, signature and two  
seals. Condition A/B.

仿 齊白石 (1864-1957)  
螞蚱牽牛花圖  
紙本設色 立軸裝裱  
畫面132x34cm/捲軸234x53.5cm  
題識：「甲子十二月齊璜製」（1924）  
鈐印：「白石翁記」（朱），「白石」（白）

€ 2.000 – 2.500 | \$ 2.320 – 2.900



2043



**2044**  
**TANG, YUN**  
1910 Hangzhou - 1993 - in the style of.

**DORMICE AND GRAPES.**  
**SIEBENSCHLÄFER MIT TRAUBEN.**  
China. Dated 1991 according to inscription.

Ink and colors on paper. 94.5x43.5cm, mounting 160x55.5cm. Inscription: Painted by Hangren Tang Yun in the age of eightyone in the Studio of the Eight Teapots. Denoted: Tang Yun. Seal: Tang Yun si yin, Da Shi Weng. Monted as hanging scroll. Condition A/B.

仿 唐雲 (1910-1993)  
松鼠葡萄圖  
20世紀 紙本設色 立軸裝裱  
畫面94.5x43.5cm/捲軸160x55.5cm  
題識：「杭人唐雲八十有一畫於八壺精舍」(1991)  
鈐印：「唐雲私印」(白)，「大石翁」(朱)  
唐雲，字俠塵，別號藥城、老藥、大石、大石翁等，浙江杭州人。生前曾擔任中國美術家協會理事，中國畫研究院院務委員等職。

€ 1.000 – 1.500 | \$ 1.160 – 1.740

**2045**  
**ZHANG, HENG**  
1941 Taiwan.

**PEONIES AND PARADISE FLYCATCHER.**  
**PÄONIEN UND PARADIESFLIEGENSCHNÄPPER.**  
China. Spring 1984.

Colors and ink on paper. Painting size ca. 67.5x43.5cm, frame 87x63.5cm. Inscription: 'Prosperity, honor and long life'. Sign.: Zheng Heng. Seal: Ji Yang, Heng. Framed with glass and passe partout. Condition A/B.

張恆 (1941-)  
綬帶鳥牡丹圖  
紙本設色 卡紙內框，鏡框裝裱  
畫面67.5x43.5cm/鏡框87x63.5cm  
題識：「富貴壽考甲子春日長東張恆寫」(1984)  
鈐印：「吉羊」(朱)，「恆」(朱)  
張恆，1941年出生於台灣，1992年旅居加拿大溫哥華。善山水、花鳥。著名畫家、教育家，榮獲特授國際突出貢獻書畫藝術家稱號。

€ 3.000 – 4.000 | \$ 3.480 – 4.640



2044



2045

China

**2046**  
**SONG, DI**  
1945 Yantai, Shandong.

**LANDSCAPE WITH BOATS IN GUILIN.**  
**LANDSCHAFT MIT BOOTEN IN GUILIN.**  
China. Before 1986.

Washed ink and light colors on paper. 67x67cm. In the soft colors and structures typical of this painter, the mood of a river in the Guilin mountains is captured excellently. The towering mountains, the rain washed bamboo in the background and the houseboats with semicircular huts, covered in a patchwork

of mats covered huts convey the cool atmosphere of early spring. Sign.: Song Di. Seal: Song Di (right). Banyue Tang (bottom left). Framed with glass. Condition A/B.

Provenance:  
-Private collection Northern Germany. Acquired in 1986 from the exhibition listed below.

Exhibitor:  
-'Contemporary Art from China. Song Di'. 1986 in Bonn and Hamburg. Work no. 1.

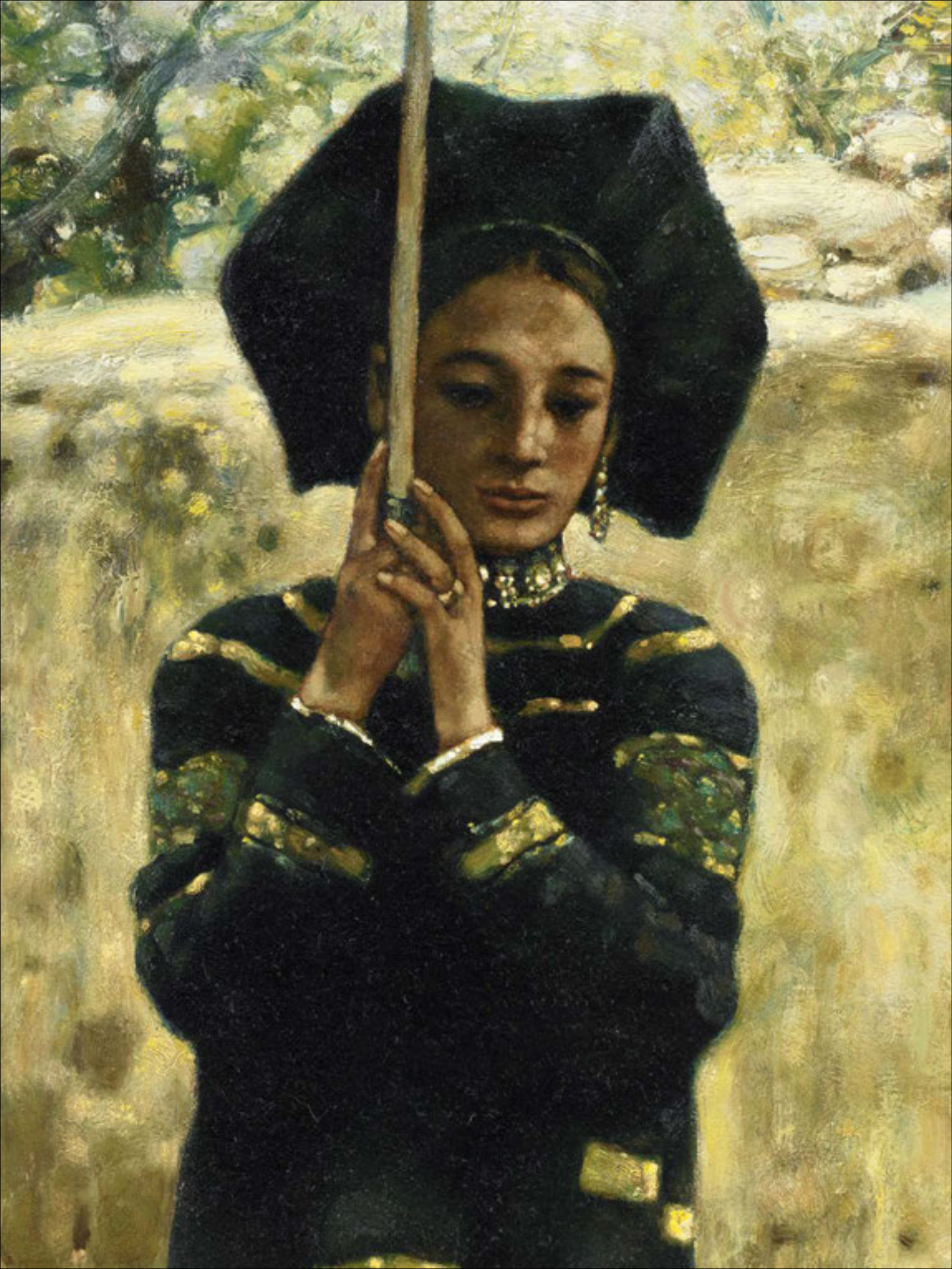
宋滌 (1945-)  
煙雨漓江圖  
紙本設色 鏡框裝裱 67x67cm  
以彩墨畫描繪桂林漓江暮春晨景。靜謐的漓江上輕浮幾隻篷船，河灘茸茸草坪上

水竹（撐篙竹）簇擁一團。江岸拔地而起的峭峰上亦綠蔥蔥，遠處的山巒在雨霧中隱約可見。與中部的虛景相較，近景處以細膩線條畫水竹，清晰勾勒竹竿及竹葉。整幅畫面以水墨畫為底，敷以清淡的綠色，營造出一派清麗、淡雅的煙雨漓江景。前景、中景和背景相互貫通，主次分明，布局緊湊，以實帶虛，虛實結合。  
款識：「宋滌」  
鈐印：「宋滌」(白)，「伴月堂」(朱)  
來源：德國北部私人收藏，1986年購於畫家個人畫作展。  
展覽：1986年波恩和漢堡“來自中國的當代藝術—宋滌”，作品編號1。  
宋滌，筆名建公，1945年出生於山東省煙臺市，現任清華大學美術學院教授，以山水畫著稱，開創了一代中國畫的寫實主義新風。

€ 2.200 – 2.800 | \$ 2.552 – 3.248







2047

**CHENG, CONGLIN**

1954 Chengdu.

Representative of Chinese 'Scar Art' in the 1970s.

**A RAINY DAY IN SPRING.**

**EIN REGENTAG IM FRÜHLING.**

China. 1990.

Oil on canvas. 90.5x72cm. The standing young mother is holding a pale yellow umbrella above herself. Her daughter, embracing a lamb, has turned to her. Both are dressed in the costume of the Yi with pleated skirts and indigo blue colored jackets. The introverted face of the mother is impressively framed by her black headdress. The jewelry she wears at her ears, neck and wrists is depicted skilfully. The daughter is shown in profile, with a peaked cap and an additional cloth around the head. In the background rises a high wall built from large and small stones, enclosing a courtyard with a house. The filigree branches of fruit trees with delicate white flowers are stretching above this wall and convey the impression of the fine, cold spring rain. The atmosphere captured in the picture is a serene but intense moment. Neither mother nor daughter make eye-contact to the viewer, nor to each other. Both are deeply absorbed in thoughts at this moment.

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. The sweeping, black headgear is characteristic for married women of the Yi.

Sign.: Cong Lin 1990 (bottom right). On the back a handwritten note from a shipping within China. Later wooden frame. Condition A/B. **Supplement:** Journal ART 1991/6, with a personal dedication by the artist for the buyer.

Provenance:

-German private collection. Acquired directly from the artist. For about 25 years owned by the collectors family.



Signature

Literature:

-Published in the Chinese journal ART 1991/6, p. 52.

Compare:

-2010, December 1st at Poly International Auction Beijing in 'Modern & Contemporary Chinese Art Evening Sale' an almost identical painting by this artist was sold as lot 1023 for more than 200,000 Euros.

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. Maybe in this exhibition the present work was shown, too.

In the period of the Chinese Cultural Revolution and even before in the time before, art mostly served propagandistic purposes under the highest cultural maxim: 'Art in the Service of the Politics'. After the end of the Cultural Revolution in 1976, the political situation changed and likewise the situation of artists. A long suppressed urge for freedom broke free everywhere. Numerous artists dealt with the events of this extraordinary epoch. In many works of art of this period the consciousness about the fanaticism and violence that had been exerted on people became an important issue. But after the end of the Cultural Revolution persons are no longer shown as heroic embodiment of valiant ideas and concepts, but are portrayed as individuals with their feelings readable. Often, however, a melancholic mood prevails, the people are introspective and the coloring of the painting is dark, sometimes almost monochrome. At the end of the 1970s, the 'Scar Art' represents one of the main trends of Chinese contemporary art.

The denotation derives from a narrative published in 1978 entitled 'Scars'.

Besides Zhang Hongnian, Luo Zhongli, Gao Xiaohua and others Cheng is an important representative of this style.

The painting "A Rainy Day in Spring" represents a somewhat later phase in which Cheng was concentrating on the portray of persons of the Yi people in Liangshan, Sichuan. The paintings developed under the influence of impressionism. They show volatile moments in which the light and the atmospheric conditions constitute an important part of the representation. The scent of the flowering trees becomes almost perceptible, as well the cold rain can be felt on the skin. The brushwork is masterful, as well as the composition. The faces of mother and daughter are cleverly put into focus. At the same time, the artist manages to make the viewer aware of similarities and opposites by contrasting the representation of a frontal view and a profile of a face as well as the contrast of an adult woman and a girl. Overall, the picture conveys great vibrancy and depth, on the one hand by skillful shading and on the other hand by the setting of the persons, the wall, the trees and the house in a the stage-like scenery, which is also used as technique in traditional Chinese painting.

€ 90.000 – 120.000  
\$ 104.400 – 139.200





程叢林 (1954-)

春雨天

1990年 布面油畫 90.5x72cm

年輕的彝族母親雙手撐黃色的油布傘，身著鑲金邊並繡花的靛藍色大襟右衽上衣，頭戴黑色包頭，雙耳佩戴銀耳飾，領口別有銀排花，腕部及手指戴金銀首飾，下身穿著百褶長裙，膝蓋以上桶狀窄長，下節藍白色窄布相間橫聯，百褶散開呈喇叭狀，雙腳赤裸著布鞋，微微分開站立。一旁的小女孩面朝母親，頭戴折沿帽、圍繡花頭帕，身著藍色鑲金邊小襖及紅白色為主的大擺童裙，赤足攢攏側立，一隻黑白相間的小羊羔順從地依偎在她雙臂中。母女身後是米黃色的土夯圍牆，院內開滿黃白花的枝桠越過牆頭，遠處的瓦板房依稀可見。

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早春的某個雨天，一切籠罩在寂靜的雨絲中，似乎能嗅到空氣中瀰漫著泥土和花的清香。身材頎長的少婦低垂眼簾，頭略微微沉，姣好的面容在黑色的頭巾襯托下輪廓更加清晰，似乎陷入了深深的思緒；女孩亦是沉默不語，兩者之間既無眼神、也無肢體交流，雖近在咫尺，卻沉浸在各自的世界之中。

簽名（右下）：cong lin 1990

畫布背面中央方框內賈鵬麗郵寄此畫至程叢林的鉛筆書寫筆跡及郵寄印章。

後配畫框。

附：《美術》雜誌1991年6月刊。第41頁上有畫家親筆簽名及贈言。

來源：德國私人藏品，約二十五年前購於藝術家本人。

著錄：此油畫曾刊登於《美術》雜誌

1991年6月刊（總282期）《程叢林油畫作品》，第52頁。

2010年12月1日北京保利國際拍賣公司“現當代中國藝術夜場”第1023號拍品名為《母女》的同樣題材油畫以2,016,000元人民幣（約20多萬歐元）的價格成交。

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

Dominikanerkirche）舉辦了名為“彝人

的迎親和送葬”的個人畫展，展出作品

很可能包括本拍品《春雨天》在內。

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。

《春雨天》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個部

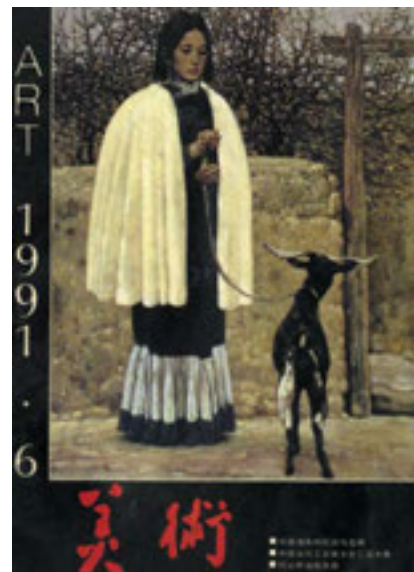
分。構圖嚴謹，富於層次感，筆法寫實細

膩，用色凝重、單純，畫面深沈的色調感

使得人物形象的心理和精神層面以及視

覺的效果更加強烈，實為畫家彝人題材油

畫的佳作。



Pages from ART

China





# Chinese Gusu Woodblock Prints from the Early Qing Dynasty

Private Rhenish Collection

## Chinese Gusu Woodblock Prints from the Early Qing Dynasty

In the Qing dynasty woodblock printing flourished in the Kangxi- and Qianlong period (late 17th to early 18th c.). In this period ports were opened at the Eastern and Southern coasts for foreign trade with Europa. Prints in several colors from the area of Gusu (now Suzhou) illustrate novels, legends, genre scenes and where designed as lucky charms alike. The collection offered here gives an impressive insight into Chinese traditions and ideas (Cat. No. 2050, 2052, 2053).

While Europe was enthusiastic enough about its own image of the exotic country to invent 'chinoiserie', Western influence also can be observed in Chinese woodblock prints. Some interesting examples survived in the present collection. Two of four sheets that combine to form a monumental panorama showing the famous views of Hangzhou West Lake (Cat. no. 2048 and no. 2049). Here, the short inscription in a cartouche not only reveals the studio and the artist, but also states that it was intended to realize a particularly detailed depiction based on Western forms of presentation, like copperplate engravings. Also influenced by Western techniques are the two sheets showing beautiful ladies (Cat. no. 2051). Here, the folds in the robes are depicted by crosshatching, which is not used in Chinese ink painting. This type of Chinese prints with Western influence are rare to find. These were popular only for a short period and barely produced after the 1770s.

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。與此同時，歐洲人對“中國趣味”（也稱“中國風”）的崇尚推動了“仿泰西筆”（即模仿西洋繪畫技法）的洋風姑蘇版畫發展。這裡的版畫收藏匯集了近二十張珍貴的姑蘇版畫，多具有書籍插圖或年文化特徵（2050、2052、2053號），有的則是西洋銅版畫風格的大幅仕女圖（2051號）及勝景圖（2048、2049號）。18世紀後期此類洋風版畫在中國市場消失，保存較完整的藏品大多存於國外博物館及私人收藏中。

**2048**  
**TWO EXCEPTIONAL RARE SHEETS OF A PANORAMA WITH VIEWS OF THE WESTERN.**  
**ZWEI ÜBERAUS SELTENE BLÄTTER EINES PANORAMAS MIT ANSICHTEN DES WESTSEES.**

China. Qing dynasty. Mid. 18th c.

Woodblock print in black tones (chiaroscuro). The prints show famous views of the West Lake in Hangzhou. The peculiarity of the prints is that they cover a monumental panorama of the lake with the views, together with two more sheets. On the bottom right and left each a two-piece cartouche: Xinde Hao (Xinde Studio),

Gusu (ancient name for Suzhou) Guanruiyu (artist) dingxi xiyanghua (detailed depictions after the Western model) fake (published). Each 37.5x59cm. Condition B.

Literature:

-Xiaoming Wang: Study on Gusu woodblock prints in European collections of the 18th c. in: Jicai Feng (ed.): Nianhua Yanjiu (studies on New Year's paintings). Beijing 2016. pp. 29-42.

西湖十景圖

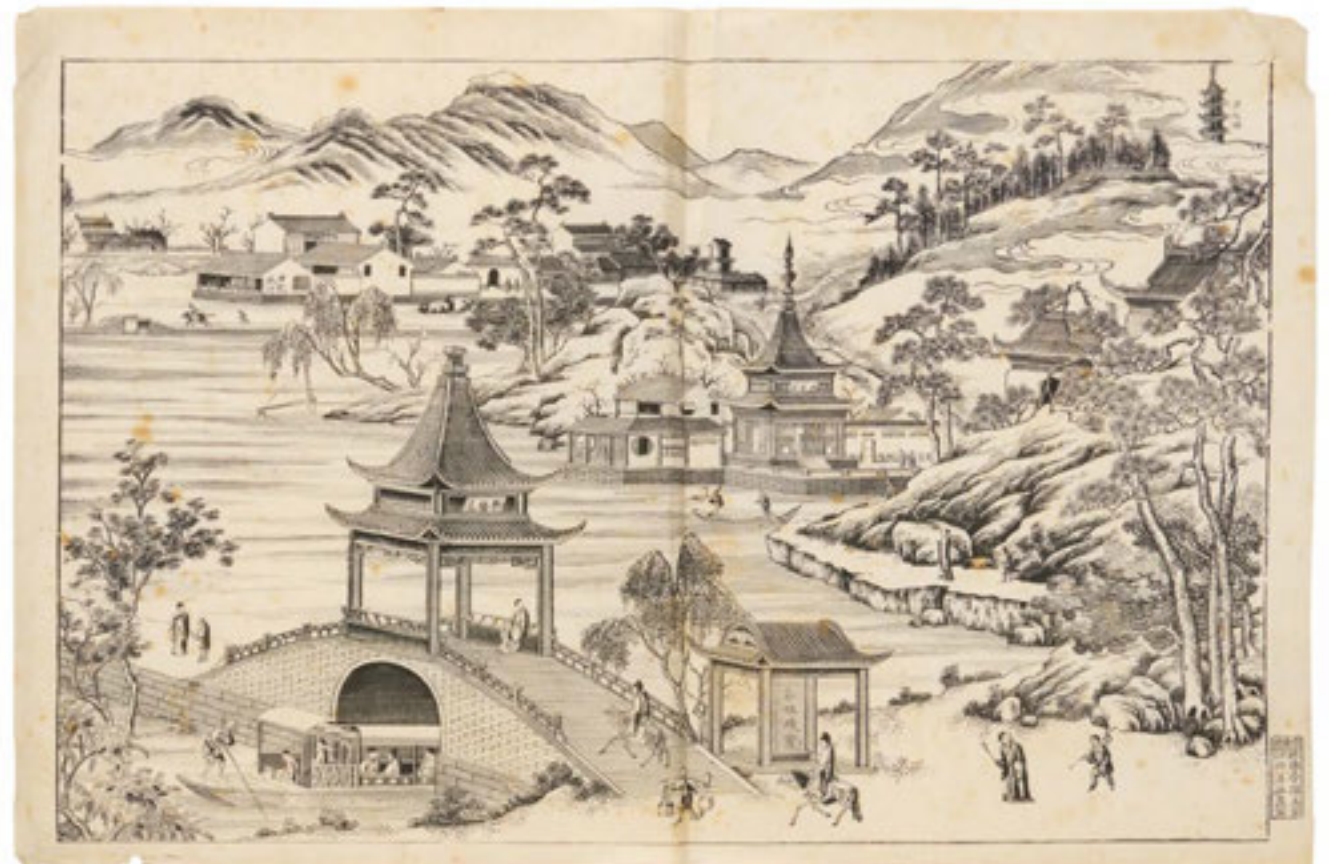
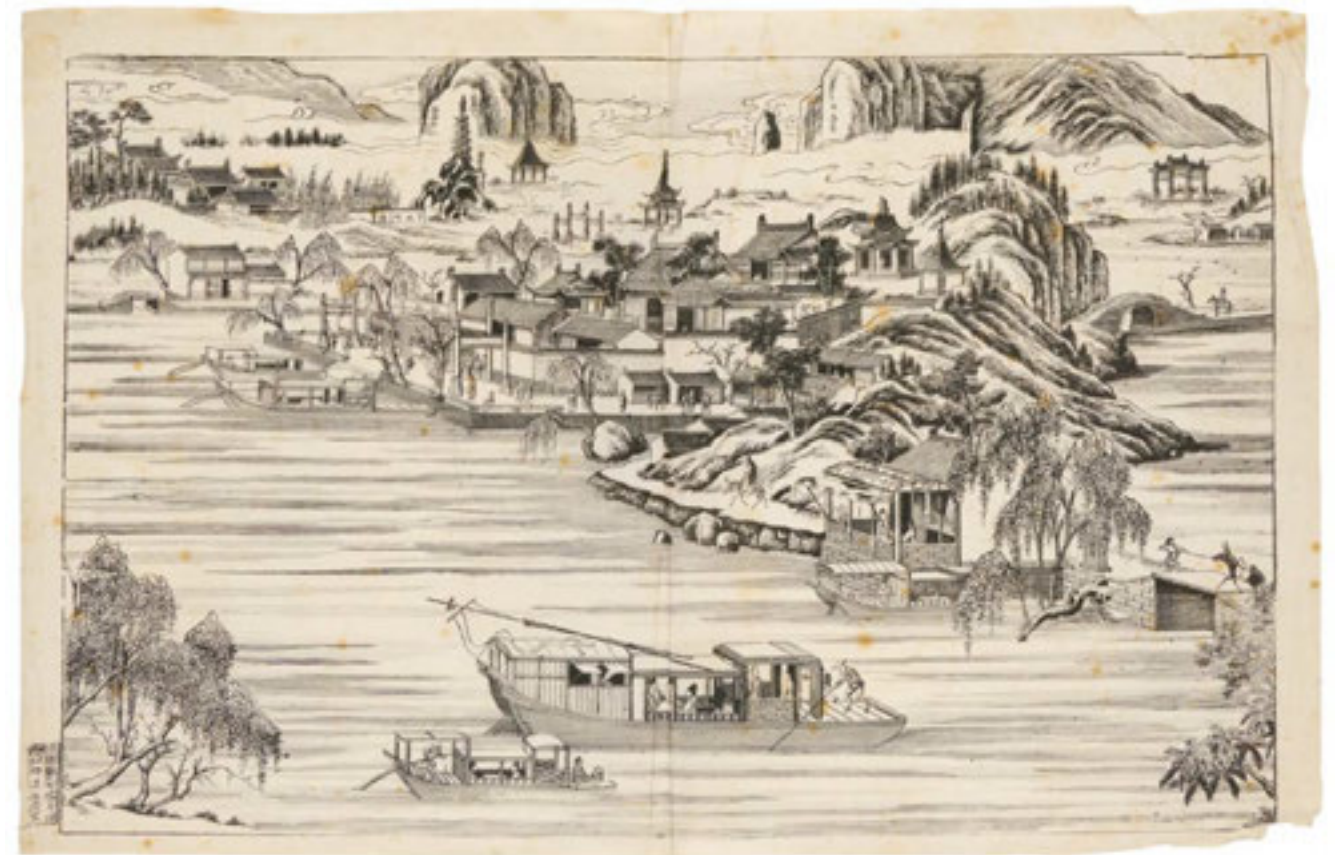
《斷橋殘雪》《平湖秋月》（兩幅）  
清 18世紀中期 各37.5x59cm  
濃淡墨版，為《西湖十景圖》系列（四組）版畫中的第一和第二幅。《斷橋殘雪》：近景為斷橋碑亭，中景為曲院風荷，遠景為保俶塔。《平湖秋月》：近景為湖面泛舟，中景為蘇堤春曉，遠景為雙峰插雲。圖外右下及左下方欄刻畫店「信德號」「姑蘇管瑞玉頂細西洋畫發客」。

畫面中亭台軒榭、廊坊寺塔錯落有致，湖光山色、松柏垂柳，一片春意盎然之景。人馬、遊船忙碌其間，刻畫生動，躍然紙上。以西洋銅版畫技法運用透視、陰影等表現場景和建築物的遠近明暗關係，為洋風姑蘇版畫之代表作。僅在日本及美國私人收藏中存有極少量相同或類似的版畫。

參閱：

王曉明著《18世紀歐洲藏“仿泰西筆意”姑蘇版畫考析》發表於馮驥才編著《年畫研究》。北京2016年出版，29-42頁。

€ 1.200 – 1.800 | \$ 1.392 – 2.088





**2049**  
**RARE PRINT OF A PANORAMA**  
**WITH VIEWS OF THE WESTERN LAKE.**  
**SELTENES BLATT EINES PANORAMAS**  
**MIT ANSICHTEN DES WESTSEES.**  
 China. Qing dynasty. Mid. 18th c.

Woodblock print in black tones (chiaroscuro). Here is another copy of the sheet 'Melting Snow on the Broken Bridge' already discussed in the previous lot. Right below publisher stamp: Xinde Hao, Gusu Guanruiyu dingxi xiyanghua fake. 37.5x59cm. Condition B.

西湖十景圖·斷橋殘雪

清 18世紀中期 37.5x59cm  
 濃淡墨版，為《西湖十景圖》系列（四組）版畫中的第一幅。《斷橋殘雪》：近景為斷橋，中景為曲院風荷，遠景為保俶塔。圖外右下及左下方欄刻畫店「信德號」「姑蘇管瑞玉頂細西洋畫發客」。參閱：王曉明著《18世紀歐洲藏“仿泰西筆意”姑蘇版畫考析》發表於馮驥才編著《年畫研究》。北京2016年出版，29-42頁。

€ 500 – 900 | \$ 580 – 1.044



2049

**2050**  
**TWO COLORED WOODBLOCK**  
**PRINTS WITH LADIES.**  
**ZWEI COLORIERTE HOLZSCHNITTE**  
**VON DAMEN.**  
 China. Qing dynasty. 18th c.

Wood blockprints with cross hatching after the Western model (chiaroscuro), afterwards elaborately colored with pigments and lead white. Each about 66x49cm. Condition B/C.

Compare:  
 -There are similar woodblock prints in the collection of the Kupferstichkabinett (Collection of Prints, Drawings and Photographs) in Dresden, Castle Lichtenwalde in Saxony and Castle Badenburger, Nymphenburg in Munich.

梳妝圖及戲嬰圖（兩幅）  
 清 18世紀 各約66x49cm  
 墨線版彩繪。一圖繪兩女梳妝插簪，一圖繪母子嬉戲。仕女著襦裙、雲肩，梳高髻，戴花卉或鳳釵。運用西洋陰影、排線法表現衣褶等。德國德累斯頓國家藝術收藏館版畫陳列室、薩格森州利希滕瓦爾城堡以及慕尼黑黑寧芬堡的巴頓堡藏有類似姑蘇版畫或壁紙。

€ 400 – 600 | \$ 464 – 696



2050

**China**  
 Chinese Gusu Woodblock Prints from the Early Qing Dynasty  
 Private Rhenish Collection

**2051**  
**SIX WOODBLOCK PRINTS**  
**IN TWO BOOKLETS.**  
**SECHS HOLZSCHNITTE**  
**IN ZWEI HEFTEN.**  
 China. Qing dynasty. 18th c.  
 Condition B.

六幅版畫（兩冊）  
 清 18世紀  
 多色套印，部分加手繪。  
 冊一（未裝貼）：a)《漁家歡樂》，39x61cm。畫店：姑蘇呂雲台之子天植發行。b)《穆桂英大破天門陣》，38.5x61.5cm。畫店：呂雲台發行。  
 冊二（裝貼）：c)《張鷟誤入鬥牛宮》，27x28.5cm。d)書籍插圖，16.5x24.5cm。e)男歡女愛，26.5x27cm。f)二美图，26.5x28cm。畫店：呂天植發行。

€ 600 – 900 | \$ 696 – 1.044

**2052**  
**SINGLE SHEET AND BOOKLET WITH**  
**THREE WOOD BLOCK PRINTS.**  
**EINZELNES BLATT UND HEFT MIT DREI**  
**HOLZSCHNITTEN.**  
 China. Qing dynasty. 18th c.  
 Condition B.

四幅版畫  
 清 18世紀 多色套印  
 單頁：a)《漁家歡樂》，39x61cm。畫店：姑蘇呂雲台之子天植發行。  
 冊頁（未裝貼）：b)《鬥牛宮》，豎三裁左幅，61x29.5cm。c)《孝》，豎三裁左幅，62x29.5cm。畫店：姑蘇呂雲台之子天植發行。d)《馬背如不牛背穩》、《城東早春》，插圖，38.5x29.5cm。

€ 700 – 1.000 | \$ 812 – 1.160

**2053**  
**FOUR COLOR WOODBLOCK PRINTS**  
**WITH THEATER AND FESTIVAL SCENES.**  
**VIER FARBHOLZSCHNITTE MIT**  
**THEATER- UND FESTSZENEN.**  
 China. Qing dynasty. 18th c.  
 Condition B.

四幅戲出吉慶圖版畫  
 清 18世紀 多色套印  
 a)《新春樂》，38.5 x 54.5cm。畫店：姑蘇汪信發號發行。b)《妻財子祿》，連環畫式八幅戲出故事，39x56cm。畫店：姑蘇汪信發號發行。c)《英雄聚義》，連環畫式八幅梁山故事，39x56cm。畫店：姑蘇汪信發行。d)《漁家歡樂》，40x61cm。畫店：姑蘇呂雲台之子天植發行。

€ 300 – 400 | \$ 348 – 464





**2054**  
**LARGE BOWL WITH CARRIER**  
**FIGURES AND RING HANDLES.**  
**GROÙE SCHALE MIT TRÄGERFIGUREN**  
**UND RINGHENKELN.**  
 China. Eastern Zhou/Eastern Han Dynasty.

Thin-walled bronze with powdery, green patina and earth adherences. The hemispherical shape standing on three anthropomorphic figures. Beneath the thin, horizontal lip a tripartite flat relief border and two masks holding eyelets. Weight 2180g. Height 14.5cm, Ø28.5cm. Condition A/B. This bowl might be the part of a dui.

Provenance:  
 -Private Collection Lower Rhine.

Literature:  
 -Helmut Brinker: *Bronzes from Ancient China*. Museum Rietberg Zurich. 1975. No. 20, p. 53.

青銅敦底座  
 東周至東漢  
 高14.5cm/直徑28.5cm/重2180g  
 圓形深腹、雙環饕餮獸面耳，斂口窄沿下方繩索凸紋三週，人形三短足。  
 此器應為敦的下半部分。  
 來源：德國北威州地區私人收藏。  
 參閱：Helmut Brinker著《中國古代青銅器》(Bronzen aus dem Alten China), 1975年蘇黎士Rietberg博物館出版，編號20，頁53。

€ 2.500 – 3.500 | \$ 2.900 – 4.060



2054

China

**2055**  
**IMPORTANT TRIANGULAR**  
**BRONZE KETTLE LIDING.**  
**BEDEUTENDER DREIFÜßIGER**  
**BRONZEKESSEL LIDING.**  
 China. Late Shang/Eastern Zhou dynasty.

Thin-walled cast bronze with powdery, green patina and earth adherence. The bulbous kettle divided into three lobes standing on three tall, cylindrical, slightly tapered legs. Above each leg an expressive taotie mask is spread. On the horizontally flared, thin lip of the kettle a pair of vertical loop handles. The three-lobed, arched bottom shows a Y-shape of fine contour lines, connecting the three legs. In a 'liding', the kettle shape of the 'ding' is combined with the three-lobed shape of a 'li'. Weight 1040g, height 20.7cm, without handle 17cm, Ø17cm. Condition A/B.

Provenance:  
 -Private Collection Lower Rhine.

Literature:  
 -Chen Peifen: *Ancient Chinese Bronze in the Shanghai Museum*. 1995. Compare no. 32, p. 59.  
 -Eleanor of Erdberg: *Chinese Bronzes*. Ascona 1978. Compare no. 17, p. 27.

青銅饕餮紋三足鬲式鼎  
 商晚期至東周 通高20.7cm/器身高17cm  
 直徑17cm/重1040g  
 斂口窄沿，雙立耳，腹部飽滿，下承三柱形足。整器形似鬲，腹部以雲雷紋為地三面浮雕誇張突目的饕餮獸面紋飾。  
 來源：德國北威州地區私人收藏。  
 參閱：  
 -Chen Peifen著《上海博物館中國古代青銅器》(Ancient Chinese Bronzes in the Shanghai Museum), 1995年出版，編號32，頁59。  
 -Eleanor von Erdberg著《中國青銅器》(Chinese Bronzes), 1978年Ascona出版，編號17，頁27。

€ 5.000 – 10.000 | \$ 5.800 – 11.600



2055



**2056**  
**A COLLECTION OF EARLY CHINESE**  
**GOLD AND BRONZE OBJECTS.**  
**EINE SAMMLUNG FRÜH-CHINESISCHER**  
**BRONZEN.**  
 China.

a) Hair- or crown ornament (buyao) in the shape of an animal head with antlers with moveable leaves. Gold plating with granulation. Height ca. 20cm. Weight 36g. Jin dynasty or later. b) Oil lamp. Bronze with green patina and silver plate inlaid. Height 10.8cm, Ø7cm. Han dynasty or later. c) Large belt hook with entwined animal motifs. Bronze with gilding. Length 22.7cm. d) Five lance sleeves/end caps. In animal forms, partly with entwined bandwork. Bronze with silver sheet inlay, one from gilt bronze. Length 9.3-13.3cm. Han dynasty/Period of the Warring States or later. e) Cylindrical end cap. Bronze with silver inlays. Period of the Warring States or later. Length 6.5cm, Ø4.5cm. f) Sword pommel. Bronze with inlay and gold. Length 5cm, Ø4cm. Han dynasty or later. Similar pieces were found in the tomb of Liu Fei, who died in 128BC. after 26 years Rule over the Kingdom of Jiangdu. Condition A/B. **Supplement:** End cap in the form of a tiger head. Silvery metal. Later copy. L.5.4cm.

Literature:  
 -Brinker/Louis: *Chinesisches Gold und Silber*. Die Sammlung Pierre Uldry. Zürich 1994. For the gold object compare no. 113 till 117.  
 -Gisèle Groes: *Light for the After-Life*. Brussels 2000. Compare for similar bronze objects.

青銅器一組  
 a) 牛頭鹿角金步搖。金箔750er (18K金)。魏晉南北朝或晚期。高約20cm，重36g。  
 b) 青銅錯銀油燈。漢代或晚期。高10.8g，直徑7cm。  
 c) 青銅鑲金夔龍帶鉤。漢代或晚期。長22.7cm。  
 d) 錯銀及鑲金獸形銅鐃五件。漢代/戰國或晚期。長9.3-13.3cm。鐃為戈、矛、戟類兵器，柲下端所附銅件的通稱。  
 e) 錯銀青銅鐃。戰國或晚期。長6.5cm，直徑4.5cm。  
 f) 錯金劍柄。漢或晚期。長5cm，直徑4cm。  
 附：銀色金屬虎首。長5.4cm。  
 參閱：  
 -Brinker/Louis著《中國金銀器-Pierre Uldry收藏》(Chinesisches Gold und Silber. Die Sammlung Pierre Uldry), 1994年蘇黎士出版，113-117頁。  
 -Gisèle Groes著《後世之光》(Light for the After-Life), 2000年布魯塞爾出版，類似青銅件。

€ 2.000 – 3.000 | \$ 2.320 – 3.480





**2057**  
**LARGE AND IMPRESSIVE FIGURE OF  
THE EMPEROR OF THE UNDERWORLD  
– DIGUAN DADI.**

**GROÙE UND EINDRUCKSVOLLE FIGUR  
DES KAISERS DER UNTERWELT –  
DIGUAN DADI.**

China. 17th c.

Bronze with fire gilding. The Daoist deity belongs to the Three Great Official Emperors (Sanguan Dadi). He is distinguished by his beard, which is full and not just strands, like most beards of other Chinese dignitaries. He is dressed in loose, formal robes bordered with engraved patterns. Likewise characteristic for him is his headgear decorated with pearls and fixed by a pin.

The large figure with almost completely preserved fire gilding and even some of the original lacquer painting on the chest hidden by the arms. Height 39cm. Wooden base. Condition A/B. The hu scepter is missing.

Provenance:

-Private collection Southern Germany.  
Acquired locally in the 1990s.

銅鑲金地官大帝坐像

17世紀 高39cm

此尊為道教三官大帝（天官、地官、水官）之一的地官大帝形象，頭戴宰相帽，絡腮長鬚，身著寬袖官衣，腰繫玉帶，手執天笏（上端缺失）。附木座。

三官大帝為道教尊奉的三位天神：天官賜福，地官赦罪，水官解厄，地位次於玉帝，統禦萬靈。

來源：德國南部私人收藏，1990年代購於當地。

€ 18.000 – 25.000 | \$ 20.880 – 29.000





**2058**  
**IMPRESSIVE LARGE FIGURE  
OF THE WENCHANG .**  
**BEEINDRUCKEND GROÙE FIGUR  
DES WENCHANG.**  
China. Ming Dynasty. (1368-1644)

Heavy bronze with lacquer gilding and dark patina. In official robes and courtly headgear Wenchang, the God of Culture and Literature is sitting on a throne in worshipping posture. His face with a long mustache and beard is displaying a contemplative expression with a calm gaze. His hands are positioned in front of his chest to hold a hu tablet. The front of the throne shows residues of the original polychrome painting. At the left knee, where some parts of the lacquer painting have fallen off, the finely engraved patterns of his garments are visible in the bronze. Weight 6850g, height 36cm. Condition A/B.

Ming Dynasty bronze figures of this size and weight are rare. This example is extraordinary because of its extensive remnants of lacquer gilding.

Provenance:  
-Private collection Belgium.-Private collection the Netherlands, since approx. 10 years.

Comparison:  
-A similar piece, but with far less preserved lacquer gilding was sold as Lot No 551 at Sotheby's in New York on 15th of March 2017.

銅漆金文昌帝君坐像  
明 高36cm/重6850g  
來源:  
-比利時私人收藏。  
-荷蘭私人收藏,約10年前入藏。

€ 5.000 – 7.000 | \$ 5.800 – 8.120



China

**2059**  
**LARGE AND IMPRESSIVE GUANYIN.**  
**GROÙE UND BEEINDRUCKENDE  
GUANYIN.**  
China. 17th c.

Bronze with fire gilding. Sitting in dyanasana, hands opened to the viewer in abhaya mudra. The expressive face shows a caring smile. She is clad in flowing robes with engraved borders. Chest and ears are richly decorated and in her elaborately done hair she wears a crown with the image of the Buddha Amithaba. Strands of hair are falling on her shoulder and are worked as detailed as all other part of this figure. Height 34.5cm. Condition A/B.

Provenance:  
-Private Collection Southern Germany.

銅鑲金觀音菩薩坐像  
17世紀 高34.5cm  
觀音頭戴天冠,冠正面中央飾化身阿彌陀佛,頭梳高髻,高額寬面,五官端正。披雲肩,著天衣,胸前飾瓔珞,下身著裙。全跏趺坐,手結無畏印。  
來源:德國南部私人收藏。

€ 7.000 – 10.000 | \$ 8.120 – 11.600



360° view  
360° Ansicht





**2060**  
**SQUARE HAND WARMER**  
**WITH HANDLE.**

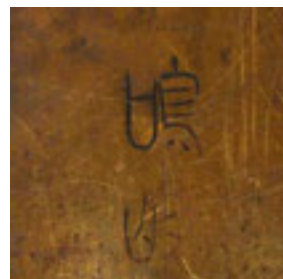
**RECHTECKIGER HANDWÄRMER**  
**MIT GRIFF.**

China. End of Ming/beginning Qing dynasty. Zhang Mingqi, a famous bronze master, active in that period.

Bronze with finely engraved patterns. Lid open worked with flowering plums. Height without handle 13cm. 21.5x17.8cm. Underneath a two character mark: Ming Qi. Condition A/B.

鳴岐款長方銅手爐  
明末清初  
高13cm/21.5x17.8cm/重2263g  
手爐為長方體，平底四角，如意雲頭包角。蓋頂鑿刻鏤空飾冬梅，配以提梁，爐身刻雲錦地開光仕女嬰孩圖。銅爐胎壁較厚，手感重，底部有「鳴岐」款。  
張鳴岐，明末浙江嘉興人，銅器名匠。

€ 800 – 1.200 | \$ 928 – 1.392



China

**2061**  
**STANDING SCHOLAR.**  
**STEHENDER GELEHRTER.**

China. Qing dynasty. Kangxi period (1622-1722).

Gilt bronze with residue of lapis lazuli on the hair. The gentleman in elegant garments and with the headgear of a scholar stands on a hexagonal pedestal with ruyi-shaped feet, closed from below with a plate, in which a double vajra is engraved. Inside the base might be parts of the original filling preserved. The collar, the hems of the robe and the sleeves are engraved with floral borders. Height 12.5cm. Condition A/B.

This figure could be a Daoist immortal, but also a figure in the Buddhist context.

Provenance:  
-Private collection Central Germany.

銅鎏金高士立像  
清 康熙(1661-1722) 高12.5cm  
銅像為年輕書生形象，頭戴逍遙巾，髮染靛藍，身著長衫，雙手持於腹前，站立在六角雲台上。底部封底，中央刻十字杵。  
來源：德國中部私人收藏。

€ 1.800 – 2.200 | \$ 2.088 – 2.552



2061

**2062**  
**IMPORTANT SITTING GUANYIN.**  
**BEDEUTENDE FIGUR DER SITZENDEN**  
**GUANYIN.**

China. 17th/18th c.

Bronze with gilding and finely engraved garment patterns. Residue of pigments at the hair. Sitting on a lotus throne, holding a leaf in her right to sprinkle the water of life, which was stored in the container (lost today) she held in her left. She is adorned with the seven-part jewels of the Bodhisattva and her high hair with diadem and jewels. She wears a flowing robe, with a cloth over the crown of her head. Height 16.7cm. Condition A/B.

Provenance:  
-Private collection Central Germany.

銅鎏金觀音菩薩坐蓮像  
17/18世紀 高16.7cm  
菩薩頭戴觀音巾，肩臂披帛，胸前佩瓔珞，結跏趺坐於雙蓮座。右手當胸握柳葉飾甘露狀，左手腹前持淨瓶（遺失）。底座未封底。  
來源：德國中部私人收藏。

€ 4.000 – 6.000 | \$ 4.640 – 6.960



2062

360° view  
360° Ansicht







Eisa Thulin in her house in the Ballmansgatan in Stockholm in the 1940s.

**2063**  
**THE DAOIST GODDESS**  
**BIXIA YUANJUN.**  
**DIE DAOISTISCHE**  
**GOTTHEIT BIXIA YUANJUN.**  
China. 17th c.

Bronze with dark, partly green and powdery patina. She is known as 'Goddess of the Blue Dawn' and is revered as 'Heavenly Immortal Lady of Jade' in connection with the holy mountain Tai Shan. Height 29cm. Wooden base. Condition A/B. At the crown damaged and the hu scepter missing.

Provenance:  
-Collection of Carl Gustaf Thulin (1845 -1918), Stockholm.

Carl Gustaf Thulin was co-owner of the shipping company Nordström & Thulin and consul general of Italy in Stockholm. Thulin owned a comprehensive collection of Asian art. He acquired the major part of the artworks during travels in Asia in the late 19th and early 20th century. The photo shows his daughter-in-law Eisa Thulin in her house in Bellmansgatan in Stockholm in the 1940s. In the background of the photo the offered figure is visible.

碧霞元君銅坐像  
17世紀 高29cm  
鳳冠局部有損，手中的笏缺失。配木座。  
來源：瑞典斯德哥爾摩圖林（Thulin）家族世代相傳。  
Carl Gustaf Thulin (1845-1918) 原為 Nordström & Thulin 航運公司所有人之一，也是意大利駐斯德哥爾摩的總領事。圖林先生的亞洲藝術藏品種類繁多，其中大部分是他於19世紀末20世紀初在其亞洲旅行中收藏。配圖中的貴婦人是他的兒媳 Eisa Thulin 女士，1940年左右在其位於斯德哥爾摩 Bellmansgatan 的家中拍攝。她身後書架左上方的銅像便是此尊。

€ 4.000 – 5.000 | \$ 4.640 – 5.800

**2064**  
**GUANYIN ON LOTOS BASE.**  
**GUANYIN AUF LOTOSSOCKEL.**  
China. 17th c.

Bronze with dark and partly powdery green patina. Inside residue of the original red painting. The Guanyin sits in padmasana on a separate, matching lotus base with two rows of petals. She raised her left hand and turned her right to the viewer in the gesture of granting fearlessness. Her robe is engraved with borders, she wears rich jewelery and in her diadem is depicted the Buddha Amida. Height with base 29cm, without 23.5cm. Condition A/B. Typical casting defects.

觀音坐蓮銅像  
17世紀 像高23.5cm/通高29cm  
銅像與蓮座分別澆鑄。

€ 3.000 – 5.000 | \$ 3.480 – 5.800





**2065**  
**SMALL LION RIDER.**  
KLEINER LÖWENREITER.  
China. Ming-/Qing dynasty.

Copper bronze with residue of gilding.  
Height 7.8cm. Condition A/B.

銅鑲金騎獅人像  
明/清 高7.8cm

€ 800 – 1.200 | \$ 928 – 1.392

**2066**  
**SMALL POURING VESSEL YI**  
**WITH DRAGON HANDLE.**  
KLEINES GIEßGEFÄß YI MIT  
DRACHENHENKEL.  
China. Ming dynasty.

Bronze with dark patina. Height 9.5cm,  
Length 16cm. Condition A/B.

螭龍形柄銅匜  
明 高9.5cm/長16cm  
匜，為先秦時代禮器之一，用於沃盥之  
禮，為客人洗手所用。

€ 800 – 1.200 | \$ 928 – 1.392

**2067**  
**SMALLER SPHERICAL CENSER**  
**WITH BIRDS AND LOTUS.**  
KLEINERE WEIßRAUCHKUGEL  
MIT VÖGELN UND LOTUS.  
China. In the style of Tang Dynasty.

Silvery bronze with silver plating and  
gilding. Partly openwork. With chain and  
hook for suspension. Two hemispheres  
connected by a hinge, at the front a hook  
as clasp. Above and below in the center  
each a six-petalled flower with clouds. On  
the body three semicircular reserves with  
bird or lotus flower. Inside a hemispherical  
a cardanic suspended bowl for the  
incense. Height 6.8cm, Ø6.4cm.  
Condition A/B.

鑲金鏤空花鳥紋掛鏈鍍銀銅香球  
仿唐代 高6.8cm/直徑6.4cm  
球形，中間有子母口，分作上下兩部。頂  
部有鏈，可懸掛。香球內有能始終保持小  
盂平衡的裝置。

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2068**  
**THE QUEEN MOTHER**  
**IN THE WEST - XI WANGMU.**  
DIE KÖNIGINMUTTER DES  
WESTENS – XI WANGMU.  
China. 17th c.

Bronze with dark patina. Sitting in formal  
posture with hands clasped in front of  
her chest and clad in ritual robe. She is  
wearing a crown with a three-headed  
fenghuang bird and big earrings. Height  
35.5cm. Wooden base. Condition A/B.  
Typical casting defects for figures from the  
period.

Provenance:  
-Private collection Southern Germany.

西王母銅坐像  
17世紀 高35.5cm  
娘娘頭戴鳳冠，雙手交合置於胸前。  
配木座。  
來源：德國南部私人收藏。

€ 3.000 – 5.000 | \$ 3.480 – 5.800



2065

2066

2067





**2069**  
**FLUTED GU VASE WITH TWO DRAGONS.**

**KANNELIERTE GU-VASE MIT ZWEI DRACHEN.**

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

Bronze with dark, partly powdery green patina. Of rhombic cross section in the form of a flower. Elegantly curved from the stepped foot to the bulbous middle part, which is graced with four ruyi. Here are sitting two dragons and form the handles by supporting themselves on the long neck. The lip swinging out wide. The base intragrual part of the vase with four ruyi feet on a footing. Height 41.5cm, 19.5x17.5cm. Condition A/B.

銅花觚  
清 康熙(1661-1722)  
高41.5cm/19.5x17.5cm  
器身碩長，自口至底均作六瓣式棱，菱花式撇口，弧腹，束腰身處以四朵如意雲頭紋為飾，兩側各一上揚龍形柄。足脛外撇，下承四角雲台底座。

€ 6.000 – 8.000 | \$ 6.960 – 9.280

**2070**  
**VASE WITH TWO DRAGONS.**  
**VASE MIT ZWEI DRACHEN.**

China. Qing dynasty. 18th c.

Bronze with dark patina. Zun-form with bulbous body and flared foot and lip. On the belly two ribbons with taotie masks and dragons, the neck and foot with leaf forms and masks. Two sculpted dragons are standing on the vessel and gaze to the viewer. Height 42cm. Underneath Xuande mark, but later. Condition A/B.

饕餮紋雙龍柄銅尊  
清 18世紀 高42cm  
銅器胎體厚重，包漿自然。足底中心雕刻圓形雙龍環繞「大明宣德年製」六字三行楷書款。

€ 3.000 – 4.000 | \$ 3.480 – 4.640



2069

China



2070

**2071**  
**CENSER.**  
**WEIHRAUCHBRENNER.**

China. Yuan dynasty (1279-1368).

Bronze with dark patina. In ding shape with a bulbous body and on three feet. Retracted beneath the horizontal lip and decorated with taotie mask and stylized animals in bas-relief. On the rim two vertical handles. Height 19.5cm, Ø16cm. Condition A/B.

Provenance:  
-Rhenish private collection.

三足鼎式銅香爐  
元(1279-1368) 高19.5cm/直徑16cm  
胎壁輕薄，包漿自然。  
來源：德國萊茵地區私人收藏。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



2071

**2072**  
**RARE CENSER DECORATED WITH TWO STAR CONSTELLATIONS.**  
**SELTENER WEIHRAUCHBRENNER MIT ZWEI STERNKONSTELLATIONEN.**

China. Song/Yuan dynasty.

Thin-walled copper bronze. The flat bulbous shape on three short feet. On the horizontal lip two twisted handles. Around the body a decorative ribbon with a fine leiwen pattern, the eight Bagua triagrams and beneath the handles each a star constellation. Height 16.8cm, without handle 11cm, Ø23.5cm. Underneath a round luck mark, surrounded by fine relief patterns, typical of this type of incense burners. Condition B. Casting defects and old repairs.

罕見八卦星宿紋三足香爐  
宋/元 通高16.8cm/爐身高11cm/直徑23.5cm  
敞口窄沿，繩形雙耳，弧腹迴紋錦地飾八卦紋，衝耳下各一組星宿紋飾，下承矮三足。胎壁輕薄，包漿沉厚。底部刻浮雕紋福字款。

€ 1.500 – 2.500 | \$ 1.740 – 2.900



2072



2073

**LID OF A CENSER WITH SHIZI LION.**  
**DECKEL EINES WEIHRAUCHBRENNERS**  
**MIT SHIZI-LÖWE.**

China. Late Ming dynasty. Ca. 17th c.

Copper bronze with dark patina. Highly  
doomed in openwork with three lotus  
flowers and tendrils. On top a sitting shizi  
lion, his pedestal surrounded by petals.  
The edge with horizontal lip. Height  
25cm, inside Ø 21.5cm. Condition A/B.

獅鈕鏤空花卉紋銅香爐蓋（子口）  
明晚期 約17世紀 高25cm/內徑21.5cm

€ 1.000 – 1.500 | \$ 1.160 – 1.740



2074

**LARGE CENSER IN GUI SHAPE**  
**WITH DRAGON HANDLES.**

**GROßER WEIHRAUCHBRENNER IN**  
**GUI-FORM MIT DRACHEN-HENKELN.**  
China. Qing dynasty. 19th c.

Bronze with dark patina. Height 19.5cm,  
width 37.5cm. Underneath six character  
Xuande mark, but later. Condition A/B.

雙龍柄簋式銅香爐  
清 19世紀 高19.5cm/寬37.5cm  
胎體厚重，包漿自然。底部「大明宣德年  
製」六字三行楷書款。

€ 900 – 1.200 | \$ 1.044 – 1.392



2075

**LID OF A CENSER WITH ELEPHANT.**  
**RÄUCHERGEFÄß-DECKEL MIT ELE-**  
**FANT.**

China. In the style of the Ming dynasty,  
but probably later.

Dark bronze with remains of gilding.  
Partly painted. The high doomed lid in  
openwork with lotus flowers, leaves and  
spiral tendrils. On top a lying elephant, on  
whose back stands a footed bowl with  
high stretching handles. The bowl filled  
with a pile of treasures, which are also  
in openwork. Height 38cm, inside  
Ø 21.5cm. Condition A/B.

臥象鈕鏤空蓮花卷草紋銅香爐蓋  
仿明代 高38cm/內徑30.5cm  
局部殘留鎏金痕跡，加漆。

€ 3.500 – 5.000 | \$ 4.060 – 5.800



2076

**LARGE THREE-LEGGED CENSER.**  
**GROßER DREIBEINIGER WEIHRAUCH-**  
**BRENNER.**

China. Ca. 17th/18th c.

Golden bronze with black patina. Bulbous  
and compressed body, neck drawn in  
to the horizontal lip. Standing on three  
bulbous feet sitting on the outside of the  
body. Weight ca. 20kg, height 21cm,  
Ø 30.5cm. Underneath a Xuande mark in  
seal script, but later. Condition A/B.

三足銅香爐  
約17/18世紀  
高21cm/直徑30.5cm/重約20kg  
底部「宣德年製」篆書款。

€ 7.500 – 9.000 | \$ 8.700 – 10.440





2077

**IMPORTANT AND RARE  
EIGHTEEN-ARMED CUNDI.  
BEDEUTENDE UND SELTENE  
ACHTZEHNARMIGE CUNDI.**

China. Second half Qing dynasty.

Green soapstone with brownish parts on the outside. Finely carved with much openwork, finely engraved and rubbed with ink. The female Bodhisattva, known in Chinese as Zhunti Pusa or Zhunti Fomu (Cundi Buddha mother) is mainly familiar in the esoteric Buddhism in China. She has eighteen arms, which represent the eighteen merits of attaining Buddhahood. Sitting on a lotus and surrounded by a flaming aureole the figure holds her two primary hands in front of her chest in the root mudra and all her secondary hands radiating around her wielding various implements, of which the upper two hands hold discs symbolic of the sun and the moon.

She has a serene expression on her face and she wears a crown with the Chinese character for Buddha and beaded jewelry around her neck. Her body is protected by two perforated overhead canopies, which are intricately sculpted with the finest pearl and floral patterns.

This unusual Cundi has a sealed consecratory chamber in the back, which is very rarely seen in soapstone sculptures. According to radiographs made (for more details see the online catalogue) it can be determined that the cavity holds three tightly rolled pieces, which probably are sutras written on paper, thus affirming the sacred nature of this remarkable artifact. Height 25cm, width 18.5cm, depth 6.5cm. The particular sculpture sits on a matching finely carved openwork wooden base with lotus flowers, leaves and buds. Condition A/B. Minor damage.

Provenance:  
-German private collection, acquired before World War II.

罕見十八臂準提菩薩石像  
清代下半葉 高25cm/寬18.5cm/深6.5cm  
綠色泛棕的皂石，以鏤雕、圓雕手法塑  
十八臂準提菩薩（亦稱準提佛母）跏趺  
端坐蓮座，雙手當胸結根本印，其它手  
臂持念珠、蓮花、利劍、青珠、五股杵、  
淨瓶、繩索等，上揚的雙臂各持“日”、“  
月”牌，寶冠正面刻單字“佛”。尊像背後  
承舟形背光，外層火焰紋，中層連珠紋，  
內層蓮枝紋。背光上部寶葫蘆頂雙華蓋，  
鏤空雕蓮花及錢紋，並飾流蘇珠串。造  
像背面一方形封口，放射檢測顯示內部  
有三只卷形物，可能為紙質佛經。原配  
鏤雕蓮座。  
造像刻畫細緻，細節繁複，比例勻稱，  
色澤和諧。  
來源：德國私人收藏，第二次世界大戰  
前入藏。

€ 12.000 – 15.000 | \$ 13.920 – 17.400



For the complete x-ray images, please see our online catalogue

China





**2078**  
**LARGE RUYI SCEPTRE**  
**WITH INSCRIPTION.**  
GRÖßES RUYI-ZEPTER  
MIT INSCRIFT.  
China. 20th c.

Light green jade with white, cloudy and brown inclusions. The curvated head is decorated with a shou character, surrounded by five bats. The handle with a long, stylized sign of luck in bas-relief. On the back of the handle a long poem of Emperor Qianlong and three seals engraved. Length 42cm. Condition A/B.

青玉五福捧壽如意  
20世紀 長42cm  
直柄式，青色玉質，間雜白色絮狀及棕色斑。雲紋頭部浮雕五隻蝙蝠捧壽，手柄正面壽字形裝飾挂件，背面刻四行乾隆御詩及鈐印。

€ 3.000 – 5.000 | \$ 3.480 – 5.800



China

**2079**  
**VERY RARE JADE BRUSHWASHER.**  
SELTENER UND FEINER  
PINSELWASCHER.  
China. Qing dynasty.

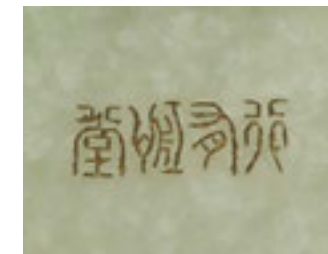
Light green jade with whitish cloudy inclusions. Depressed spherical shape decorated with a continuous scene of five bats flying amongst storm clouds, its lip with pronounced border. The interior with smooth lustrous finish. Weight 321g, high 4.8cm, Ø 10.5cm. The flat bottom incised with a four seal characters mark: Xingyouheng Tang (The Hall of Perpetuity or Hall of Constancy). Condition A/B.

The hallmark was used by at least five princess with entitlement from early 18th c. to the end of the Qing dynasty.

Provenance:  
-Ex collection Erik Hancock.

罕見青玉福慶鉢盂式筆洗  
清 高4.8cm/直徑10.5cm/重321g  
玉質青潤，色澤均勻，間雜白色絮狀斑紋。平唇口，通體淺浮雕繪卷雲紋，雲間五只飛蝠，身姿各異，其中一隻口銜盤長及馨。內膛啞光打磨，平底光素，足心陰刻「行有恆堂」四字篆書款及藏家老簽。  
“行有恆堂”為清代家堂款，清定親王載銓書齋名。定府行有恆堂的主人，綿延乾隆、嘉慶、道光、咸豐四朝。  
來源： Erik Hancock私人舊藏。

€ 15.000 – 20.000 | \$ 17.400 – 23.200





**2080**  
**RARE CROUCHING BIXIE.**  
SELTENES BIXIE IN GEDÜCKTER  
HALTUNG.  
China.

Detailed carved from light jade with dark brown skin. The mythological animal with the body of a lion, is equipped with wings in fine bas-relief and one horn rolled up at the upper head. In the manner of cats it seems to creep up. The open mouth shows the fangs and the tongue. Above the big eyes powerful brows are curled. From the chin a pointed beard stretches to the left raised paw. The surface of the jade is covered with a brownish, finely granulated skin. Length 13.3cm, height 8.5cm. Condition A/B.

罕見玉辟邪  
長13.3cm/高8.5cm  
玉料青白，表面有桔黃色及赭色斑。圓雕瑞獸，挺胸伏地，呈爬行狀。扁方頭，似虎，頭頂獨立角，張口露齒，額下有須，身側有翼，尾垂於地。

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2081**  
**SMALL HAND MIRROR**  
**WITH JADE BELT HOOK.**  
KLEINER HANDSPIEGEL MIT  
JADE-GÜRTELHAKEN.  
China. 19th/20th c.

Light green jade with brown inclusions. Silver in Repoussé with stone inlays. Red craved lacquer. Mirror cut. Complete length 18.5cm, belt hook length 8.8cm. Condition A/B.

嵌八寶玉帶鉤柄銀手鏡  
19/20世紀 總長18.5cm/玉帶鉤長8.8cm  
鏡面橢圓形，鏡身為敲花銀，背面中央海棠形開光嵌剔紅牡丹，周圍飾暗八仙嵌寶石。手柄原為蒼龍教子青玉帶鉤，側邊鑲兩隻蝙蝠。

€ 800 – 1.000 | \$ 928 – 1.160

**2082**  
**TWO BELT HOOKS WITH DRAGONS.**  
ZWEI GÜRTELHAKEN MIT DRACHEN.  
China. 19th/20th c.

Seladon green jade with engraving and polished. Länge 11.5/14.5cm. Condition A/B.

蒼龍教子青玉帶鉤兩隻  
19./20世紀 長11.5/14.5cm

€ 1.000 – 1.200 | \$ 1.160 – 1.392

**2083**  
**BELT CLASP WITH DRAGON.**  
GÜRTELSCHLIEßE MIT DRACHE.  
China. 19th c.

Seladon green jade, underneath a gilt copper mounting with engraved peony scrolls and bats. 8.7x5.8cm. Condition A/B.

龍紋青玉帶扣  
清 19世紀 8.7x5.8cm  
玉器呈長方形，正面浮雕雲中龍，背面鑲金銅扣，刻蝙蝠牡丹紋飾，為富貴吉祥之瑞意。

€ 1.000 – 1.500 | \$ 1.160 – 1.740



2080



2081



2082



2082



2083



**2084**  
**LIDDED VASE WITH CHAIN.**  
 DECKELVASE MIT KETTE.  
 China. 20th c.

Light green, translucent jade with whitish, cloudy inclusions. The flat vase with high neck is standing on a flared foot with straight footring. The handles in the shape of leaves with movable rings. In the upper part of the leaves the chain is fixed. It is connected in a butterfly from which a pendant hangs. The lid with onion-shaped handle. All cut from one piece of jade. The surface of the vase with flowering peonies and birds in bas-relief. Height 18.5cm. Wooden frame with base. Complete height 46.5cm. Condition A/B.

青白玉鏈式蓋瓶  
 20世紀 瓶通高18.5cm  
 青玉鏈瓶，整料雕刻。玉質半透明，間雜白色絮狀斑。瓶身淺浮雕瑞鳥牡丹紋飾，瓶肩兩側透雕忍冬活環耳，連接活環鏈條。吊環頂部蝴蝶及花卉垂飾，蓋鈕洋蔥頭式。  
 配木質底座及吊架，通高46.5cm。

€ 2.500 – 3.000 | \$ 2.900 – 3.480



**2085**  
**SQUARE VASE WITH DRAGON AND PHOENIX.**  
 RECHTECKIGE VASE MIT DRACHE UND PHÖNIX.  
 China. 19th/20th c.

Light green jade carved in bas-relief and polished. On the narrow sides engraved a three column poem in seal script. Height 14.2cm, 9.2x5.5cm. Underneath a four-character mark: Da Ming nian zao. Condition A/B. **Supplement:** Flat vase with taotie decoration in bas-relief and with lion head handles with rings at the sides. Dark green serpentine with black inclusions. China. H.16.6cm. Condition B.

龍鳳呈祥青玉方瓶  
 19/20世紀 高14.2cm/9.2x5.5cm  
 瓶身正反面淺浮雕雲中遊龍、鳳穿牡丹之吉祥圖案，兩側各刻一段篆字詩文，下承四扁足，底部「大明年造」款。  
 附：饕餮紋獅首銜環輔首瓶。墨綠色蛇紋岩，間雜黑色筋紋。高16.6cm。

€ 1.000 – 1.200 | \$ 1.160 – 1.392



China

**2086**  
**COVERED JADE VASE WITH LOTUS BLOSSOMS.**  
 DECKELVASE MIT LOTOSBLÜTEN.  
 China. 20th c.

Dark green, translucent jade. Decorated in bas-relief and exceptionally thin-walled. Symmetrically arranged spiral trails radiating from a central lotus flower. At the foot, the neck and the lid including the knob with fine chrysanthemum petals in relief. The high, flared foot hollow, as well as the lid including the knob hollowed out. Weight 438g, height 27cm. Condition A/B.

卷草蓮紋玉蓋瓶  
 20世紀 高27cm/重438g  
 玉質墨綠，半透明。器壁輕薄，通體淺浮雕裝飾卷草洋葉蓮紋，瓶蓋及鈕、瓶肩及近足處均為菊瓣紋式。

€ 4.500 – 5.500 | \$ 5.220 – 6.380





**2087**  
**SNUFF BOTTLE WITH CRANE AND DEER BENEATH A PINE.**  
**SNUFFBOTTLE MIT KRANICH UND HIRSCH UNTER KIEFER.**  
China. Qing dynasty. 18th c.

Flat, rectangular with rounded shoulder. Pale celadon-green nephrite jade with brown inclusions. In a continuous scene a crane and rugged rocks beneath a huge pine, on the other side a deer under a deciduous tree. Height 6.5cm. Condition A/B.

Provenance:  
-Ex collection Erik Hancock.

松鶴鹿青玉鼻煙壺  
清 18世紀 瓶高6.5cm  
青玉帶赭黃斑。瓶身扁方，溜肩，矮圈足。通景雕刻松下仙鶴、梧桐瑞鹿紋飾。來源：Erik Hancock私人舊藏。

€ 1.000 – 1.200 | \$ 1.160 – 1.392



**2088**  
**SNUFF BOTTLE WITH LAKESCAPE.**  
**SNUFFBOTTLE MIT SEELANDSCHAFT.**  
China. Qing dynasty. 18th c.

Pale green nephrite jade. Egg-shaped with a small, flat bottom. On the front in bas-relief a boat with ferryman under a tree with overhanging branches and stream clouds above. Height 5.5cm. Condition A/B.

Provenance:  
-Ex collection Miramar, Geneve. No. 1164.

湖景圖青玉鼻煙壺  
清 18世紀 瓶高5.5cm  
鵝卵形瓶身，正面淺浮雕湖中擺渡船紋飾。來源：日內瓦Miramar私人舊藏，藏品編號1164。

€ 1.500 – 1.800 | \$ 1.740 – 2.088

**2089**  
**SNUFF BOTTLE WITH ARROWHEAD AND LINGZHI MUSHROOMS.**  
**SNUFFBOTTLE MIT PFEILKRAUT UND LINGZHI-PILZEN.**  
China. Qing dynasty. 18th c.

Almost white jade. Carved from a pebble in openwork. In form of two arrowhead bulbs with attached and wrapping leaves and lingzhi mushrooms, both symbols for a good and long life. Length 5.8cm. Condition A/B.

慈姑靈芝紋白玉鼻煙壺  
清 18世紀 瓶長5.8cm  
白玉籽料，依玉料自然形狀塑兩隻慈姑球莖，其表面半透雕慈姑葉及靈芝，寓意吉祥長壽。

€ 1.800 – 2.200 | \$ 2.088 – 2.552

**2090**  
**SNUFF BOTTLE IN FORM OF A MELON.**  
**SNUFFBOTTLE IN MELONENFORM.**  
China. Qing dynasty. Late 18th c.

Almost white jade in pebble shape with fine, cloudy inclusions. Very well hollowed out. Leaves and tendrils cling to the slightly ribbed melon. Length 6cm. Condition A/B.

Provenance:  
-Ex collection C.P. Lee & Son.

瓜形白玉鼻煙壺  
清 18世紀晚期 瓶長6cm  
籽料，玉質潔白，略帶絮狀斑。瓶身瓜棱式，通體浮雕藤葉。掏膛完好。來源：C.P. Lee & Son私人舊藏。

€ 1.500 – 1.800 | \$ 1.740 – 2.088

**2091**  
**SNUFF BOTTLE FROM GREEN GLASS.**  
**SNUFFBOTTLE AUS GRÜNEM GLAS.**  
China. Qing dynasty. 18th c. Attributed to Beijing.

Opaque gray-white glass with green, striped inclusions in the style of banded agate. Height 5.2cm. Condition A/B.

Provenienz:  
-Collector label attached.

北京料器鼻煙壺  
清 18世紀 瓶高5.2cm  
不透明灰白色玻璃，間綠色類瑪瑙式帶狀條紋。足底貼有收藏簽。

€ 900 – 1.200 | \$ 1.044 – 1.392



2087



2088



2089



2090



2091



**2092**  
**IMPORTANT SNUFF BOTTLE**  
**IN MUGHAL STYLE.**  
**BEDEUTENDES SNUFFBOTTLE**  
**IM MOGHUL-STIL.**

China. Qing dynasty. Late Qianlong to Jiaqing period. 1770-1820.

Jadeite of the palest white coloration with faint areas of apple green inclusions and rivering. Very skillfully and finely cut in the Hindustan manner often referred as Mughal style. Polished and hollowed out very well. Rectangular, high form, the corners slightly rounded, the neck as well as the foot ring in the shape of a delicate chrysanthemum flower. Each side with a lotus flower rising upon a narrow stem with matching leaves paired and framed on all four corners by trailing wisteria, seen falling from a tapered neck decorated with fluted curved panels. Height 7cm. Condition A/B.

Provenance:  
-Collection C.K. Liang, Hong Kong. Probably acquired in the 1980s.



痕都斯坦式翡翠鼻煙壺  
清 乾隆晚期至嘉慶 1770-1820年  
高7cm  
玉質白地，間雜細微蘋果綠斑。整器工藝精湛，雕刻精美，打磨細緻，掏膛完好。瓶身扁平長方形，四角略微呈弧形，頸部及矮足為菊瓣造型。前後面以痕都斯坦風格各浮雕一朵盛開的蓮花，莖葉左右對稱。瓶雙肩覆蓋卷藤紋飾，瓶身兩側裝飾垂落的紫藤花串。  
來源：香港C.K. Liang私人收藏，大約在1980年代入藏。

€ 8.000 – 10.000 | \$ 9.280 – 11.600



360° view  
360° Ansicht

China

**2093**  
**SIX EXCEPTIONAL AND**  
**RARE RITUAL TABLETS - HU.**  
**SECHS AUßERGEWÖHNLICHE**  
**UND SELTENE HOFISCHE**  
**ZEREMONIALSTÄBE – HU.**  
China. Ming dynasty (1368-1644).

Ivory with finely polished surface, partly dark patina and age cracks. Rectangular shape, tapered and a bit bent. Ritual tablets (hu) have been in use since the Tang dynasty. They are part of the courtly regalia and illustrate the dignity of the wearer.

Made of jade, ivory and precious woods, they could be awarded by the Emperor for merit. Hu fell out of use in the Qing dynasty, but have been collected as scholar's objects. Length 44.5-49cm. Each presented on a metal base. Condition A/B.

Literatur:  
-Mayching Kao: Chinese Ivories from the Kwan Collection. Hong Kong. 1990. Compare p. 210.

罕見象笏六隻  
明 長44.5-49cm  
象牙製，表面光素平滑，局部深色包漿，自然開裂紋。上窄下寬的狹長板子，呈微弧形。配金屬支架底座。  
笏，俗稱奏板、朝板、手板等，古代大臣上朝時雙手持笏，用來記錄要參奏的內容或是君主的旨意，以及擋住自己的臉，以表示對天子的敬意。笏分別用玉、象牙或竹制成，是身份地位的象徵。明朝時規定四品官以上執象笏，五品官以下執木笏。清朝因習俗及禮節不同，廢棄使用笏板。  
參閱：Mayching Kao著《關氏收藏中的中國象牙件》(Chinese Ivories from the Kwan Collection)，1990年香港出版，210頁。

€ 1.800 – 2.000 | \$ 2.088 – 2.320 | †





2094

**SNUFF BOTTLE WITH DRAGONS.**  
**SNUFFBOTTLE MIT DRACHEN.**

China. Qing dynasty. Mid Qianlong to Jiaqing period. 1750-1820.

Silver in Repoussé and openwork. Round on a high foot and with a high neck. On each side a medallion with frontal dragon. The border in openwork with tendrils, leaf forms on the foot. Lid, neck and foot with bead and reel. The stopper en suite with yellow-white stone. Weight 70g, total height 7cm. Condition A/B.

銀質龍紋鼻煙壺

清 乾隆中期至嘉慶 1750-1820

通高7cm/重70g

銀敲花，局部鏤空。長頸、圓腹、高圈足。腹部前後各一圓形開光內飾正面龍，側面鏤雕卷草紋。瓶蓋、頸部及近足處飾連珠。原配瓶蓋，頂部嵌黃白色寶石。

€ 1.000 – 1.500 | \$ 1.160 – 1.740



2095

**SNUFF BOTTLE WITH LANDSCAPE AND SHOU CHARACTER.**  
**SNUFFBOTTLE MIT LANDSCHAFT UND SHOU-ZEICHEN.**

China. Late Qing dynasty.

Red carved lacquer on bronze with gilding. Lid en suite. Complete height 6.2cm. Underneath black lacquer with a four-character mark engraved and gold-rubbed: Qianlong nian zhi, but later. Condition A/B.

銅胎髹漆剔紅葫蘆瓶式鼻煙壺

清晚期 通高6.2cm

上半部分刻“壽”字，下半部分飾高士賞遊圖。圈足內髹黑漆，描金書「乾隆年製」四字篆書寄託款。原配瓶蓋。

€ 500 – 700 | \$ 580 – 812

2096

**SNUFF BOTTLE WITH LUCK SIGNS.**  
**SNUFFBOTTLE MIT GLÜCKSZEICHEN.**

China. Qing dynasty. 18th c.

Orange-yellow, opaque glass with an overlay of red glass, carved. Unusual color combination. On the front and back side each a sign of Double Happiness, surrounded by swastika symbols. Height 5.5cm. Underneath the rare 'Antique Moon' studio mark. Condition A/B.

紅雙喜橘黃套紅鼻煙壺

清 18世紀 瓶高5.5cm

橘黃色不透明玻璃套紅色。近橢圓形瓶身前後各浮雕一紅雙喜字，圍繞三組卐字。足底書「古月」款。

€ 1.200 – 1.500 | \$ 1.392 – 1.740

2097

**SNUFF BOTTLE IN TWO-TONE GLASS.**  
**SNUFFBOTTLE IN ZWEIFARBIGEM GLAS.**

China. Qing dynasty. Mid Qianlong to Jiaqing period. 1780-1820. Attributed to Beijing.

Eggshaped. Light green clear glass, inside suffused with a layer of ruby red glass. Height 5.2cm. Condition A/B.

北京雙色玻璃鼻煙壺

清 乾隆中期至嘉慶 1780-1820

瓶高5.2cm

器型卵形，淡綠色透明玻璃，內套寶石紅色。

€ 400 – 600 | \$ 464 – 696

2098

**SNUFF BOTTLE IN LEAF SHAPE.**  
**SNUFFBOTTLE IN BLATTFORM.**

China. Qing dynasty. 18th c.

White, glazed porcelain. Modeled. On the backside, spur marks. Length 7cm. Condition A/B.

白瓷葉形鼻煙壺

清 18世紀 長7cm

瓷胎，白色釉。壓模，呈葉形。底面若干燒支釘。

€ 300 – 500 | \$ 348 – 580

2099

**SNUFF BOTTLE WITH GRASSHOPPER AND CHRYSANTHEMUM.**  
**SNUFFBOTTLE MIT GRASHÜPFER UND CHRYSANTHEMEN.**

China. Qing dynasty. Daoguang period (1820-50).

Mallet form. Porcelain painted in famille rose. Height 5.8cm. Underneath in red a four-character mark: Daoguang nian zhi and from the period. Condition A/B. Chipped at the foot.

粉彩螞蚱菊花圖鼻煙壺

清 道光(1820-50) 瓶高5.8cm

長頸，棒槌形，瓷胎飾粉彩。足底書「道光年製」本朝款。圈足有小磕。

€ 800 – 900 | \$ 928 – 1.044



2094



2095



2096



2097



2098



2099



**2100**  
**THREE CORAL CARVINGS.**  
**DREI KORALLENSCHNITZEREIEN.**  
China. Early 19th/20th c.

Coral, orange red with few white parts. Finely carved, polished and partly open-work. Base made of silver. Europe after 1880. a) The beauty Wang Zhaojun with pipa on a cart. The carter animates the horse with a whip. Additionally mounted on a wooden base. Weight about 350g, height 10cm (with base 14.5cm), width 13cm. b) Buddha. Height 5cm. c) Snuffbottle with flowers. Height 5cm. Condition A/B.

紅珊瑚雕刻擺件三件  
19/20世紀  
橘紅色珊瑚，夾雜少量白斑。綜合採用圓雕、微雕、透雕及浮雕手法製作，雕刻精細，打磨自然。  
a) 昭君出塞。王昭君懷抱琵琶，馬車在車夫的催促下疾馳。雕像高10cm，寬13cm，重約350g。底部包銀，固定在木座上。通高14.5cm。  
b) 圓雕小型佛像。高5cm。固定在歐式半月形銀質底座上，底部落銀戳。  
c) 葫蘆瓶式鼻煙壺。高5cm。固定在歐式橢圓形底座上，底部落銀戳。

€ 1.600 – 2.000 | \$ 1.856 – 2.320 | ‡



China

**2101**  
**IMPORTANT CORAL CARVING**  
**WITH SEVEN BEAUTIES.**  
**BEDEUTENDE KORALLENSCHNITZEREI**  
**MIT SIEBEN SCHÖNHEITEN.**  
China. 19th/early 20th c.

Coral branch in pink orange with a few white parts. Finely carved and polished. The elegantly dressed ladies are shown with elaborate hairstyles and tiaras. Each of them is carrying an instrument, fruits or flowers. The lower part is made up of lotus leaves and blossoms. Long scarfs, swinging in the wind adorn the robes of the ladies and convey movement, the carver cleverly used for this different branches of the coral. Weight about 1000g, height 29cm, width 18.5cm. Mounted on a wooden base with metal wire inlays. Total height 33cm. Condition A/B.

紅珊瑚雕七仙女擺件  
19世紀/20世紀初 高29cm/寬18.5cm/重約1000g  
橘紅色珊瑚，夾雜少量白斑。雕像取整塊珊瑚隨形雕琢，巧妙利用分枝以圓雕、透雕等技法塑造七仙女形象，似從蓮花池中升起。她們頭梳高髻，面相清秀，細眉修鼻，頭髮以流暢的陰刻線條條刻出。每人手中或持樂器，或捧花果，體態婀娜，衣褶、腰帶結和裙擺線條流暢，似迎風而動，充滿美感。固定在嵌絲木座上，通高33cm。

€ 17.000 – 20.000 |  
\$ 19.720 – 23.200 | ‡





**2102**  
**LARGE VASE WITH**  
**DRAGON MEDALLIONS.**  
**GROÙE VASE MIT**  
**DRACHENMEDAILLONS.**  
China. Qing dynasty. 19th c.

Bronze with cloisonné and gilding. Baluster vase on a flared foot. In each of the four medallions a five-clawed dragon with flaming pearl, surrounded by clouds. Two of the dragons in red, two in blue. Around the medallions tendrils with leaves and lotus flowers in different colors. At the neck a border with ruyi, at the foot one with leaves. Height 51cm, width 39cm. Condition A/B.

Provenance:  
-Cologne private collection, received in 1930 as a wedding present.

銅胎鑲金掐絲琺瑯四開光龍紋尊  
清 19世紀 高51cm/寬39cm  
侈口，斂頸、豐肩，鼓腹、斂胫，高圈足外撇。口部、底部均為鑲金裝飾。整器通體飾各色纏枝蓮紋，腹部四面各一鑲金環作圓形開光，卷雲為地飾一正面五爪立龍戲珠，前後對稱分別為紅色和藍色。口沿下一周如意雲頭紋，近足處蓮葉紋。  
來源：德國科隆私人收藏。1930年以結婚禮物入藏。

€ 4.000 – 6.000 | \$ 4.640 – 6.960



China

**2103**  
**LARGE PILGRIM BOTTLE VASE**  
**WITH DRAGON AND PHOENIX.**  
**GROÙE PILGERFLASCHENVASE**  
**MIT DRACHE UND PHÖNIX.**  
China. Qing dynasty. 18th/19th c.

Bronze with cloisonné and gilding. The moon-shaped vase ends in a high neck with a slightly outswinging lip and stands on a rectangular, flared foot. Both sides are decorated with a large medallion. One with a frontal dragon, the other side with dragon and phoenix (fenghuang), each surrounded by clouds. The body of the vase in turquoise blue with lotus tendrils and the Buddhist treasures. Beneath the lip a bat border with chime stones, the foot is adorned by the attributes of the Eight Immortals. Height 53.5cm, width 38cm, depth 18cm. Condition A/B.

銅胎鑲金掐絲琺瑯龍鳳呈祥抱月瓶  
清 18/19世紀  
高53.5cm/寬38cm/深18cm  
大抱月瓶器型，侈口，鑲金凸唇，筒頸，溜肩，扁腹，形若滿月，橢圓形高圈足。通體施松綠石色琺瑯釉為地，頸上飾蝙蝠銜磬紋，腹部正中前後對稱金線掐絲作圓形開光，開光外周以折枝蓮紋為間隔，一面飾輪、螺、傘、蓋，另一面飾花、罐、魚、結。開光內均以黃色為地，一面飾正面立龍紋為主題紋飾。龍身藍色，龍目圓睜，五爪鋒利，霸氣高貴，面前一紅色火珠，周圍以紅、綠、紫諸色祥雲相間，下部湖綠色海水江崖。一面飾一對藍龍彩鳳，上下相望，四周繪五彩雲飾。近足處飾暗八仙紋，底部鑲金。  
此抱月瓶形制碩大，紋飾布局緊湊，掐絲工整細緻，主題龍鳳紋極富有層次感。

€ 9.000 – 12.000 | \$ 10.440 – 13.920



360° view  
360° Ansicht





**2104**  
**FANG HU VASE WITH THE FOUR SEASONS.**  
**FANG HU-VASE MIT DEN VIER JAHRESZEITEN.**  
 China. Qing dynasty. Kangxi period (1662-1722).

Copper bronze with cloisonné. Decorated with flowers and birds of the four seasons. Magpies with plums, lotus, peonies with magnolias and pheasant, chrysanthemums. Leaves beneath the rim, on the foot longma horses in waves. Height 32.5cm, 14.5x12.5cm. Ji (six). Condition B. Restored at one side.

銅胎掐絲琺瑯四季花鳥紋方壺  
 清 康熙(1662-1722)  
 高32.5cm/14.5x12.5cm  
 長頸，弧腹，高底足。四面各飾一季花鳥：喜鵲梅花、荷花、牡丹玉蘭雉雞、菊花。口沿下一圈葉紋，底座飾龍馬踏浪紋。足底書「乙」字。

€ 3.000 – 3.500 | \$ 3.480 – 4.060



2104

China

**2105**  
**ZUN VASE WITH LOTUS SCROLLS.**  
**ZUN-VASE MIT LOTOSRANKEN.**  
 China. 17th c. or later.

Copper bronze with cloisonné. Inside with black lacquer. The bulbous vase on a high, flared foot with a vertical stand ring, the retracted neck swinging outward towards the lip. The decor with colored flowers is horizontally divided with three blue flower borders. On the shoulder two eyelet handles in the form of stylized lion heads, in which the rings are missing. Height 34cm. Condition A/B.

銅胎掐絲琺瑯纏枝蓮紋獅面輔首尊  
 17世紀或晚期 高34cm  
 撇口，短寬頸，鼓腹，高足外撇。自口沿至近足四圈多色勾連纏枝蓮紋，中間以藍色花卉帶相間隔。肩部兩側獅首銜環輔首（活環缺失）。

€ 3.500 – 4.000 | \$ 4.060 – 4.640



2105

**2106**  
**IMPORTANT SAUCER WITH BUTTERFLIES.**  
**BEDEUTENDER KLEINER TELLER MIT SCHMETTERLINGEN.**  
 China. 19th/20th c.

Enamel on copper with gilded lip and foot ring. On a yellow background two large butterflies facing each other with outstretched, ornamental wings. Between them orchids and lilies with tendrils. On the outside of the rim flower tendrils on brown ground. Ø9.5cm. Underneath on a white background in red a four-character mark: Kangxi yu zhi. Condition A/B.

銅胎畫琺瑯雙鳳蝶紋小碟  
 19/20世紀 直徑9.5cm  
 窄沿矮圈足淺盤。盤面黃色琺瑯釉為地，繪一對展翅飛舞的鳳蝶，引首相望，餘地飾百合、蘭花等多色折枝花卉。盤壁背面棕色地繪纏枝花卉一圈，盤底書「康熙御製」雙方框堆料紅款。

€ 8.000 – 9.000 | \$ 9.280 – 10.440



360° view  
 360° Ansicht





**2107**  
**SILVER BOWL WITH CHRYSANTHEMUM.**  
SILBERSCHALE MIT CHRYSANTHEMEN.  
China. Late 19th/early 20th c.

Silver. In Repoussé with details engraved, lined inside. The decor revolving with blooming chrysanthemums and butterflies. Weight 633g, height 10.2cm, Ø19.5cm. Underneath: 'WC' (Wing Chun, Hong Kong, ca. 1860-1915) and 'Kun He' (Shanghai, ca. 1880-1925). Condition A/B. Inner lining with smaller dents.

菊花蝴蝶紋外銷銀盃  
清 19世紀末/20世紀初  
高10.2cm/直徑19.5cm/重633g  
鑲邊敞口，弧壁，深腹，圈足。腹部運用鑿花及雕刻工藝通景飾秋菊蝴蝶紋，內附不可分離的光素銀內碗。足底銀戳：「昆和」，「WC」、「90」。  
WC是Wing Chun的簡稱，為1860-1915年間香港一家外銷銀器主要供應商之一，昆和為銀器鋪名稱，位於上海，活躍於1880-1925年間。

€ 1.000 – 1.200 | \$ 1.160 – 1.392



2107

China

**2108**  
**LARGE TEAPOT WITH BIRDS OF THE FOUR SEASONS.**  
GROBE TEEKANNE MIT VÖGELN DER VIER JAHRESZEITEN.  
China. Canton. Khecheong. Ca. 1850.

Export silver. In Repoussé and finely engraved. The body is divided into eight segments, four of which are decorated with birds and plants. On the domed lid a leaf medallion and as handle a bird with outstretched wings (tail broken off). Handle and spout decorated with foliage volutes. Four feet from leafy tendrils connected by a ring. Weight 1286g, height 19.5cm, width 26cm. Underneath silver and manufacturer marks. Condition A/B.



2108

四季花鳥紋外銷銀大茶壺  
清 19世紀中期  
高19.5cm/寬26cm/重1286g  
壺形造型為梨形，拱形蓋分八檔，飛鳥鈕（後尾缺失）。壺身分六棱，用鑿花、焊接工藝飾開光四季花鳥紋，卷草紋鑿及流，鑲嵌隔熱，下承卷草紋四足。足底銀戳：「KHC」等。  
KHC是Khecheong（其昌）的縮寫，為1820-1890年間廣東一家外銷銀器重要經銷商。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2109**  
**TEAPOT, MILK AND SUGAR, TWO STANDING SALTS AND PEPPER SHAKER.**  
TEEKANNE, MILCH UND ZUCKER, ZWEI SALZNÄPFE UND PFEFFERSTREUER.  
China. Ca. 1900. Commissionaire Luen Wo in Shanghai, active 1880-1940.

Silver in Repoussé with separately shaped, applied parts. Milk and sugar inside formerly gilded. The vessels in the form of asymmetrical trunk sections with three dimensional branches of flowering plums. A pair of sugar tongs en suite. The two standing salts with small spoons and matching, original glass inserts. Teapot height 10cm, pepper shaker height 5.5cm. Manufacturer's mark on teapot, milk and sugar underneath: An Chang. Other parts: Hong Xiang. Condition A/B.

Literature:  
-Adrian von Ferscht: Chinese Export Silver 1785-1940. Glasgow. 2015. Compare p. 520.

梅花枝節紋外銷銀茶具一套（六件）  
清末至民國 1900年左右  
壺高10cm/胡椒粉瓶高5.5cm  
一套六件，分別為茶壺、糖缸（配糖夾）、奶壺、鹽罐（雙柄及蓋）、鹽罐（無蓋）、胡椒粉瓶。全部器皿運用鑿花、貼焊工藝，呈梅樹節造型，鑿、鈕及流均為相應梅枝式，器身飾折枝梅花。糖缸及奶壺內部殘留鑲金痕跡，鹽罐原配玻璃內碗及小勺。  
茶壺、糖缸、奶罐足底銀戳：「安昌」，「LUEN WO」、「SHANG HAI」。  
其它器皿足底銀戳：「鴻翔」，「LW」。  
Luen Wo為1880-1940年間上海一家外銷銀器重要經銷商，安昌、鴻翔為銀器鋪名稱。  
參閱：Adrian von Ferscht著《1785-1940年中國外銷銀器：收藏者必備指南》(Chinese Export Silver 1785-1940)，2015年Glasgow出版，520頁。

€ 1.800 – 2.200 | \$ 2.088 – 2.552



**2110**  
**TEAPOT WITH JUG**  
**AND SUGAR BOWL.**  
TEEKANNE MIT KÄNNCHEN  
UND ZUCKERSCHALE.  
China. Late 19th/early 20th c.

Silver in Repoussé. Inside remains of gilding. Each pot eightfold segmented and decorated with bamboo in bas-relief. Handle in the form of dragons, the lid of the tea pot build from the rolled up body of a dragon with the knob formed by his erect head. Teapot height 14.2cm, Ø13cm. Underneath manufacturer's mark: Tu Mao Xing, workshop in Jiujiang, Jiangxi, active 1880-1930. Condition A/B.

More similar objects see lot no. 2520.

龍紋外銷銀器一套（三件）  
清末至民國 19世紀末/20世紀初  
壺高14.2cm/腹徑13cm  
一套三件：茶壺、糖缸、奶缸。三器整體  
造像為八棱瓜形，鼓腹，雲頭紋圈足。龍  
形鑿流，以鑿花工藝於器身飾竹葉紋及刀  
馬人圖。器內部殘有鎏金痕跡。  
足底銀戳：「九江」、「塗茂興」。  
塗茂興為1880-1930年間江西九江著名外  
銷銀器供應商，以龍紋器皿著稱。  
更多類似銀器請見第2520拍品號。

€ 1.000 – 1.200 | \$ 1.160 – 1.392



China

**2111**  
**IMPORTANT BUDDHIST**  
**POINTED ARCH.**  
BEDEUTENDER BUDDHISTISCHER  
NIMBUS.  
China. Qing dynasty.

Wood, carved with lacquer gilding, partly on a textile underlayment. The central part together with the two side parts forms an ogive. At the top in the center beneath a canopy Buddha Shakyamuni flanked by Ananda and Kasyapa. Under them arranged in a circle the Eight Dharmapala, all in their six-armed form holding attributes and riding their respective mount. Above the head of each protector formerly a small representation of the Buddha, some missing today. Furthermore are standing two armed Lokapala in armor amidst the Dharmapala. Height about 90cm, width about 70cm. Condition B. Minor parts missing, repaired, age cracks.

Certainly stretched the arch once over a larger representation. The amazing quality of the carving suggests a workshop active for higher standing families and temples. The faces are downright portrait art and, like all the figures, with fine details.

大型金漆木雕佛像背光  
清 通高約90cm/通寬約70cm  
以樟木為胎，局部糊布，再上漆貼金。  
此舟形背光由三部分拼接：兩個側面部分  
近彎月形，中央部分呈拉伸的梯形。以  
浮雕、鏤刻、圓雕相結合的工藝雕刻卷  
雲紋地托佛像及護法共十三尊。佛祖釋  
迦牟尼端坐寶蓋之下，左右立阿難和迦  
葉，下部兩位天王。兩側部分以半圓形  
從左到右順序雕刻八位護法神：大黑  
天、大威德金剛、多聞天王、馬頭明  
王、吉祥天母、大梵天、閻摩、戰神，  
均為六臂持法器、跨坐騎的形象，頭  
頂的化身佛遺失。此背光體形頗為碩大，  
雕刻工藝精湛，人物栩栩如生，應為  
廣東金木雕上佳之作。

€ 2.000 – 3.000 | \$ 2.320 – 3.480





**2112**  
**PAIR OF SMALL CUPS.**  
PAAR KLEINE KOPPCHEN.  
China. Qing dynasty. 18th c.

Lacque burgauté. Inside and the bottom plated out with silver. Garden landscape with scholars. Beneath the lip and above the foot framed with flowers. Height 3.6cm, Ø6.7cm. Condition B. Restored.  
**Supplement:** Four snuffbottle.  
Lacque burgauté. Japan. 19th/20th c. H.4.4-6.1cm. Condition A/B.

Provenance:  
-Private collection Lower Saxony.

包銀黑漆嵌螺鈿庭院人物圖小盞一對  
清 18世紀 高3.6cm/直徑6.7cm  
圓口，弧壁，圈足。口沿、杯內及足底包銀，腹部繪庭院高士賞遊圖，上下各一周花卉紋。附：四隻日本黑漆嵌螺鈿花卉紋鼻煙壺。高4.4-6.1cm。  
來源：德國下薩克森州私人收藏。

€ 900 – 1.200 | \$ 1.044 – 1.392

**2113**  
**PAIR OF SMALL, SQUARE SAUCERS WITH SCHOLARS IN GARDEN LANDSCAPE.**  
PAAR KLEINER, ECKIGER TELLER MIT GELEHRTEN IN GARTENLANDSCHAFT.  
China. Qing dynasty. 18th c.

Lacque burgauté with inlays in colorful mother-of-pearl and silver. Height 1.3cm, 10.2x10.2cm. Condition B. Damaged and chipped at the edges.

包銀黑漆嵌螺鈿松下會友四方倭角盤一對  
清 18世紀 高1.3cm/10.2x10.2cm

€ 800 – 1.000 | \$ 928 – 1.160



2113

2112

China

**2114**  
**LARGE COVERED BOX WITH THE ORCHID PAVILION.**  
GROÙE DECKELDOSE MIT DEM ORCHIDEENPAVILLON.  
China. Qing dynasty. Probably 18th c.

Wood with red carved lacquer. Inside black lacquer. On the flat top of the round box a depiction of the famous gathering of poets. The scholar Wang Xizhi invited guests for the Spring Purification Festival in the third lunar month of the year 353. The guest where placed alongside of a winding stream with floating wine cups. Each guest had to compose a poem or drink three cups penalty, when a cup landed in front of him. The sides of the box are decorated with dense peony scrolls and six medallions with landscapes. Height 15cm, Ø28.6cm. Underneath engraved and rubbed with gold a six-character Qianlong mark and probably from the period. Condition A/B.

剔紅蘭亭曲水流觴圖捧盒  
清 可能為18世紀 高15cm/直徑28.6cm  
捧盒呈圓鼓形，弧壁深腹，子母口相扣合，底承圈足。內壁及足底髹黑漆，外壁通體以纏枝牡丹紋為地，髹層層大紅朱漆，蓋頂雕刻蘭亭曲水流觴為主題，蓋壁周身上下各三個山水圖開光。蓋盒口沿牡丹紋，圈足外側回紋一周。足底中心描金刻書「大清乾隆年製」六字三行楷書款。

€ 3.000 – 4.000 | \$ 3.480 – 4.640





**2115**  
**LARGE BRUSH POT.**  
GROßER PINSELBECHER.  
China.

Dark wood in the style of huanghuali, probably from Hainan. Around the bottom and the lip of the cylindrical pot narrow relief strips are giving a frame. An almost imperceptible waist also enhances the elegance of the strict form, which shows the beauty of the wood grain. In the center of the lacquered bottom a hole is closed with a wooden peg. Height 19cm, Ø 18.2cm. Condition A/B.

硬木筆筒  
高19cm/直徑18.2cm  
敞口，圓腹，直壁，腰部微弧，矮圈足。  
筆筒表面光素無紋，色澤金黃溫潤，材質  
可能為海南黃花梨木。通體自然紋理，簡  
約雅緻。底部上漆，中心圓形棋子狀木心  
（臍），活裝。

€ 9.000 – 12.000 | \$ 10.440 – 13.920



China

**2116**  
**BRUSH POT.**  
PINSELBECHER.  
China. Ming/Qing dynasty.

Dark huanghuali wood with interesting grain. The cylindrical shape is slightly retracted. Foot and lip are adorned with a fine relief line worked directly from the piece of wood. In the bottom, the material-related opening is closed with a suitable insert, which might be original. Height 17cm, Ø 16.3cm. Condition A/B.

Provenance:  
-Private collection Northern Germany,  
acquired since the 1850s.  
-Private collection Brussels.

黃花梨木筆筒  
明/清 高17cm/直徑16.3cm  
器型規整，木色紅棕，紋理清晰流暢，包  
漿醇厚自然。圓筒形，直壁，口沿打洼，  
下承三矮足。足心活裝一圓形木心。  
來源：  
-德國北部私人收藏，1850年代入藏。  
-比利時布魯塞爾私人收藏。

€ 3.000 – 3.500 | \$ 3.480 – 4.060 | †



2116



2117

**2117**  
**LARGE AND HEAVY BRUSH POT.**  
GROßER UND SCHWERER  
PINSELBECHER.  
China.

Dark wood in the style of huanghuali, probably from Vietnam. Cylindrical with a slightly concave waist. The restrained form enlivens the interesting grain of the wood. The thick bottom giving the weight of the pot and counterbalances long rolls put in. Weight 2317g. Height 20cm, Ø 17.8cm. Condition A/B. Cracks and partly filled cracks.

硬木大筆筒  
高20cm/直徑17.8cm/重2317g  
筆筒為圓柱形，厚壁，平足，高內底。  
木色深棕，紋理清晰，材質可能為越南  
黃花梨木。

€ 6.000 – 8.000 | \$ 6.960 – 9.280



**2119**  
**A PAIR OF LARGE CABINETS**  
**WITH DRAGON MEDALLIONS.**  
**PAAR GROÙE SCHRÄNKE MIT**  
**DRACHENMEDAILLONS.**  
Asia.

Dark hardwood. Hinges and locks made of bright Paktong bronze, finely engraved. Cabinets with double doors, each with a recessed carved medallion with a dragon in clouds. Inside each cabinet two drawers and storage boards. Height 180cm, width 89cm, depth 45cm. Condition A/B. Very good, well-kept condition.

硬木方角櫃一對  
亞洲 高180cm/寬89cm/深45cm  
“一封書”式，上下同大，四角見方，硬擠門，鑲長方形白銅合頁、面葉及雙魚形吊牌。櫃門面板各一圓形開光，內雕海水紋三爪立龍。底櫃下施卷草紋壺門式牙板，左右兩面類似牙板。櫃內中央有二屨，屨面均帶白銅面頁及葉形拉手。

€ 30.000 – 40.000 | \$ 34.800 – 46.400







**2121**  
**CONSOLE TABLE WITH SETBACK LEGS.**  
**KONSOLTISCH MIT ZURÜCKGESETZEN**  
**BEINEN.**

Asia.

Hardwood in the style of huanghuali. The recessed, cylindrical legs are connected with a circumferential skirt beneath the table top and additionally with two struts further down. The plate has a wide frame and is softly beveled on the edge. Height 78cm, width 144cm, depth 36cm. Condition A/B.

Console tables of the pingtuan type have been known since the Ming Dynasty. They were used as consoles, but also as tables for painting.

硬木夾頭榫平頭案

亞洲 高78cm/寬144cm/深36cm  
此平頭案可能為黃花梨制，攢邊打槽裝板，面心板紋理精美，面心板下穿帶兩根。夾頭榫結構，安光素牙條及刀牙板。圓形腿足，兩側腿足間安兩根橢圓形橫枨。

€ 7.000 – 9.000 | \$ 8.120 – 10.440

China



**2122**  
**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. On the front of the backrest scene from the novel 'The Story of the Three Kingdoms': Guan Yu protects the family of Liu Bei on the way to him. On the back flowering plants with birds. Height 102cm, width 121cm, depth 52cm. Condition B. Few inlays missing, some wood joints loosened.

紅木雕嵌螺鈿人物故事福壽扶手長椅  
 1900年左右/20世紀初  
 高102cm/寬121cm/深52cm  
 椅子的框架為福壽喜上眉梢紋式樣，靠背  
 正面大幅嵌螺鈿飾關羽千里走單騎故事  
 圖，背面花鳥蟲禽紋飾。

€ 2.000 – 4.000 | \$ 2.320 – 4.640

**2123**  
**LARGE PRESENTATION SHELF.**  
**GROßES PRÄSENTATIONSREGAL.**  
 China. Ca. 1900.

Detailed carved, openwork in most areas. Wood, stained dark and lacquered. The cabinet with open boards in asymmetric design and partly recessed. In the lower part one compartment with door. The carving shows dragons in clouds, bamboo, flowering plums, fans, gourds and other flowers. Height 210cm, width 108cm, depth 42cm. Condition B. **Supplement:** Matching chair (100x50x40cm) and small table with marble plate (H.60cm, Ø 52cm).

Provenance:  
 -Private collection Northern Germany.

硬木雕雲龍竹梅紋廣式博古架  
 1900年左右 高210cm/寬108cm/深42cm  
 上部分為由各種大小空格組成的架子，下  
 層右下為帶櫃門的小櫃櫥。背板、側板  
 鏤空裝飾。  
 附：配套木雕扶手椅，高100cm/寬50cm/  
 深40cm。嵌大理石板硬木圓桌，高60cm/  
 直徑52cm。  
 來源：德國北部私人收藏。

€ 2.500 – 3.000 | \$ 2.900 – 3.480



2123

**2124**  
**IMPORTANT AND RARE**  
**BALDACHIN WITH FIVE DRAGONS.**  
**BEDEUTENDER UND SELTENER**  
**BALDACHIN MIT FÜNF DRACHEN.**  
 China. Later Qing dynasty.

Silk. Twill weave with brocaded pattern wefts from silk and gold threads. The central dragon has seized a flaming pearl, another pearl is each positioned above and beneath him. In the corners four dragons in profile between dense clouds with red bats. The frame is made up of wavy strips of deep water with clouds and treasures. The colors of pattern and background, which was formerly probably imperial yellow, are faded, but still preserved on the back. 115x124cm. Framed with acryl glas. Condition A/B.

罕見五龍紋華蓋  
 晚清 115x124cm  
 絲質，斜紋錦，緯顯花，捻金線。正中心  
 一五爪正面立龍，一爪握火珠。上下各一  
 對遊龍戲珠，雙龍相對。底為祥雲萬福  
 紋。邊沿一圈飾海水江崖、祥雲雜寶紋。  
 正面的材料底色及圖案顏色原應為明黃  
 色，現已褪色。背面的顏色保存較好。  
 有機玻璃框裝裱。

€ 1.500 – 2.000 | \$ 1.740 – 2.320

2124 (Detail)



2122

China







**2125**  
**BLUE EMBROIDERED**  
**DRAGON ROBE (QIFU).**  
 BLAUE BESTICKTE  
 DRACHENROBE (QIFU).  
 China. Qing dynasty.

Silk. Satin. Embroidered with untwisted colored silk in satin stitch and appliquéd gold thread. Four spherical buttons in gilt bronze. Lining: Blue silk damask. Length 140cm, width 212cm. Condition A/B.

藍緞地彩繡雲龍紋吉服袍  
 清 身長140cm/兩袖通長212cm  
 長袍以青色緞地繡雲龍紋為面，藍色綢裏。圓領，右衽大襟，左右開裾，袖由袖身、中接袖、接袖及馬蹄形袖端組成。右襟釘銀鑲金水紋鑿花扣四枚。用五彩絲線和圓金線刺繡花紋，袍身共繡五爪戲珠金龍九條，其中胸、背及兩肩正龍各一，下襟側龍四條，裏襟側龍一條。另在石青色領的前後繡金正龍各一，左右及交襟處繡行龍各一，石青色中接袖光素，馬蹄袖端繡正龍各一。下擺及肩部繡八寶海水江崖紋。周身點綴五彩流雲及蝙蝠、魚、結、蓋、蓮等雜寶紋。

€ 5.000 – 8.000 | \$ 5.800 – 9.280



**2126**  
**YELLOW WOVEN DRAGON**  
**ROBE (JIFU).**  
 GELBGRUNDIGE DRACHENROBE  
 (JIFU).  
 China. Qing dynasty. 19th c.

Silk. Satin composite weave (jin). Supplementary wefts brocaded, silk and metal thread. Length 133cm, width 144cm. Condition B. Sleeves, collar and right side flap missing. Faded.

黃緞地織錦雲龍紋吉服袍  
 清 身長133cm/兩袖通長114cm  
 長袍以黃色緞地織錦雲龍紋為面。圓領，左右開裾。袍身共飾五爪戲珠金龍九條，下擺及肩部飾八寶海水江崖紋。周身點綴五彩流雲及蝙蝠、福壽字、八寶紋。中袖及馬蹄袖端、領及右襟缺失。

€ 15.000 – 20.000 | \$ 17.400 – 23.200





**2127**  
**WOVEN SILK WITH DRAGON.**  
 GEWEBTE SEIDE MIT DRACHEN.  
 China. Qing dynasty.

Green silk satin, weft composite with additional pattern wefts (jin). The four-clawed dragon in the center with flaming pearl, bats, clouds and a fenghuang over waves and a rock. The edging of angular spiral tendrils on three sides suggests that this is the lower part of the apron of a skirt (mamian qun). 28x23cm. Framed behind glass. Condition B. Fragile, tears.

Provenance:  
 -On the back a certificate from Teresa Colemann, Hong Kong 1990.

織錦緞雲龍紋裙面  
 清 28x23cm  
 絲制錦緞，正中心一四爪正龍戲珠，周圍點綴祥雲、蝙蝠及鳳凰，下部為海水紋。此織物三邊以卷草紋帶鎖邊，可能為馬面裙下擺的一部分。鏡框裝裱。  
 來源：鏡框背後附1990年香港Teresa Colemann的證書。

€ 1.500 – 1.700 | \$ 1.740 – 1.972



2127

**2128**  
**LARGE THRONE BACK AND THREE MORE CARPETS.**  
 GROßER THRONRÜCKEN UND DREI WEITERE TEPPICHE.  
 China. Ningxia and Tibet. 19th/20th c.

Wool. Knots carpet. Throne back carpet with dragon on a yellow background. 90x99cm. Red meditation carpet with Manchurian crane. 51x63cm. Pair of meditation rugs. 65.5x109cm. Carpet with three snow lions. 170x90cm. Cropped. Condition A/B. Somewhat faded. **Supplement:** Batou carpet. Wool. 132x68cm. Condition A/B.

Provenance:  
 -Private collection Lower Saxony.

栽絨黃地盤龍靠背毯及四件織毯(共五件)  
 寧夏及西藏 19/20世紀  
 a) 寶座靠背毯。羊毛，毯心編織龍紋，間飾雲海江崖紋。99x99cm。  
 b) 紅地仙鶴紋打坐毯。51x63cm。  
 c) 打坐毯一對。65.5x109cm。  
 d) 雪山獅紋地毯。170x90cm，四周裁邊。  
 e) 包頭產羊毛毯。132x68cm。  
 來源：德國下薩克森州私人收藏。

€ 900 – 1.500 | \$ 1.044 – 1.740



China

2128

**2129**  
**SMALL SCREEN WITH RENDEZVOUS ON A BOAT.**  
 KLEINER STELLSCHIRM MIT RENDEZVOUS AUF EINEM BOOT.  
 China. Qing dynasty. End of 19th/early 20th c.

Thinly cut, translucent and polished alabaster. Lacquer with blue, green, white and vermilion pigments. A elegantly dressed lady has been ferried over by a boatman. She is received by a scholar with affection. Plate about 31.5 x 31.5cm. At the back a four-line poem. Signature and three seals unread. Original frame from dark hardwood. Total height 49.5cm, width 40.5cm. Condition A/B.

人物故事圖漢白玉石板畫插屏  
 清 19世紀末/20世紀初 約31.5x31.5cm  
 薄石板，透光性強。正面以藍綠白色料繪岸邊篷船上年輕男子迎少婦上船。背面書七言絕句一首及三方紅印。原配木框及底座，通高49.5cm，寬40.5cm。

€ 900 – 1.200 | \$ 1.044 – 1.392



2129



2130

**2130**  
**HEAD OF WENCHANG.**  
 KOPF DES WENCHANG.  
 China. Ming dynasty (1368-1644).

Pink sandstone. The courtly headgear suggests that this is a portrait of Wen-chang, showing a focused expression. In the holes on the sides above the mouth were once inserted strands of hair for his beard. Height ca. 30cm. On a pedestal. Condition B.

As a daoist deity, he is revered by scholars and students before examinations and for inspiration.

Provenance:  
 -Private collection Northern Germany. Acquired since 1850s.

文昌君石首  
 明 高約30cm  
 微紅色砂石。保護文運與考試的文昌帝君頭戴宰相冠，面目慈祥，厚鼻闊耳，嘴角兩側上部原嵌有鬚鬚。配底座。  
 來源：德國北部私人收藏，1850年代入藏。

€ 4.500 – 5.500 | \$ 5.220 – 6.380



2131

**EXCELLENT PAIR OF ELEGANT FEMALE POLO PLAYERS.**

**PAAR ELEGANTE POLOSPIELERINNEN.**  
China. Tang dynasty.

Low-fired ceramic, painted with many pigments in delicate detail. The depiction of the horses in straight gallop, without a hoof touching the ground, is masterfully accomplished. The horses are ridden by ladies turning sideways. The ladies have raised their hands to hold the reins and mallet, which are not present today. According to the fashion of the time, they wear close-fitting robes and have made up their hair in a refined manner. Furthermore their faces show careful make up. Each approx. length 37cm, height 27cm. Condition B. With the restorations, typical for this type of ceramics. **Supplement:** Matching plexiglass bases.

Provenance:

-Private collection Northern Germany,  
acquired since the 1850s.

-Private Collection Brussels.

Expertise:

-The dating is confirmed by a thermoluminescence test from the Oxford Laboratory Ltd, No. C115n58 from Jan. 5, 2016.

彩繪陶打馬球女俑一對

唐 高27cm/長約37cm

灰陶加彩。仕女著緊身服，跨下騎馬，手中木質鞭杖已朽失。馬尾束起，四足騰空，人物策馬打球的身姿栩栩如生。配有機玻璃底座。

來源：

-德國北部私人收藏，1850年代入藏。

-比利時布魯塞爾私人收藏。

鑑定證書：2016年1月5日編號C115n58的牛津實驗室熱釋光測年鑑定證書佐證年代。

€ 10.000 – 12.000 | \$ 11.600 – 13.920





# Buddhist Art

2132

**RARE AND IMPORTANT THANGKA WITH TWO MAHASIDDHA.**  
**SELTENES UND BEDEUTENDES THANGKA MIT ZWEI MAHASIDDHA.**  
Nepal. 14th c. Early Beri style.

Pigments and gold on fabric. In the central niche next to Virupa with his left arm raised sits another, not yet identifiable Mahasiddha on a pillow. Both are accompanied by a crowned Dakini. The lower register of the niche shows two connected lotus bases with colorful leaves. Fluted columns support the canopy with leafy tendrils. In each corner a small niche with a figure, in the left one a monk with a garment with golden circle patterns. Beneath Virupa a tiger skin is spread and a yogi band is holding his raised left knee. Around the large niche are a total of 84 smaller ones arranged in rows, in each of which a Mahasiddha is shown, each with a companion or a Dakini. Only in the lower right corner in two niches a worshiper and Buddhist offerings are depicted. Altogether, the number of 84 Mahasiddha corresponds to the classical tradition of Abhayadatta Sri. The rich jewelry of all figures is shown as golden circles with red and green semiprecious stones. The background between the niches is filled with mountains of jewels and trees, which is characteristic for the early Beri style.

The extraordinary Thangka is painted extremely skillful and in great detail, as can be seen at the faces, but also the rich jewelry and the entire design. 52.5x48cm. On the back a consecration inscription in Tibetan. Condition B. Restored.

Provenance:  
-Italian private collection.

Literature:  
-Deborah E. Kliburg-Salter (pub): *Alla scoperta del Tibet. Le spedizioni di Giuseppe Tucci e i dipinti tibetani.* Compare a Thangka with a double portrait of Mahasiddha: p. 126-127.  
-P. Pal & Amy Heller: *Himalayas - An Aesthetic Adventure.* Chicago. 2003. Compare p.192, no.129 fig.1.  
-Rhie & Thurman: *Wisdom and Compassion.* London. 1991. Compare p.417, no.162.  
-Jane Casey: *Buddhist Initiation Paintings from the Yuan Court (1271-1368) in the Sino-Himalayan Style.* Asianart.com. 2014. Compare fluted columns: Fig. 16.  
-Shanghai Shi: *The Lighting of prajna - Byams-pa collection.* Shanghai. 2015. Compare for the depiction of jewelry.  
-David P. Jackson: *Painting Traditions of the Drigung Kagyu School.* New York. 2015. Compare: Ch. 5, p. 75-99.



罕見尼藏風格大成就者唐卡  
尼泊爾 14世紀 早期尼藏風格  
畫面52.5x48cm 無裝裱  
布面加彩描金。中心的方形大神龕中兩位大成就者左右相對坐於層蓮座上，中間立兩位空行母。其中一位是畢魯巴，左臂上揚。神龕四周橫豎排列84個小神龕，除右下角兩個內飾信徒及貢品外，其餘均為各位大成就者及其空行母。神龕之間的背景紋飾為珠寶山及樹木，符合尼藏風格的早期表現形式。唐卡總共繪製了84位大成就者，符合印度的班智達阿巴雅達塔利利的記述。  
唐卡背面藏文開光，並繪兩座宰堵坡。  
來源：意大利私人收藏。

€ 18.000 – 22.000 | \$ 20.880 – 25.520





**2133**  
**RARE AND EXQUISITE**  
**STORAGE CHEST.**  
**SELTENE UND EXQUISITE**  
**AUFBEWAHRUNGSTRUHE.**  
 Tibet. Late 16th c.

Wood laminated with cotton fabric. Finely painted with pigments and gold, preserved unrestored. Brass fittings preserved completely. Remarkably all sides of the chest are decorated. The painting on the front and the back showing each a pair of confronted dragons, the sides are adorned with individual dragons. Densely stylized clouds and spirals with lotus flowers fill the ground. Between the dragons baskets with offerings and flaming pearls are positioned.

The decor shows clear influences of Chinese art, corresponding to the period of origin. The Chinese emperor Wanli (1573-1620) became a great promoter of Chinese art as of Lamaist monasteries. The quality of the decoration leads to the conclusion that this chest was owned by a high-ranking lama or a person of the Tibetan aristocracy. Height 38cm, 76x34cm. Condition B. According to age, slight signs of use, more pronounced on the upper side.

Provenance:  
 -From a Buddhist cloister. Acquired locally 1990s.  
 -Private collection Southern Germany. Acquired 2010 at Gallery K. Lambertz-Abraham, Dusseldorf, Germany. Detailed written description and assessment enclosed.

Literature:  
 -David Kamansky (ed): *Wooden Wonders; Tibetan Furniture in Secular and Religious Life*. Chicago 2004. Compare p. 48-51 and p. 234.  
 -Tony Anninos: *Painted Tibetan Furniture*. In: *Arts of Asia*, Vol. 27. Hongkong 1997. Compare type p. 50.

罕見彩繪描金龍紋木箱  
 西藏 16世紀晚期 高38cm/76x34cm  
 木質，棉織品夾層，原始金彩，黃銅配件保存完好。除底面外通體繪圖，無修復。正反面正中心開光內各繪行龍一對，捧供果籃，握火珠子，箱體兩側各盤龍一隻。餘地飾以祥雲及纏枝蓮紋。  
 圖案明顯帶有漢族藝術的影響，斷代於明萬曆皇帝（1573-1620年）廣泛建造喇嘛寺廟、大力推動漢族藝術的時期。此物品高質量的做工表明曾為喇嘛高僧或西藏貴族之屬。

來源：  
 -佛教寺廟所有，1990年代於當地入藏。  
 -德國南部私人收藏，2010年購於杜塞爾多夫K. Lambertz-Abraham藝術行。附帶詳細的物品描述及鑑定書。  
 參閱：  
 -Luca & Camilla Corona著《木之奇蹟：西藏世俗與宗教日常家具》(Wooden Wonders; Tibetan Furniture in Secular and Religious Life), 2004年芝加哥出版，見48-51頁。  
 -Tony Anninos著《西藏加彩家具》(Painted Tibetan Furniture), 發表於《亞洲藝術》(Arts of Asia) 刊號27, 1997年香港出版，見50頁。

€ 13.000 – 16.000 | \$ 15.080 – 18.560



**2134**  
**IMPORTANT FIGUR OF**  
**PADMASAMBHAVA.**  
**BEDEUTENDE FIGUR DES**  
**PADMASAMBHAVA.**  
 Tibet. 15th/16th c.

Yellowish bronze with residue of gilding and incense patina. The Buddhist master in padmasana sitting on a double lotus pedestal with beaded rim. Holding a skull bowl (kapala) in his left hand, a symbol of self-sacrifice, and with his right hand pointing with a vajra to his heart. He is dressed in a festive monk's robe, which is completely decorated with floral scrolls. On his head he wears a richly adorned and imposing headdress crowned by a vajra and flower-shaped, large earrings.

Padmasambhava, translated as 'the lotus-born', lived in the 8th century and brought the Buddhist teachings of India to Tibet. He is therefore revered as the founder of Buddhism in Tibet. In addition, he is considered the incarnation of the Buddha Amitabha on earth, whereupon an inscription on the back of the pedestal refers. Here is written in Tibetan scripture "Worship to the Tulku (=earthly rebirth of Buddha Amitabha) Padmasambhava".

The figure is masterfully worked with many fine details. The rich decoration of the robe and the design of the lotus base point to Tibet as a place of origin and indicate a dating into the 15th/16th century. Base sealed and with engraved double vajra and presumably filled with votive offerings. Weight 401g, height 13cm. Condition A/B.

Provenance:  
 -Formerly private collection Southern Germany.

Expertise:  
 -Dr. Lauf, Munich, 1968.

Literature:  
 -In the collection of the Tibet House Museum in New Delhi, India is a comparable figure of Padmasambhava, dated to the 15th century.



銅鑲金蓮花生大士坐蓮像  
 西藏 15/16世紀 高13cm/重401g  
 黃色銅，鑲金。此尊蓮花生大士頭戴寶冠，一面三目，耳戴花形耳飾，身披國王衣，左手持嘎巴拉碗置於腹前，右手結印持金剛杵，結跏趺坐於雙層蓮臺上。銅像蓮座後部一行藏文銘文：“敬奉阿彌陀佛的化身帕達瑪薩瓦拉”。蓮座封底，刻十字金剛杵，內部可能有開光物。蓮花生大師是古印度僧人，八世紀中期，應吐蕃王赤松德贊邀請入藏，倡建了西藏第一座寺院桑耶寺。他是第一位來西藏傳授密宗的大師，被藏傳佛教寧瑪派尊為祖師，也被認為是阿彌陀佛的化身。來源：德國南部私人舊藏。附1968年慕尼黑Lauf博士出具的鑑定書。印度新德里的西藏博物館館藏中有一尊斷代為15世紀類似蓮花生像。

€ 8.000 – 12.000 | \$ 9.280 – 13.920





**2135**  
**EXCEPTIONALLY FINE PAINTED**  
**THANGKA OF TSONGHAPA.**  
**AUßERORDENTLICH FEIN GEMALTES**  
**THANGKA DES TSONGHAPA.**  
 Tibet. 18th/19th c.

Pigments and gold on fine fabric. In the center Tsongkhapa (1357-1419), from whose teachings stems the Gelug school of Tibetan Buddhism. Above him the red-skinned Amitayus, in the four corners each a Tara, below him Ushnishavijaya. He wears a samgathi robe over his left shoulder, which, like the red robe underneath, is patterned extremely fine with gold. With his hands in teaching gesture (dharmachakra

mudra) he holds the stems of lotus flowers on which the book and sword of wisdom are presented. He is flanked by his two main students Gyältsab Dje and Khadup Dje.

The painting is very fine and skilfully executed by a master. Countless details and patterns are highlighted with gold. Image size 47x33.5cm, with frame 90x54cm. On the back the main character consecrated in red. Mounted as hanging scroll with Chinese brocade silk and curtain. Condition B.

Provenance:  
 -Private collection Cologne. Acquired in 1962 on a travel to India and Kathmandu.

格魯派大師宗喀巴唐卡  
 西藏 18/19世紀  
 布面加彩描金  
 中式錦緞捲軸裝裱，帶唐簾  
 畫面47x33.5cm/裝裱90x54cm  
 主尊宗喀巴頭戴黃色桃形僧帽，身著袈裟，雙手於胸前施說法手印，持蓮枝，盛開的蓮花在其左右肩部托起經書及智慧寶劍，周身有圓形頭光和身光，身旁為其二弟子賈曹傑和克珠傑。主尊正上方為紅身無量壽佛，下方為尊勝菩薩，四角各一度母。  
 主尊的背面紅字開光。  
 來源：德國科隆私人收藏，1962年在印度及加德滿都的旅途中入藏。

€ 1.800 – 2.000 | \$ 2.088 – 2.320



**2136**  
**IMPRESSIVE LARGE FIGURE**  
**OF A SEATED LAMA.**  
**BEEINDRUCKEND GROBE FIGUR**  
**EINES SITZENDEN LAMA.**  
 Tibet. 19th c.

Copper in Repoussé, extremely finely worked and composed of several parts, fire-gilded and with cold gold paint. Seated on a high lotus pedestal in padmasana, the right hand raised in the gesture of teaching and debate (vitarka mudra), the left resting in avakasha mudra on his lap. The youthful face with fine facial features. With a slight smile and the eyes faced downwards with a serene expression. The hem as well as parts of his monk's robes decorated with small blossoms and other floral decor. Weight 2049g, height 39.5cm. Condition A/B.

Provenance:  
 -Private collection Munich, acquired beginning of 1980s.

銅鑲金喇嘛坐蓮像  
 西藏 18/19世紀 高39.5cm/重2049g  
 銅胎鑿刻，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，右手胸胸結說法印，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。

€ 20.000 – 25.000 | \$ 23.200 – 29.000





**2137**  
**THANGKA OF BUDDHA**  
**SHAKYAMUNI WITH THE 16 ARHAT.**  
**THANGKA DES BUDDHA**  
**SHAKYAMUNI MIT DEN 16 ARHAT.**  
 Tibet. 19th c.

Pigments and gold on fabric. Fine painting. Above Shakyamuni and flanked by two other Lama Sakyapa, the teacher of Tsongkhapa, which is shown directly in

front of the lion's throne above the wheel of the teaching. Right and left the sixteen Arhats and the two favorite students of Shakyamuni. At their feet are sitting two Siddha, one of them on a throne with tiger skin. In the bottom row four guards with flaming aureole. 64.5x47cm. Condition B. Creased and rubbed.

Provenance:  
 -Private collection Hamburg.

釋迦牟尼及十六羅漢唐卡  
 西藏 19世紀  
 布面加彩描金 無裝裱 畫面64.5x47cm  
 主尊釋迦牟尼，身著紅色袈裟。正上方中央為宗喀巴，左右兩位薩迦派喇嘛，周圍繪十六羅漢。主尊左右為其兩位弟子及悉達，最下方為四位天王。  
 來源：德國漢堡私人收藏。

€ 1.800 – 2.200 | \$ 2.088 – 2.552



Buddhist Art

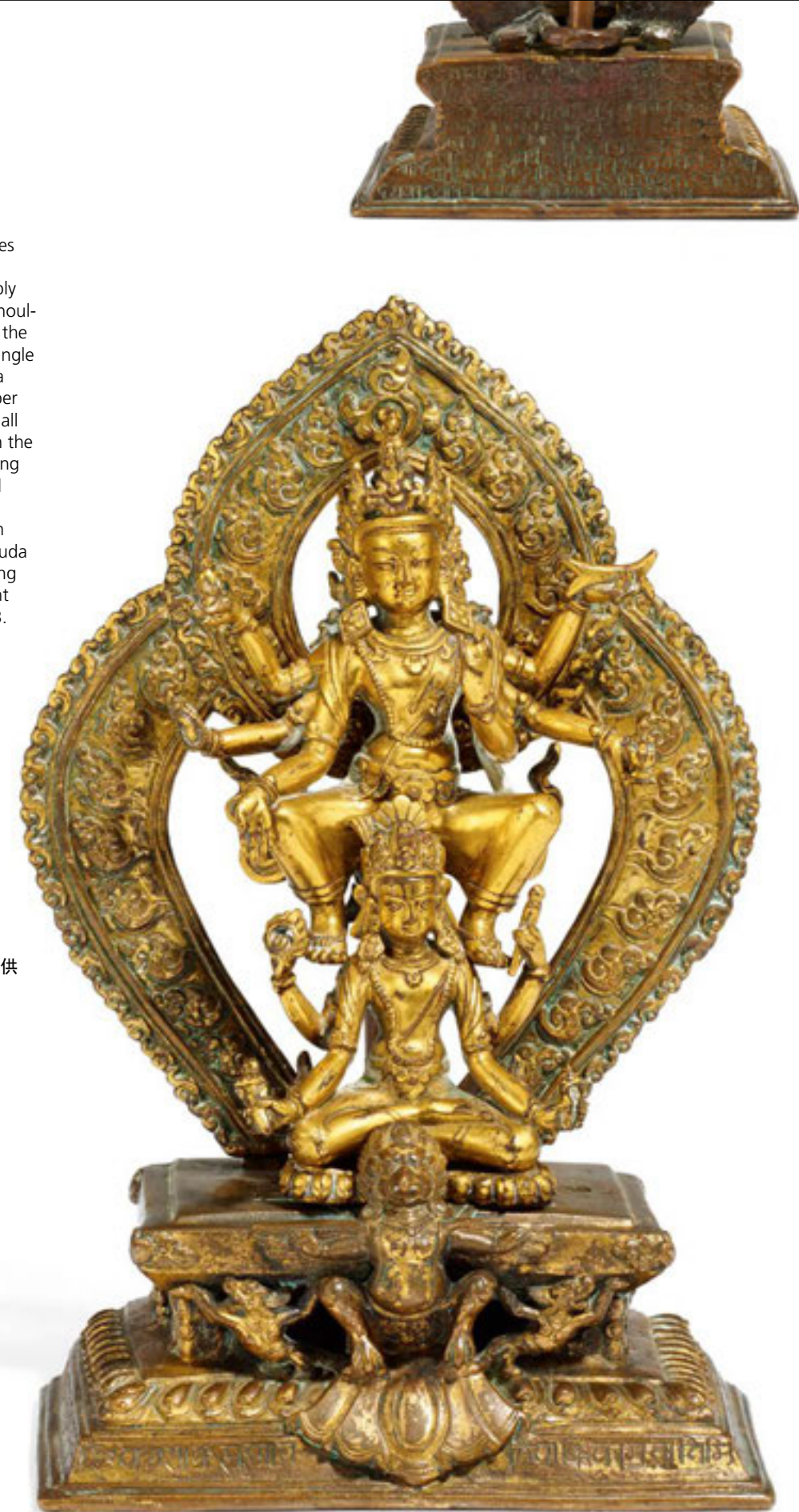
**2138**  
**SIX-ARMED LOKESHVARA**  
**WITH VISHNU.**  
**SECHSARMIGER LOKESHVARA**  
**MIT VISHNU.**  
 Nepal. Dated 1812.

Copper bronze with fire gilding, figures made individually. The six-armed appearance of the Bodhisattva, possibly Halahala-Lokeshvara, placed on the shoulders of the four-armed Vishnu, he on the other hand seated in paryanka on a single lotus base. In his six hands Lokeshvara holds different implements. In his upper right hand and on his chignon is a small figure of the Buddha Shakyamuni. On the back of both figures there is an opening for votive offerings (at Lokeshvara still closed). Behind the figures a flaming aureole. The multi-level high throne in open-work and decorated with a Garuda on the front. On the back and revolving the pedestal a long inscription. Weight 2065g, height 23.5cm. Condition A/B. Gilding rubbed.

Provenance:  
 -Formerly private collection Austria.

銅鑲金六臂觀音及毗濕奴雙佛像  
 尼泊爾 1812年  
 高23.5cm/重2065g  
 觀音（可能為聖觀音）一面六臂，各持寶物，雙腿彎曲，坐在四臂毗濕奴肩上。毗濕奴全跏趺端坐單層蓮座上，雙佛身後舟形雙層背光，長方形多層高台底座鏤空雕刻，座前迦樓羅大鵬金翅鳥。底座背面及四周刻長銘文。  
 佛像單獨製成，每尊背後有一開口，供放置供物使用，上面開口封閉。  
 來源：奧地利私人舊藏。

€ 10.000 – 15.000  
 \$ 11.600 – 17.400





**2139**  
**UNUSUAL GAO WITH**  
**THE GREEN TARA.**  
**UNGEWÖHNLICHER GAO**  
**MIT DER GRÜNEN TARA.**  
 Tibet. 19th c.

Front silver, gilded. Box of silver-colored bronze. In the window visible a small figure of the Green Tara. At both sides dragons, above two heavenly ladies with offerings, the lower frame of the window with a bowl of offerings, below a demon mask, flanked by the monkey king riding an elephant and a lama. Inside, behind the figure, Buddhist prints. Height 15.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

罕見綠度母嘎烏  
 西藏 19世紀 高15.5cm  
 前面板鍍金銀胎，盒身為銀色銅。  
 來源：德國中部私人收藏。

€ 900 – 1.200 | \$ 1.044 – 1.392



2139

**2140**  
**SHRINE WITH NINE**  
**BUDDHIST FIGURES.**  
**SCHREIN MIT NEUN**  
**BUDDHISTISCHEN FIGUREN.**  
 China. Sino-Tibetan. Figures 18th/19th c. Shrine 19th/20th c.

Figures of gilded bronze, with residue of cultic painting. Case made of dark wood. Mounting and frames: Bronze, partly gilded. Around the waist a ribbon with a bow on each side. The upper and lower parts are each covered with a framed glass. At the top a Bodhisattva, possibly Avalokiteshvara, below two more Bodhisattva with hands in dyana mudra. At the bottom of the center Je Tsongkhapa, flanked by two Bodhisattva above Amitayus, flanked by Bodhisattva. Height 31cm. Fixed on a four-legged base. Condition A/B.

Provenance:  
 -Private collection Central Germany.

Literature:  
 -Patricia Berger: Empire of Emptiness - Buddhist Art and Political Authority in Qing China. Honolulu 2003. Compare p. 47-50, no. 12.



2140

硬木葫蘆形九佛龕  
 藏漢式 清晚期 通高31cm  
 佛龕為葫蘆形，主體硬木木框，雕纏枝花卉紋並描金。龕面以銅鑲金迴紋為邊框，上嵌玻璃，上下分離可拆卸。束腰處鑲嵌銅鑲金綬帶，上刻卷雲紋飾。內有九個壺門形龕窠，各有一尊銅鑲金佛像：聖觀音、宗喀巴、無量壽佛等。佛龕固定在四足雲頭式木座上。  
 來源：德國中部私人收藏。  
 參閱：Patricia Berger著《空之國：中國清代佛教藝術及政治權威》(Empire of Emptiness – Buddhist Art and Political Authority in Qing China)，2003年檀香山出版，47-50頁，圖12。

€ 2.000 – 2.500 | \$ 2.320 – 2.900

**2141**  
**EXQUISITE FIGURE OF**  
**CHAKRASAMVARA HERUKA**  
**IN YAB-YUM.**  
**EXQUISITE FIGUR DES**  
**CHAKRASAMVARA HERUKA**  
**IN YAB-YUM.**  
 Tibet/Nepal. 17th c. or earlier.

Copper bronze with residue of gilding and pigments as well as inlaid stones. Standing on a round double lotus pedestal in front of a likewise round flaming aureole. With his consort Vajrayogini in yab-yum and his two arms crossed behind her back. In his right hand he holds a vajra and in his left a gantha bell, Vajrayogini with flaying knife and skull cup. Further, he is identified by a five-part skull crown and a long garland of severed heads.

The figure has a strong expressiveness despite its small size. It is masterfully worked with fine details. The multi-layered lotus petals of the pedestal and the pronounced beaded rim reflect the Nepalese influence. Weight 278g, height 10.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

Literature:  
 -Compare two figures of Chakrasamvara, dated 16th c., in: Schroeder, U. von: Indo-Tibetan Bronzes, Hong Kong, 1981, pp. 376-7, fig.100D and 100E.

銅鑲金勝樂金剛及金剛亥母雙身像  
 西藏/尼泊爾 17世紀或更早  
 高10.5cm/重278g  
 銅胎鑲金，加彩嵌寶石。主尊勝樂金剛呈站立姿勢，一頭二臂三目，左手持金剛鈴，右手持金剛杵，雙手與胸前抱明妃，左腿曲，足下踏著大自在天，右腿伸，足下踏著大自在天妃的胸口。勝樂金剛的明妃金剛亥母，右手執月形刀，左手執人頭骨碗，碗內盛血，獻與本尊。她的左腿伸，與主尊右腿並齊，右腿曲盤上主尊的腰間。二尊同住於燃燒的光明智慧的火光中，均用人骨環瑤莊嚴。底座圓形，雙層蓮葉，上下飾珠鍊。  
 來源：德國中部私人收藏。  
 參閱：Schroeder著《印藏銅像》(Indo-Tibetan Bronzes)，1981年香港出版，376-7頁，圖100D與100E。

€ 5.000 – 7.000 | \$ 5.800 – 8.120





**2142**  
**THANGKA OF THE ELEVEN**  
**HEADED AND 1000-ARMED**  
**AVALOKITESHVARA.**  
**THANGKA DES ELFKÖPFIGEN UND**  
**1000-ARMIGEN AVALOKITESHVARA.**  
 Tibet. 18th/19th c.

Pigments on fabric. Without mounting. The large figure of Ekadashalokeshvara surrounded by other forms of Avalokiteshvara, two dakini and at the top the five Tathagata in yab yum. Left below, next to the throne under the lotus base of the main character Phalden Lhamo riding her mule. 70x50cm. On the back a comprehensive dedication inscription. Condition B. Rubbed, pigment layer partly brittle and spalling.

十一面千手千眼觀音菩薩唐卡  
 西藏 18/19世紀  
 布面加彩 無裝裱 畫面70x50cm  
 背面經咒開光。

€ 1.500 – 1.800 | \$ 1.740 – 2.088



**2143**  
**PAIR OF TINGSHA CYMBALS**  
**WITH STORAGE BOX.**  
**PAAR TINGSHA-ZIMBELN MIT**  
**AUFBEWAHRUNGSKASTEN.**  
 Tibet.

Silver-colored bronze with finely engraved dragon and vajra. Extremely long lasting and pure sound. Box of copper and bronze in Repoussé. Weight 540g, Ø8.7cm. Condition A/B.

銅鑄鈸一對  
 西藏 直徑8.7cm  
 附：原配銅蓋盒。

€ 500 – 700 | \$ 580 – 812

**2144**  
**MANJUSHRI.**  
**MANJUSHRI.**  
 Tibet. Ca. 18th c.

Bronze with fire-gilding. Seated in padmasana on a double lotus base. The hands show the dharmacakra mudra. At the shoulders each a lotus flower elevating his implements, sword and Prajnaparamita sutra.

The details of this figure are very finely worked. Base possibly filled with votive offerings and sealed with a plate with a gilt double vajra in a double ring. Weight 383g, height 10cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

銅鑲金文殊菩薩坐蓮像  
 西藏 約18世紀 高10cm/重383g  
 底座封底，刻十字金剛杵。  
 來源：德國中部私人收藏。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



2144

**2145**  
**THE PURIFICATION DEITY**  
**VAJRADAKA.**  
**DIE GOTTHEIT VAJRADAKA.**  
 Sino-Tibetan. Ca. 18th c.

Fire-gilt bronze with pigments. Sitting with crossed legs on a round lotus base. The arms, likewise crossed in front of the chest, in vajrahunkara mudra. With the right hand holding a vajra and with the left a gantha bell. The wrathful face is turned to the sky, the mouth wide open. His hips are covered by a tiger skin.

Figures of Vajradaka are used for ritual purification. Usually, they form the upper end of a censer and are hollow, so that the smoke can escape through the open mouth. This figure is probably ritually filled. The base is sealed and inscribed with a Tibetan mantra. Weight 184g, height 5.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

銅鑲金能食空行金剛  
 藏漢式 約18世紀 高5.5cm/重184g  
 佛母仰天怒吼狀，雙手交錯胸前，分別持金剛鈴、金剛杵，腰間系虎皮，雙腿盤坐在單層蓮座上。底座封底，刻有咒語。能食空行金剛為密教護持佛法的佛母之一，具有吞噬一切不潔之物和淨壇之力，修法誦咒後能使眾生各種痛苦變成芥子吃進口裏，並以肚內的火將芥子燒掉，消除眾生痛苦。一般作為香爐蓋使用，內部中空。  
 來源：德國中部私人收藏。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



360° view  
 360° Ansicht



2145

**2146**  
**EXTRAORDINARY FINE**  
**FIGURE OF USHNISHAVIJAYA.**  
**AUßERGEWÖHNLICH FEINE**  
**FIGUR DES USHNISHAVIJAYA.**  
 Tibet. Ca. 19th c.

Yellowish bronze with residue of pigments and gilding. Details masterfully carved. Base sealed. Weight 124g, height 7.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

銅鑲金三面八臂尊勝佛母坐蓮像  
 藏漢式 18/19世紀 高7.5cm/重124g  
 來源：德國南部私人收藏。

€ 1.800 – 2.500 | \$ 2.088 – 2.900



2146



**2147**  
**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. Mounted with Chinese silks as hanging scroll. 75x56.5cm, complete size 94x68cm. The donors are shown on the bottom left. On the back with a large and complex consecration inscription in red and black, including a stupa. Condition B. Rubbed, water margins, tears.

釋迦牟尼與三十五懺悔佛唐卡  
 西藏 18/19世紀  
 布面加彩貼金箔 中式絲綢捲軸裝裱  
 畫面75x56.5cm/裝裱94x68cm  
 畫面左下角為供養人形象。背面紅黑字咒語開光，繪穿堵坡。

€ 900 – 1.200 | \$ 1.044 – 1.392



**2148**  
**YAMA ON BUFFALO.**  
**YAMA AUF BÜFFEL.**  
 Tibet. 18th c.

Bronze with fire gilding, residue of pigments and inlaid stones. The wrathful deity with buffalo head and flaming hair. In typical posture standing on a buffalo, beneath a corpse. His body richly adorned with jewelry, skull necklace and skull crown. Figure removable. Weight 1613g, height 20.2cm, width 11cm. Condition A/B.

銅鑲金閻摩王騎牛蓮座立像  
 西藏 18世紀 高20.2cm/重1613g  
 銅胎鑲金，加彩嵌寶石。像座可分。

€ 2.500 – 3.000 | \$ 2.900 – 3.480

**2149**  
**BODHISATTVA ON OX.**  
**BODHISATTVA AUF OCHSE.**  
 Sino-Tibetan. 18th/19th c.

Bronze, finely engraved and fire-gilt. Sitting sideways on a lying down ox. The left arm stretched out with the palm outwards, his right hand raised at chest level. He wears a girded garment around the hips as well as jewelry and a crown. The base is decorated with a wave-like pattern, which might be fire or water. Weight 215g, height 9cm. Condition A/B. Little finger of the right hand is missing.

Provenance:  
 -Private collection Central Germany.

銅鑲金觀音騎牛坐像  
 漢藏式 18/19世紀 高9cm/重215g  
 來源：德國南部私人收藏。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2150**  
**WRATHFUL DEITY ON OX.**  
**ZORNVOLLE GOTTHEIT AUF OCHSE.**  
 Tibet. 18th c. or earlier.

Bronze, fire gilded and with residue of pigments. Sitting centrally on an ox and clad only around the hips. The naked body adorned with jewelry and the head with flaming hair is crowned by a skull crown. Both arms stretched out, the figure probably held an attribute in the right hand.

The belly of the ox with an opening, probably for votive offerings. Base sealed and provided with an old collection label. Weight 435g, height 12cm. Condition A/B. Small finger of the left hand missing.

Provenance:  
 -Private collection Central Germany.

銅鑲金憤怒神騎牛坐像  
 西藏 18世紀或早期 高12cm/重435g  
 牛腹部一開口，應供裝藏使用。底座封底，貼有收藏老簽。  
 來源：德國中部私人收藏。

€ 1.500 – 2.500 | \$ 1.740 – 2.900



**2151**  
**SEATED BUDDHA SHAKYAMUNI.**  
SITZENDER BUDDHA SHAKYAMUNI.  
Tibet. 18th c.

Copper bronze, finely engraved, fire-gilt and with cold gold painting. Dressed in richly decorated garment and holding a begging bowl in his left hand. The right hand shows bhumisparsha mudra. Base sealed and on the plate an engraved double vajra. Height 12.2cm. Condition A/B.

銅鑲金加彩釋迦牟尼坐蓮像  
西藏 18世紀 高12.2cm  
底座封底，刻雙十字金剛杵。

€ 900 – 1.200 | \$ 1.044 – 1.392

**2152**  
**IMPORTANT MANJUSHRI**  
**BODHISATTVA.**  
BEDEUTENDER MANJUSHRI  
BODHISATTVA.  
Sino-Tibetan. 18th c.

Gild bronze with incense patina and inlaid stones. Sitting on a lotus throne, holding with his right hand the sword of wisdom (here broken) and with his left the stem of a lotus flower with the book of wisdom at the shoulder. He is adorned with the septempartite jewels of the Bodhisattva and a five-leafed crown. The seams of his hip cloth are bordered with flower decoration. Weight 1210g, height 15.5cm. Base closed. Condition A/B. Tip of the crown missing.

Provenance:  
-Collection Carl Imbeck (ca. 1860-1936), merchant in Peking. Acquired in the period of the Boxer Rebellion.

銅鑲金文殊菩薩坐蓮像  
漢藏式 18世紀 高15.5cm/重1210g  
底座封底。  
來源：Carl Imbeck先生(約1860-1936)私人收藏，層在北京經商，於義和團起義期間入藏。

€ 3.000 – 5.000 | \$ 3.480 – 5.800

**2153**  
**GREEN TARA.**  
GRÜNE TARA.  
Mongolia/Tibet. 18th/19th c. or earlier.

Bronze with fire gilding, residue of cold gold and pigments. The Green Liberator sitting on a high double lotus base. The right foot in typical manner placed on a smaller lotus, expressing her willingness to act. Engraved on front and back of the pedestal a Tibetan inscription of the mantra of the Green Tara (om tare tuttare soha).

The large hands of the figure as well as the shaping of the face suggest Tibet or Mongolia as place of origin. Base closed and probably filled. Weight 570g, height 13cm. Condition A/B.

Provenance:  
-Private collection Hamburg.

銅鑲金加彩綠度母坐蓮像  
蒙古/西藏 18/19世紀或更早  
高13cm/重570g  
底座前後一行藏文咒語：om tare tuttare soha。底部封底，可能有裝藏。  
來源：德國漢堡私人收藏。

€ 500 – 700 | \$ 580 – 812

**2154**  
**SIX-ARMED AVALOKITESHVARA.**  
SECHSARMIGER AVALOKITESHVARA.  
Nepal. 17th/18th c.

Bronze with residue of fire-gilding and pigments as well as inlaid stones. Sitting in lalitasana on an open-work lotus base typical for figures from Nepal. Two of his six arms forming the dharmacakra mudra, one right hand shows bhumisparsha mudra. The other hands holding a rosary and the stem of a lotus flower. The Bodhisattva's head surrounded by an aureole.

Despite traces of age and ritual use, the figure radiates grace and elegance. Weight 395g, height 10.5cm. Condition A/B.

Provenance:  
-Private collection Central Germany.

銅鑲金加彩六臂聖觀音坐蓮像  
尼泊爾 17/18世紀  
高10.5cm/重395g 鑲嵌寶石。  
來源：德國中部私人收藏。

€ 2.000 – 3.000 | \$ 2.320 – 3.480

**2155**  
**SEATED TARA WITH VESSEL.**  
SITZENDE TARA MIT GEFÄß.  
Presumably Mongolia. 18th/19th c.

One of the 21 Tara. Copper bronze with residue of gilding and pigments. Base presumably originally sealed and filled with votive offerings. Plate engraved with double vajra. Weight 530g, height 12.5cm. Condition A/B. Old repair at the back of the base.

Provenance:  
-Private collection Rhineland.

銅鑲金加彩度母坐蓮像  
可能為蒙古 18/19世紀  
高12.5cm/重530g  
二十一度母之一。底座可能為原封，有裝藏。底部刻雙十字金剛杵。  
來源：德國萊茵私人收藏。

€ 600 – 900 | \$ 696 – 1.044

**2156**  
**CHATURBHUJA MAHAKALA.**  
CHATURBHUJA MAHAKALA.  
Tibet. 18th/19th c.

Yellowish bronze with residue of pigments. The wrathful deity sitting in eased pose on a human body. In his four-armed manifestation, Mahakala holds beside the obligatory flaying knife and the skull cup a flaming sword, which destroys ignorance, and a khatvanga staff in his hands. His body is adorned with jewelry, snake ornaments, a long skull garland and around his hips he wears a leopard skin. Base filled with some mass, which might be clay and with red sealing wax from consecration. Weight 472g, height 10.7cm. Condition A/B. Smaller parts missing.

Provenance:  
-Private collection Central Germany.

銅鑲金加彩四臂大黑天坐蓮像  
西藏 18/19世紀 高10.7cm/重472g  
底座內有固體物質及紅色火漆裝藏。  
來源：德國中部私人收藏。

€ 2.000 – 3.000 | \$ 2.320 – 3.480



2151



2152



2153



2154



2155



2156



**2157**  
**PLATE WITH MAGZOR GYALMO**  
**(SHRI DEVI) ON MULE.**  
**PLATTE MIT MAGZOR GYALMO**  
**(SHRI DEVI) AUF MAULTIER.**  
 Tibet. 17th/18th c.

Copper sheet in Repoussé, very finely engraved and fire-gilded. The wrathful female deity sitting sideways on a mule and riding through an ocean of blood. The skin of her dead son serves as saddle cloth. In the right she brandishes a trident (trisula) over her head and in her left she holds a skull cup (kapala) at heart level. Her head with flaming hair is crowned with a five-part skull crown. Above her head emerges a peacock feather parasol. Flames in the background surround the Shri Devi like an aureole, who wears typically a sun on her navel. The figure is designed very expressively with the mule in a lively realistic manner. The many fine details make the scene seem vivid. 23.5x23cm. Condition A/B.

Provenance:  
 -Private collection Munich, acquired beginning of 1980s.

吉祥天母騎驢銅鑲金板  
 西藏 17/18世紀 23.5x23cm  
 銅板鑿刻，精細雕刻，鑲金。吉祥天母呈憤怒相，側身騎上，穿行在一片血海中。右手揮舞著三叉戟，左手端著人頭骨，身後一圈火焰背光。來源：德國慕尼黑私人收藏，1980年代初期入藏。

€ 3.000 – 4.000 | \$ 3.480 – 4.640



**2158**  
**SHADBHUJA MAHAKALA.**  
**SHADBHUJA MAHAKALA.**  
 Sino-Tibetan. Ca. 19th c.

Bronze with fire gilding, pigments and inlaid stones. The six-armed Mahakala standing on Ganapati and raising a flaying knife and a skull cup at chest level. With two other hands holding an elephant hide across his back and shoulders. Base cast separately. Height 16.5cm. Condition A/B.

Provenance:  
 -Private collection Hamburg.

銅鑲金六臂大黑天蓮座立像  
 漢藏式 約19世紀 高16.5cm  
 銅鑲金，加彩鑲嵌寶石。底座單獨澆鑄。來源：德國漢堡私人收藏。

€ 1.600 – 1.800 | \$ 1.856 – 2.088

**2159**  
**LARGE STUPA WITH**  
**SEPARATE BUDDHA.**  
**GROBE STUPA MIT**  
**SEPARATEN FIGUREN.**  
 Nepal. 19th/20th c.

Heavy copper bronze with gilding. The lower part octagonal with eight standing Bodhisattva in relief, each one in a flaming halo. At the upper register finished with lotus flower leaves surrounded by a Naga snake with erect head. The upper part at the lower register framed with lotus flower leaves, too. The top part round with spherical dome and four curved niches in which small, separate Buddha figures are placed. The summit conical and with a corrugation, including a cubical part with a face looking in each direction. Height 52cm. Condition B. Intermediate 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，四面一拱形龕窠，內有獨個的小型佛像。圓錐形尖頂，帶槽紋，底部四面各一刻有人面的心形牌。窣堵坡中間部分缺失。

€ 8.000 – 12.000 | \$ 9.280 – 13.920





**2160**  
**LARGE THANGKA OF**  
**BUDDHA SHAKYAMUNI.**  
 GROßES THANGKA DES  
 BUDDHA SHAKYAMUNI.  
 Sino-Tibetan.

Pigments and gold leaf on fabric. In the center Shakyamuni in bhumisparśa mudra on a lotus throne, flanked by a Lama and Buddha Amithaba. At his head the Buddhas of the Six Areas. On the sides the hand and footprints of the Buddha. 168x137cm. Below inscription in Lantsa and Uchen-Tibetan. On the backside five consecration inscriptions in red. Condition A/B.

Provenance:  
 -Private collection Hamburg.

大型釋迦牟尼唐卡  
 漢藏式 168x137cm  
 布面加彩貼金箔。主尊釋迦牟尼，兩側為喇嘛與阿彌陀佛，頭上環六方佛。四角為佛手與佛腳印。下方為蘭扎體長腳藏文銘文，背面五行紅字咒語。  
 來源：德國漢堡私人收藏。

€ 2.500 – 3.000 | \$ 2.900 – 3.480



**2161**  
**IMPRESSIVE LARGE FIGURE OF**  
**VAJRASATTVA (DORJE SEMPA).**  
 BEEINDRUCKEND GROßE FIGUR DES  
 VAJRASATTVA (DORJE SEMPA).  
 Tibet/Nepal. 19th/20th c.

Copper bronze, partly fire-gilt, with cold gold, pigments, and inlaid stones. Sitting in padmasana and with his characteristic implements: at heart level balancing a vajra upright in his right hand and holding a gantha bell in his left hand near his left hip. He wears Bodhisattva jewelry and on his head an imposing, richly decorated crown. Weight 9.9kg, height 53cm. Condition A/B.

Provenance:  
 -Private collection Hamburg.

銅鑲金加彩金剛薩埵大型坐蓮像  
 西藏/尼泊爾 19/20世紀  
 高53cm/重9.9kg  
 來源：德國漢堡私人收藏。

€ 2.500 – 3.000 | \$ 2.900 – 3.480

**2162**  
**IMPORTANT AND LARGE RITUAL**  
**BOX FOR RICE SACRIFICE.**  
 AUßERGEWÖHNLICHE UND GROßE  
 RITUALDOSE FÜR REISOPFER.  
 Tibet. 18th/19th c.

Copper bronze in repoussé and openwork with gilding. Inlays of coral and turquoise. The central lid with a representation of the eighteen-armed Bodhisattva Cundi with a snow leopard and a demon surrounded by clouds. Outside a border with six medallions with winged creatures alternating with demon masks. On the wall above and below respectively six large medallions with demon masks and dragon heads, corals carved in relief. Below a large plate with a double vajra. Height 12cm, Ø35cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

銅鑲金祭祀圓蓋盒  
 西藏 18/19世紀 高12cm/直徑35cm  
 銅胎鑿刻鑲金，局部鏤空，鑲嵌珊瑚石與綠松石。蓋面中央飾十八臂準提菩薩，圓開光外一圈飛禽及獸面六個小開光，蓋與盒弧壁處各飾六大開光，內飾獸面及龍頭，間隔內鑲嵌紅珊瑚石。底部飾雙十字金剛杵。  
 來源：德國中部私人收藏。

€ 1.200 – 1.500  
 \$ 1.392 – 1.740 | †



**2163**  
**VASUDHARA - GODDESS OF**  
**FERTILITY AND WEALTH.**  
 VASUDHARA – GÖTTIN DER FRUCHT-  
 BARKEIT UND DES WOHLSTANDS.  
 Nepal/Tibet. 18th/19th c.

Copper bronze with fire gilding, residue of cultic painting and stone inlay. In lalitasana posture she sits on a lotus and has her right foot set on a smaller lotus. She is wearing a dhoti with finely engraved borders and wears rich jewelry, with a crown on her piled up hair. In her six hands she holds the treasure vessel (kamandalu), an ear of corn, a pustaka manuscript, the jewels of wisdom, prayer beads and the lower right in varada mudra. Height 17.5cm. Condition A/B.

銅鑲金財源天母坐蓮像  
 尼泊爾/西藏 18/19世紀 高17.5cm  
 天母一面三眼六臂，踩菩薩如意坐安住於蓮花月輪上，六手或施手印、或持寶物。

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2164**  
**THANGKA OF SHAKYAMUNI  
WITH LAMAS AND GUARDS.**  
**THANGKA DES SHAKYAMUNI  
MIT LAMAS UND WÄCHTERN.**  
Tibet. 18th/19th c.

Pigments and gold leaf on fabric. Mounted with Chinese silks as a hanging scroll. 77x52cm, with mounting 125x70cm. Condition B. Rubbed, water margins, tears.

釋迦牟尼唐卡  
西藏 18/19世紀  
布面加彩貼金箔 中式絲綢捲軸裝裱  
畫面77x52cm/裝裱125x70cm

€ 900 – 1.200 | \$ 1.044 – 1.392



**2165**  
**SHADBHUJA MAHAKALA.**  
**SHADBHUJA MAHAKALA.**  
Tibet. 18th/19th c.

Bronze, partly fire gilt and with residue of pigments. The six-armed deity standing in pratyaldha. The head with flaming hair and wrathful face is bent sideways. In his two hands at chest height he holds a flaying knife and skull cup. A tiger skin is knotted around his hips and with two other hands he holds the ends of an elephant hide that covers his back. A long skull garland and skull jewelry adorn his body. Weight 1679g, height 22cm. Condition A/B. Wooden base.

Provenance:  
-Private collection Hamburg.

銅鑲金憤怒相六臂大黑天立像  
西藏 18/19世紀 高22cm/重1679g  
配木座。  
來源：德國漢堡私人收藏。

€ 2.700 – 2.900 | \$ 3.132 – 3.364

**2166**  
**TEAPOT AND LIDDED  
BOWL WITH DRAGONS.**  
**TEEKANNE UND DECKELDOSE  
MIT DRACHEN.**  
Tibet. 18th/19th c.

Silver in repoussé and with fine engravings. The bulbous body on a flared foot ring, retracted to the horizontal lips. Lid domed and with a pointed knob. Both jars adorned with dragons in clouds and flaming pearls above rocks, the lid with petals. At the pot the handle in the form of a dragon, the spout as the head of a Makara with an inlaid stone. Complete weight 892g, height pot 13.5cm, lidded bowl 11.5cm. Condition A/B.

Provenance:  
-Private collection Munich, acquired beginning of 1980s.

龍紋銀茶壺及蓋罐  
西藏 18/19世紀  
壺高13.5cm/罐高11.5cm/總重892g  
壺及罐腹部均以鑿刻工藝飾雲龍戲珠紋，拱形蓋，尖蓋鈕。茶壺把為龍，流為摩伽羅頭。  
來源：德國慕尼黑私人收藏，1980年代初入藏。

€ 2.500 – 3.500 | \$ 2.900 – 4.060





# South-East Asia

## A Private Collection of Burmese Art

The collector spent several years in Burma/ Myanmar as diplomat and author in the mid-1970s. Fascinated by the culture of the country, he studied Buddhist art in depth and laid the foundation for an extraordinary collection of unique objects. In Burmese traditional culture the Theravada Buddhism plays an important role. After mingling with Hindu and animist rites it is preserved in this syncretistic form to this

day. A special Burmese feature are large Buddhist dry lacquer figures (cat. no. 2167 and cat. no. 2172, 2173 from another collection), which consist of a thin layer of lacquer-soaked paper or tissue and are therefore surprisingly light. The temples, but also palaces of kings and nobles were decorated with richly ornamented carving and sculptural figures from wood. An exceptionally lively example of this shows cat. no. 2168.



## 2167 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 bhumisparsha and dhyana mudra. The hair is 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 14.4kg, height 98cm. Condition A/B.

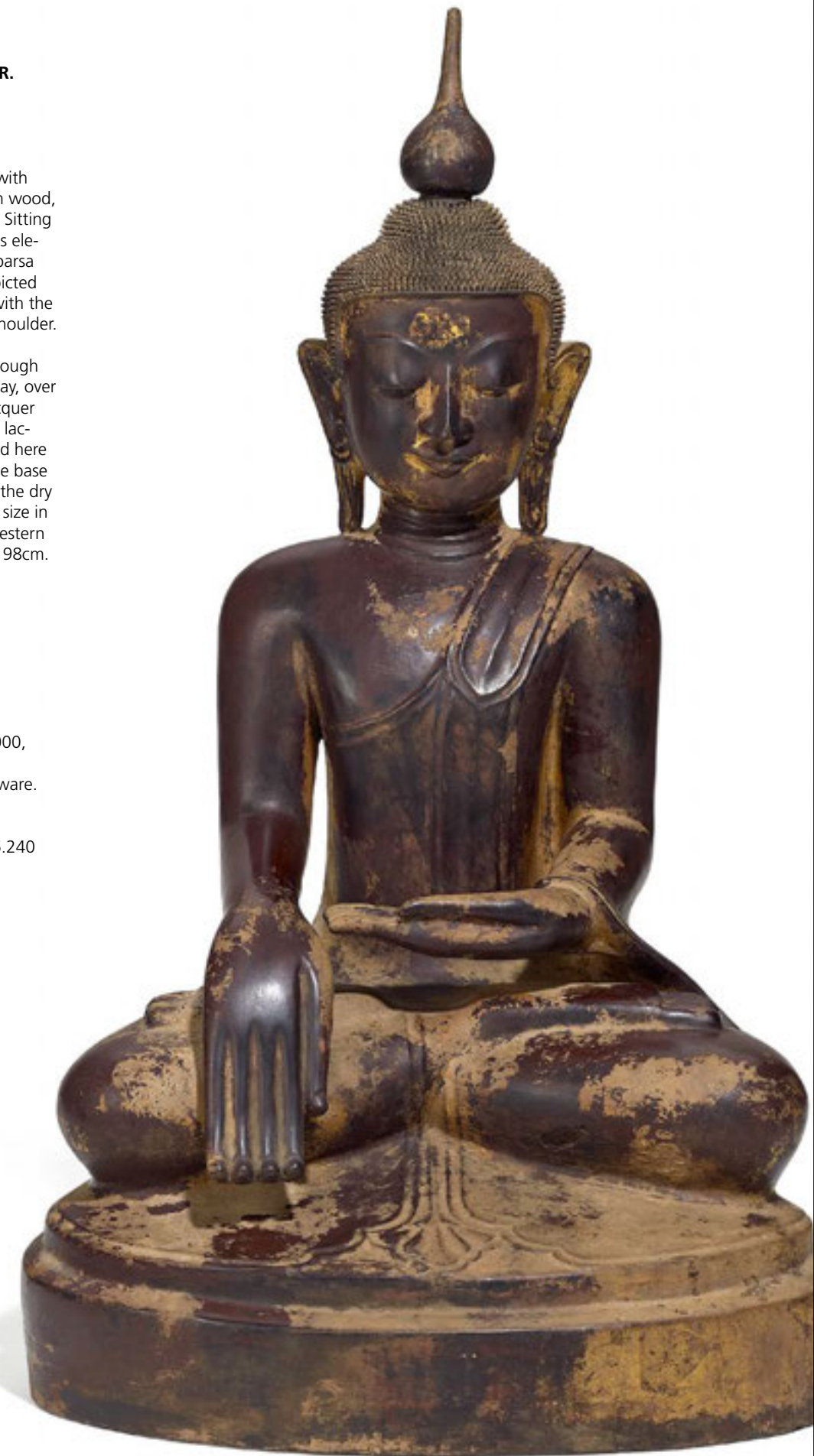
### Provenance:

-Private collection Berlin. 1975-78  
acquired locally.

### Literature:

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

€ 12.000 – 14.000 | \$ 13.920 – 16.240





**2168**  
**ELEGANT FIGURE OF A**  
**STANDING GENTLEMAN.**  
**ELEGANTE FIGUR EINES HERRN.**  
 Myanmar/Burma. Ca. 1900.

Wood, carved and with pigments. Standing in contrapposto he is dressed in a paso longyi draped around his hips with a long scarf. Another scarf is draped over his left shoulder and around his upper body. He is crowned with a high gaung baung headdress and sports mutton-chops, like in the fashion of the 18th/19th c. With his left hand he offers a large pearl.

For sure this figure was once part of larger ensemble, that was fixed at a temple or palace. The quality of the carving and of the design shows clearly that it was made in a first class workshop. Height 90cm. Condition B/C. Feet missing, traces of age and use.

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

Literature:  
 -Museum of the Five Continents: Myanmar.  
 Munich 2014. Compare: P. 169, fig. 1.

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2169**  
**IMPORTANT BUDDHA MARAVIJAYA.**  
**MUSEALER BUDDHA MARAVIJAYA.**  
 Myanmar/Burma. Mandalay period (1853-1948). 19th c.

Bronze with dark, silvery patina. Showing a calm and benevolent face, with his hands in bhumisparsha and dhyana mudra he is sitting in vajrasana on a flat base. The robes are draped in elegant folds over the left shoulder, the seams swinging out over the base. An interesting detail is the braided girdle holding the under garment at the waist.

The quality of the bronze, clearly discernable from the silvery surface, and the successful design show that this is a masterpiece of a first class workshop. Such a great and precious Buddha was certainly housed in a temple and was shown in processions on festival days. Height 63cm. Condition A/B.

Provenance:  
 -Private collection Berlin. Acquired locally in 1975-78.

€ 9.000 – 11.000 | \$ 10.440 – 12.760



**2170**  
**MALE HINDU DEITY.**  
**MÄNNLICHE HINDUISTISCHE**  
**GOTTHEIT.**  
 India. 18th/19th c.

Bronze with residue of cultic painting. Standing in a light contrapposto on a lotus base, his hands raised in mudra gestures. A high crown covers the hairstyle, as well as a diadem with side jewelry. At the hips a pleated cloth with tassels and long sashes on both sides. He is adorned with a necklace and hoops on the upper arms, the wrists, the ankles, on the foot and at the fingers and toes. Around the upper body is wrapped a finely beaded yogi cord. Due to the lack of attributes, the figure can not be determined precisely. Weight 1529g, height 22.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

€ 1.200 – 1.400 | \$ 1.392 – 1.624



**2171**  
**SITTING PARVATI.**  
**SITZENDE PARVATI.**  
 India/Nepal. 19th/20th c.

Bronze with gilding, stone inlay and pigments. Height 23cm. Condition A/B.

€ 800 – 1.200 | \$ 928 – 1.392





**2172**  
**HEAD OF A LARGE BUDDHA.**  
KOPF EINER GROßEN BUDDHAFIGUR.  
Burma/Myanmar. Shan. 18th/19th c.

Red dry lacquer (man hpaya) with residue of gilding. Textile with lacquer and sawdust, inside painted with clay. Eyes inlaid with mother of pearl. Wooden top turned, lacquered and with residue of gilding. The design of the face typical of the Shan tradition with almost closed eyes and a smiling mouth. The stylized ears with long earlobes. At the neck part of the garment in light red lacquer preserved. Height 48cm. Condition A/B.

Provenance:  
-Private collection Southern Germany.  
Acquired locally, in the 1990s.

€ 2.000 – 3.000 | \$ 2.320 – 3.480



**2173**  
**LARGE BUDDHA SITTING IN MARAVIJAYA.**  
GROßER BUDDHA IN MARAVIJAYA-HALTUNG.  
Burma/Myanmar. Shan. 19th/20th c.

Dry lacquer (man hpaya) with traces of gilding. Textile with lacquer and sawdust, inside painted with clay. Sitting on a stepped throne with hands in the gesture of calling the earth to witness (bhūmisparśa mudra). The kasaya garment indicated in flat relief and with ornamental flower shaped motifs on the shoulder and in front of the legs. The face typical of a Buddha of the Shan tradition with almost closed eyes and a smiling mouth. Weight 19.3kg, height 99cm. Condition A/B. Central point of the ushnisha and few hair tips are missing.

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

€ 4.000 – 6.000 | \$ 4.640 – 6.960



**2174**  
**CHRISTIAN CHILD - SANTO NIÑOS.**  
LIEGENDES CHRISTKIND – SANTO NIÑOS.  
Goa. Portuguese India. 18th/19th c.

Ivory, carved from one piece and polished. Hair with remnants of gilding. The very lively depiction shows a baby boy lying asleep on his back with his right hand over his heart, the left at the hip and crossed legs. His eyes are closed and the mouth shows a delicate smile.

The reclining, sleeping baby Jesus is part of the Christian tradition in Asia and is worshiped as Niño Dormido or Niño Jesus Durmiente. Length 22.5cm. Condition A/B.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †



**2175**  
**SITTING BUDDHA.**  
SITZENDER BUDDHA.  
Thailand. 20th c.

Bronze with dark and shiny patina. Sitting on a lotus base in the bhūmisparśa mudra gesture of calling the earth to witness. The ushnisha is crowned with a separate bulbous tip. Height 49cm. Condition A/B.

Provenance:  
-Private collection, acquired at a Sotheby's auction.

€ 1.000 – 1.200 | \$ 1.160 – 1.392





**2176**  
**SIX MINIATURES OF MUSICIANS.**  
SECHS MINIATUREN VON MUSIKERN.  
India. 19th c. Company school.

Pigments on paper. Framed with glass.  
Each 10x7cm, frame 25x21cm. Condi-  
tion A/B.

Provenance:  
-The O'Shea Gallery, London.

€ 1.200 – 2.200 | \$ 1.392 – 2.552



**2177**  
**THE ASCENSION OF**  
**THE PROPHET MUHAMMAD.**  
DIE HIMMELFAHRT DES  
PROPHETEN MOHAMMED.  
India. Probably Deccan. 19th c.

Pigments and gold on paper. Framed  
behind glass. The prophet dressed in  
white, sitting on a howdah carried by  
eight angels. He is surrounded by a nu-  
merous entourage of mythical critters, a  
dragon-like creature and various birds, led  
by a phoenix. 22x32cm, frame 34x44cm.  
Condition A/B.

€ 1.500 – 2.500 | \$ 1.740 – 2.900

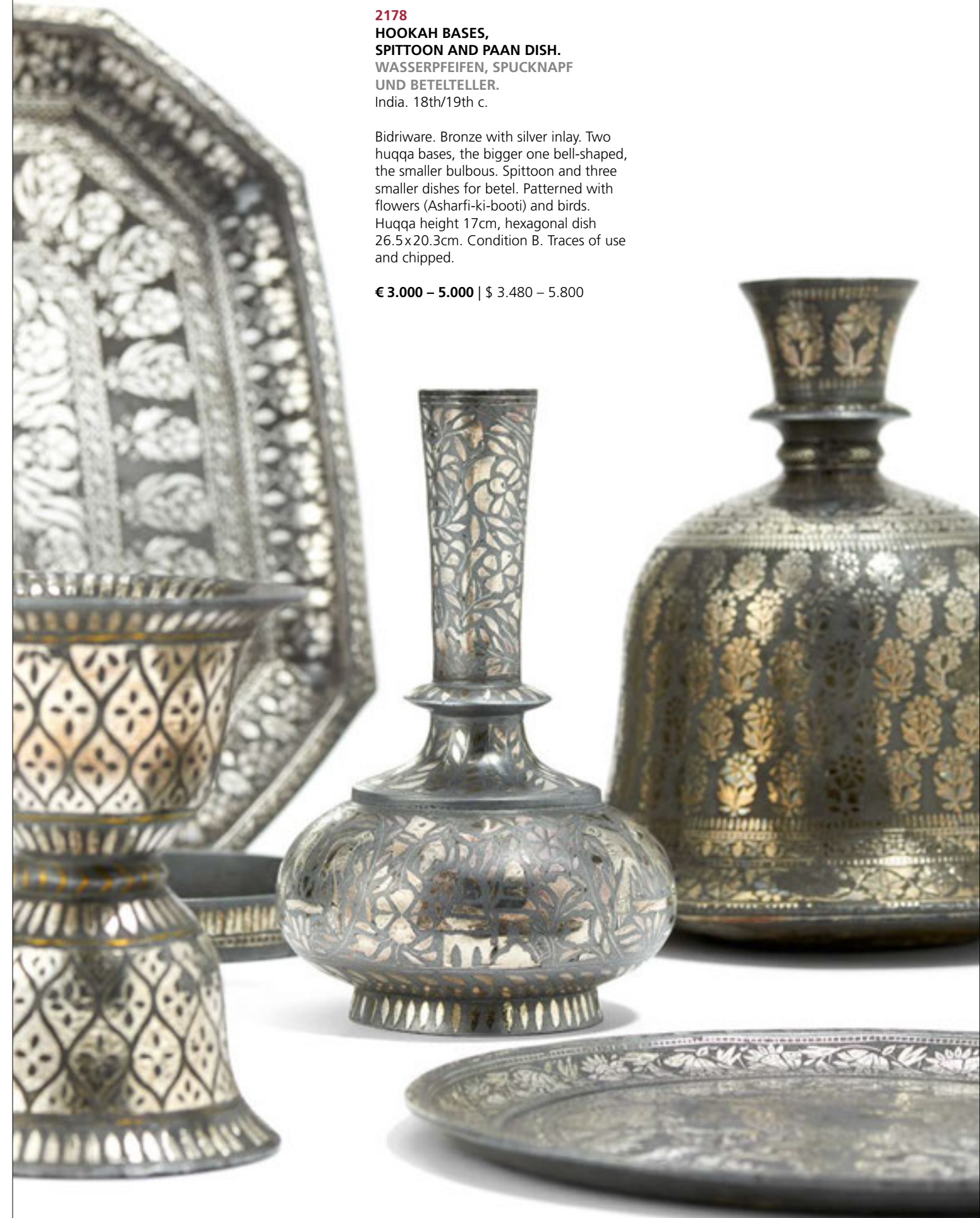


South-East Asia

**2178**  
**HOOKAH BASES,**  
**SPITTOON AND PAAN DISH.**  
WASSERPFEIFEN, SPUCKNAPF  
UND BETELTELLER.  
India. 18th/19th c.

Bidriware. 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 height 17cm, hexagonal dish  
26.5x20.3cm. Condition B. Traces of use  
and chipped.

€ 3.000 – 5.000 | \$ 3.480 – 5.800







**2179**  
**KRISHNA HUNTING BY A RIVERBED.**  
KRISHNA AUF DER JAGD AN EINEM FLUSSUFER.  
India. Mewar. 18th/19th c.

Pigments with gold and silver leaf on paper. Framed behind glass. 17x11.5cm, frame 25x18.5cm. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160



**2180**  
**NOBLEWOMAN AND ATTENDANT.**  
ADLIGE DAME UND BEDIENTETE.  
India. Nurpur. Ca. 17th/18th c. Possibly Pahari school.

Pigments and silver leaf on paper. Framed with glass. 18x13.5cm. Frame 25x20.5cm. Condition A/B.

€ 1.500 – 2.500 | \$ 1.740 – 2.900



**2181**  
**THE GODDESS DURGA RECEIVES THE SWORD TO FIGHT THE DEMON.**  
DIE GÖTTIN DURGA EMPFÄNGT DAS SCHWERT, UM DEN DÄMON ZU BEKÄMPFEN.  
North India. 18th/19th c.

Pigments and gold on paper. Framed with glass. 23x19cm, frame 31x26cm. Condition B. In the lower part damaged.

€ 800 – 1.000 | \$ 928 – 1.160



**2182**  
**THE GODDES DURGA KILLING THE DEMON MAHISHASURA.**  
DIE GÖTTIN DURGA TÖTET DEN DÄMON MAHISHASURA.  
North India. 18th/19th c.

Pigments and gold on paper. Framed with glass. 23x19cm, frame 31x26cm. Condition B. Lower left damaged.

€ 800 – 1.000 | \$ 928 – 1.160

South-East Asia



**2183**  
**LOT OF PERSIAN SILVER.**  
KONVOLUT PERSISCHES SILBER.  
Persia. Ca. 1900/early 20th c.

Silver, in Repoussé and partly finely engraved. Large vase. Height 20.5cm. Bulbous vase. Ø11cm. Small vase. Height 10cm. Censer. Ø12cm. Covered bowl. Ø11.5cm. Covered box. Ø9.3cm. Candlestick. Height 13.5cm. Funnel vase. Height 12cm. Seven spoons. Length 10.3cm. Picture holder. Width 11cm. Rose water sprinkler. Height 10cm. Tray with six cups and coasters. Ø27cm. Two tiny pails. Height 6.2 / 4.3cm. Tray with four standing salt. Length 25.3cm. Ashtray, saucer. Ø10.2cm. Some with Persian silver marks. Condition A/B.

Provenance:  
-Private collection, inheritance from the grandmother.

€ 2.000 – 3.000 | \$ 2.320 – 3.480



**2184**  
**PRINCELY LUWUK SWORD.**  
**FÜRSTLICHES LUWUK-SCHWERT.**  
 Indonesia. Java. Yogyakarta. 19th/20th c.

Steel with inlays. Madura ivory handle with two diamonds of old cut, selut gold plated. Wooden sheath with two engraved brass sarung. In the slightly curved blade numerous inlays in arabesque shape. In three double cartridges Islamic inscriptions, with the name of the owner (unread). The handle with flowers and an animal head in relief. Total length 64cm, length with handle 61.5cm, length cutting edge 51cm. Condition A/B.

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

€ 1.500 – 2.000 | \$ 1.740 – 2.320 | †



2184

**2185**  
**TWO IDOL FIGURES - PAGAR SETAN.**  
**ZWEI GEISTERFIGUREN – PAGAR SETAN.**

Indonesia. Karo/Sumatra or Borneo/Kalimantan.

Wood, carved. With dark age patina. Height 38/45cm. Mounted on acrylic glass base. Condition B.

€ 800 – 1.200 | \$ 928 – 1.392



2185

South-East Asia

**2186**  
**THREE HINGGI CLOTH FOR MEN.**  
**DREI HINGGI-TÜCHER FÜR MÄNNER.**  
 Indonesia. Sumba. Before 1931.

Cotton. Warp ikat. Each sewn from two identical panels. a) With deer and crabs. In red, blue and brown. 235x192cm. b) With horses and deer heads. In blue, white and some red. 263x234cm. c) With crabs and vegetal patterns. In black and white with red stripes. 222x112cm. Condition A/B.

Provenance:  
 -Collection Ellen Lange (1895-1971).  
 Before 1931 acquired locally.

€ 500 – 900 | \$ 580 – 1.044

**2187**  
**FIVE TEXTILES WITH GOLD THREADS.**  
**FÜNF TEXTILIEN MIT GOLDFÄDEN.**  
 Indonesia. Bali/Singaraja. Palembang. Malaysia. Sumatra. Before 1931.

Cotton/silk, gold thread. Woven in songket. Sarong/kain songket tawur. 259x91cm. White cotton stripe 53cm. Stains, one smaller tear. b) Sarong songket tawur. Hand sewn from two panels. Length 112cm, width (double) 91.5cm. Unused condition. Inside an old label stating the sale in November 1931. c) Scarf, overworked. Silk with silver thread. Length 108cm, width 72cm. d) Sash. Length 384cm, width 20cm. e) Tapis sarong for a girl. Hand sewn and with gold embroidery at the lower seam. Length 63cm, width (double) 65cm. Condition A/B.

Provenance:  
 -Collection Ellen Lange (1895-1971).  
 Before 1931 acquired locally.

€ 800 – 1.000 | \$ 928 – 1.160





# Japan



**2188**  
**TWO-PART DISPLAY**  
**CABINET (KAZARI-DANA).**  
**ZWEITEILIGES PRÄSENTATIONS-**  
**KABINETT (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.

€ 8.000 – 12.000 | \$ 9.280 – 13.920 | ₣





**2189**  
**PLATE AND SMALL CENSER.**  
 TELLER UND KLEINES RÄUCHERGEFÄß.  
 Japan. Meiji period. Komai workshop.

Iron with inlays of gold, copper and shakudô. a) Plate with two travelers under big pines. Ø9.2cm. Sign. on the bottom: Dragonfly over seal 'Nippon koku Kyôto jû Komai sei'. Matching wooden stand. b) Small square bulbous censer with lid and standing on a flat base. In cartouches famous places in Japan, including Kiyomizu-dera and Mount Fuji. In round medallions flowers and birds. In between grapevine leaves. Height 8.2cm. Sign. on the base: Komai. Condition A/B.

Provenance:  
 -Private collection Northern Germany.

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2190**  
**PAIR OF VASES AND PLATE.**  
 PAAR DECKELVASEN UND TELLER.  
 Japan. Meiji period. Asai workshop.

Iron with gold, silver and shakudô nunome-zogan. a) Each with two large cartouches with landscape with houses, pines, sailboats as well as Mount Fuji. In between, textile patterns and medallions with chrysanthemums and aoi. At top and bottom a border with vine leaves and grapes. On the covers hôô-birds and dragons. Height 15.5 cm. Sign. underneath: Kyôto, Asai sei. b) In the center a chrysanthemum-shaped cartouche with landscape, in the background Mount Fuji. On the well textile patterns and five round medallions with chrysanthemum flowers. Rim with vine leaves and grapes. Ø15.2cm. Condition A/B.

Provenance:  
 -Private collection Northern Germany.

€ 2.000 – 2.400 | \$ 2.320 – 2.784



2189



2190



2189



2190

2190





2191

**MONUMENTAL CENSER.**  
**MONUMENTALES RÄUCHERGEFÄß.**  
Japan. Meiji period. Ca. 1900.

Bronze with finely worked surface. The bottom closed with a mirror with silver inlays. The bulbous body with six cartouches with birds and trees in high, partly undercut relief. Between the medallions pines and flowering prunus in fine bas-relief. At the shoulder eight lion heads, at each side a baku as handle. The lip with dragons, the foot with carps and water plants. As typical the mirror with characters for luck and long life with several treasure objects. Height 55cm, Ø53cm. Condition A/B.

Provenance:  
-Private collection North Rhine Westphalia.

€ 2.500 – 3.000 | \$ 2.900 – 3.480



Japan

2192

**CABINET WITH PEDESTAL.**  
**KABINETT MIT UNTERGESTELL.**  
Japan. Meiji period.

Wood. Black lacquer with hira- and takamaki-e in gold and silver with some red lacquer and gold foil inlays. Fittings and handles in finely engraved bronze. Behind two double doors three larger and two small drawers, below one more drawer. The front is decorated with a large flowering plum tree extending from the lower drawer across both doors. Combined with the plum are nine cranes. The doors are framed with curved borders decorated with the sayagata textile pattern. The cover panel with three more cranes, Mount Fuji and flowering plums, which are extending over both sides and the backside. Inside, flying cranes on the front of the drawers and on the inside of the doors. The pedestal with lyre-shaped sides, on claw feet, lacquered black. Total height 122cm, 63.5x60x40.5cm. Condition B. Some gold foil inlay missing.

Provenance:  
-Private collection Northern Germany.

€ 3.000 – 4.000 | \$ 3.480 – 4.640

2193

**FIVE-PART TOILET SET WITH IRIS.**  
**FÜNFTEILIGES TOILETTE-SET MIT SCHWERTLILIE.**  
Japan. Meiji period. Ca. 1900.

Yokohama silver. Kuhn & Komor. The workshop was founded in Yokohama in 1897 and was one of only two companies in Japan, being entitled in the late 19th century to produce decorative pieces in European style. Mirror length 27cm, can height 6.5cm. Condition B.

€ 1.400 – 1.800 | \$ 1.624 – 2.088





**2194**  
**THE WISDOM KING OF PASSIONS – AIZEN MYÔÔ.**  
**WEISHEITSKÖNIG DER LEIDENSCHAFTEN – AIZEN MYÔÔ.**  
Japan. Edo period. 18th/19th c.

Wood, carved, lacquered and gilded. Eyes in glass. Attributes and jewelry made of metal with glass beads. Complete height 32.5cm. On the back inscription: Aizen myôô. Condition B. Mandorla glued, lotus restored.

Provenance:  
-Private collection Central Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2195**  
**BUDDHA AT BIRTH (TANJÔ SHAKA BUTSU).**  
**BUDDHA BEI DER GEBURT (TANJÔ SHAKA BUTSU).**  
Japan. Edo period or earlier.  
In the style of the Nara period.

Bronze with dark patina. The simple design of the figure and the shape of the lotus pedestal refer to Chinese models of the Sui dynasty, which were quoted in this time. Height 16.5cm. Condition A/B.

Compare:  
-In the online collection of the Miho Museum in Shiga prefecture, Japan compare a similar figure, however dated to the Asuka period (538-710).

€ 700 – 900 | \$ 812 – 1.044



Japan

**2196**  
**FIVE LACQUER BOXES.**  
**FÜNF LACKKÄSTCHEN.**  
Japan. Late Edo period.

a) Large round box (tebako) from a wedding set. On nashiji ground in gold hiramaki-e with gyôbu chrysanthemums and other flowers. Height 6.5cm, Ø 16cm. b) Three-tiered box for incense. On nashiji ground in hiramaki-e floral tendrils. 7.5x8.3x6.5cm. c) Round box for incense. On nashiji ground in takamaki-e with aogai-gyôbu ikebana with plum blossoms and camellias. Ø 7.5cm. d) Rectangular incense box. On nashiji ground in gold hiramaki-e and with gyôbu pine, camellia, crane, and minogame - congratulations for a long life. 7.4x5.7cm, height 2.4cm. e) Rectangular incense box. On brushed wood in takamaki-e with nashiji a teahouse with guest. 7.5x5.8cm, height 2.5cm. Condition A/B. **Supplement:** Lacquer box with chrysanthemums. Japan. 20th c. Ø 7.5cm. Condition A/B.

Provenance:  
-Private collection Lower Saxony.

€ 1.000 – 1.200 | \$ 1.160 – 1.392





**2197**  
**SEVERED HEADS OF A  
DOUBLE SUICIDE (SHINJŪ).**  
**ABGESCHLAGENE KÖPFE EINES  
DOPPELSELBSTMORDS (SHINJŪ).**  
Japan. Edo period. 18th/19th c.

Ink, opaque white and red on paper.  
Laminated on a thin cardboard, stretched  
on a frame. Framed behind glass with  
passe-partout. The two severed heads are  
depicted realistically. The blackened teeth  
of the woman on the left and the white  
of the man on the right allow the identifi-  
cation of the sex, likewise does the design  
of the hair. This is intertwined and con-  
nects the lovers even after their death.

The double suicide of lovers who don't  
see no other way out, applies in Japan as  
very romantic. The topic became known  
through the Bunraku play 'Sonezaki Shin-  
jū', first performed in 1703 and written by  
Chikamatsu Monzaemon.

Due to the format, this painting could  
have been a section of a longer hand  
scroll with the theme of the severed heads  
(Jap. namakubi). From Hokusai some  
paintings are known with the theme of  
severed heads from persons of different  
walks of life. In our 347th auction in  
Dec. 2014 as lot 249 a painting with two  
heads by Hokusai was sold for 135,000  
Euros. 33x72cm, frame 59.5x99cm.  
Condition B. Moisture damage, yellowed.

Provenance:  
-Private Collection Belgium. On the back  
of the frame the paper label of a frame  
shop in Paris ca. 1900.

€ 4.000 – 6.000 | \$ 4.640 – 6.960



Detail

Japan

**2198**  
**SCREEN (BYŌBU) WITH  
PAIRS OF BIRDS.**  
**STELLSCHIRM (BYŌBU)  
MIT VOGELPAAREN.**  
Japan. End 18th/early 19th c. Kanō  
Akinobu (1763-1826), in the style of.

Ink with white, green and red on paper.  
Mounted with silk as screen. On the right  
distant mountains and in the foreground  
a water with reed and chrysanthemums  
indicate the season of Autumn.

On the left side there are bamboo, white  
and red flowering camellias with plums  
and daffodils - plants of winter and early  
spring. A lot of different birds like herons,  
sandpipers, sparrows, paradise flycatchers,  
pigeons, Mandarin ducks, ducks, mynah,  
woodpecker, jay, etc. are mostly shown  
as a pair. Height 166cm, width 375cm.  
Sign.: Kanō Akinobu and seal. Condition  
B. Restored and newly mounted. Back  
covered with fabric.

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

€ 5.000 – 7.000 | \$ 5.800 – 8.120





2199

**NŌ-MASK OF MAGOJIRŌ.**

**NŌ-MASKE DER MAGOJIRŌ.**

Japan. 20th c. Sakurai, Shuren (\* 1925).

Wood, carved and with pigments. Storage box and presentation board made of paulownia wood (kiribako) and silk bag (shifuku). Mask Height 21cm, width 13cm. Box 20x26x11cm. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044



2200

**UNUSUAL FINE GOURD VASE WITH COVER.**

**UNGEWÖHNLICH FEINE KALEBASSENVASE MIT DECKEL.**

Japan. 19th/20th c.

Kakiemon porcelain, painted with enamel colors. Finely potted with a handle in the form of tendrils with leaves, continued at the small lid. Decorated with three horses between chrysanthemums, in the upper part clouds and treasure ornaments.

Highly detailed Kakiemon porcelain (Jap. yōshiki) is a highlight of the Japanese porcelain production of the Arita kilns. Height 23.5cm. Condition B. Damaged at the side of the lid.

€ 600 – 900 | \$ 696 – 1.044

Japan

2201

**RARE AND IMPORTANT DISH WITH LADY UNDER THE PARASOL.**

**SELTENER UND BEDEUTENDER TELLER MIT DAME UNTER DEM SCHIRM.**

Japan. Edo period. Ca. 1730s/40s.

Imari porcelain painted in underglaze blue, with enamel colors and gold. Flat dish with offset rim, on a wide foot ring. Decorated in the well after a design by Cornelis Pronk (1691-1759) with a lady beneath a parasol, accompanied by a servant. In front of the two are standing three birds, including a spoonbill. The rim with four medallions with birds and four more with ladies. The well with a blossom border. On the outside of the rim insects in iron red. Height 3.2cm, Ø26.5cm. Condition A/B.

Literature:

-C.J.A. Jorg: Pronk Porcelain.

Compare pp. 71-73.

€ 2.500 – 3.500 | \$ 2.900 – 4.060



2202

**LARGE IMARI PLATE WITH CHRYSANTHEMUM VASE AND FALCONS.**

**GROBE IMARI-SCHALE MIT CHRYSANTHEMENVASE UND FALKEN.**

Japan. Edo period. 18th c.

Porcelain, painted with underglaze blue, enamel red and green with gold. In the well a vase with chrysanthemums and plums, flanked by a pair of hawks. The rim with big peony tendrils, butterflies and two curved medallions with songbirds and a pair of chickens. Outside three chrysanthemum branches. Underneath a large double ring. Height 9.5cm, Ø55.5cm. Condition A/B.

€ 1.200 – 1.400 | \$ 1.392 – 1.624



2203

**LARGE AND EXCEPTIONAL  
OKIMONO OF A MASK CARVER  
WITH HIS TWO SONS.**

**GROSSES UND UNGEWÖHNLICHES  
OKIMONO EINES MASKENSCHNITZERS  
MIT ZWEI SÖHNEN.**

Japan. Meiji period. Ca. 1900.

Finely carved from a single piece of ivory. The brownish skin of the outer part of the tooth partly preserved on the base. The standing craftsman enjoys the lively game of his two sons. The younger, whom he carries on his shoulder, reaches for the puppet that his bigger brother offers him laughingly. The little doll is carved in detail and hangs from amazingly fine strings. All three persons are dressed in trousers and short upper robe, the father wears a simple cap over his tied hair. At his belt he carries a bag with a small gourd attached as netsuke, additionally to two masks: The old man Ōkina and the young beauty Ko omote. Height 34cm. Sign.: Ryūsen (underneath). Condition A/B.

Provenance:

-Rhenish private collection. Acquired 1982  
from the collection Hans Peter Hugendick.

€ 7.000 – 10.000 | \$ 8.120 – 11.600 | †







2204

**LARGE OKIMONO OF A RAKAN.**  
**GROßES OKIMONO EINES RAKAN.**  
Japan. Meiji period.

Ivory, finely carved, engraved and polished. The Arhat raises a footed base with the figure of the Shôki with his left. He is dressed in a Buddhist kasaya robe with large dragon and bird medallions. His bare upper body is adorned with elaborate jewelry, in both ears he wears large rings and around his left arm prayer beads. With his right hand he holds a large leaf fan, decorated with two birds and a tassel. His hair is curly, as is his beard and the finely depicted mustache. The figure of Shôki is also rich in detail and shows him along with numerous small oni. With both hands he holds a big treasure bag. His helmet is decorated with a mask with the eyes inlaid in mother-of-pearl.

This okimono of the Tōkyō school is very finely carved and shows especially in the face and on the jewelry the skill of the carver. Height 47cm. Sign. beneath the base in a red lacquer plate: Tsuneaki (or Kōmei). Condition A/B. Age cracks.

€ 7.000 – 8.000 | \$ 8.120 – 9.280 | ₣





**2205**  
**LARGE AND EXCEPTIONAL**  
**OKIMONO OF THE WISTERIA**  
**MAIDEN FUJI MUSUME.**  
GROßES UND AUSSERGEWÖHNLICHES  
OKIMONO DES GLYZINEN-MÄDCHENS  
FUJI MUSUME.

Japan. Meiji period. Ca. 1900.

Carved from a single piece of ivory. With numerous fine Shibayama inlays in mother-of-pearl and dyed horn. The young lady wears a multi-layered, long robe with padded hems, swinging sleeves and decorated with flowering wisteria tendrils. She holds a wisteria branch over her shoulder and also her hat is characteristic for this dance.

The dance is the only one surviving from a set of five dances, which were premiered in 1826. Fuji musume is still popular in the Kabuki and also is part of the repertoire of the elegant dances of the Geisha. Weight 2557g, height 37cm. Sign. underneath in seal characters: Noboyuki. Condition B. Restored, chipped and some inlays missing.

Provenance:  
-Private collection Western Germany.  
Partly acquired in the 1920s.

€ 6.000 – 9.000 | \$ 6.960 – 10.440 | †



**2206**  
**OKIMONO OF A COCKLE**  
**PICKER WITH A CUSTOMER.**  
OKIMONO EINER MUSCHEL-  
SAMMLERIN MIT EINEM KUNDEN.  
Japan. Meiji period.

Ivory, finely carved and engraved. Height 12cm. Sign. on base: Munetoshi. Condition B. Small imperfections, crack in the bottom plate and glue residue.

€ 700 – 1.000 | \$ 812 – 1.160 | †

**2207**  
**OKIMONO OF A FISHER**  
**WITH A LONG RUDDER.**  
OKIMONO EINES FISCHERS  
MIT STEUERBLATT.  
Japan. Meiji period. Late 19th c.

Ivory, carved, finely engraved and polished. He is standing and has placed the long, sword-like rudder blade over the shoulder. At this a basket with the catch of the day is knotted. He wears a straw apron (mino) over his short kimono. From the belt hangs a pipe in a kiseru zutsu and a leather tobacco pouch, attached with a netsuke in the form of a mokugyō. Exceptionally detailed and realistic designed okimono from the Tōkyō school are often labeled with this name. Sign. beneath the base in a red lacquer panel: Dōraku. Condition A/B. Age cracks.

€ 3.500 – 4.500 | \$ 4.060 – 5.220 | †



2207





# Netsuke – Collection Doris Grell

Doris Grell was born in Magdeburg in 1932. She spent most of her life in Braunschweig, where she worked as a principal at a school. She was passionately enthusiastic about music, especially opera, and has been attending the Salzburg Festival every year since the 1950s. In addition to her passion for classical music, she had a special fondness for traveling to distant countries. Early on she traveled alone as a woman to South Africa and Mexico as well as countries in Asia, such as China, India and Thailand. Her desire to travel and her interest in foreign cultures brought her to Japan for the first time in the 1960s. She was fascinated by the country and its culture and traveled to Japan several times over the years. From here she also brought her great love for netsuke with her, although none of the pieces from her collection were acquired locally.

The large netsuke collection has been collected in Europe since the 1970s. Doris Grell kept a careful record about the origin of each piece in her collection. There is a handwritten list of the collector in which each netsuke is listed with the year of acquisition.

The small Japanese carvings were collected by Doris Grell less under a certain thematic emphasis, but she rather attached importance to variety and quality. The collection of more than 50 netsuke includes human representations, figures and animals from Japanese fables and legends as well as plants and fruits and numerous animal representations.

The latter are characterized to a large extent by fine carving and a very realistic representation, such as an eagle that cap-

tured a fox cub (cat. no. 2242). Further examples of extremely vividly carved animal netsuke, which reflect the collector's keen interest in the animal world in general, are a reclining goat with finely engraved fur (cat. no. 2235) and an almost life-size snail (cat. no. 2249). The court lady with the kitten Myōbu (cat. no. 2208), Saigyō Hōshi with Fuji (cat. no. 2215) and the bamboo grove with persons (cat. no. 2231) also show that the collector took pleasure in the extremely detailed netsuke, which tell a complex story. Doris Grell died in 2017 and the netsuke of her collection are now offered for the first time in an auction.

Doris Grell wurde 1932 in Magdeburg geboren. Den Großteil ihres Lebens verbrachte sie in Braunschweig, wo sie als Oberstudiendirektorin an einer Schule tätig war. Leidenschaftlich begeisterte sie sich für Musik, insbesondere Oper, und besuchte seit den 1950er Jahren alljährlich die Salzburger Festspiele. Neben Ihrer Leidenschaft für klassische Musik, hatte sie eine besondere Vorliebe für Reisen in ferne Länder. Schon früh bereiste sie alleine als Frau unter anderem Südafrika und Mexiko sowie Länder in Asien, wie etwa China, Indien und Thailand. Ihre Reiselust und ihr Interesse an fremden Kulturen brachte sie in den 1960er Jahren erstmals nach Japan. Sie war fasziniert von dem Land und seiner Kultur und bereiste Japan im Laufe der Jahre mehrmals. Von hier brachte sie dann auch ihre große Liebe zu den Netsuke mit, wenngleich keines der Stücke aus ihrer Sammlung vor Ort erworben wurde.



Die umfangreiche Netsuke-Sammlung wurde seit den 1970er Jahren in Europa zusammengetragen. Doris Grell führte dabei über die Herkunft jedes Stückes ihrer Sammlung sorgfältig Buch. So existiert eine handschriftliche Liste der Sammlerin, in der jedes Netsuke mit Erwerbungsdatum aufgeführt ist.

Die kleinen japanischen Schnitzereien wurden von Doris Grell weniger unter einem bestimmten thematischen Schwerpunkt gesammelt, sondern sie legte vielmehr Wert auf Vielfalt und Qualität. So finden sich in der mehr als 50 Netsuke zählenden Sammlung sowohl zahlreiche menschliche Darstellungen, Figuren und Tiere aus japanischen Fabeln und Legenden als auch Pflanzen und Früchte sowie zahlreiche Tierdarstellungen.

Letztere zeichnen sich zum großen Teil durch feine Schnitzarbeit und eine sehr realistische Darstellungsweise aus, wie etwa ein Adler, der ein Fuchsjunges erbeutet hat (Kat.-Nr. 2242). Weitere Beispiele für äußerst lebendig geschnitzte Tier-Netsuke, die das ausgeprägte Interesse der Sammlerin an der Tierwelt im Allgemeinen widerspiegeln, sind eine liegende Ziege mit fein graviertem Fell (Kat.-Nr. 2235) und eine nahezu lebensgroße Schnecke (Kat.-Nr. 2249). Die Hofdame mit dem Kätzchen Myōbu (Kat.-Nr. 2208), Saigyō Hōshi mit Fuji (Kat.-Nr. 2215) und der Bambushain mit Personen (Kat.-Nr. 2231) lassen zudem erkennen, dass die Sammlerin Gefallen fand an überaus detailreich gestalteten Netsuke, die eine komplexe Geschichte erzählen. Doris Grell verstarb 2017 und die Netsuke ihrer Sammlung werden nun erstmalig in einer Auktion angeboten.





2208

**NETSUKE: COURT LADY WITH THE KITTEN MYÔBU.**  
**NETSUKE: HOFDAME MIT DEM KÄTZCHEN MYÔBU.**  
Japan. 19th c.

Ivory, very finely carved and details accentuated dark, with beautiful golden yellow patina of use. The court lady in an elegant pose and with a mischievous smile on her face. She is dressed in the long jûnihitoe garments with nagabakama typical for court ladies. Her long hair is tied in typical Heian period fashion. In her right hand she holds a fan made of cedar wood (hiôgi), which was reserved only for the ladies of the court. With her left hand she keeps a kitten on a leash. This sits on the hem of her long garments and looks curiously up to her.

It describes a scene from the famous Pillow Book by Sei Shônagon. One day Lady Myôbu of the 5th rank, the beloved kitten of the emperor, curiously ventures out to the veranda. When the court lady Uma-no-Myôbu calls her back into the palace, however, she continues her adventure unimpressed. Uma-no-Myôbu then calls one of the palace dogs to scare her off. The dog is punished by the emperor and the court lady Uma-no-Myôbu leaves the palace out of remorse.

The long hair forms natural himotoshi. With old collection no. Height 6.2cm. Condition A/B.

€ 2.500 – 3.000 | \$ 2.900 – 3.480 | †



**Netsuke –**  
Collection Doris Grell

2209

**NETSUKE: GAMA SENNIN WITH TOAD.**  
**NETSUKE: GAMA SENNIN MIT KRÖTE.**  
Japan. Edo period. 18th/19th c.

Boxwood, finely carved and engraved, eyes inlaid with dark and light horn. The standing immortal with a belted leaf robe, long hair and beard. On his shoulder sitting his toad, whose hind leg he holds with his right hand. The pattern-like stylised leaves of his robe and the pronounced facial features - the big eyes, the knobby nose and the wrinkled forehead - let the figure of the Gama Sennin appear extremely humorous. Height 6.1cm. Condition A/B.

€ 2.200 – 2.600 | \$ 2.552 – 3.016



2210

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

Boxwood, finely carved. The bearded god of 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.

€ 1.200 – 1.500 | \$ 1.392 – 1.740



2211

**NETSUKE: FUKUROKUJU WITH SCROLL.**  
**NETSUKE: FUKUROKUJU MIT SCHRIFTRÖLLE.**  
Japan. Edo period. 19th c.

Boxwood, eyes inlaid with dark horn, ends of scroll with light horn. The standing god of fortune with long beard and extremely fine and very vividly carved facial features. Height 3.6cm. Sign.: Minkoku. Condition A/B.

€ 600 – 900 | \$ 696 – 1.044





**2212**  
**NETSUKE: HOTEI WITH LARGE BAG.**  
**NETSUKE: HOTEI MIT GROßEM SACK.**  
 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.

€ 700 – 900 | \$ 812 – 1.044 | †

**2213**  
**NETSUKE: SENNIN CHOKWARO SITTING ON A HUGE GOURD.**  
**NETSUKE: SENNIN CHOKWARO 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.

€ 400 – 500 | \$ 464 – 580 | †

**2214**  
**NETSUKE: KANZAN WITH SCROLL LEANING AGAINST A TSUITATE.**  
**NETSUKE: KANZAN MIT SCHRIFTRÖLLE AN EINEN TSUITATE GELEHNT.**  
 Japan. 19th c.

Ebony. Height 3.7cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812

**2215**  
**NETSUKE: SAIGYÔ HÔSHI WITH MOUNT FUJI.**  
**NETSUKE: SAIGYÔ HÔSHI MIT DEM FUJI.**  
 Japan. Edo period. 18th c.

Maritime ivory, probably hippo tooth, with beautiful golden yellow, shiny patina. A resting traveler with a big hat and walking stick sitting beneath a pine and medlar. In the background Mount Fuji, indicated by the triangular shape of the netsuke. It illustrates the story of Saigyô Hôshi (actually Satô Norikiyo), a member of the Fujiwara family and famous poet of the late Heian and early Kamakura period. In 1137, at the age of 23, he decided to become a traveling monk and left the courtly life behind. Equipped with a large hat and walking stick Saigyô Hôshi began his traveling and is therefore represented with these attributes. Height 3.9cm. Condition A/B.

€ 2.000 – 2.400 | \$ 2.320 – 2.784 | †



**2216**  
**NETSUKE: FOREIGNER WITH DRUM AND KARAKO.**  
**NETSUKE: AUSLÄNDER MIT TROMMEL UND KARAKO.**  
 Japan. Edo period. 18th/19th c.

Ivory, finely engraved and darkly accented, with beautiful shiny patina, hair knots of dark horn. The foreign man with curly hair, probably Chinese or Mongolian, holds in his right hand a drum over his shoulder. A Chinese boy (karako), whom he is holding with one hand, tries to grab the drum with his left hand. Height 5cm. Sign.: Masatomo, see LA p. 734. Condition A/B.

€ 2.500 – 3.000 | \$ 2.900 – 3.480 | †  
**2217**



**NETSUKE: ONI LOOKING AT HIMSELF IN A MIRROR.**  
**NETSUKE: ONI SICH IM SPIEGEL BETRACHTEND.**  
 Japan. Edo period. 18th/19th c.

Boxwood with residue of negoro lacquer and beautiful patina. Crouching on the floor and holding a mirror in the left hand. With the right hand he grabs one of his little horns and looks at himself in the mirror with a bewildered smile. Height 3.8cm. Sign.: Gyokusai, see LA p. 428. Condition A/B.

€ 800 – 1.200 | \$ 928 – 1.392

**2218**  
**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.

€ 900 – 1.100 | \$ 1.044 – 1.276 | †

**2219**  
**NETSUKE: FAGOT TRADER WITH OX.**  
**NETSUKE: REISIGHÄNDLERIN MIT OCHSE.**  
 Japan. 19th c.

Boxwood, darkly accentuated. The kimono hiked up and the head covered with a fan (uchiwa), probably to protect herself from the sun. On her left hand she leads the ox, which is burdened with fagots. Height 2.6cm. Sign.: Toshinaga, see LA p. 1175. Condition A/B.

Provenance:  
 -Formerly collection Harriet Jaffé. Old collection label "Jaffé 334".

€ 900 – 1.100 | \$ 1.044 – 1.276

**2220**  
**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.: Gyokkô (in ivory reserve), see LA p. 422. Condition A/B.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †

**2221**  
**NETSUKE: SLEEPING SHÔJÔ.**  
**NETSUKE: SCHLAFENDER SHÔJÔ.**  
 Japan. Edo period. 19th c.

Boxwood, dark dyed, partly rubbed. Recumbent with legs pulled up. The head supported on the right arm, a strand of the long hair falling into the face of the sleeper. Length 4.1cm. Sign.: Ichiun & kagikan, see LA p. 504. Condition A/B. Chipped at the foot.

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2222**  
**NETSUKE: KARAKO WITH LARGE LION MASK.**  
**NETSUKE: KARAKO MIT GROßER LÖWENMASKE.**  
 Japan. Meiji period.

Ivory, partly dyed dark and accentuated, with inlays of dark horn and mother-of-pearl. Height 4.6cm. Sign.: Mitsusada. Condition B. Chipped at hem.

€ 500 – 700 | \$ 580 – 812 | †





2223

**NETSUKE: DANCING MAN.**  
**NETSUKE: TANZENDER MANN.**  
Japan. Edo period. 18th/19th c.

Ivory with beautiful shiny patina. Standing on the right leg, the left one raised in a dancing pose and in doing so clapping his hands. The head turned sideways, the face with a broad smile. The mouth open, probably to accompany the dance with singing. Height 6.3cm. Condition A/B.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †

2224

**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.

€ 600 – 800 | \$ 696 – 928

2225

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

Ivory, boxwood, ebony and coral. Height 5.8cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812 | †

2226

**NETSUKE: TANUKI WITH BIG HAT.**  
**NETSUKE: TANUKI MIT GROßEM HUT.**  
Japan. Edo period. 18th c.

Ivory with beautiful shiny patina of use. The small and potbellied tanuki has put his paws on his chest. He wears a straw coat (mino) and a huge flat straw hat on his head, both are supposed to protect him from rain. Height 4.7cm. Condition A/B.

€ 1.500 – 1.700 | \$ 1.740 – 1.972 | †

2227

**NETSUKE: BUMBUKU-CHAGAMA.**  
**NETSUKE: BUMBUKU-CHAGAMA.**  
Japan. 19th c.

Boxwood, darkly stained. It tells the story of a priest and a tanuki. One day, as the priest wants to put an old teakettle (chagama) on the fire to make hot water, it transformed into a tanuki. Length 5.6cm. Sign.: Toshitsugu, in ivory reserve. Condition A/B. Old chip on the right hand.

€ 700 – 900 | \$ 812 – 1.044 | †

2228

**NETSUKE: KARAKO PUSHING A SNOW DARUMA.**  
**NETSUKE: KARAKO EINEN SCHNEE-DARUMA VOR SICH HER SCHIEBEND.**  
Japan. 19th c.

Ivory, hair and eyes inlaid with dark horn. Height 2.8cm. Sign.: Masahiro, see LA p. 704. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †





2229

**NETSUKE: PINE CONE WITH THE TAKASAGO COUPLE.**  
**NETSUKE: KIEFERNZAPFEN MIT DEM PAAR VON TAKASAGO.**  
Japan. 19th c.

Dark wood with bone. In the open pine cone standing next to each other on a rectangular pedestal: The old man Jô with a rake and the old woman Uba with a broom, looking in opposite directions. In the pedestal there is a small drawer made of bone with an inscription on the underside: Kyô Bukkô-ji mae sen... Morito. Height 4.7cm. Condition A/B.

€ 800 – 1.100 | \$ 928 – 1.276



2231

**NETSUKE: THREE PERSONS IN BAMBOO GROVE.**  
**NETSUKE: DREI PERSONEN IM BAMBUSHAIN.**  
Japan. 19th c.

Wood, stained dark, carved in detail. Three servants from the court, recognizable by their typical headgear, in a small bamboo grove probably preparing a celebration. A large sake pot (chôshi) stands on the fire and one person sits waiting in front of it. One is sweeping with a broom and the third looks out for the guests. Height 2.6cm. Sign.: Minsetsu. Condition A/B. Minor chips.

€ 500 – 700 | \$ 580 – 812

2232

**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.

€ 500 – 700 | \$ 580 – 812

2233

**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.

€ 1.000 – 1.400 | \$ 1.160 – 1.624



2230

**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 Sugero board. The god of fortune with raised dice cup with tiny movable dice inside. Height 2.3cm. Condition A/B. One hinge broken.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †





2234

**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.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †



2236

**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.

€ 800 – 1.000 | \$ 928 – 1.160



2236



2237

2237

**NETSUKE: A MONKEY CRAWLING OUT OF A BIG CHESTNUT.**

**NETSUKE: AFFE AUS EINER GROSSEN KASTANIE KRABELND.**

Japan. 19th c.

Ivory, in parts darkly accentuated. Width 4.7cm. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †

2235

**NETSUKE: RECLINING GOAT.**

**NETSUKE: LIEGENDE ZIEGE.**

Japan. Meiji period. Early 20th c.

Dark wood, eyes and himotoshi from ebony. Length 4.3cm. Sign.: Shinzan (Masanao Shinzan), see LA p. 725. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160







**2238**  
**NETSUKE: TWO PUPPIES ON LOTUS LEAF.**  
**NETSUKE: ZWEI WELPEN AUF LOTOSBLATT.**  
 Japan. 19th c.

Ivory, eyes inlaid with dark horn. Width 4.2cm. Sign.: Kagetoshi. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †



**2239**  
**NETSUKE: RAT SITTING ON A COILED ROPE.**  
**NETSUKE: RATTE AUF EINEM ZUSAMMENGEROLLTEN SEIL SITZEND.**  
 Japan. 19th c.

Ivory, eyes inlaid with dark horn. Length 6.7cm. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160 | †



**2240**  
**NETSUKE: PAIR OF QUAILS ON MILLET.**  
**NETSUKE: PAAR WACHTELN AUF HIRSEKOLBEN.**  
 Japan. Edo period. 19th c.

Ivory, finely engraved and dark accentuated, eyes inlaid with horn. Height 2.6cm. Sign.: Okatomo, ascribed/referred to. Condition A/B. One beak added.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †



**2244**  
**NETSUKE: FROG CONCERT.**  
**NETSUKE: FROSCHKONZERT.**  
 Japan. 19th c.

Wood, stained dark. Six frogs playing music on a lotus leaf. A seventh frog sits under the leaf and is bitten by a snake in the hind leg. Width 4.1cm. Sign.: Seimin (in mother-of-pearl reserve), see LA p. 924. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044



**2245**  
**NETSUKE: TORTOISE.**  
**NETSUKE: SCHILDKRÖTE.**  
 Japan. 19th c.

Dark hardwood, probably ebony. The animal almost completely retracted within its shell, only the tip of the mouth is visible. A scale of the shell serves as himotoshi peg. Length 4.1cm. Sign.: Shigeyoshi & kakihan, see MCI p. 734. Condition A/B

€ 500 – 600 | \$ 580 – 696



**2246**  
**NETSUKE: BIG TOAD SITTING ON A ROOF TILE.**  
**NETSUKE: GROBE 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.

€ 800 – 1.000 | \$ 928 – 1.160 | †



**2241**  
**NETSUKE: RECLINING CRANE.**  
**NETSUKE: LIEGENDER KRANICH.**  
 Japan. 19th c.

Boxwood, eyes inlaid with light horn. The head bent backwards and the long beak put on the plumage. Cranes are a symbol for longevity. Length 3.8cm. Sign.: Masakazu. Condition A/B.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2242**  
**NETSUKE: EAGLE CAUGHT A FOX CUB.**  
**NETSUKE: ADLER EIN FUCHSJUNGES ERGRIFFEN.**  
 Japan. 19th c.

Ivory, finely engraved and darkly accentuated, eyes inlaid with dark horn. Height 3.2cm. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †



**2243**  
**NETSUKE: OWL SITTING ON A BRANCH.**  
**NETSUKE: EULE AUF EINEM AST SITZEND.**  
 Japan. Meiji period. Early 20th c.

Boxwood, eyes inlaid with light and dark horn. In Japan, the owl is said to have a bad character, it is a symbol for ingratitude. It is therefore less often depicted as a netsuke. Height 3.5cm. Sign.: Masayuki. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160



**2247**  
**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.

€ 500 – 700 | \$ 580 – 812 | †



**2248**  
**NETSUKE: TOAD SITTING ON A WOODEN WELL BUCKET.**  
**NETSUKE: KRÖTE AUF EINEM HÖLZERNEN BRUNNENSCHÖPFKÜBEL SITZEND.**  
 Japan. 19th c.

Boxwood. Old label with collection no. 167. Height 2.7cm. Sign: Masanao. Condition A/B.

€ 400 – 600 | \$ 464 – 696



**2249**  
**NETSUKE: CLOSED LOTUS LEAF WITH SNAIL.**  
**NETSUKE: GESCHLOSSENES LOTOSBLATT MIT SCHNECKE.**  
 Japan. Edo period. 18th c.

Kaki wood. Width 4.5cm. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160





**2250**  
**NETSUKE: CICADA SITTING ON EMPTY WALNUT HALF.**  
**NETSUKE: ZIKADE AUF WALNUSSCHALE SITZEND.**  
 Japan. Edo period. 18th c.

Ivory, partly dyed dark, natural himotoshi. Cicadas are a symbol of rebirth, as they have two metamorphoses in their life



2251

cycle. Together with the walnut, the insect also refers to late summer and the early autumn. Especially in late summer in Japan you can hear the cicadas, when the males try to attract females with their characteristic chirping. Width 4.1cm. Condition A/B.

€ 1.500 – 1.700 | \$ 1.740 – 1.972 | †



**2251**  
**TWO NETSUKE: PEONY AND CRABS.**  
**ZWEI NETSUKE: PÄONIEN UND KREBSE.**  
 Japan. 18th/19th c.

a) Manjû with kanibotan (crab peony). Ivory. Width 3.8cm. b) Flat Netsuke with hermit crab and clams. Maritime ivory. Width 4.5cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812 | †



**2255**  
**NETSUKE: MUSHROOMS.**  
**NETSUKE: PILZE.**  
 Japan. Edo period. 18th/19th c.

Boxwood. One large and two smaller mushrooms. Height 2cm. Condition A/B. Small crack.

€ 800 – 1.000 | \$ 928 – 1.160



**2256**  
**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.

€ 1.000 – 1.200 | \$ 1.160 – 1.392



**2257**  
**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.

€ 800 – 1.000 | \$ 928 – 1.160



**2252**  
**NETSUKE: FLOUNDER.**  
**NETSUKE: FLUNDER.**  
 Japan. Meiji period. Around 1900.

Maritime ivory. Width 4.9cm. Condition A/B. **Supplement:** Netsuke: Pair of turtles on mat. 19th c. Ivory. W.4.8cm. Condition A/B. Small crack in the tail.

€ 400 – 600 | \$ 464 – 696 | †



**2253**  
**NETSUKE: CARP.**  
**NETSUKE: KARPFFEN.**  
 Japan. 20th c.

Dark wood, eyes inlaid with light and dark horn. Length 3.9cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2254**  
**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.

€ 400 – 600 | \$ 464 – 696



**2258**  
**NETSUKE: HALF-OPEN PHYSALIS FRUIT (HÔZUKI).**  
**NETSUKE: HALBGEÖFFNETE PHYSALIS-FRUCHT (HÔZUKI).**  
 Japan. 19th c.

Ivory and coral. Length 4.8cm. Condition A/B. Gnawing marks.

€ 600 – 800 | \$ 696 – 928 | †



**2259**  
**TWO NETSUKE: FRUITS OF MEDLAR AND GINGKO.**  
**ZWEI NETSUKE: FRÜCHTE VON MISEL UND GINGKO.**  
 Japan.

a) Medlar fruits. Ivory. 19th c. Width 3.8cm. Sign.: Ippo (rubbed), see LA p. 516. b) Ginkgo leaf with fruits. Ivory, made in two parts. Around 1900. Width 4.9cm. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044 | †

2259





**2260**  
**MANJŪ: PERSIMMON (KAKI) WITH SHORT TWIG.**  
MANJŪ: KAKIFRUCHT MIT KURZEM ZWEIG.  
Japan. Meiji period.

Ivory with beautiful shiny patina. Ø4.3cm. Sign.: Kōgyoku. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †



**2261**  
**KAGAMIBUTA: TWO QUAILS BETWEEN AUTUMN FLOWERS IN MOONLIGHT.**  
KAGAMIBUTA: ZWEI WACHTELN ZWISCHEN HERBSTGRÄSERN IM MONDSCHN.  
Japan. 19th c.

Capsule from shitan wood, plate with inlays of gold, silver and copper. Ø4.3cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928 | †



**2262**  
**KAGAMIBUTA: FALCON LOOKING AFTER A BIRD.**  
KAGAMIBUTA: FALKE EINEM VOGEL NACHBLICKEND.  
Japan. 19th c.

Ivory capsule, metal plate finely engraved and with gold, silver and copper inlays. Ø4.5cm. Sign.: Tenmin. Condition A/B. **Supplement:** Netsuke: Two quails on mat with millet. 19th c. Ivory. W.3.9cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928 | †



**2263**  
**KAGAMIBUTA: SAILING SHIP IN WAVES.**  
KAGAMIBUTA: SEGELSCHEFF IN MEERESWOGEN.  
Japan. 19th c.

Stag antler with engraved rings framing the metal plate, plate with inlays of gold and silver. Ø4.1cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928

# Netsuke

**2264**  
**IMPORTANT NETSUKE OF EBI SENNIN KENSU OSHŌ.**  
BEDEUTENDES NETSUKE DES EBI SENNIN KENSU OSHŌ.  
Japan. Edo period. 18th c.

Ivory with amber-yellow patina on the back. Dressed in a straw skirt and ankle gaiters, he holds a lobster with his right hand over the shoulder and his face shows the ecstatic expression of enlightenment. Legend tells from the Tang dynasty Buddhist priest Kensu (Chinese: Xianzi) that he was enlightened when fishing lobster. Height 12cm. Condition A/B.

Provenance:  
-Ex collection Gunvor Björkman.

Literature:  
-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 63.

€ 6.000 – 8.000 | \$ 6.960 – 9.280 | †





**2265**  
**NETSUKE: CHINNAN SENNIN WITH DRAGON.**  
**NETSUKE: CHINNAN SENNIN MIT DRACHE.**  
Japan. 18th/19th c.

Wood with remains of polychrome painting (saishiki). The Buddhist Rakan, dressed in a long girded garment, is balancing on his right leg. With his left hand he steadies the bowl from which his dragon (partly lost) is emanating. With his left foot Chinnan steps on the neck of the powerful animal, which winds around his body. Height 9.1cm. Sign.: Shûzan, see MCI pp. 797. Condition B. Tip of the dragontail broken off long ago and rubbed soft.

Provenance:  
-Ex collection Gunvor Björkman.  
-Two old collection or inventory numbers 'A 115' and 'G 741'.

Literature:  
-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 31.

€ 4.000 – 5.000 | \$ 4.640 – 5.800

**2266**  
**LARGE NETSUKE OF TEKKAI SENNIN.**  
**GROßES NETSUKE DES TEKKAI SENNIN.**  
Japan. 19th c.

Wood with remains of polychrome painting (saishiki). Turning his head to the right and looking up to the sky. With his right hand he strokes his long beard, his left is concealed in the rich folds of his robe. Height 12.4cm. Sign.: Shûzan & kakihan, see MCI pp. 797. Condition A/B.

Provenance:  
-Ex Collection Gunvor Björkman.

Literature:  
-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 27.

€ 3.500 – 5.000 | \$ 4.060 – 5.800



**2267**  
**NETSUKE: SITTING GAMA SENNIN.**  
**NETSUKE: SITZENDER GAMA SENNIN.**  
Japan. Edo period. Late 18th c.

Ivory with shiny, golden yellow patina, eyes inlaid with dark horn. Large netsuke of a sitting Gama Sennin, his toad climbing on his left shoulder. He sits in a relaxed pose, his robe decorated with aoi leaves falls loosely. Short curls framing his chubby, expressively designed face. Height 4.7cm. Condition A/B.

Provenance:  
-Ex collection Gunvor Björkman.

Literature:  
-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 25.

€ 6.000 – 8.000 | \$ 6.960 – 9.280 | †





2268

**NETSUKE: SENNIN WITH DARUMA.**  
**NETSUKE: SENNIN MIT**  
**DARUMA-FIGUR.**

Japan. Meiji period. Late 19th c.

Ivory with brownish details and shiny patina. Unusual and finely carved netsuke of a sennin in mugwort robe as an entertainer with a ruyi scepter juggling a Daruma figure on his chest. Height 7cm, width 3cm. Sign: Rakumin in red lacquer reserve, cf. LA pp. 472, Ho Rakumin. Condition A.

Provenance:  
-Private collection Central Germany.

€ 2.200 – 2.500 | \$ 2.552 – 2.900 | †



2269

**NETSUKE: GAMA SENNIN**  
**WITH TOAD AND PEACH.**  
**NETSUKE: GAMA SENNIN**  
**MIT KRÖTE UND PFIRSICH.**

Japan. Edo period. Late 18th c.

Ivory, on the back amber-yellow patina, eyes inlaid. Dancing on one leg, he holds the big peach of longevity in front of his chest and has grasped with his right the hind leg of his toad, which climbs on his shoulders. He is laughing and shown in motion. Height 7.3cm. Sign.: Masamori, see MCI pp. 435. Condition A/B. Toes of the left foot newly attached.

€ 1.000 – 1.200 | \$ 1.160 – 1.392 | †

2270

**NETSUKE: SENNIN WITH PEONY.**  
**NETSUKE: SENNIN MIT PÄONIE.**

Japan. 18th/19th c.

Ivory with amber-yellow patina on the back. The laughing immortal is clothed in the robes of a scholar, his long hair is held together by a cloth. With his right he holds a long-stemmed peony, with the left he has seized his belt. Height 10.1cm. Condition A/B. Rubbed soft due to long use.

€ 1.100 – 1.300 | \$ 1.276 – 1.508 | †



2271

**NETSUKE: WINDSWEPT**  
**STANDING SENNIN.**  
**NETSUKE: IM WIND STEHENDER**  
**SENNIN.**

Japan. 19th c.

Boxwood with expressive and shiny patina, details darkly accentuated. He is standing in sidestep and braces with clenched fists against a strong wind. His robe is billowing and is swept at the hem and the sleeves. His beard is parted in three skeins, as well as the hair on the back of his head. Height 8.5cm. Condition A/B.

€ 2.800 – 3.200 | \$ 3.248 – 3.712





**2272**  
**NETSUKE: FUKUROKUJU WITH FUROSHIKI CLOTH.**  
**NETSUKE: FUKUROKUJU MIT FUROSHIKI-TUCH.**  
 Japan. 18th/19th c.

Boxwood. The god of good fortune with an extremely elongated head is clothed in a long-sleeved robe. He crossed his hands in front of his chest, his sleeves fall in voluminous folds and he has put his leaf fan in his belt on the left side. On his head he wears a knotted sling (furoshiki) and a tenugui-band around his forehead. Height 5.3cm. Sign.: Masatomo, see LA pp. 734. Condition A/B.

€ 2.000 – 2.400 | \$ 2.320 – 2.784

**2273**  
**NETSUKE: GAMA SENNIN.**  
**NETSUKE: GAMA SENNIN.**  
 Japan. 19th c.

Boxwood, eyes inlaid from horn. The immortal is shown laughing aloud. Sitting with his leg upright he is clad into skirt and cape from leaves. He has raised his right hand, to allow his toad to climb. Height 4.5cm. Condition A/B.

€ 1.400 – 1.600 | \$ 1.624 – 1.856

**2274**  
**NETSUKE: HOTEI IN HIS LARGE BAG.**  
**NETSUKE: HOTEI IN SEINEM SACK.**  
 Japan. 19th c.

Boxwood. Hotei is looking laughingly from his large knotted bag. Length 3.7cm. Sign.: Ryūkyū Sokei saku. Rare artist from Okinawa, see LA pp. 1024. Condition A/B.

€ 2.000 – 2.400 | \$ 2.320 – 2.784

**2275**  
**NETSUKE: EGUCHI NO KIMI ON ELEPHANT.**  
**NETSUKE: EGUCHI NO KIMI AUF DEM ELEFANT.**  
 Japan. Edo period. 19th c.

Reddish wood, tusk made of ivory. The courtesan was known for diligently studying the Buddhist scriptures. Therefore she is usually shown on an elephant, as the incarnation of Bodhisattva Fugen, whose mount is a white elephant. Height 4.7cm, width 4.4cm. Condition A/B. Remains of red lacquer, crack in the himotoshi.

€ 1.000 – 1.200 | \$ 1.160 – 1.392 | †

**2276**  
**NETSUKE: HOTEI WITH KARAKO.**  
**NETSUKE: HOTEI MIT KARAKO.**  
 Japan. Edo period. 18th/19th c.

Ivory with finely engraved and brownish colored details, the hair knots of the boys inlaid with black horn. The fortune god leaning against his bag with his mouth wide opened in amazement as two boys climb over his shoulder. Height 3.2cm, width 4.3cm. Condition A/B. Age cracks.

Provenance:  
 -Private collection Central Germany.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | †

**2277**  
**NETSUKE: KINTARŌ WITH THREE BEARS.**  
**NETSUKE: KINTARŌ MIT DREI BÄREN.**  
 Japan. 19th c.

Ivory. Known for his superhuman powers, Kintarō is often shown fighting with a bear. Here he sits peacefully with three, who probably form a family. He fondles the ear of the largest bear, while he has put his hand on a paw. Length 4.7cm. Condition A/B.

€ 2.000 – 2.200 | \$ 2.320 – 2.552 | †





**2278**  
**NETSUKE: TAMONTEN WITH  
PAGODA AND AX.**  
NETSUKE: TAMONTEN MIT  
PAGODE UND AXT.  
Japan. Edo period. 18th c.

Wood with remains of polychrome painting (saishiki). With his bearded head tilting to the left, the guard of the north stood poises in the left hand a tiny pagoda. His right hand holds a large ax supported on his foot. On his left hip over the robe he also wears a short sword. Height 10cm. Condition A/B.

Provenance:  
-Ex collection Gunvor Björkman.

Literature:  
-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 75.

€ 3.000 – 4.000 | \$ 3.480 – 4.640

**2279**  
**LARGE NETSUKE OF RYÛJIN  
WITH DRAGON.**  
GROßES NETSUKE DES RYÛJIN  
MIT DRACHE.  
Japan. Edo period. 18th c.

Coniferous wood with remains of polychrome painting (saishiki). The dragon god shown as an old man with a beard and in wide Chinese robes with a sash of green leaves. He holds the jewel that commands ebb and flow. On his shoulder, with the open jaws over the head of Ryûjin, sits a dragon, which wriggles around his body. Height 13.7cm. Condition A/B.

€ 2.800 – 3.200 | \$ 3.248 – 3.712



**2280**  
**NETSUKE: NIÔ AND ONI AT  
THE OBON FESTIVAL.**  
NETSUKE: NIÔ UND ONI BEIM  
OBON-FEST.  
Japan. 20th c. So school.

Wood. The temple guardian Niô and the smaller demon are on their way to the cemetery for the Obon festival in the summer period. They bring flowers and water in a wooden bucket for decorating and washing the graves of the ancestors. Height 6.6cm. Sign.: Sosui, see LA pp. 1039. Condition A/B.

€ 4.000 – 5.000 | \$ 4.640 – 5.800

**2281**  
**NETSUKE OF THE STANDING  
GENERAL KAN'U.**  
NETSUKE DES STEHENDEN  
GENERALS KAN'U.  
Japan. Edo period. End 18th/1st half of  
19th c.

Boxwood with dark patina. With the long halberd named 'Green Dragon' at his side, he is stroking his beard. The carving is detailed and extremely skillful. Height 10.1cm. Signed beneath the soles of the feet: Takaoka. Condition A/B. Tip of left feet broken off and newly attached.

Provenance:  
-Private collection Felix Schäfer.

€ 1.000 – 1.400 | \$ 1.160 – 1.624





2282

**NETSUKE: HANDAKA SONJA.**  
**NETSUKE: HANDAKA SONJA.**  
Japan. Edo period. 19th c.

Stag antler, the pupils of the eyes inlaid with black horn. The sitting Rakan with a frightened open mouth, the alms bowl on his right, from which the dragon just rises. The dragon winds itself around the shoulder of the Buddhist, who wears the typical leafy robe of the Sennin. Height 6.6cm. Sign.: Masanao in oval cartouche, cf. LA pp. 717. Condition A/B.

Provenance:  
-Private collection Central Germany.

€ 1.200 – 1.400 | \$ 1.392 – 1.624

2283

**NETSUKE: FOX AS THE PRIEST**  
**HYAKUZÔSU.**  
**NETSUKE: FUCHS ALS PRIESTER**  
**HYAKUZÔSU.**  
Japan. Edo period. 18th/19th c.

Ivory. Narrow, standing figure, wrapped in a long robe with wide sleeves. His head is tilted to the right and covered with a zukin cloth. This garment is typical for monks of the Buddhist Tendai school. The fox, who transformed himself as a priest, is the protagonist of the Kyôgen play 'The Fox Trap' (Tsurigitsune). Height 8.7cm. Condition A/B.

€ 1.400 – 1.600 | \$ 1.624 – 1.856 | ‡



2284

**NETSUKE: NIÔ WITH MOCHI.**  
**NETSUKE: NIÔ MIT MOCHI.**  
Japan. 19th c.

Boxwood, finely carved. Himotoshi and seal inlaid in bone. The guard Niô kneeling in front of two big mochi, which he tries to crush with his strong arms. Height 3.1cm. Sign.: Takusai & seal. Condition A/B.

Literature:  
-Published in Lazarnick, G.: Netsuke & Inro artists, and how to read their signatures. Honolulu 1982. p. 1071.

€ 3.200 – 3.600 | \$ 3.712 – 4.176

2285

**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.

€ 1.300 – 1.500 | \$ 1.508 – 1.740 | ‡





**2286**  
**NETSUKE: NÔ DANCER.**  
**NETSUKE: NÔ-TÄNZER.**  
Japan. Meiji period. Late 19th c.

Finely engraved silver, with details in gold, bronze and copper. An actor of the Nô theater in the role of a Shôjô, the mythological being with red hair known for his notorious drunkenness. Here in a dancing pose with finely engraved details at his magnificent robe. Height 5.9cm, width 4.8cm. Sign.: Miboku in rectangular cartouche, cf. MCI p. 501. Condition A/B. Some oxidization.

€ 2.000 – 2.200 | \$ 2.320 – 2.552

**2287**  
**NETSUKE: ÔKINA DANCER.**  
**NETSUKE: ÔKINA-TÄNZER.**  
Japan. Meiji period. Late 19th c.

Wood, lacquered, mask and tabi inlaid in ivory. Very delicately worked Ôkina dancer from the Nô theatre. The magnificent robe meticulously decorated in gold lacquer with pine branches and tendril pattern. Height 5.2cm. Sign.: Bunzan, cf. MCI p. 21. Condition A/B. Slightly rubbed.

Provenance:  
-Private collection Central Germany.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | ‡

**2288**  
**NETSUKE: BUGAKU DANCER.**  
**NETSUKE: BUGAKU-TÄNZER.**  
Japan. Meiji period. Late 19th c.

Ivory. Extremely finely carved with elaborately engraved and dark accentuated details. A Bugaku dancer in decorative armour with dragon helmet and Naginata at the Taiheiraku dance. The Taiheiraku is a warrior dance to the left (samai), which originated in China. Height 4.9cm. Sign.: Hidemasa in oval cartouche, cf. MCI pp. 138. Condition A.

Provenance:  
-Old inv. no. K.S.21874 of the Museum für Angewandte Kunst Frankfurt.  
-Private collection Central Germany.

€ 1.400 – 1.800 | \$ 1.624 – 2.088 | ‡

**2289**  
**NETSUKE: ASHINAGA AND TENAGA.**  
**NETSUKE: ASHINAGA UND TENAGA.**  
Japan. Meiji period. Late 19th c.

Dark wood. Humorous scene of the uneven pair. The small, but long-armed Tenaga tries to wrest something from the hands of the big Ashinaga. Their hands are on same level, despite their physical differences. Height 5.6cm. Condition A/B.

€ 1.800 – 2.200 | \$ 2.088 – 2.552

**2290**  
**NETSUKE: THREE KAGURA MUSICIANS.**  
**NETSUKE: DREI KAGURA-MUSIKANTEN.**  
Japan. Meiji period. Late 19th c.

Ivory with extremely finely carved and engraved details. The musicians, dressed in richly decorated robes, performing the Shinto music called 'Entertainment of the Gods', which was originally played as background for the dances of Ame-no-Uzume-no-mikoto to lure the sun goddess Amaterasu out of her cave shelter. Height 3.6cm, width 5.2cm. Sign.: Anraku in rectangular cartouche, cf. MCI pp. 2. Condition A/B.

Provenance:  
-Old inv. no. N.S.21832 of the Museum für Angewandte Kunst Frankfurt.  
-Private collection Central Germany.

€ 1.100 – 1.300 | \$ 1.276 – 1.508 | ‡

**2291**  
**NETSUKE: COOKING TANUKI.**  
**NETSUKE: TANUKI ALS HAUSFRAU.**  
Japan. Meiji period. Late 19th c.

Boxwood, the eyes inlaid with horn, the pupils black lacquered. The raccoon dog sitting in a kimono with ruffled sleeves and headscarf preparing food in a mortar. Height 3cm, length 4.2cm. Condition A/B. Cartouche with signature missing.

€ 1.500 – 1.800 | \$ 1.740 – 2.088





**2292**  
**NETSUKE: SARUMAWASHI WITH SMALL MONKEY.**  
**NETSUKE: SARUMAWASHI MIT ÄFFCHEN.**  
 Japan. 19th c.

Ivory, on the back amber-yellow patina. Eyes inlaid in horn. Standing in checkered kimono, holding a bamboo rod in front of him. His monkey is sitting on the furoshiki bundle around his shoulder and clings to his hat. Height 7.8cm. Sign.: Yoshinaga. Condition B. Feet restored.

€ 3.000 – 3.300 | \$ 3.480 – 3.828 | †

**2293**  
**NETSUKE: CHINESE WITH SCROLL AND SWORD.**  
**NETSUKE: CHINESE MIT SCHRIFTROLLE UND SCHWERT.**  
 Japan. 19th c.

Ivory, stained dark redbrown and with shiny patina. Standing, dressed in a long flowing robe, he holds a scroll in both hands. On his back, he carries a long sword, which identifies him as Ryudohin (Chinese: Lü Dongbin), one of the Eight Immortals. Height 9.1cm. Condition A/B

€ 2.400 – 2.600 | \$ 2.784 – 3.016 | †

**2294**  
**NETSUKE: CHINESE WITH YUI SCEPTER.**  
**NETSUKE: CHINESE MIT YUI-ZEPTER.**  
 Japan. 19th c.

Maritime ivory. Standing in the robes of a scholar with a jade belt, in the back a fly whisk tucked in. With the right he holds a yui scepter, with the left he reaches for the ribbons of his headgear. The unusual shape of the netsuke is probably due to the material used. Height 10.4cm. Condition A/B.

€ 2.200 – 2.400 | \$ 2.552 – 2.784 | †

**2295**  
**LARGE NETSUKE: AMA.**  
**GROßES NETSUKE: AMA.**  
 Japan. Edo period. Mid 19th c.

Ivory with engraved and dark colored details. The back with golden patina. Ama, dressed only with a skirt, sitting on a rock. In her hand 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:  
 -Private collection Central Germany.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †

**2296**  
**NETSUKE: MONGOLIAN WITH HAT.**  
**NETSUKE: MONGOLE MIT HUT.**  
 Japan. 19th c.

Wood with polychrome painting (saishiki) with lacquer and gilding. Standing and with a characteristic pointed hat with brim. He is dressed in a long, patterned robe over a wide baggy trouser. At the back of the belt he has fastened a tiger skin and he has girded a sword. Height 7.5cm. Condition A/B.

€ 1.100 – 1.300 | \$ 1.276 – 1.508

**2297**  
**NETSUKE: DUTCH WITH KARAKO.**  
**NETSUKE: HOLLÄNDER MIT KARAKO.**  
 Japan. Edo period. 18th c.

Boxwood with engraved and dark accentuated details, the eyes inlaid with light horn, the pupils lacquered black. The Dutchman grabs the little boy sitting on his shoulder with an incredulously surprised look. In the other hand he holds a wait-pipe. Height 8.2cm. Condition A.

€ 2.000 – 2.400 | \$ 2.320 – 2.784





2298

**NETSUKE: MOTHER WITH CHILD.**  
**NETSUKE: MUTTER MIT KIND.**  
Japan. Edo period. Mid 19th c.

Light wood with beautiful shiny patina, the details inlaid in ivory. A Chinese woman in a wide flowing garment holding her child in her arm. The folds of the garment dark patinated from use, accentuating the elegant composition. The himotoshi cleverly hidden in a pouch separately carved from ivory and attached to the belt. Height 7.2cm. Sign.: Hôjitsu, cf. MCI pp.168. Condition A.

€ 4.000 – 5.000 | \$ 4.640 – 5.800 | †



2299

**NETSUKE: KARAKO WITH CORD.**  
**NETSUKE: KARAKO MIT KORDEL.**  
Japan. 19th c. So school.

Wood. The boy is dressed in jacket and bloomers with engraved patterns. His hair is shaved except for three droll pompoms. He holds a long string with tassels. Height 4.5cm. Sign.: Sosai, see LA p. 1035. Condition A/B.

€ 1.700 – 2.000 | \$ 1.972 – 2.320



2300

**NETSUKE: MAN AFTER THE BATH.**  
**NETSUKE: MANN NACH DEM BADE.**  
Japan. Edo period. 19th c.

Maritime ivory, probably Hippopotamus, partly dyed dark. Humorous scene of a naked man after the bath, tying his loin-cloth (fundoshi). The end piece clamped under his chin to have both hands free for tying. Height 6.5cm. Condition A. Fine medullary canal on the back.

Provenance:  
-Private collection Central Germany.

Literature:  
-A similar piece from the Raymond and Frances Bushell Collection can be found at LACMA M.91.250.167.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †



2301

**NETSUKE: KARAKO WITH BEKKAKO-GESTURE.**  
**NETSUKE: KARAKO IN BEKKAKO-GESTE.**  
Japan. Edo period. 19th c.

Lacquer in black, red and gold with fine inlays of cut gold leaf. A Karako pulls his eye down in the so-called bekkako gesture. In this game you have to look deep into the boy's eye and guess what he is hiding behind his back. Here an Okame mask. Height 3.4cm. Condition B. Partially oxidized.

€ 1.100 – 1.500 | \$ 1.276 – 1.740



2302

**NETSUKE: KARAKO AT BLIND MAN'S BUFF.**  
**NETSUKE: KARAKO BEIM BLINDE-KUH-SPIEL.**  
Japan. Edo period. 19th c.

Ivory with finely carved and engraved details, the hair knots inlaid with dark horn. A boy hides in a richly decorated shelf from his playmate. In the compartment above a movable ball. Height 3.8cm. Sign.: Ichishido Masakazu, cf. MCI p. 429, Isshido Masakazu. Condition A/B. Residual lacquer on the inventory number.

Provenance:  
-Old inv. no. N.S.21788 of the Museum für Angewandte Kunst Frankfurt.  
-Private collection Central Germany.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †





2303

**NETSUKE: TWO KARAKO PLAYING.**  
**NETSUKE: ZWEI KARAKO**  
**BEIM SPIELEN.**

Japan. Early Meiji period. Middle/end of 19th c. Tōkyō school.

Ivory with extremely fine engraved and darkly accentuated details, the back with golden yellow patina. Two boys with richly decorated robes in the middle of a game. The boy dressed in a fox mask sneaks up on the boy sitting in front of him, who, frightened, grasps his head where the other one touched him. Height 3.9cm, width 4cm. Sign.: Hidechika in oval cartouche, cf. MCI pp. 133. Condition A/B. Age cracks.

€ 1.400 – 1.800 | \$ 1.624 – 2.088 | †

2304

**NETSUKE: BOAT WITH DUTCHMEN.**  
**NETSUKE: BOOT MIT HOLLÄNDERN.**

Japan. Edo period. 18th c.

Ivory. On a boat with a rooster's head are two scullers and another man at the oar employed. It is an exotic looking boat and also the clothes of the men suggest that they are Dutch. Length 9cm. Condition A/B.

€ 1.100 – 1.300 | \$ 1.276 – 1.508

2305

**NETSUKE: FARMER WITH**  
**BUFFALO ON A BASE.**  
**NETSUKE: BAUER MIT BÜFFEL**  
**AUF EINEM SOCKEL.**

Japan. 19th c.

Ebony. The farmer pulls with all his strength into the rope to bring the ox to a halt. The small-scale presentation conveys very well the effort of man and the serenity of the powerful animal. Height 2.9cm. Sign.: Sessai & kakihan. Condition A/B.

€ 1.400 – 1.600 | \$ 1.624 – 1.856

2306

**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. Condition A/B.

€ 1.400 – 1.600 | \$ 1.624 – 1.856

2307

**SHUNGA NETSUKE:**  
**OKAME WITH TORORO PESTLE.**  
**SHUNGA-NETSUKE:**  
**OKAME MIT TORORO-STÖBEL.**

Japan. 19th c.

Box wood. Okame with relish licking a pestle, which she used to grate Chinese yam (tororo), while a boy hangs on to her back. In her left she is holding the suribachi mortar. Height 3.2cm. Sign.: Gyokkō, see MCI pp. 86. Condition A/B.

€ 1.500 – 1.700 | \$ 1.740 – 1.972





2308

**NETSUKE: THE NIGHTMARE DEVOURING BAKU.**

**NETSUKE: DER ALBTRAUMFRESSENDE BAKU.**

Japan. 19th c.

Wood with polychrome painting (saishiki). The mythical creature with its characteristic, elephant like trunk and a pair of tusks is considered bringing luck and protection from bad dreams. Such a head is often installed at the end of beams in temples and palaces. Length 6.7cm. Condition A/B.

€ 2.000 – 2.200 | \$ 2.320 – 2.552

2309

**NETSUKE: MERCHANT.**

**NETSUKE: HÄNDLER.**

Japan. Edo period. Early 19th c.

Stag antler with partly amber colored patina, the details dark accentuated. Large figure of a merchant with an stern grimace pointing at the fan in his hand. Height 12cm. Condition A/B.

€ 1.500 – 1.800 | \$ 1.740 – 2.088

2310

**NETSUKE: BIG OCTOPUS WITH FISH.**

**NETSUKE: GROßER OKTOPUS MIT FISCH.**

Japan. Meiji period. Late 19th c.

Reddish wood, the eyes inlaid with ivory, the pupils with dark horn. Humorous representation of a sake drinking octopus in a hakama, holding a fish under his tentacle. Height 5.8cm. Condition A/B. Circular cracks.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | ‡

2311

**NETSUKE: NUE, LOOKING AT HIS SNAKE TAIL.**

**NETSUKE: NUE, DAS SEINEN SCHLANGENSCHWANZ BETRACHTET.**

Japan. Edo period. Late 18th c.

Boxwood finely engraved, eyes inlaid with black horn. The mythical creature with the head of a monkey, the body of a badger, the legs of a tiger and the tail in the form of a snake. To fly, it transforms into a black cloud. Height 3.2cm. Sign.: Kokei. Condition A/B.

Provenance:

-Ex collection Gunvor Björkman.

Literature:

-Published in: "Netsuke". Cat. Of the Exh. of the Östasiatiska Museet Stockholm. Stockholm 1999, p. 44.

€ 4.000 – 5.000 | \$ 4.640 – 5.800



2312

**NETSUKE: RECUMBENT GOAT.**

**NETSUKE: LIEGENDE ZIEGE.**

Japan. Edo period. Early 19th c. Nagoya school.

Boxwood with beautiful shiny patina, the eyes inlaid with light horn, the pupils dark horn. Long-haired dormant ramgoat with the fur finely carved, engraved and darkly accentuated, the wood slightly reddish in color. The flowing composition of the piece is rounded off by the beard spread over the hind legs of the animal. Length 3.7cm. Sign.: Tomokazu in oval cartouche, cf. MCI pp. 897, Kano Tomokazu. Condition A.

€ 4.000 – 5.000 | \$ 4.640 – 5.800





2313

**NETSUKE: WOLF WITH SKULL.**  
NETSUKE: WOLF MIT SCHÄDEL.  
Japan. 19th c.

Dark wood. The starving, skinny wolf has put his paw on the skull and is cowering in defensive position. His affliction, but also his readiness for combat shown clearly in his face. Length 4.2cm. Sign.: Kokei. Condition A/B.

€ 3.000 – 3.500 | \$ 3.480 – 4.060



2315

**NETSUKE: TIGER WITH CUB ON BAMBOO.**  
NETSUKE: TIGER MIT JUNGEM AUF BAMBUS.  
Japan. 18th/19th c.

Probably maritime ivory. The tigress crouched on two bamboo rods with the cub looking up to her. Length 4.6cm. Condition A/B.

€ 2.000 – 2.400 | \$ 2.320 – 2.784 | †

2316

**NETSUKE: ALERT SHISHI.**  
NETSUKE: SPRUNGBEREITER SHISHI.  
Japan. Edo period. 18th/19th c.

Ivory. Sitting on a rectangular rounded pedestal, the forepaws set up and with his gaze directed forward, he is reminding of the Guardian Lions (komainu) in front of temples and shrines. Height 4.4cm. Condition A/B.

€ 1.000 – 1.200 | \$ 1.160 – 1.392 | †

2317

**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.

€ 1.100 – 1.400 | \$ 1.276 – 1.624 | †



2314

**NETSUKE: THREE ROMPING PUPPIES.**  
NETSUKE: DREI TOLLENDE HUNDEWELPEN.  
Japan. 19th c.

Boxwood, finely carved and engraved. The coat of the three puppies was cleverly engraved and colored differently, to represent different colors and spotted patterns. The little faces give a droll depiction of fighting. Height 2.9cm. Sign.: Masanao. Condition A/B.

€ 4.000 – 5.000 | \$ 4.640 – 5.800





2318

**NETSUKE: RECUMBENT SHIKA DEER.**  
**NETSUKE: LIEGENDER SHIKA-HIRSCH.**  
Japan. Edo period. 19th c.

Ivory with finely engraved details, the eyes inlaid with dark horn. A stag lying with folded legs, licking the typical spotted fur on the hind leg. Width 5.3cm, height 2.3cm. Condition A/B. Ring cracks.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | †

2319

**NETSUKE: RECUMBENT SHIKA DEER.**  
**NETSUKE: LIEGENDER SHIKA-HIRSCH.**  
Japan. Edo period. 19th c. Probably Ôsaka, Garaku school.

Wood. The reclining stag with the typical dotted fur lifts its head attentively. Height 3.1cm, width 3.9cm. Condition A/B. Small pressure point at the back.

€ 1.200 – 1.500 | \$ 1.392 – 1.740

2320

**NETSUKE: RECUMBENT HORSE.**  
**NETSUKE: LIEGENDES PFERD.**  
Japan. Edo period. 18th c. In the style of Tametaka.

Boxwood. Study of a recumbent horse, the legs folded beneath his body, the mane swinging. Width 4.8cm, height 3.2cm. Condition A/B. Restored missing part at the knee.

€ 1.500 – 1.800 | \$ 1.740 – 2.088

2321

**NETSUKE: MONKEY WITH TWO YOUNG.**  
**NETSUKE: AFFE MIT ZWEI JUNGEN.**  
Japan. Edo period. 19th c.

Stag antler with finely engraved and brown colored details. A recumbent monkey mother with two young animals. The fur meticulously worked out. Length 4.9cm, height 2.8cm. Condition A/B. Material defect at the shoulder of the mother.

€ 1.500 – 1.800 | \$ 1.740 – 2.088

2322

**NETSUKE: MONKEY WITH FRUIT.**  
**NETSUKE: AFFE MIT FRUCHT.**  
Japan. Edo period. 19th c.

Ivory with finely engraved and dark colored details. A monkey in a defending pose with his paw stretched out trying to secure his captured fruit. Height 6.9cm. Condition A/B. Circular cracks.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | †

2323

**NETSUKE: TWO MONKEYS.**  
**NETSUKE: ZWEI AFFEN.**  
Japan. Meiji period. Late 19th c.

Ivory, eyes inlaid with black horn. The two monkeys kiss and embrace each other, mimicking human behavior. Height 3.7cm, width 6.3cm. Sign.: Okakoto, cf. MCI pp. 613, but here a Meiji artist. Condition A/B. Missing part at the foot. **Supplement:** Ojime. Bone. Juggler monkey. H. 2.7cm. Condition A/B.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †





**2324**  
**NETSUKE: LARGE RAT WITH CHESTNUT.**  
**NETSUKE: GROÙE RATTE MIT KASTANIE.**  
 Japan. Edo period. 19th c.

Boxwood with finely engraved details, eyes inlaid from dark horn. Sitting on a dish a large rat holding a chestnut between front legs. Height 5.4cm. Condition A/B.

€ 1.500 – 1.800 | \$ 1.740 – 2.088

**2325**  
**NETSUKE: FUKURA-SUZUME.**  
**NETSUKE: FUKURA-SUZUME.**  
 Japan. Edo period. 18th/19th century.

Ivory, eyes inlaid with black horn. The thick lucky sparrow (fukura-suzume), in the style of Masanao, with stylized feathers and legs put on. Length 3.9cm. Sign.: Masanao. Condition A/B.

€ 1.600 – 1.800 | \$ 1.856 – 2.088 | †

**2326**  
**NETSUKE: QUAIL ON MILLET.**  
**NETSUKE: WACHTELN AUF HIRSE-KOLBEN.**  
 Japan. Meiji period. Late 19th c.

Ivory, eyes inlaid with dark horn. Two quails, with finely engraved and dark accentuated plumage, sitting in opposite direction on two large millet spikes. The millet leaves elegantly draped around. Height 3.3cm. Sign.: Ikkô in rectangular cartouche, cf. MCI p. 225. Condition B. Circular cracks, restored missing part in the plumage.

€ 1.500 – 1.800 | \$ 1.740 – 2.088 | †

**2327**  
**RYÛSA-MANJÛ NETSUKE WITH PEONY.**  
**RYÛSA-MANJÛ NETSUKE MIT PÄONIE.**  
 Japan. 19th c.

Ivory, in open work in sukashi style. The domed side with a peony flower surrounded by five spirals, which are shown although at the flat back around a ring center. Ø 3.9cm. Sign.: Koku(sai), see LA pp. 648. Condition A/B. Two cracks.

€ 3.000 – 3.500 | \$ 3.480 – 4.060 | †



2327

**2328**  
**OJIME: SMALL CHRYSANTHEMUM FLOWER.**  
**OJIME: KLEINE CHRYSANTHEMENBLÛTE.**  
 Japan. 19th c.

Copper with inlays of gold and silver, finely worked. Ø 1.7cm. Sign.: Engraved on the flower stem, possibly to be read as signature, probably Katsuhiko. Condition A/B.

Provenance:  
 -Lempertz Auction 736, Lot 938, 29./30. November 1996.

€ 900 – 1.100 | \$ 1.044 – 1.276



2328

**2329**  
**NETSUKE: TSUBA WITH CENTIPEDE.**  
**NETSUKE: TSUBA MIT TAUSENDFÛßLER.**  
 Japan. Early Meiji period. Late 19th c.

Stagantler with finely engraved and dark accentuated details. Manjû in the shape of a tantô tsuba, a centipede twisting around the recess for the blade called seppa-dai. Height 4.5cm. Sign.: Tôkyô Gyokuryusai, cf. MCI p. 100. Condition B. Circular cracks.

€ 1.000 – 1.200 | \$ 1.160 – 1.392 | †



2329





**2330**  
**SUMÔ-MANJÛ: RYÛZU-KANNON**  
**ON DRAGON.**  
**SUMÔ-MANJÛ: RYÛZU-KANNON**  
**AUF DRACHE.**  
 Japan. Edo period. 19th c.

Ivory. The dragon, as the most powerful of the animals, stands for the power of the Kannon, which also does not need to shy away from comparison. Here, of course, a funny hint at the power of the Sumô wrestler, who wore this Manjû and thus indicated his invincibility. Ø6.5cm. Condition A/B. Ring cracks.

€ 800 – 1.200 | \$ 928 – 1.392 | †



**2331**  
**MANJÛ: HORSES.**  
**MANJÛ: PFERDE.**  
 Japan. Edo period. 19th c.

One part. Ivory with finely engraved details. Carved in deep relief, playing and grazing horses on a pasture. Ø5.8cm. Sign.: Kyôryûsai Yasumitsu & kagikan. Condition A/B.

€ 600 – 900 | \$ 696 – 1.044 | †

**2332**  
**MANJÛ: TWO SHISHI.**  
**MANJÛ: ZWEI SHISHI.**  
 Japan. 19th c.

Ivory. Ø4.2cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928 | †

**2333**  
**MANJÛ: KINTOKI WITH BOAR.**  
**MANJÛ: KINTOKI MIT EBER.**  
 Japan. Edo period. 19th c.

Ivory with golden patina. Two parts. On the front in high relief Kintoki, who defeats the giant boar, which is carved in sunken relief. On the back an old man fighting against the wind. Ø5.1cm. Condition A/B.

€ 800 – 1.200 | \$ 928 – 1.392 | †

**2334**  
**MANJÛ: TIGER BETWEEN BAMBOO.**  
**MANJÛ: TIGER ZWISCHEN BAMBUS.**  
 Japan. Edo period. 19th c.

Ivory with golden patina on the back. Expressive tiger between bamboo, on the back two more tigers. Ø3.4cm. Condition B. Missing part at the himotoshi.

€ 600 – 900 | \$ 696 – 1.044 | †

**2335**  
**RYÛSA-MANJÛ:**  
**SHISHI WITH PEONIES.**  
**RYÛSA-MANJÛ: SHISHI MIT PÄONIEN.**  
 Japan. Edo period. 19th c.

Stag antler. Two parts. In openwork relief a shishi with wild curly mane in front of peonies and waves. On the back a peony. Ø4.9cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



2330



2331



2332



2333



2334



2335



**2336**  
**KAGAMIBUTA AND**  
**NETSUKE WITH LOTUS.**  
 KAGAMIBUTA UND  
 NETSUKE MIT LOTOS.  
 Japan. Edo period. 19th c.

a) Kagamibuta. Ivory capsule with golden yellow patina, iron plate with details in gold. Withering lotus leaf. Ø4.5cm. Condition B. Age cracks. b) Netsuke. Iron. Lotus leaf with spider. Width 5.3cm. Condition A/B.

€ 400 – 600 | \$ 464 – 696 | †

**2337**  
**KAGAMIBUTA WITH WAGON**  
**WEEL AND NETSUKE WITH SNAIL.**  
 KAGAMIBUTA MIT WAGENRAD  
 UND NETSUKE MIT SCHNECKE.  
 Japan.

a) Netsuke. Meiji period. Late 19th c. Snail crawling over bamboo. Ivory. Width 3.9cm. b) Kagamibuta. Edo period. 19th c. Capsule ivory, disc iron with details in gold. Wagon wheel with gourds and leaves. Ø4.5cm. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160 | †

**2338**  
**KAGAMIBUTA: SCARECROW.**  
 KAGAMIBUTA: VOGELSCHUCHE.  
 Japan. 19th c.

Wooden capsule, bronze plate, engraved and gilded. Ø3.2cm. Sign.: Issei. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044

**2339**  
**MANJŪ: RINZU-DAMASK PATTERN.**  
 MANJŪ: RINZU DAMAST-MUSTER.  
 Japan. Edo period. 19th c.

Akagane and shakudō. Two-piece, domed, rectangular rounded. In very fine wickerwork dense Sayagata pattern in black and brown. Width 3.4cm, depth 1.9cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928

**2340**  
**NECKLACE MADE OF 25 OJIME**  
**AND WOODEN BEADS.**  
 KETTE AUS 25 OJIME UND  
 HOLZPERLEN.  
 Japan. Edo period. 19th c.

Various materials such as wood, copper, silver and gold. The ojime with different motives like flowers and birds, mythological scenes and sea animals. Occasionally with signature. Length approx. 78cm. Condition A/B. Partially oxidized and rubbed.

€ 2.500 – 2.800 | \$ 2.900 – 3.248



2336



2337



2338



2339



2340





**2341**  
**NETSUKE: KNEELING FUKUROKUJU.**  
 NETSUKE: KNIENDER FUKUROKUJU.  
 Japan. 19th c.

Ivory. Height 4cm. Condition A/B.

€ 500 – 600 | \$ 580 – 696 | †



**2342**  
**NETSUKE: SITTING HOTEI**  
**WITH TWO KARAKO.**  
 NETSUKE: SITZENDER HOTEI  
 MIT ZWEI KARAKO.  
 Japan. 18th/19th c.

Ivory. Height 3.6cm. Condition A/B. Gnaw marks at the left knee of Hotei.

€ 400 – 600 | \$ 464 – 696 | †



**2343**  
**NETSUKE: HERO FROM**  
**THE SUIKODEN.**  
 NETSUKE: HELD AUS DEM SUIKODEN.  
 Japan. 19th c.

Ivory with amber-yellow patina. The tattooed, muscle-bound hero sits on a rock and holds a paddle. Height 3.6cm. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044 | †



**2347**  
**NETSUKE: GAMA SENNIN RIDING**  
**ON A HUGE TOAD.**  
 NETSUKE: GAMA SENNIN AUF RIESIGER KRÖTE REITEND.  
 Japan. 19th c.

Dark wood. Height 3.6cm. Sign.: kakin. Condition A/B. Some parts newly attached.

€ 500 – 700 | \$ 580 – 812



**2348**  
**NETSUKE: NIÔ ON SANDAL.**  
 NETSUKE: NIÔ AUF SANDALE.  
 Japan. Edo period. Mid 19th c.

Boxwood. The grim looking guard sitting on a huge sandal (waraji), holding the lacing like a rope in both hands. This forms on the underside an elegant frame around a himotoshi. Height 2.5cm, length 4.5cm. Sign.: Shunkô on rectangular bone plate, see MCI p. 781. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160



**2349**  
**NETSUKE: PAIR OF NIÔ ARM**  
**WRESTLING ON A LARGE SANDAL.**  
 NETSUKE: PAAR NIÔ BEIM ARMDRÜCKEN AUF EINER GROßEN SANDALE.  
 Japan. 19th c.

Dark wood. Length 4.8cm. Sign.: Itsumin, see LA pp. 525. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044



**2344**  
**NETSUKE: LARGE TOBOSAKU**  
**SENNIN WITH PEACH.**  
 NETSUKE: GROßER TOBOSAKU  
 SENNIN MIT PFIRSICH.  
 Japan. 19th c.

Ivory. Height 11cm. Condition A/B.

€ 700 – 1.000 | \$ 812 – 1.160 | †



**2345**  
**NETSUKE: STANING GAMA**  
**SENNIN WITH TOAD.**  
 NETSUKE: STEHENDER GAMA  
 SENNIN MIT KRÖTE.  
 Japan. 18th/19th c.

Ivory. Height 8.1cm. Sign.: Yoshinaga. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044 | †



**2346**  
**LARGE NETSUKE OF GENERAL**  
**KAN'U.**  
 GROßES NETSUKE DES GENERALS  
 KAN'U.  
 Japan. 18th/19th c.

Boxwood. Unusually large netsuke of the Chinese general Kan'u. In his right hand he is holding his typical big guandao sword, called 'Green Dragon', and with his left he strokes his long beard. Height 12.5cm. Condition A/B.

€ 900 – 1.100 | \$ 1.044 – 1.276



**2350**  
**NETSUKE: SHÔKI.**  
 NETSUKE: SHÔKI.  
 Japan. Edo period. 19th c.

Bone. The grim demon queller, holding his sword with both hands in front of him. Height 7.3cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2351**  
**NETSUKE: WARRIOR ON HORSE.**  
 NETSUKE: GENTOKU AUF SEINEM  
 PFERD.  
 Japan. Edo period. 19th c.

Ivory with finely carved and dark colored details. Partly with golden patina. The Chinese general, also known as Ryubi, is on the run. Here as mitate in the armor of a Japanese samurai, holding back his horse Tokiro. Height 5.3cm, length 4.8cm. Condition A/B. Age cracks. Provenance: -Private collection Central Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †



**2352**  
**NETSUKE: SOTOBA KOMACHI.**  
 NETSUKE: SOTOBA KOMACHI.  
 Japan. 18th/19th c.

Probably maritime ivory, stained dark. The famous poetess Ono no Komachi at the age of 99 years sitting on a broken stupa. As a young woman she was famous for her beauty and was a lady-in-waiting at the imperial court. In the Nô theater play 'Sotoba Komachi' she recalls a love of times gone by and is redeemed from her remorse. Height 6.7cm. Condition B. Feet restored.

€ 400 – 500 | \$ 464 – 580 | †





**2353**  
**NETSUKE: SOTOBA KOMACHI.**  
**NETSUKE: SOTOBA KOMACHI.**  
 Japan. Meiji period. Late 19th c.

Ivory. The poetess and once beautiful court lady Ono no Komachi in humble clothes with a huge straw hat sitting on the beam of a Stupa (Jap. sobota). Very meticulously carved and engraved, the details dyed brownish. Height 3.2cm, width 3.4cm. Sign.: Masaka in oval cartouche, cf. MCI p. 416, Ôsaka, pupil of Masakazu. Condition A/B. Tiny chip on the hat.

Provenance:  
 -Private collection Central Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †



**2354**  
**NETSUKE: TWO SHÔJÔ.**  
**NETSUKE: ZWEI SHÔJÔ.**  
 Japan. Edo period. 19th c.

Maritime ivory. One Shôjô, also known as a redheaded drunkard, hands the huge sake bowl to his friend. Height 3cm. Condition B. Cracks in wrist, knees and hair.

€ 700 – 900 | \$ 812 – 1.044 | †



**2355**  
**NETSUKE: KINTARÔ DEFEATS A WOLF.**  
**NETSUKE: KINTARÔ BEZWINGT EINEN WOLF.**  
 Japan. Edo period. 18th c.

Ivory with beautiful golden patina, the details accentuated in dark. The son of Yamauba already had supernatural powers as a child, which he often tested in battle. Here he wrestles a wolf to the ground, holding a dagger in his hand. Height 4cm, width 3cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

€ 600 – 900 | \$ 696 – 1.044 | †



**2359**  
**NETSUKE: HANASAKAJIJI WITH TREE BLOOMING ASH.**  
**NETSUKE: HANASAKAJIJI MIT DER ASCHE, DIE BÄUME BLÜHEN LÄSST.**  
 Japan. 19th c.

Burl wood with polychrome painting (saishiki) with lacquer. Height 3.9cm. Condition A/B.

€ 300 – 400 | \$ 348 – 464



**2360**  
**TWO NETSUKE.**  
**ZWEI NETSUKE.**  
 Japan. Edo period. 19th c.

a) Monkey with a large bamboo shoot on his shoulder. Wood. Height 4.5cm. Condition A/B. b) Sake drinker, his face completely sunken in the bowl. Boxwood with negoro lacquer. Height 3.1cm. Condition B. Tear in the head.

€ 600 – 1.000 | \$ 696 – 1.160

2360



**2356**  
**NETSUKE: STANDIG KANZAN WITH SCROLL.**  
**NETSUKE: STEHENDER KANZAN MIT SCHRIFTRÖLLE.**  
 Japan. 18th/19th c.

Ivory with amber-yellow patina. Height 5.2cm. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †



**2357**  
**NETSUKE: KANZAN WITH SCROLL.**  
**NETSUKE: KANZAN MIT SCHRIFTRÖLLE.**  
 Japan. Early 19th c.

Ivory. Height 5cm. Sign.: Yoshimasa, see LA p. 1237. Condition A/B.

€ 600 – 800 | \$ 696 – 928 | †



**2358**  
**NETSUKE: ONI POLISHING A TEMPLE BELL.**  
**NETSUKE: ONI EINE TEMPELGLOCKE PUTZEND.**  
 Japan. 19th c.

Ivory. Height 3.2cm. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044 | †



**2361**  
**NETSUKE: SQUATTING BLIND.**  
**NETSUKE: HOCKENDER BLINDER.**  
 Japan. Edo period. Early 19th c.

Boxwood with finely carved and engraved details, beautiful, shiny patina. The left eye inlaid with bone. Blind man, wearing only his loincloth, with his left arm holding his pathological swollen scrotum. Height 3.5cm. Sign.: Tomochika on a rectangular cartouche from mother-of-pearl, cf. MCI pp. 855. Condition A.

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2362**  
**NETSUKE: BLIND MASSEUR WITH CUSTOMER.**  
**NETSUKE: BLINDER MASSEUR MIT KUNDE.**  
 Japan. Edo period. 19th c.

Reddish wood. Finely carved work. On the underside tendril pattern. Height 3.4cm, width 2.9cm. Sign.: Shusen, cf. MCI p. 795. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160



**2363**  
**NETSUKE: SOUTH SEAS ISLANDER.**  
**NETSUKE: SÜDSEE-INSULANER.**  
 Japan. Meiji period. Late 19th c.

Wood with coral inlays, the eyes light horn. Sitting, friendly smiling islander, in front of him a basket with a coral. Height 4.3cm. Condition A/B.

€ 400 – 600 | \$ 464 – 696 | †





**2364**  
**LARGE NETSUKE: JUGGLER MONKEY WITH FAN.**  
**GROßES NETSUKE: GAUKLERÄFFCHEN MIT FÄCHER.**  
 Japan. Edo period. 18th c.

Ivory with golden patina. Height 7.2cm. Condition A/B. Age cracks.

€ 800 – 1.200 | \$ 928 – 1.392 | †



**2365**  
**NETSUKE: TIRED SARUMAWASHI.**  
**NETSUKE: SCHLAFENDER SARUMAWASHI.**  
 Japan. Edo period. 18th c.

Maritime ivory. The juggler in a wide robe, his tired head resting on his right hand, while his little monkey, sitting on a pouch, is scratching the back of the juggler with his right, while reaching with his left hand into a basket. Height 3cm, width 4.7cm. Sign: Tomo... (unread) in rectangular cartouche. Condition A/B. Ring cracks. Provenance: -Private collection Central Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †



**2366**  
**NETSUKE: ORIENTAL.**  
**NETSUKE: ORIENTALE.**  
 Japan. Edo period. Late 18th c.

Ivory with engraved and darkly accentuated details. An oriental man with a richly decorated robe holds a dagger in front of his chest. He appears in a moving pose, stepping on something that has been lost. Height 6.7cm. Condition B/C. Age cracks, two missing parts at the feet and the dagger.

€ 500 – 600 | \$ 580 – 696 | †



**2370**  
**NETSUKE: OKAME.**  
**NETSUKE: OKAME.**  
 Japan. Meiji period. Late 19th c.

Ivory with engraved and dyed details. Okame in the robe of a court lady kneeling on all fours. Length 3.9cm. Sign.: Mitsuhiro, cf. MCI pp. 534. Condition B. Chip at the comb.

€ 500 – 700 | \$ 580 – 812 | †



**2371**  
**NETSUKE: CHINESE PAIR MAKING LOVE.**  
**NETSUKE: CHINESISCHES PAAR BEIM LIEBESAKT.**  
 Japan. 19th c.

Ivory. Height 2.6cm. Condition A/B.

€ 900 – 1.100 | \$ 1.044 – 1.276 | †



**2372**  
**NETSUKE: FISHERMAN WITH BASKET.**  
**NETSUKE: FISCHER MIT KORB.**  
 Japan. Meiji period. Late 19th c.

Wood. A fisherman repairs the hole in the large basket in front of him, which he employs to store his catches. Height 2.2cm, width 3.8cm. Sign.: Kyokusai, cf. MCI p. 402. Condition A.

€ 800 – 1.000 | \$ 928 – 1.160



**2367**  
**LARGE NETSUKE: CHINESE SCHOLAR HOLDING A HOSSU FLY WHISK.**  
**GROßES NETSUKE: CHINESISCHER GELEHRTER MIT HOSSU-FLIEGENWEDEL.**  
 Japan. Edo period. 18th c.

Wood. Height 9.2cm. Condition A/B.

€ 400 – 600 | \$ 464 – 696



**2368**  
**NETSUKE: SAMBASO DANCER.**  
**NETSUKE: SAMBASO-TÄNZER.**  
 Japan. Edo period. 19th c.

Boxwood with finely engraved, darkly accentuated details. Lively depiction of the cheerful dancer, throwing the long sleeves of his robe decorated with pine branches backwards. Height 4.6cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2369**  
**NETSUKE: WASHING AT THE TAMAGAWA RIVER.**  
**NETSUKE: WÄSCHE WASCHEN AM TAMAGAWA-FLUSS.**  
 Japan. 19th c.

Ebony with shiny patina. Height 5.9cm. Condition A/B.

€ 400 – 600 | \$ 464 – 696



**2373**  
**NETSUKE: FORTUNE SELLER.**  
**NETSUKE: GLÜCKSVERKÄUFER.**  
 Japan. Meiji period. Late 19th c.

Ivory. The merchant with holding a hoe reaches to his hat, which is stuck with fortune symbols, as is his straw cape. This is meant to remind, that luck and treasures are not for sale, even if some believe so. Height 6cm. Sign.: Mukotaka on oval metal reserve. Condition A.

€ 400 – 600 | \$ 464 – 696 | †



**2374**  
**NETSUKE: DARUMA.**  
**NETSUKE: DARUMA.**  
 Japan. Meiji period. Late 19th c.

Wood, the face inlaid in ivory. Great and heavy work of the meditating Daruma, completely wrapped in his robe, his hossu fly whisk peeping out of his robe like a beard. Height 5cm. Condition A/B.

€ 400 – 600 | \$ 464 – 696 | †



**2375**  
**SUMÔ-NETSUKE: LARGE OKAME.**  
**SUMÔ-NETSUKE: GROBE OKAME.**  
 Japan. Edo period. Mid 19th c.

Reddish wood with residue of lacquer. Unusually large netsuke, probably for a sumô wrestler. Okame after the bath, combing her hair. Sign.: Ge kata (carved by Ge). Height 6.5cm, width 4.4cm. Condition A/B.

€ 900 – 1.200 | \$ 1.044 – 1.392





**2376**  
**NETSUKE: PEASANT WITH ONI.**  
**NETSUKE: BAUER MIT ONI.**  
 Japan. Meiji period. About 1900.

Lacquer in black, red and green. A peasant with a furoshiki on his back, from which a red-faced Oni looks out. Height 5.4cm. Condition B. Tear in the head, lacquer partly rubbed off.

€ 500 – 700 | \$ 580 – 812



**2377**  
**NETSUKE: TWO BLIND MEN AN A RAFT.**  
**NETSUKE: ZWEI BLINDE AUF EINEM FLOß.**  
 Japan. 19th c.

Probably maritime ivory. Length 4.9cm. Condition A/B.

€ 600 – 800 | \$ 696 – 928 | ‡



**2378**  
**NETSUKE: CHINESE WITH SPHERE WITH PEARL INSIDE.**  
**NETSUKE: CHINESE MIT BALL MIT PERLE DARIN.**  
 Japan. 19th c.

Ivory. Height 4.9cm. Condition A/B.

€ 300 – 400 | \$ 348 – 464 | ‡



**2382**  
**NETSUKE: TODDLER.**  
**NETSUKE: KLEINKIND.**  
 Japan. Edo period. 19th c.

Boxwood. Crawling baby, dressed only with an apron, which was tied on the back with a big bow. Height 2.8cm, length 4.5cm. Sign: Masanao, cf. LA pp. 717. Condition A/B.

Provenance:  
 -Private collection Central Germany.

€ 900 – 1.300 | \$ 1.044 – 1.508



2383



**2383**  
**TWO NETSUKE OF CHINESE MEN.**  
**ZWEI NETSUKE MIT CHINESEN.**  
 Japan. Edo period. 18th c.

Ivory. a) Sitting Chinese, stroking his dog. Height 4.2cm. b) Chinese, using an eye bath. At his feet a big bag. Height 4.6cm. Condition B. Age cracks.

€ 1.200 – 1.500 | \$ 1.392 – 1.740 | ‡



**2379**  
**NETSUKE: TWO KARAKO DOING BEKKAKO.**  
**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.

€ 700 – 900 | \$ 812 – 1.044

Netsuke



**2380**  
**NETSUKE: THREE KARAKO WITH GOAT.**  
**NETSUKE: DREI KARAKO MIT ZIEGE.**  
 Japan. Edo period. 19th c.

Ivory with finely engraved brown and black details. Two of the boys sit already on the tame billy goat, while the third tries to bestride it. Height 3.9cm, width 5.2cm. Sign.: Tomoyuki in oval cartouche, see LA pp. 1166, Kikutei Tomoyuki. Condition A/B.

Provenienz:  
 -Private collection Central Germany, acquired at Kunsthandel Kefisch.

€ 900 – 1.200 | \$ 1.044 – 1.392 | ‡



**2381**  
**NETSUKE: KARAKO WITH YUKI DARUMA.**  
**NETSUKE: KARAKO MIT YUKI DARUMA.**  
 Japan. Edo period. Mid 19th c.

Wood with ivory inlays. A boy proudly beside his Daruma made of snow. Height 3.8cm, width 4cm. Condition A/B. Small damage on the boy's hand and foot.

€ 500 – 700 | \$ 580 – 812 | ‡



**2384**  
**NETSUKE: SENNIN.**  
**NETSUKE: SENNIN.**  
 Japan. Edo period. 18th c.

Ivory. Lean wise man sitting on a stone, dressed in a leaf robe. Height 3.9cm. Condition B. Piece of the base broken off.

€ 800 – 1.000 | \$ 928 – 1.160 | ‡



**2385**  
**NETSUKE: STANDING TANUKI IN KIMONO AND WITH HAT.**  
**NETSUKE: STEHENDER TANUKI MIT KIMONO UND HUT.**  
 Japan. 19th c.

Glazed ceramic. Height 6.1cm. Sign.: Wahei, see LA p. 1210. Condition A/B.

€ 600 – 800 | \$ 696 – 928



**2386**  
**NETSUKE: DRUMMING TANUKI.**  
**NETSUKE: TROMMELNDER TANUKI.**  
 Japan. Meiji period. Late 19th c.

Marine ivory, probably walrus tooth with finely engraved and blackened details. Tanuki dressed in Hakama, using his scrotum as a drum. Height 3.7cm, width 3.5cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

€ 700 – 900 | \$ 812 – 1.044 | ‡





**2387**  
**NETSUKE: KIRIN ON SEAL.**  
**NETSUKE: KIRIN AUF SIEGEL.**  
 Japan. Edo period. 19th c.

Red lacquer (tsuishu) with finely carved details. Small, wildly hissing kirin sitting on a seal with meandering band. The seal can be read Keisai. Here the same characters were used as with the well-known ukiyo-e artist Keisai Eisen (1790-1848). Height 4.1cm, length 3.6cm. Condition A/B.

Provenance:  
 -Private collection Central Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2388**  
**NETSUKE: SHISHI WITH CURLY MANE.**  
**NETSUKE: SHISHI MIT LOCKIGER MÄHNE.**  
 Japan. Edo period. Late 18th c.

Ivory with golden patina. Small Shishi with wild curly mane, crouching over his ball. Height 3.3cm, length 5.3cm. Condition B. Age cracks.

€ 900 – 1.200 | \$ 1.044 – 1.392 | ‡



**2389**  
**NETSUKE: SHISHI.**  
**NETSUKE: SHISHI.**  
 Japan. Edo period. 19th c.

Boxwood, eyes inlaid from bone. Mighty sitting Shishi, a sphere between his paws and a moveable ball in his mouth. Height 3.3cm, width 4.2cm. Condition A/B.

€ 600 – 900 | \$ 696 – 1.044



**2393**  
**THREE NETSUKE.**  
**DREI NETSUKE.**  
 Japan. Edo period.

a) Two shishi playing on a rock. Ivory. 18th c. Width 3.8cm. Age cracks. b) Wasp nest with movable larvae. Wood, probably boxwood, the larvae ivory. 19th c. Sign: Masatsugu, cf. MCI pp. 481. Width 4.2cm. Small chip. c) Standing Hotei with karako. Marine ivory. 19th c. Height 5.1cm. Age cracks, small chip. Condition A/B.

€ 900 – 1.200 | \$ 1.044 – 1.392 | ‡



**2394**  
**NETSUKE: WOLF WITH HAUNCH OF VENISON.**  
**NETSUKE: WOLF MIT HIRSCHKEULE.**  
 Japan. Edo period. Late 18th c.

Boxwood with fine engraved details, dark colored. The eyes inlaid bone, the pupils black horn. Beautiful glossy patina. Natural himotoshi. Height 2.8cm, width 4.7cm. Sign.: Masatomo in rectangular reserve, cf. MCI p. 470. Condition A/B. Fine crack at the right eye of the animal.

Provenance:  
 -Private collection Southern Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2395**  
**NETSUKE: SADDLED GRAZING HORSE ON BASE.**  
**NETSUKE: GESATTELTES, GRASENDES PFERD AUF SOCKEL.**  
 Japan. 19th c.

Ivory. Height 4.3cm. Condition A/B.

€ 450 – 550 | \$ 522 – 638 | ‡



**2390**  
**NETSUKE: SHISHI WITH BALL.**  
**NETSUKE: SHISHI MIT BALL.**  
 Japan. Edo period. 19th c.

Boxwood with dark colored details, the eyes inlaid with dark horn. Large shishi with unusually long, straight fur, biting on a sphere with a movable ball inside. Natural himotoshi. Height 3.6cm, width 5.1cm. Condition A/B. Tear at the himotoshi.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2391**  
**NETSUKE: MIGHTY SHISHI AND OJIME OF A PUPPY.**  
**NETSUKE: MÄCHTIGER SHISHI UND OJIME EINES HÜNDCHEN.**  
 Japan. Meiji period. Late 19th c.

a) Finely carved work of a shishi covering over his ball. Reddish wood, the pupils inlaid with black horn. Height 4.8cm, length 4.7cm. Sign.: Gyokuzan. b) Comparatively large ojime of a sitting dog with a collar. Wood, the eyes inlaid with dark horn. Height 3cm. Sign.: Ikkō, cf. MCI p. 225. Condition A/B.

€ 600 – 800 | \$ 696 – 928



**2392**  
**NETSUKE: SITTING TIGER.**  
**NETSUKE: SITZENDER TIGER.**  
 Japan. Edo period. 19th c.

Wood, the pupils of brass. The animal with turned head and attentive look. Height 3cm. Sign.: unread. Condition B/C. Tail broken off and restored, missing part on the back.

€ 300 – 500 | \$ 348 – 580



**2396**  
**NETSUKE: DROMEDARY, STANDING ON SMALL BASE.**  
**NETSUKE: DROMEDAR, STEHEND AUF KLEINEM SOCKEL.**  
 Japan. Edo period.

Boxwood. Height 4.2cm. Condition A/B.

€ 300 – 400 | \$ 348 – 464



**2397**  
**NETSUKE: LITTLE MONKEY ON ROCK.**  
**NETSUKE: ÄFFCHEN AUF FELSEN.**  
 Japan. Meiji period. Beginning of 20th c.

Monkey made of ivory with engraved and stained details, the rock made of wood. Both parts are connected through a string. Height 2.9cm, width 2.6cm. Sign.: Tomochika in oval reserve on the rock, cannot be matched to any of the artists listed in the MCI. Condition A.

Provenance:  
 -Private collection Southern Germany.

€ 200 – 400 | \$ 232 – 464 | ‡



**2398**  
**NETSUKE: MONKEY WITH PEACH.**  
**NETSUKE: AFFE MIT PFIRSICH.**  
 Japan. Edo period. 19th c.

Reddish wood. The monkey in squatting position, holding a huge peach in his hands. Height 5.2cm. Condition A/B. Tiny chip at the ear and at the feet.

€ 300 – 400 | \$ 348 – 464





**2399**  
**NETSUKE: LITTLE DOG.**  
**NETSUKE: HÜNDCHEN.**  
 Japan. Edo period. Ca. 1800.

Ivory with beautiful golden-yellow patina, the eyes inlaid with black horn. The reclining animal with a rope as a collar. Between its paws a haunch of venison. Height 2.6cm, width 3.8cm. Condition A/B. Age cracks.

Provenance:  
 -Private collection Southern Germany.

€ 700 – 900 | \$ 812 – 1.044 | †



**2400**  
**NETSUKE: PUPPY WITH AWABI-SHELL.**  
**NETSUKE: WELPE MIT AWABI-MUSCHEL.**  
 Japan. Edo period. Late 18th c.

Maritime ivory with partly golden yellow patina. The young male puppy huddled over his prey, a large Awabi shell. Width 7cm. Condition A/B. Age cracks.

€ 500 – 700 | \$ 580 – 812 | †



**2401**  
**NETSUKE: TWO RECUMBENT RATS.**  
**NETSUKE: ZWEI LIEGENDE RATTEN.**  
 Japan. 19th c.

Ivory. Length 3.4cm. Condition A/B.

€ 800 – 1.000 | \$ 928 – 1.160 | †



**2402**  
**NETSUKE: AKITA PUPPY.**  
**NETSUKE: AKITA HÜNDCHEN.**  
 Japan. Edo period. 19th c.

Boxwood, the eyes inlaid from light horn. Sitting chubby Akita puppy with the typical folded ears and curled tail. He wears a large collar reinforcing the curves of the animal even more. Height 2.9cm. Condition A/B. Right front paw minimally restored.

€ 600 – 800 | \$ 696 – 928



**2403**  
**NETSUKE: TWO PLAYING PUPPIES.**  
**NETSUKE: ZWEI SPIELENDE WELPEN.**  
 Japan. 19th c.

Wood, eyes inlaid. Length 4.2cm. Condition A/B.

€ 900 – 1.100 | \$ 1.044 – 1.276



**2404**  
**NETSUKE: WALNUT WITH HARE.**  
**NETSUKE: WALNUSS MIT HASE.**  
 Japan. Edo period. 19th c.

Walnut, one himotoshi of silver. On the front a hare jumping over waves, the back decorated with coat of arms. Width 3.7cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2405**  
**TWO NETSUKE.**  
**ZWEI NETSUKE.**  
 Japan. Meiji period. Ca. 1900.

Ivory. a) Group of cranes. A single crane is already a symbol of long life, with many this wish multiplies. Sign.: Okakoto, cf. MCI pp. 613, but here a Meiji artist. Height 4.5cm. b) The demonic horse Onikage with monkeys on a goby. Height 6.2cm. Sign.: unread. Condition A/B.

€ 700 – 1.000 | \$ 812 – 1.160 | †



**2406**  
**NETSUKE: QUAILS BETWEEN MILLET.**  
**NETSUKE: WACHTELN ZWISCHEN HIRSE.**  
 Japan. Edo period. 19th c.

Ivory. Three quails hiding amidst millet. Height 3.4cm. Sign.: Okatomo on rectangular wooden reserve, cf. MCI pp. 615. Condition A/B.

Provenance:  
 -South German private collection since 1990s.

€ 900 – 1.200 | \$ 1.044 – 1.392 | †



**2407**  
**NETSUKE: FALCON WITH PREY.**  
**NETSUKE: FALKE MIT BEUTE.**  
 Japan. Edo period. Mid 19th c.

Ivory with finely engraved and brownish colored details. The eyes of the birds inlaid with horn. The bird of prey holds a white dove in its talons. Height 3.6cm. Sign.: Rantei in oval cartouche, cf. MCI pp. 640. Condition A.

Provenance:  
 -Old inv. no. N.S. 21766 of the Museum für Angewandte Kunst Frankfurt.  
 -Private collection Central Germany.

€ 700 – 900 | \$ 812 – 1.044 | †



**2408**  
**NETSUKE: FUKURASUZUME.**  
**NETSUKE: FUKURASUZUME.**  
 Japan. Edo period. 19th c.

Ivory with partly golden patina, the eyes inlaid with black horn. Sitting well-nourished good fortune sparrow. Height 2.1cm, width 3.8cm. Sign: Genko in oval cartouche, cf. LA p. 402. Condition A/B. Ring cracks.

Provenance:  
 -Private collection Central Germany.

€ 600 – 900 | \$ 696 – 1.044 | †



**2409**  
**NETSUKE: BIRD SHAPED CHARM.**  
**NETSUKE: VOGELAMULETT.**  
 Japan. Meiji period. Late 19th c.

Gold and black lacquer with inlays of horn and bone. The head of the bird with a crest from green colored bone, horn and red lacquer. The rigorously stylized form decorated in bas-relief hiramaki-e with pine, flowers and the ridge with wisteria at a stream. Length 3.6cm. Condition B. Tear in the tail feather.

€ 700 – 900 | \$ 812 – 1.044



**2410**  
**NETSUKE: SNAIL ON STRAW HAT.**  
**NETSUKE: SCHNECKE AUF STROHHUT.**  
 Japan. 19th c.

Ivory. Length 3.8cm. Condition A/B. S

€ 300 – 400 | \$ 348 – 464 | †





**2411**  
**NETSUKE: FROG.**  
**NETSUKE: FROSCH.**  
 Japan. Meiji period. Late 19th c.

Rattan, with residue of black lacquer, the eyes made of glass beads. Unusual work of finely braided rattan. A frog in posture ready to jump. An attachment loop at his belly. Height 2.3cm, length 4.6cm. Condition B.

Provenance:  
 -Private collection Central Germany.

€ 500 – 700 | \$ 580 – 812



**2412**  
**NETSUKE: FROG SUMÔ FIGHT.**  
**NETSUKE: FROCHRINGKAMPF.**  
 Japan. Meiji period. Late 19th c.

Ivory, silver eyes. Two frogs in a sumô fight on a straw hat. Under the straw hat a gunbai-fan, typically used by the referee in sumô. Height 2.6cm, width 4.4cm. Sign.: Kiyozumi, cf. MCI p. 346-347. Condition A/B. Tiny chip at the foot of the lower frog.

Provenance:  
 -South German private collection since 1990s.

€ 700 – 900 | \$ 812 – 1.044 | ‡



**2413**  
**SHUNGA-NETSUKE: SHELL WITH THE ROCKS OF FUTAMIGAURA AT ISE.**  
**SHUNGA-NETSUKE: MUSCHEL MIT DEN FELSEN VON FUTAMIGAURA BEI ISE.**  
 Japan. 19th c.

Wood. On the backside a poem engraved. Two-part, inside the representation of genitals. Length 5.1cm. Condition A/B.

€ 700 – 900 | \$ 812 – 1.044



**2417**  
**NETSUKE: LOTUS CAPSULE WITH MOVEABLE KERNELS.**  
**NETSUKE: LOTOSKAPSEL MIT BEWEG- LICHEN KERNEN.**  
 Japan. 18th/19th c.

Ivory with age cracks. Natural himotoshi at the stem base. Height 3.3cm. Condition B. Three kernels missing.

€ 250 – 300 | \$ 290 – 348 | ‡



**2418**  
**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.

€ 600 – 800 | \$ 696 – 928



**2419**  
**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.

€ 900 – 1.200 | \$ 1.044 – 1.392



**2414**  
**NETSUKE: TURTLE.**  
**NETSUKE: SCHILDKRÖTE.**  
 Japan. Edo period. 19th c.

Boxwood with finely engraved details and beautiful glossy patina. Shell of a turtle. Only the beak of its head is visible. Height 1.6cm, width 4.3cm. Sign.: Masayoshi.

Provenance:  
 -Private collection Southern Germany.

€ 300 – 400 | \$ 348 – 464



**2415**  
**NETSUKE: AWABI SHELL WITH FISH HEAD.**  
**NETSUKE: AWABI MUSCHEL MIT FISCHKOPF.**  
 Japan. Edo period. 1st half of the 19th c.

Boxwood. Awabi (abalone) with finely carved and engraved details, inlaid ivory. On the other side in the open bowl the head of a fish, the eyes in black lacquer, the toothlets inlaid with ivory. Height 3.3cm, width 4.6cm. Sign.: Masanobu, cf. MCI p. 461. Condition A.

Provenance:  
 -Private collection Southern Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392 | ‡



**2416**  
**NETSUKE: TURTLE.**  
**NETSUKE: SCHILDKRÖTE.**  
 Japan. Edo period. 18th c. Kyôto school.

Boxwood. The turtle hides nearly completely in her carpace. The himotoshi for the string is hidden beneath the central scale. Length 4.7cm. Sign.: Masatomo, cf. MCI p. 471, who mentions the piece. Condition B. Minor chips on the back.

€ 700 – 900 | \$ 812 – 1.044



**2420**  
**NETSUKE: LARGE BUAKU-MASK.**  
**NETSUKE: GROBE BUAKU-MASKE.**  
 Japan. 19th c.

Wood. Height 8.2cm. Sign.: Deme Uman. Condition A/B.

€ 400 – 600 | \$ 464 – 696



# Inrô



**2421**  
**NETSUKE: MASK 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.

€ 500 – 700 | \$ 580 – 812



**2422**  
**NETSUKE: MONKEY MASK.**  
**NETSUKE: AFFEN-MASKE.**  
 Japan. 18th/19th c.

Ivory, eyes inlaid in black horn. Height 4.2cm. Sign.: Masakazu. Condition A/B.

€ 500 – 700 | \$ 580 – 812 | †



**2423**  
**NETSUKE: OKAME MASK.**  
**NETSUKE: OKAME-MASKE.**  
 Japan. 19th c.

Ivory. Height 3.8cm. Condition A/B.

€ 400 – 500 | \$ 464 – 580 | †



**2424**  
**NETSUKE: MASK OF HYOTTOKO.**  
**NETSUKE: MASKE DES HYOTTOKO.**  
 Japan. Edo period. 19th c.

Boxwood. Nô mask of the one-eyed Hyottoko, his mouth bent to the left in a typical way. Height 4cm. Sign: Gyokkô, cf. MCI p. 86. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2425**  
**SHUNGA-NETSUKE: OKAME MASK.**  
**SHUNGA-NETSUKE: OKAME-MASKE.**  
 Japan. 19th c.

Wood. Two-part, inside depicting a vulva. Height 4.9cm. Condition A/B.

€ 500 – 700 | \$ 580 – 812



**2426**  
**NETSUKE: CARVED NUT WITH FLOWER CAPS (MON).**  
**NETSUKE: GESCHNITZE NUSS MIT BLÜTENWAPPEN (MON).**  
 Japan. 19th c.

Carved nut, open worked. Height 3.4cm. Condition A/B.

€ 300 – 400 | \$ 348 – 464

**2427**  
**EXQUISITE INRÔ WITH DUTCHMAN AND DOGS.**  
**EXQUISITES INRÔ MIT HOLLÄNDER UND HUNDEN.**  
 Japan. Edo period. 19th c.

Gold lacquer, hira- and takamaki-e with gold and silver and little red, gyôbu and nashiji. Inside also nashiji. Six-part with separate cord runner. On the front a Dutchman, dressed in frock-coat, trousers and big hat. He leans thoughtfully against a plum tree, in his right hand he holds a long pipe. On the back another plum tree under which four dogs are romping. Weight 104g, height 9.1cm. Sign. on the bottom: Koma Kansai saku, see Wrangham pp. 140. Netsuke: Sitting puppy. Boxwood, eyes inlaid with dark horn. Height 3.1cm. Ojime: Romping dogs in landscape. Ivory. Height 2cm. Sign.: Yuki-kazu, cf. LA p. 1252.

The masterfully designed Inrô takes up in the Dutchman a topic from the 17th century again, as it was common in Japan in the 19th century. At that time more foreigners came into the country and it was once again dealt with this subject. The different applied lacquer techniques show that it is an Inrô of outstanding quality. Condition A/B. **Supplement:** Wooden box.

€ 2.500 – 3.500 | \$ 2.900 – 4.060 | †





2428

**FOUR EXQUISITE INRÔ AND  
A SMALL INCENSE BOX.**

**VIER EXQUISITE INRÔ UND EINE  
KLEINE RÄUCHERWERKDOSE.**

Japan. Edo period.

a) Five-part inrô with three monkeys on cherry tree. Black lacquer with nashiji, gold and silver hiramaki-e and takamaki-e, gyôbu and inlays of aogai. Inside partly with silver. Height 8.3cm. Kagamibuta netsuke en suite with two monkeys. Capsule gold lacquer. Plate with copper and gold inlays. Ø3.5cm. Condition A/B. b) Five-part inrô with gourd tendrils. Black lacquer with hiramaki-e. Height 9.5cm. Netsuke of a sitting oni with drum. Boxwood, eyes inlaid with horn. Height 3.1cm. Condition B. Rubbed. c) Five-part inrô with gourd and tendrils in the style of Ogata Kôrin. Gold lacquer ground with hiramaki-e, gyôbu and inlays of aogai. Inside sign.: Kôrin and seal. Height 7.3cm. Netsuke of a sitting sake drinker. Wood with lacquer. Height 2.8cm. Oval-shaped metal ojime with chrysanthemum. Condition B. Inlays partly fell out. d) Flat, rounded inrô with Suguwara no Michizane on his journey, sitting under a pine tree and looking after the returning wild geese. Five-part with fundame ground with gold and silver hiramaki-e, nashiji and gyôbu. Inlays made of ivory and mother-of-pearl. Below sign.: Shôkasai. Height 8.3cm. Condition A/B. e) Round box for incense (kôgô). In hiramaki-e the Seven Flowers of Autumn (aki no nanakusa), rim with nashiji. Condition B. Part of the rim restored. **Supplement:** Chinese storage box with old collection number.

**Provenance:**

-German private collection. Acquired in the Swiss art trade in the 1940s and since then family-owned.

**Literature:**

-For the signatures cf. Wrangham "The index of inrô artists", pp. 144., Ogata Kôrin, and pp. 251, Shôkasai. According to Wrangham, there were several artists using this signature.

€ 10.000 – 12.000 | \$ 11.600 – 13.920 | †







**2429**  
**INRÔ: MEDAILLONS WITH**  
**LANDSCAPES AND ANIMALS.**  
**INRÔ: MEDAILLONS MIT**  
**LANDSCHAFTEN UND TIEREN.**  
 Japan. 19th c.

Gold lacquer with gyôbu, hiramaki-e, metal inlays in high relief. In a rectangular cartouche two playing dogs under flowering plums and a fan-shaped with a pair of deer and bell flowers. On the other side in round, rectangular and fan-shaped cartridges a sleeping kitten beneath a bamboo curtain, a plover over waves and a fagot in front of a waterfall.  
 Netsuke: Wood, carved, lacquered and with inlays. A basket with big abalone and more shellfish. Height 9.3cm. Sign.: Yôyûsai saku. Netsuke sign.: Ritsuô. Condition A/B.

€ 2.000 – 2.400 | \$ 2.320 – 2.784



**2430**  
**INRÔ: KAN'U SITTING AT A TABLE.**  
**INRÔ: KAN'U AN EINEM TISCH**  
**SITZEND.**  
 Japan. 19th c.

Gold lacquer, hira- and takamaki-e, nashiji, gyôbu, some silver. The figure in high relief in gilt metal. The general in the palace studying at a low table and stroking his beard with a characteristic gesture. On the back a mountain landscape with the curved roof of a palace. Height 8.2cm. Sign.: Koma Yasuomi saku. Condition A/B.

€ 1.800 – 2.200 | \$ 2.088 – 2.552



**2431**  
**INRÔ WITH TSUBA AND KÔGAI.**  
**INRÔ MIT TSUBA UND KÔGAI.**  
 Japan. 19th c.

Black lacquer with hiramaki-e in gold and silver. On one side a tsuba with hares between waves and a smaller one with flowering plums, a kôgai with braided pattern. On the back a tsuba with flowering wisteria and a kôgai. Height 7.3cm. Condition A/B.

€ 1.800 – 2.200 | \$ 2.088 – 2.552





**2432**  
**LARGE INRÔ: NIÔ OF THE SENSÔ-JI TEMPLE IN ASAKUSA.**  
**GROßES INRÔ: NIÔ DES SENSÔ-JI TEMPLES IN ASAKUSA.**  
 Japan. 19th c.

Four-part with offset cord runner. Gold lacquer, partly with hira- and takamaki-e with gyôbu, nashiji and red lacquer. Eyes inlaid, maybe mica. The figure of the muscular temple guardian with a patterned loincloth and a scarf around his shoulders standing behind a fence and holding a kongo with his left, indicating his name as 'Vajra Swinger' (Misshaku Kongô). On the back a temple column and five sparrows. Ojime from agate. Height 9.7cm. Sign. underneath in gold lacquer: Musashi no Kuni Jûnin Zeshin saku. Condition A/B. Cracked and difficult to open, probably repainted inside.

€ 1.200 – 1.400 | \$ 1.392 – 1.624



2432

Inrô

**2433**  
**INRÔ: SHELLS.**  
**INRÔ: MUSCHELN.**  
 Japan. Edo period. 19th c.

Four-part with offset cord runner. On dark green ground in takamaki-e in gold various shells and coral twigs. Two shells inlaid with mother-of-pearl. Inside dense nashiji. Height 7cm, width 5.3cm. Sign.: Toyo. Condition A/B. **Supplement:** Ojime: Crab. Japan. Edo period. 19th c. Dark wood, inlays in copper and silver. Ø1.2cm. Condition A/B. Slightly rubbed.

Provenance:  
 -Private collection Southern Germany.

€ 400 – 650 | \$ 464 – 754 | †

**2434**  
**INRÔ WITH KAKI BRANCH.**  
**INRÔ MIT KAKIZWEIGEN.**  
 Japan. 19th c.

Black lacquer (roiro) with gold lacquer (taka- and hiramaki-e), okibirame, inlays of mother-of-pearl and lead. The compartments inside with dense nashiji. Five-part with distinct cord runner, jô and ge domed. Wooden bead as ojime. Height 8.3cm, width 5cm. Sign. underneath in gold lacquer: Jokasai (Yamada Jokasai). Inside the lid an old collection label: G 84. Condition B. Part of an inlay missing.

Provenance:  
 -Cologne private collection, acquired before the mid-1980s.

€ 500 – 900 | \$ 580 – 1.044

**2435**  
**INRÔ WITH BIRDS OF PREY AND PINE TREES.**  
**INRÔ MIT GREIFVÖGELN UND KIEFER.**  
 Japan. Edo period. 18th c.

Roiro black lacquer with inlays of aogai, gold and lead in Somada style. Inside red lacquer and dense nashiji. Five-part with offset cord runner, with textile pattern. In fine inlays a bird of prey sitting in the branches of the pine, another one flying past. Ge and yo arched and decorated with treasure ornaments. A turquoise matrix bead as ojime. Height 10.5cm. Condition B. At one of the birds an inlay missing.

Provenance:  
 -Private collection Southern Germany.

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2436**  
**TONKONTSU IN GOURD SHAPE.**  
**TONKONTSU IN KALEBASSENFORM.**  
 Japan. 19th c.

Paulownia wood with lacquer, gold lacquer and gyôbu with aogai mother-of-pearl. In flat gourd shape with the stem in relief, followed by tendrils and leaves in lacquer. At the largest of the leaves traces of insect feeding. Manjû netsuke: Lacquer, hiramaki-e. Chestnut branches. Height 8cm. Sign. at the bottom in gold: Zeshin. Condition A/B.

€ 1.200 – 1.500 | \$ 1.392 – 1.740

**2437**  
**INRÔ WITH A COUPLE OF BREAM (TAI).**  
**INRÔ MIT EINEM PAAR BRASSEN (TAI).**  
 Japan. Late 18th/19th c.

Five-part with stepped cord runner. Takamaki-e, eyes inlaid with mother-of-pearl. Ojime bronze. Netsuke: Ivory. Recumbent rat. Height 7cm. Sign. at the bottom in gold lacquer: lesada and kakinan. Condition A/B.

Provenance:  
 -Private collection Lower Saxony.

€ 400 – 600 | \$ 464 – 696 | †



2433



2435



2434



2436



2437



# Charity Auction for the benefit of Mukoviszidose e.V.

Dear collectors of Japanese art,  
dear potential bidders,

When our daughter was born three years ago, this was the happiest day of our lives. At the following day, however, she had to have emergency surgery and the darkest hours, days and weeks of our lives were following. Soon we found out: Our child suffers from cystic fibrosis, an inherited disorder that severely affects mostly lungs, pancreas, liver and intestine. As a result, taking specific hygiene measures, daily inhaling and the use of different medication are mandatory. Bit by bit, we are learning to deal with her disease. We are deeply grateful for our daughter.

Now, many things that used to be meaningful have faded into the background. And so has my collection of Japanese art. The proceeds of this charity auction will be donated to the Mukoviszidose e.V., the German cystic fibrosis association ([www.muko.info/englisch-version/](http://www.muko.info/englisch-version/)). Its main goal is to support people with cystic fibrosis and their families in dealing with the disease and enable the affected individuals to live self-determined lives. Furthermore, it focuses on promoting medical research and lobbying efforts in politics and economy.

I would like to thank VAN HAM for making this charity auction possible. Moreover, I want to express my sincere thanks to the galleries contributing art objects to this auction.

And, in advance, thank you very much for your bids, your donation!

H. G.

Liebe Freunde japanischer Kunst,  
liebe an der Benefizauktion Interessierte,

als vor drei Jahren unsere Tochter zur Welt kam, war dies der glücklichste Tag in unserem Leben. Aber bereits am zweiten Tag nach der Geburt musste sie notoperiert werden und die dunkelsten Stunden, Tage und Wochen unseres Lebens folgten. Bald war klar: Unser Kind hat Mukoviszidose (Cystische Fibrose): eine chronische, unheilbare Krankheit. Lebenswichtige Organe - besonders Lunge, Bauchspeicheldrüse, Leber und Darm - werden durch zähen Schleim verstopft, im Alltag muss genau auf Hygiene geachtet werden, mehrmaliges tägliches Inhalieren ist notwendig wie auch die Einnahme verschiedener Medikamente. Nach und nach lernen wir, mit ihrer Krankheit zu leben und wir sind unbeschreiblich froh und dankbar, sie zu haben. Vieles, das uns vorher bedeutsam erschien, hat nun an Wichtigkeit verloren; so auch meine Sammlung japanischer Kunst.

Der Erlös aus dieser Benefizauktion geht an den Mukoviszidose e.V., Bundesverband Cystische Fibrose ([www.muko.info](http://www.muko.info)). Er unterstützt Betroffene und ihre Familien beim Umgang mit der Krankheit und beim Gestalten eines möglichst selbstbestimmten Lebens, fördert aber auch die Forschung und betreibt Lobbyarbeit in Politik und Wirtschaft.

Ich danke VAN HAM für die Realisierung dieser Benefizauktion. Ein herzliches Dankeschön auch an die Galerien, die mit ihren gespendeten Objekten diese Auktion bereichern.

Und auch Ihnen schon jetzt vielen Dank für Ihre Gebote, Ihre Spende!

H. G.

2438

**STANDING JUICHIMEN KANNON.**  
**STEHENDE JUICHIMEN KANNON.**

Japan. Edo period. 18th c.

Wood, carved, lacquer gilding and finely painted. Standing in front of a cloud mandala on a high, stepped pedestal with inscription. The androgynous body dressed in elegantly flowing shoulder drapes and a pleated hip scarf. Eleven heads (five missing) crowned by the head of Amida Buddha are shown in the elaborately coiffed hair decorated with a diadem. The inscription on the pedestal refers to the temple in which the figure originally was positioned. Total h.76.5cm, figure h.43cm. Inscription on the pedestal: Nidan Kimidera. Condition B/C. Restored.

Provenance:

-Private collection Southern Germany,  
acquired at Tajan, Paris.

€ 2.000 – 2.500 | \$ 2.320 – 2.900







**2439**  
**KANNON BOSATSU FROM AN AMIDA RAIGÔ-TRIAD.**  
**KANNON BOSATSU AUS EINER AMIDA RAIGÔ-TRIAD.**  
Japan. Edo period. 18th c.

Wood, carved and lacquer gilt. Crown from gilt bronze. In a Buddha Amida raigō sanzō Kannon is typically shown holding a lotus base for the soul of the believer for guiding him to the Western Paradise. Here Kannon has her knees bent and her hands stretched forward. H. without base 37cm. Condition A/B.  
Provenance: -Private collection Southern Germany.  
**€ 1.000 – 1.500 | \$ 1.160 – 1.740**

Charity Auction



**2440**  
**SMALL TRAVEL SHRINE (ZUSHI)**  
**WITH MONJŪ BOSATSU.**  
**KLEINER REISESCHREIN (ZUSHI)**  
**MIT MONJŪ BOSATSU.**  
Japan. Edo/Meiji period.

Wood with fine lacquer painting and gilding. H.8.4cm. Condition A/B. Attributes of the figure are missing.  
Provenance:  
-Private collection Southern Germany, acquired at Nagel Auktionen.  
**€ 300 – 500 | \$ 348 – 580**



**2441**  
**STANDING JIZŌ.**  
**STEHENDER JIZŌ.**  
Japan. Edo period.

Bronze with dark patina. H.27cm. On the back: Nihonji Temple of the Tendai sect in Chiba Prefecture, No. 32. Kshitigarbha, Jizō. Condition A/B. Staff and Wishing Jewel are missing.  
Provenance:  
-Private collection Southern Germany.  
**€ 800 – 1.000 | \$ 928 – 1.160**



**2442**  
**SWORD FITTINGS: THREE KOZUKA,**  
**A PAIR OF MENUKI AND TWO FUCHI.**  
**SCHWERTSCHMUCK: DREI KOZUKA, EIN PAAR**  
**MENUKI UND ZWEI FUCHI.**  
Japan. 18th/19th c.

Bronze and iron with gold. Kozuka with dragon. Sign.: Omori Terahide & kagikan. School work. Fuchi with un-read signature. Condition A/B.  
Provenance:  
-Private collection Southern Germany.  
**€ 600 – 700 | \$ 696 – 812**



**2444**  
**MENPO - ARMOR MASK.**  
**MENPO – RÜSTUNGSMASKE.**  
Japan. Edo period.

Iron, lacquered and with silk threads. L.27cm. Condition B.  
Provenance:  
-Private collection Southern Germany.  
**€ 400 – 500 | \$ 464 – 580**



**2443**  
**PHEASANT WITH INSECT IN HIS BEAK.**  
**FASAN MIT INSEKT IM SCHNABEL.**  
Japan. Meiji period.

Bronze with gilding and lacquer. L.33cm. Yoshimitsu. Condition B. Feet damaged.  
Provenance:  
-Private collection Southern Germany.  
**€ 600 – 800 | \$ 696 – 928**



**2445**  
**SPLENDID TRAILING UCHIKAKE KIMONO.**  
**PRACHTVOLLES SCHLEPPENGEWAND UCHIKAKE.**  
Japan. Early 20th c.

Black satin silk, heavily embroidered with dyed silk and gold, eyes from painted glass. Thick padded trailing seam, red silk lining. Decorated with shishi lions, a bridge and peonies - motifs of Shakyō - The Stonebridge. An auspicious dance from the repertoire of the Nō theatre, but also staged in the Kabuki and danced by the Geisha. L. ca. 180cm. Condition A/B.  
Provenance:  
-Private collection Southern Germany.  
**€ 900 – 1.200 | \$ 1.044 – 1.392**





**2446**  
**SQUARE FOOD TRAY - YASHOKU ZEN.**  
 QUADRATISCHES SPEISETABLETT – YASHOKU ZEN.  
 Japan, Wajima. Bunka Bunsei period (1804-1829).

Red lacquer on wood. With drawn in corners and curved feet, the short and curved wall offset with a fine step. H.7cm, 28.5x28.5cm. Condition A/B.  
 € 100 – 200 | \$ 116 – 232



**2447**  
**TWO SAKE CUPS - SAKAZUKI.**  
 ZWEI SAKESCHALEN – SAKAZUKI.  
 Japan. 19th/20th c.

Wood with red lacquer and gold. H.2/2.7cm, Ø7.9/9cm.  
 Underneath: Koma Koryu & kao. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany.  
 € 120 – 200 | \$ 139 – 232



**2450**  
**NETSUKE: SLEEPING SARUMAWASHI WITH MONKEY.**  
**NETSUKE: SCHLAFENDER SARUMAWASHI MIT ÄFFCHEN.**  
 Japan. 19th c.

Boxwood. L.6.1cm. Condition A/B.  
 Donated by Galerie Flachsmann.  
 € 600 – 800 | \$ 696 – 928



**2451**  
**TWO NETSUKE: KANNON AND GAMA SENNIN.**  
**ZWEI NETSUKE: KANNON UND GAMA SENNIN.**  
 Japan. 18th/19th c.

Wood, boxwood. H.9.4/8cm. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany.  
 € 600 – 900 | \$ 696 – 1.044



**2448**  
**IKEBANA BASKET WITH HIGH HANDLE.**  
 IKEBANA-KORB MIT HOHEM HENKEL.  
 Japan. 19th/20th c.

Bamboo strips, stained dark brown. Kagome weaving. H.31cm, Ø12cm. Condition A/B.  
 € 100 – 150 | \$ 116 – 174



**2449**  
**INRŌ WITH CRANES AND YOUNG PINES.**  
 INRŌ MIT KRANICHEN UND JUNGEN KIEFERN.  
 Japan. Edo period.

Five-part with cord tunnel inside. Wood with gold lacquer and gold inlay. L.7.8cm. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany.  
 € 400 – 600 | \$ 464 – 696



**2452**  
**FOUR KAGAMIBUTA NETSUKE.**  
**VIER KAGAMIBUTA NETSUKE.**  
 Japan. 19th/20th c.

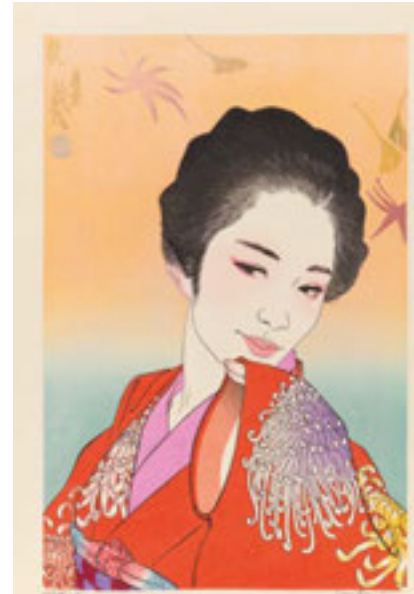
Three ivory bowls, lids from bronze, partly gilt. One from ebony wood, lid from ivory with Shibayama inlays. Condition A/B. **Supplement:** Square ivory kagamibuta bowl.  
 Provenance:  
 -Private collection Southern Germany.  
 € 400 – 600 | \$ 464 – 696 | †



**2453**  
**SEVEN TEA BOWLS AND TWO TEA CADDIES.**  
**SIEBEN TEESCHALEN UND ZWEI TEEDOSEN.**  
 Japan. 19th/20th c. Seto. Omi. Takatori. Kyôto.

Seven chawan: Two in Raku ceramic. Four from stoneware, some with painting. One Kyômizu stoneware bowl. Two chaire: One tiny and slender, the other with dark brown glaze and ivory lid. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany.  
 € 1.200 – 1.500 | \$ 1.392 – 1.740 | †





**2454**  
**YAMAMURA, TOYONARI (KÔKA)**  
(1885 – 1942).

**THREE WOODBLOCK PRINTS WITH ACTORS.  
DREI HOLZSCHNITTE MIT SCHAUSPIELERN.**

Japan. Taishô period. 1921. Bokashi, mica, gomazuri. Ôban, tate-e. Series: Rien no Hana (Flowers of the Theater). From an edition of 150. a) Nakamura Utameon V. in the role of Owasa from the play "Go-sho Zakura Horikawa no Youchi" (cherry blossoms of the imperial palace and the night attack of Horikawa). b) Ichikawa Uzaemon XV. in the role of gardener Kichigorô, holding a baby. c) Bandô Mitsugorô VII. in the role of the deaf-mute Hannojô from the play "Sannin katawa". All: Sign.: Toyonari ga. Seal: Toyonari (red), Taishô jû. Publisher: Watanabe Shôzaburô. Condition A. Very good impression, light yellowing.

Provenance:  
-Private collection Southern Germany.

€ 800 – 1.000 | \$ 928 – 1.160

**2455**  
**YAMAMURA, TOYONARI (KÔKA)**  
(1885 – 1942).

**WOODBLOCK PRINT: MAIKO.  
HOLZSCHNITT: MAIKO.**

Japan. Taishô period. 1924. Nishiki-e, mica, kinginzuri. Ôban, tate-e. The young learning geisha (maiko) in a kimono with cherry blossom pattern. The obi is decorated with gold powder. The background evenly worked with mica on grey ground. Sign.: Toyonari ga. Seal: Taishô kinoe ne. Condition A/B. Very good impression, slightly yellowed, gold pigments lost in places, margins a little bit soiled.

Provenance:  
-Private collection Southern Germany.

€ 500 – 600 | \$ 580 – 696

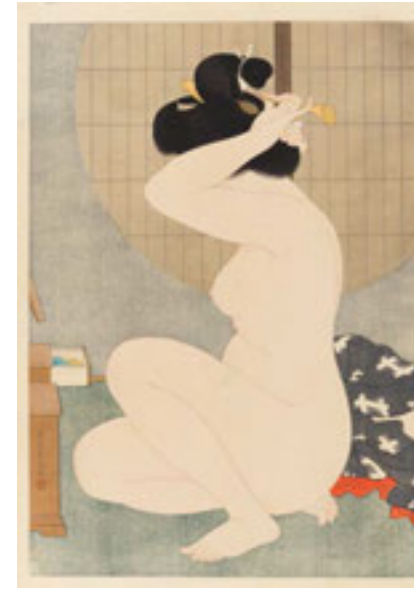
**2456**  
**BINNIE, PAUL**  
(1967 Alloa, Scotland).

**WOODBLOCK PRINT: AUTUMN.  
HOLZSCHNITT: AUTUMN.**

Scotland. July 2004. Nishiki-e, bokashi, mica. 47.5x32.5cm. Series: Shiki (The Four Seasons). Sheet: Aki (Autumn). Sheet no. TP (test print) 2/5. The depicted beauty bears the name Akiko (Jap. autumn child) and has already been immortalized by Binnie in several works. Sign.: Paul Binnie. Carver: Paul Binnie (pencil, Lat.), Binni (Jap.) & seal: Binnie. Printer: Itakura Hidetsugu. Condition A. Very good impression, slight crease at upper margin.

Provenance:  
-Private collection Southern Germany.

€ 1.200 – 1.500 | \$ 1.392 – 1.740



**2457**  
**HAKUHO, HIRANO**  
(1879 – 1957).

**WOODBLOCK PRINT: LADY ARRANGING HER HAIR.  
HOLZSCHNITT: BEIM HAARE RICHTEN.**

Japan. Shôwa period. 4th month 1932. Nishiki-e, gomazuri, kimedashi. Ôban, tate-e. A young woman after the bath straightens her hair with a hairpin. Her body contours are embossed and the fine graduation in pink lends the body volume. Seal: Haku. Publisher: Watanabe Shôzaburô. Condition A/B. Very good impression, binding holes at the left margin, thin spot in the paper at the thigh.

Provenance:  
-Private collection Southern Germany.

€ 800 – 1.000 | \$ 928 – 1.160

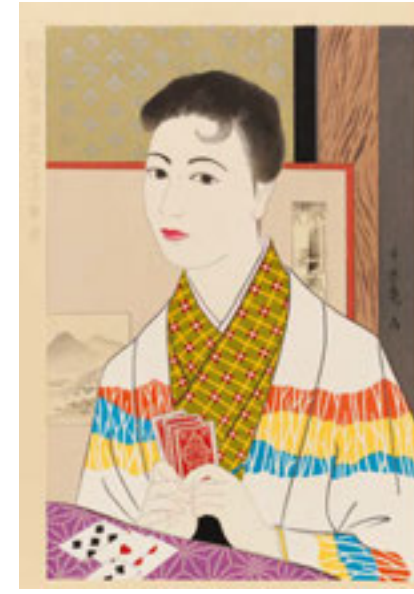


**2458**  
**MORI, YOSHITOSHI**  
(1898 – 1992).

**WOODBLOCK PRINT: SHAMISEN PLAYER.  
HOLZSCHNITT: SHAMISEN-SPIELERIN.**

Japan. Shôwa period. 1978. Kappa-ban (stencil print). Approx. 31x26cm (described in the frame). Sheet no. 50/50. In a Kato artist frame from 1995, there a red seal "Mori" attached. Sign.: Y. Mori '78 (pencil). Seal: Yoshitoshi. Condition A/B. Slightly yellowed.

€ 300 – 500 | \$ 348 – 580



**2459**  
**ÔNUMA, CHIYUKI**  
(Active approx. 1950s).

**WOODBLOCK PRINT: PLAYING CARDS.  
HOLZSCHNITT: KARTENSPIELERIN.**

Japan. Shôwa period. 1958. Nishiki-e, kinginzuri, gofun. Dai-Ôban. Series: Jo-sei jûnikagetsu (women of 12 months). Sheet: Karuta (Playing cards). The month of February represented by a young woman playing cards. The details of the screen in the background printed with silver, the white of the kimono with shell limestone (gofun). Sign: Chiyuki ga. Publisher: Sobunsha, Tokyo. Condition A. Very good impression, yellowed.

Provenance:  
-Private collection Southern Germany.

€ 200 – 250 | \$ 232 – 290



**2460**  
**ITÔ, SHINSUI**  
(1898 – 1972).

**WOODBLOCK PRINT:**  
**MAIKO - DANCER.**  
HOLZSCHNITT: MAIKO – TÄNZERIN.

Japan. Shōwa period. July 15, 1932.  
Nishiki-e, karazuri. 43x27.8cm. Series:  
Gendai bijinshū dai nitsu (Second series  
of modern beauties). From a special edi-  
tion published by Watanabe, sheet no.  
177/250. Portrait of a young maiko in a  
splendid robe. Sign.: Shinsui saku. Seal:  
Shinsui. Publisher: Watanabe Shōzaburō  
(seal C, H and I). Condition A. Very good  
impression, slightly yellowed, minor crease  
at left margin.

Literature:  
-NEWLAND, Amy Reigle and HAMANAKA  
Shinji: "The Female Image: 20th Century  
Prints of Japanese Beauties", 2000, p. 71,  
no. 72.

€ 3.000 – 3.500 | \$ 3.480 – 4.060



**2461**  
**ŌBA, HŌSUI**  
(1837-?).

**DRAGON IN CLOUDS (UNRYŪ).**  
DRACHE IN WOLKEN (UNRYŪ).

Japan. Meiji period. Ink on paper (sumi e).  
24.5x14.6cm. Sign.: Hō. Condition A/B.

€ 150 – 200 | \$ 174 – 232



**2462**  
**UTAGAWA, KUNISADA I.**  
(1786 – 1865).

**WOODBLOCK PRINT:**  
**NAKAMURA SHIKAN II.**  
HOLZSCHNITT: NAKAMURA SHIKAN II.

Japan. Edo period. Kiwame, 3rd month  
1830. Nishiki-e. Ōban, tate-e. Series:  
Nakamura Shikan kyu henge no uchi  
(Nakamura Shikan II, Dance of the 9  
Transformations). The actor in one of the  
nine roles of the play "Minokoshite Haru  
no Kokonoe" from the Kabuki play in the  
Nakamura-za. Sign.: Gototei Kunisada ga.  
Publisher: Yamamoto-ya Heikichi. Condi-  
tion A/B.

Donated by Kunstantiquariat Monika  
Schmidt.

€ 200 – 250 | \$ 232 – 290



**2463**  
**UTAGAWA, KUNISADA I.**  
(1786 – 1865).

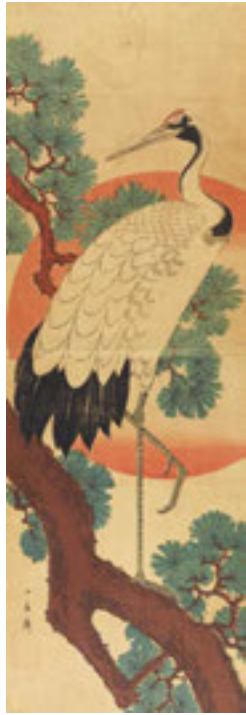
**WOODBLOCK PRINT:**  
**NAKAMURA SHIKAN II.**  
HOLZSCHNITT: NAKAMURA SHIKAN II.

Japan. Edo period. Kiwame, 3rd month  
1830. Nishiki-e. Ōban, tate-e. Series:  
Nakamura Shikan kyu henge no uchi (Na-  
kamura Shikan II, Dance of the 9 Transfor-  
mations). The actor in the role of the old  
woman (Rōjo) from the play "Minokoshite  
Haru no Kokonoe" in Nakamura-za. Sign.:  
Gototei Kunisada ga. Publisher: Yamamo-  
to-ya Heikichi. Condition A/B.

Donated by Kunstantiquariat Monika  
Schmidt

€ 200 – 250 | \$ 232 – 290





**2464**  
**UTAGAWA, HIROSHIGE I.**  
(1797 – 1858).

**TWO WOODBLOCK PRINTS.**  
**ZWEI HOLZSCHNITTE.**

Japan. Edo period. Nishiki-e, moku-mezuri, bokashi. Ōban, tate-e. a) From the series «Rokujū yoshu meisho zue» (Famous views of the 60 provinces) the sheet «Hyuga, Aburatsu minato, Obi oshima» (The province of Hyuga, the port of Aburatsu, The great island of Obi). Aratame, 3rd month 1856. Sign.: Hiroshige hitsu. Publisher: Koshihei. b) From the series “Meisho Edo hyakkei” (The 100 Views of Edo) the sheet “Takata no baba” (Riding ground in Takata). Sign.: Hiroshige ga. Publisher: Uoei. Condition A/B. Both: Good impression, yellowed, slightly stained and trimmed.

Provenance:  
-Private collection Southern Germany.

€ 500 – 700 | \$ 580 – 812

**2465**  
**UTAGAWA, HIROSHIGE I.**  
(1797 – 1858).

**WOODBLOCKPRINT: CRANE.**  
**HOLZSCHNITT: KRANICH.**

Japan. Edo period. 1852/53. Nishiki-e. Ōban diptychon, tate-e. Crane standing on pine, in the background the sunset. Sign.: Ichiryūsai. Seal: Ichiryūsai. Condition B. Good print, backed, strongly yellowed and creased, spots.

Provenance:  
-Private collection Southern Germany.

€ 400 – 500 | \$ 464 – 580

**2466**  
**KANAKI, TOSHIKAGE**  
(active ca. 1868 – 1892).

**WOODBLOCK PRINT: SHINI-E.**  
**HOLZSCHNITT: SHINI-E.**

Japan. Meiji period. 1892. Nishiki-e. Ōban, tate-e. Commemorative print (shini-e) on the death of Tsukioka Yoshitoshi (1839-1892). Sign.: Toshikage Kanaki. Seal: Toshikage. Condition A/B. Very good impression, slightly yellowed, slight crease at right margin.

Provenance:  
-Private collection Southern Germany.

€ 700 – 800 | \$ 812 – 928

**2467**  
**TSUKIOKA, YOSHITOSHI**  
(1839 – 1892).

**THREE WOODBLOCK PRINTS FROM THE 100 VIEWS OF THE MOON.**  
**DREI HOLZSCHNITTE AUS DEN 100 ANSICHTEN DES MONDES.**

Japan. Meiji period. Nishiki-e, karazuri, mokumezuri. Ōban, tate-e. Series: Tsuki hyakushi (Hundred Views of the Moon). a) Uesugi Kenshin. 20.3.1890. Sheet No. 82. b) The moon of Ogurusu in Yamashiro. 1.2.1886. Sheet No. 19. c) The moon at Mount Otawa. 6. month 1886. Sheet No. 35. All: Sign.: Yoshitoshi. Seal: Taiso. Publisher: Akiyama Buemon. Condition A/B. Very good impression, slightly trimmed and yellowed, slightly stained.

Provenance:  
-Private collection Southern Germany.

€ 900 – 1.200 | \$ 1.044 – 1.392

**2468**  
**YOSHIDA, HIROSHI**  
(1876 – 1950).

**TWO WOODBLOCK PRINTS.**  
**ZWEI HOLZSCHNITTE.**

Japan. Shōwa period. Nishiki-e. Ōban, tate-e. a) “Kyoto no yoru” (Night in Kyoto). 1933: The title is additionally written in pencil in English. Binding holes at left margin. b) From the series “Sakura hachi dai” (Eight Scenes with Blooming Cherry Trees) the sheet “Sakuramon” (The Cherry Blossom Gate). 1935. The title is additionally printed in English ‘Chionin Temple Gate’. Foxspots at upper margin. Both Sign.: Yoshida & Hiroshi Yoshida (pencil, lat.) & Seal: Hiroshi, Jizuri (grey). Publisher: Yoshida Hiroshi. Condition A/B. Very good impression, yellowed.

Provenance:  
-Private collection Southern Germany.

€ 500 – 600 | \$ 580 – 696

**2469**  
**YOSHIDA, HIROSHI**  
(1876 – 1950).

**WOODBLOCK PRINT: UDAIPUR.**  
**HOLZSCHNITT: UDAIPUR.**

Japan. Shōwa period. 1931. Nishiki-e. Ōban, tate-e. Series: Tonan Ajia (South-east Asia). Sheet: Udaipuru no shiro (The castle of Udaipur). View of the city castle of Udaipur over a lake. The title is additionally written in pencil in English ‘Udaipur’. Sign.: Yoshida and Hiroshi Yoshida (pencil, Lat.). Seal: Hiroshi, Jizuri (brown). Publisher: Yoshida Hiroshi. Condition A/B. Very good impression, yellowed, slightly stained margins.

Provenance:  
-Private collection Southern Germany.

€ 400 – 700 | \$ 464 – 812





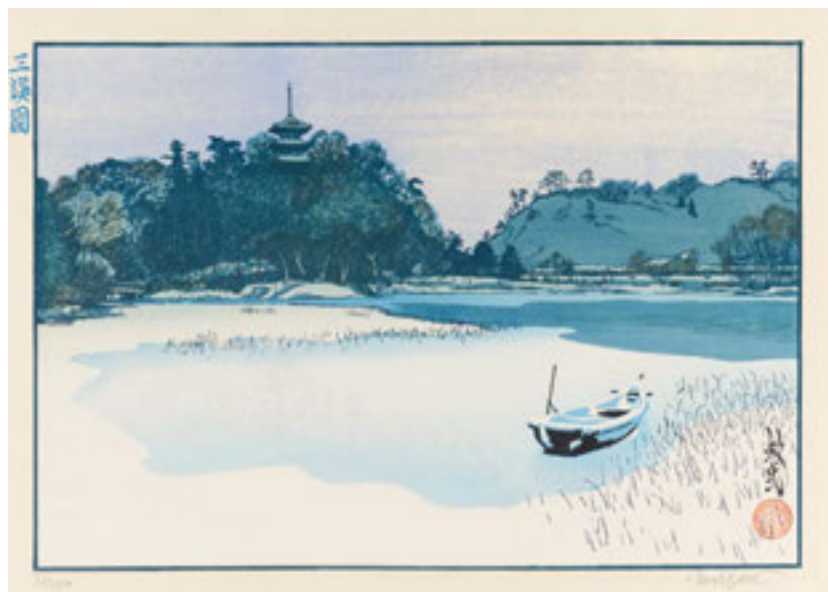
**2470**  
**YOSHIDA, HIROSHI**  
 (1876 – 1950).

**TWO WOODBLOCK PRINTS.**  
**ZWEI HOLZSCHNITTE.**

Japan. Shōwa period. 1937. Nishiki-e, bokashi. Ōban, yoko-e. a) From the series «Chosen Manshu» (Korea and Manchuria) the sheet «Hokuryo». The title is additionally printed in English «Hokuryo». b) «Omuro». The two-storey temple gate of the Ninna-ji temple in Omuro. The title is additionally printed in English «Omuro». Staple holes at the upper edge. Both: Sign.: Yoshida, Hiroshi Yoshida (pencil, lat.). Seal: Hiroshi, Jizuri. Publisher: Yoshida Hiroshi. Condition A/B. Very good impression, yellowed.

Provenance:  
 -Private collection Southern Germany.

€ 500 – 600 | \$ 580 – 696



**2471**  
**BINNIE, PAUL**  
 (1967 Alloa, Scotland).

**WOODBLOCK PRINT: SANKEIEN GARDENS.**  
**HOLZSCHNITT: SANKEIEN GARDENS.**

Japan. 2005. Nishiki-e, bokashi, gofun, mica. 2005. 29.5x40.8cm. Series: Nihon meisho zue (Famous Views of Japan). Sheet: Sankeinen (The Sankei Garden). Sheet no. 31/100. View of the wintry shore of the lake, the footprints in the snow with blind print, details of the ice in mica. Sign.: Paul Binnie (pencil, Lat.), Binni (Jap.). Seal: Binnie in red and blind print. Carver: Paul Binnie. Condition A. Very good impression.

Provenance:  
 -Private collection Southern Germany.

€ 600 – 700 | \$ 696 – 812

Charity Auction

**MUSEUM FÜR  
 OSTASIATISCHE  
 KUNST KÖLN**



# ALLES UNTER DEM HIMMEL

17.11.2018 – 30.06.2019

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Ein Museum der



MOTIV: DER DAOISTISCHE UNSTERBLICHE LUI HAI ALS VERKÖRPERUNG DES GOTTES DES REICHTUMS.  
 CHINA, QING-DYNASTIE, 18. JH., SAMMLUNG CHRISTEL UND DIETER SCHÜRZBERG, FOTO: MOK/RBA KÖLN



# Asian Art Part II



**2472**  
**CENSER AND VASE WITH ARABIC INSCRIPTION.**  
WEIHRAUCHBRENNER UND VASE MIT ARABISCHER INSCRIFT.  
China. 19th c.

Bronze with cloisonné and gilding.  
H.16.5/12cm. Condition A/B. Matching wooden base for the censer.  
€ 600 – 900 | \$ 696 – 1.044



**2473**  
**LARGE FLOWER SHAPED PLATE ON A HIGH FOOT.**  
GROBE BLÜTENFÖRMIGE SCHALE AUF HOHEM FUß.  
China.

Light green celadon porcelain.  
H.9.5cm, w.39.5cm. Condition A.  
€ 600 – 900 | \$ 696 – 1.044



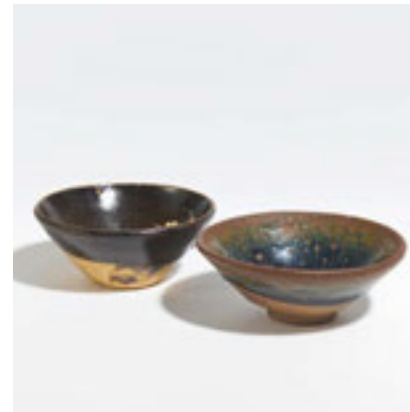
**2474**  
**SMALL CUP AND TWO BOWLS.**  
KLEINER BECHER UND ZWEI SCHALEN.  
China. Song dynasty (960-1279).  
Ca. 12th c.

Thin-walled porcelain with finely crackled qingbai glaze. H.max.4cm, Ø max.15.8cm. Condition A/B. Minimal chips at the lip.  
€ 250 – 300 | \$ 290 – 348



**2475**  
**TWO LARGE BOWLS IN DINGYAO STYLE.**  
ZWEI GROBE SCHALEN IM STIL VON DINGYAO-KERAMIK.  
China.

Stoneware with thinned walls, thin white glaze, and unglazed lip. Inside with moulded flower and phoenix pattern. H.7-7.8cm, Ø 27.7-28.2cm. Condition A/B.  
Provenance:  
-Private collection Northern Germany.  
€ 900 – 1.200 | \$ 1.044 – 1.392



**2476**  
**TWO SMALL TEA BOWLS.**  
ZWEI KLEINE TEESCHALEN.  
China. Song/Yuan dynasty or later.

a) Jian stoneware with hares fur glaze. H.4.3cm, Ø 11.8cm. b) Jizhou stoneware with dark brown glaze, decorated in paper cut with flowering branch and moon. H.4.7cm, Ø 10.8cm. Condition A/B.  
Provenance:  
-Ex collection Andreas Holter.  
€ 600 – 900 | \$ 696 – 1.044



**2477**  
**THREE ZISHA TEA POTS.**  
DREI TEEKANNEN.  
China. 19th/20th c.

Reddish and dark brown Yixing stoneware from the type zisha. H.12-12.5cm, w.12.5-19cm. Pot with bamboo decor without mark. Flower-shaped pot: Seal underneath: Jingxi Huafengxiang zhi. Small hexagonal pot: Three seals underneath and in the lid: Cao Wanfen (1940-). Condition A/B.  
Provenance:  
-Private collection Lower Saxony.  
€ 900 – 1.200 | \$ 1.044 – 1.392



**2478**  
**WILLOW LEAF VASE AND LONG NECKED VASE.**  
WEIDENBLATTVASE UND LANGHALSVASE.  
China. 19th/20th c.

Porcelain with peach bloom glaze and ox blood red glaze. H.16.5/20cm. Willow leaf vase underneath in underglaze blue with a six-character Kangxi mark, but later. Condition A/B.  
€ 800 – 1.200 | \$ 928 – 1.392





**2479**  
**BODHISATTVA SAMANTHABADRA ON LOTUSTHRONE RIDING AN ELEPHANT.**  
 BODHISATTVA SAMANTHABADRA AUF LOTOSTHRON EINEN ELEFANTEN REITEND.  
 China.

Cream colored Dehua porcelain. Blanc de Chine. H.42.5cm, w.32cm. Seal on the back: He Chaozong. Condition A/B.  
**€ 1.200 – 1.500** | \$ 1.392 – 1.740



**2480**  
**LARGE VASE IN ROBIN'S EGG BLUE.**  
 GROBE VASE IN ROBIN'S EGG BLUE.  
 China.

Porcelain with robin's egg blue glaze. H.39cm. Underneath six character Qianlong mark, but later. Condition A.  
**€ 900 – 1.200** | \$ 1.044 – 1.392



**2481**  
**COVERED BOX WITH LUCKY SYMBOLS.**  
 RUNDE DECKELDOSE MIT GLÜCKSSYMBOLEN.

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

Porcelain, glazed in powder blue. H.5cm, Ø9.5cm. Condition A/B.  
**€ 300 – 400** | \$ 348 – 464



**2485**  
**LARGE FANG ZUN VASE WITH FIGURES.**  
 GROBE FANG ZUN-VASE MIT FIGUREN.  
 China. 20th. c.

Porcelain, painted in underglaze blue and copper red. H.49cm. Condition A.  
**€ 600 – 900** | \$ 696 – 1.044



**2486**  
**SLEEVE VASE 'TONGPING' WITH OFFICIALS AND SERVANTS.**  
 ZYLINDERVASE 'TONGPING' MIT BEAMTEN UND DIENERN.  
 China. Qing dynasty (1644-1911).

Porzellan, painted in underglaze blue and wucai. H.25cm. Wooden base. Condition A.  
**€ 800 – 1.000** | \$ 928 – 1.160



**2487**  
**CUP AND SAUCER WITH WESTERN LOVERS.**  
 KOPFCHEN UND UNTERTELLER MIT WESTLICHEM LIEBESPAAR.  
 China. Qing dynasty. 18th c.

Porcelain, painted in Grisaille enamel. Cup h.4.2cm, saucer Ø12.4cm. Collectors label: K & F Dahl, Goteborg. Fitting wooden base. Condition B. Crack and restored.  
**€ 500 – 700** | \$ 580 – 812



**2482**  
**PLATE WITH DREAMING SCHOLAR.**  
 TELLER MIT TRÄUMENDEN GELEHRTEN.  
 China. Qing dynasty. 18th c.

Porcelain, painted underglaze blue. Ø27cm. Condition A.  
**€ 500 – 900** | \$ 580 – 1.044



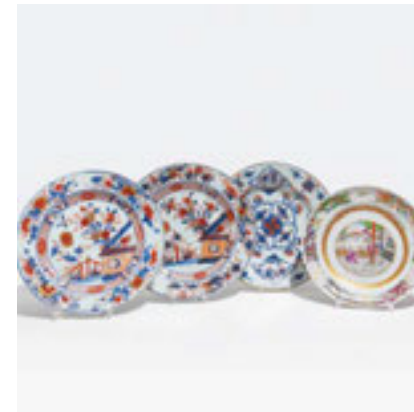
**2483**  
**FOUR BLUE AND WHITE DISHES.**  
 VIER BLAU-WEIßE TELLER.  
 China. Qing dynasty. 18th c.

Porcelain, decorated with landscape and pavilion, medallion and flowers, hunting scene. Ø22-24.5cm. Condition B. Cracks at the rim on two dishes and chips.  
**€ 600 – 800** | \$ 696 – 928



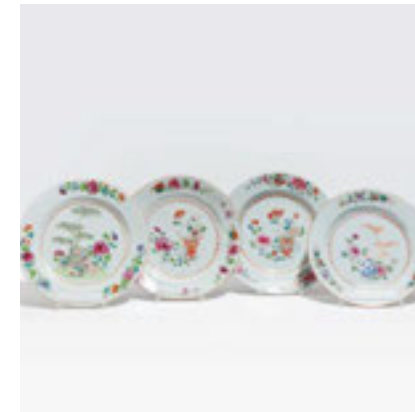
**2484**  
**CONVOLUT OF BLUE AND WHITE PORCELAINS.**  
 KONVOLUT VON BLAU-WEIßEN PORZELLANEN.  
 China. Qing dynasty.

Bowl with lid with poems and two cups with lid, painted inside and outside with dragons. H.7.5cm, Ø14cm; H.6.5cm. Mark: Ruoshen zhencang, Jinyufeng ji. Lips framed with copper. One cup with dragons. H.5cm. Mark: Yongmaoyuan ji. Condition A/B. **Supplement:** Small vase in the style of Dehua porcelain. China. 20th c. H.12cm.  
**€ 400 – 500** | \$ 464 – 580



**2488**  
**FOUR EXPORT PORCELAIN DISHES.**  
 VIER EXPORT-TELLER.  
 China. Qing dynasty. 19th c.

Porcelain, painted in the colors of famille rose, gold and Imari. A dish with garden scene, dragons and monogram. Ø20cm. Three dishes in the style of Imari. Ø22-23cm. Condition B. Cracks on the lip, tiny chips at the foot ring.  
**€ 500 – 800** | \$ 580 – 928



**2489**  
**FOUR EXPORT PORCELAIN DISHES WITH FLOWERS AND BAMBOO.**  
 VIER EXPORTPORZELLAN-TELLER MIT BLUMEN UND BAMBUS.  
 China. Qing dynasty. 18th c.

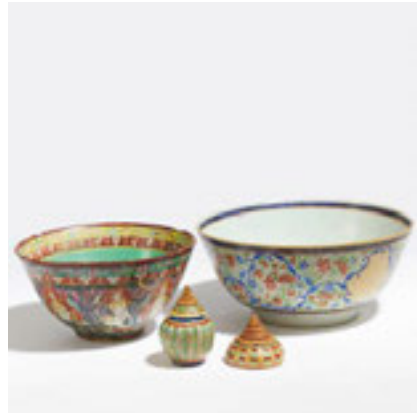
Porcelain, painted in the colors of famille rose and gold. Ø22.5-23cm. Condition B. Tiny chips on the lip.  
**€ 400 – 600** | \$ 464 – 696



**2490**  
**LARGE PLATE WITH HUNTING SCENES IN THE MOUNTAINS.**  
 GROBER TELLER MIT JAGDSZENE IM GEBIRGE.  
 China. Qing dynasty.

Porcelain, painted in famille verte. H.7cm, Ø42cm. Underneath a double ring in underglaze blue. Condition A/B.  
**€ 800 – 1.200** | \$ 928 – 1.392





**2491 BOWL AND BOX WITH FLOWERS. SCHALE UND DECKELDOSE.**  
China. For the Thai royal court. 18th/19th c.

Benjarong porcelain, painted with enamel colors. Lid with metal mount and stone inlay. Bowl H.9.2cm, Ø22cm. Box H.6.8cm. Condition A/B. **Supplement:** Bowl with Teppanom. H.9cm, Ø17.6cm. Condition C. Restored. Separate lid with metal mounting. H.4cm, Ø5.5cm. Condition B. Provenance:  
-Private collection Lower Saxony.  
**€ 500 – 700 | \$ 580 – 812**



**2492 LAI NAM THONG BOWL WITH FLOWER PATTERN. LAI NAM THONG SCHALE MIT BLÜTENMUSTERN.**  
China for the Thai royal court. 19th/20th c.

Porcelain with enamel colors and gold. H.7.3cm, Ø14.7cm. Condition B. Chip at the lip. Provenance:  
-Collection Felix Schäfer.  
**€ 400 – 600 | \$ 464 – 696**



**2493 COVERED VASE WITH DRAGON AND PHOENIX. DECKELVASE MIT DRACHEN UND PHÖNIX.**  
China.

Porcelain, painted with enamel colors. H.33cm. Underneath a six-character Qianlong mark, but later. Condition A.  
**€ 1.600 – 1.800 | \$ 1.856 – 2.088**



**2497 DISH WITH MANCHU MEN PLAYING THE ROCK-PAPER-SCISSORS GAME. TELLER MIT MANDSCHUREN BEIM SCHERE, STEIN, PAPIER-SPIEL.**  
China. Qing dynasty. Ca. 1900.

Export porcelain, painted in famille rose and gold. Ø approx. 22cm. Condition A/B.  
**€ 300 – 400 | \$ 348 – 464**



**2498 BRUSH POT WITH A MOTHER AND HER THREE SONS IN THE GARDEN. PINSELBECHER MIT EINER MUTTER MIT DREI SÖHNEN IM GARTEN.**  
China. 19th/20th c.

Porcelain, painted in famille verte. H.15cm, Ø12.3cm. Condition A/B.  
**€ 400 – 600 | \$ 464 – 696**



**2499 FOUR SMALL CUPS. VIER KLEINE TRINKBECHER.**  
China. Late 19th/early 20th c.

Porcelain, painted with enamel colors in red, pink and green. Tendriled strawberries and bamboo extending over the lip, above a butterfly. H.5.5cm. Underneath a six-character mark Guangxu in red regular script. Condition A.  
**€ 600 – 900 | \$ 696 – 1.044**



**2494 MOON FLASK WITH FLOWER BRANCHES AND POEMS. MONDFLASCH MIT BLÜTENZWEIGEN UND GEDICHTEN.**  
China.

Porcelain, painted in famille rose and turquoise. H.23.5cm. Underneath a six-character Qianlong mark, but later. Condition A.  
**€ 1.200 – 1.400 | \$ 1.392 – 1.624**



**2495 BOWL WITH PEACH, LYCHEE AND POMEGRANATES. SCHALE MIT PFIRSICH, LITSCHI UND GRANATÄPFELN.**  
China.

Porcelain, painted in famille rose. H.6.7cm, Ø15.3cm. Underneath in underglaze blue Daoguang mark. Condition B/C. Crack and tiny flaw.  
**€ 600 – 900 | \$ 696 – 1.044**



**2496 FOUR SPOONS WITH LOTUS. VIER LÖFFEL MIT LOTUSDEKOR.**  
China. 19th/20th c.

Porcelain, painted in famille rose. L.18cm. On the underside in iron red: Sheng de tang zhi. Condition B. One spoon handle broken and restored.  
**€ 400 – 800 | \$ 464 – 928**



**2500 VASE WITH CHILONG DRAGON HANDLES. VASE MIT CHILONG DRACHEN-HENKELN.**  
China. 20th c.

Porcelain, very finely painted in famille rose. Four cartridges with flowers and songbirds. Underneath a four-character Qianlong mark, but later. Matching wooden base and storage box. Condition A. Provenance:  
-Private collection Lower Rhine.  
**€ 600 – 800 | \$ 696 – 928**



**2501 HEXAGONAL VASE WITH LION HANDLES. SECHSECKIGE VASE MIT LÖWEN-HENKELN.**  
China. Late 19th/early 20th c.

Porcelain, painted in the colors of famille rose. In large and small reserves scholars and boys. H.34cm. Condition A/B.  
**€ 800 – 1.000 | \$ 928 – 1.160**



**2502 SQUARE TRAY WITH THREE PERSONS IN THE MOUNTAINS. RECHTECKIGES TABLETT MIT DREI PERSONEN IM GEBIRGE.**  
China. Qing dynasty. 19th c.

Porcelain, painted in famille rose and gold. H.2.3cm, 24.5x16.8cm. Condition A/B. Provenance:  
-Acquired 1946 in Hamburg, according to a paper label on the back.  
**€ 500 – 800 | \$ 580 – 928**





**2503**  
**PLATE WITH TIEGUAU LI PRODUCING THE ELIXIR OF LONGEVITY.**  
**PLATTE MIT TIEGUAU LI BEI DER HERSTELLUNG DES UNSTERBLICHKEITS-ELIXIERS.**  
 China. Cyclically dated 1932.

Porcelain with overglaze colors. H.25.5cm, w.6cm. Denoted: Wang Qi. Seal: Tao Zhai. In a matching wooden frame. Condition A/B. Provenance: -Older private collection South Germany. € 500 – 800 | \$ 580 – 928



**2504**  
**LAUGHING BUDAI WITH FIVE BOYS.**  
**LACHENDER BUDAI MIT FÜNF KNABEN.**  
 China. 20th. c.

Porcelain, painted with enamel colors. Underneath unglazed. H.25.5cm, w.6cm. Seal: Zhu Yitai. Condition A/B. € 400 – 700 | \$ 464 – 812



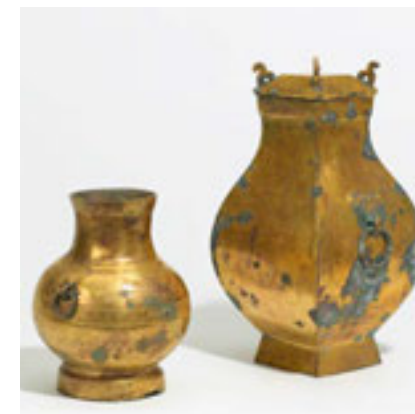
**2505**  
**BOWL WITH GREEN DRAGONS IN CLOUDS.**  
**SCHALE MIT GRÜNEN DRACHEN IN WÖLKEN.**  
 China. 20th c.

Porcelain, painted in underglaze blue and enamel colors. H.7cm, w.15.5cm. Underneath a four-character Zhengde mark in double ring, but later. Matching storage box and wooden base. Condition A/B. Provenance: -Private collection Niederrhein. € 300 – 500 | \$ 348 – 580



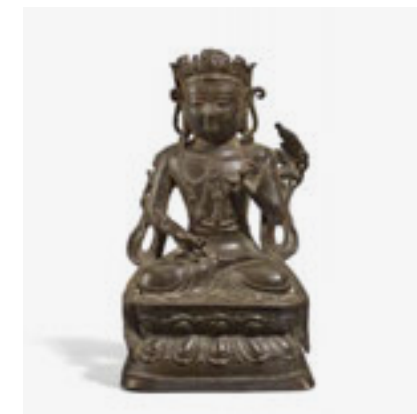
**2509**  
**BRUSHWASHER IN PAN BASIN SHAPE.**  
**PINSELWASCHER IN FORM EINES PAN.**  
 China. Ming dynasty (1368-1644).

Bronze with dark, greenish patina. Miniature form after a Han period model (pan). H.5.8cm, Ø15.4cm. Inside with an archaizing hall mark. Condition A/B. Provenance: -Private collection Hesse. € 600 – 800 | \$ 696 – 928



**2510**  
**TWO ARCHAIZING VESSELS.**  
**ZWEI ARCHAISIERENDE GEFÄßE.**  
 China. In the style of the Han dynasty, but later.

Bronze with sturdy gilding. Both with ring handles in relief masks. The larger vessel (fang hu) smooth and set off towards the lid with a fine line. The smaller vessel (hu) divided into horizontal bands decorated with different patterns in fine line engraving. H.32cm (with lid), 20cm. Condition A/B. Both with casting defects and repairs. € 1.800 – 2.200 | \$ 2.088 – 2.552



**2511**  
**GUANYIN WITH PARROT.**  
**GUANYIN MIT PAPAGEI.**  
 China. Ming Dynasty, Jiajing period. Dated 1538.

Bronze with dark patina and residue of gilding. Inscription on the back: At a good day in the 3rd month in the 17th year of the Jiajing period. Province of Shanxi, Wenshui, possibly by order of Wang... H.19.5cm. Condition B. Provenance: -Private collection Northern Germany, acquired since the 1850s. € 800 – 1.200 | \$ 928 – 1.392



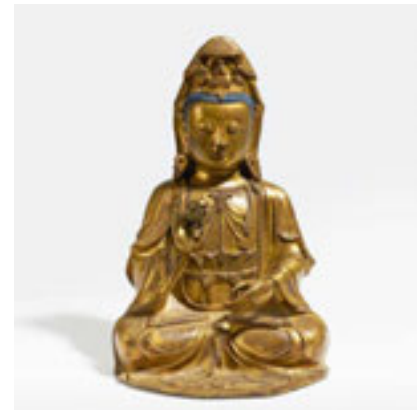
**2506**  
**VASE IN GOURD SHAPE WITH WISTERIA AND SWALLOWS.**  
**DOPPELKÜRBIS-VASE MIT GLYZINIEN UND SCHWALBEN.**  
 China. 20th c. According to inscription dated 1936.

Porcelain, painted with enamel colors. H.20.5cm. Denoted: Bi Botao. Underneath in red: Nanchang Chengxingsheng zhi. Wooden stand. Condition A. € 1.500 – 1.800 | \$ 1.740 – 2.088



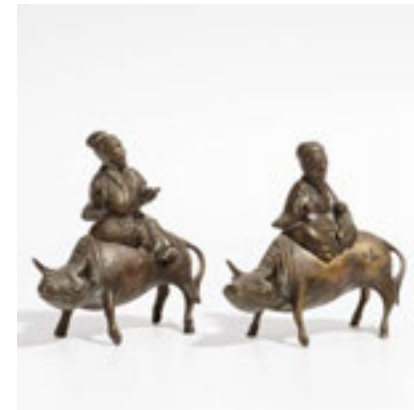
**2507**  
**CENSER WITH TAOTIE MASKS.**  
**RÄUCHERGEFÄß MIT TAOTIE-MASKEN.**  
 China. 17th/18th c.

Bronze with fine silver inlays. Three masks in a flat relief on a dense leiwen background. The shapes are additionally structured by the silver inlays. The three high, cylindrical legs are slightly posed outward. Height 15cm. Condition A/B. Provenance: -Private collection Northern Germany, acquired since the 1850s. € 900 – 1.200 | \$ 1.044 – 1.392



**2508**  
**LARGE GUANYIN WITH CLOTH ON HER CROWN.**  
**GROßE GUANYIN MIT TUCH ÜBER DER KRONE.**  
 China.

Bronze with gilding. In the style of the 17th c., but later. H.48cm. Condition A/B. € 5.000 – 7.000 | \$ 5.800 – 8.120



**2512**  
**TWO CENSERS IN THE SHAPE OF SCHOLARS RIDING OXEN.**  
**ZWEI RÄUCHERGEFÄßE IN FORM VON GELEHRTEN AUF OCHSEN.**  
 China. 19th/20th c.

Bronze with inlays of silver and copper. Each ca. h.14cm. Condition A/B. Provenance: -Private collection Northern Germany. -Collection Prof. Ferdinand Balthasar Christiansen, Imperial Chinese Telegraph-School Shanghai, 1846-92. € 500 – 700 | \$ 580 – 812



**2513**  
**ARCHAIZING VESSEL OF THE TYPE ZHI WITH TAOTIE MASKS.**  
**ARCHAISIERENDES GEFÄß VOM TYP ZHI MIT TAOTIE-MASKEN.**  
 China. Ming/Qing Dynasty. 17th c.

Bronze with shiny, dark patina. H.14.7cm. Condition A/B. € 250 – 350 | \$ 290 – 406



**2513 A**  
**YOKE BACK ARMCHAIR.**  
**ARMLEHNSTUHL MIT JOCH-RÜCKENLEHNE.**  
 China. Qing dynasty. Probably 19th c.

Elm wood. Height 116cm, width 69cm, depth 46cm. Condition B. Traces of use and old repairs at the yoke. € 500 – 700 | \$ 580 – 812





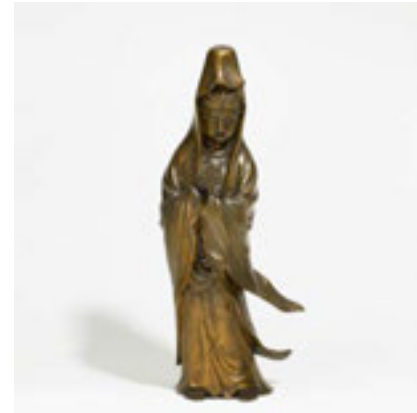
**2514**  
**VESSEL WITH ARCHAIZING RELIEF DECOR.**  
 GEFÄß MIT ARCHAISIERENDEM RELIEFDEKOR.  
 China. 18th/19th c.

Bronze with dark, green-shimmering patina. H.18.5cm. Condition A/B. Bottom plate newly set in.  
 € 150 – 250 | \$ 174 – 290



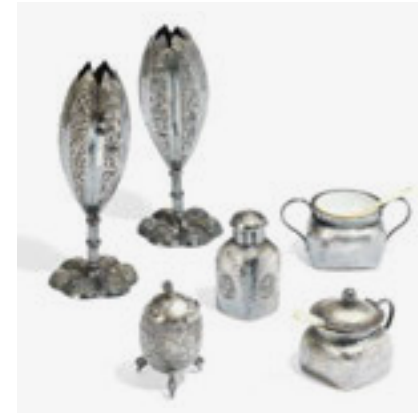
**2515**  
**CENSER IN THE FORM OF A SHIZI LION WITH CUB.**  
 RÄUCHERGEFÄß IN FORM EINES SHIZI-LÖWEN MIT JUNGEM AUF DEM RÜCKEN.  
 China. 17th/18th c.

Bronze with dark patina. H.18cm, l. 21.5cm. Condition B. Damaged at the tail.  
 € 400 – 600 | \$ 464 – 696



**2516**  
**KANNON WITH SCROLL.**  
 KANNON MIT SCHRIFTRÖLLE.  
 China. 19th/20th c.

Bronze with dark patina. H.47.5cm. Underneath sign.: Jing Guang. Condition A/B.  
 € 600 – 900 | \$ 696 – 1.044



**2520**  
**THREE STANDING SALTS, A SALT CELLAR AND A PAIR OF VASES.**  
 DREI SALZNÄPFCHEN, EIN STREUER UND EIN PAAR VASEN.  
 China. Late 19th/early 20th c.

Silver in Repoussé. Two with porcelain inserts and spoons. Vases H.14.5cm. Tu Mao Xing, workshop in Jiujiang, Jiangxi, active 1880-1930. Condition A/B.  
 € 400 – 600 | \$ 464 – 696



**2521**  
**JADE MOUNTAIN WITH DEER, PEACHES AND BAT UNDER PINES.**  
 JADEBERG MIT HIRSCH, PFIRSICHEN UND FLEDERMAUS UNTER KIEFERN.  
 China. 19th/20th c.

Greenish jade with dark brown inclusions. On the back partly with dark brown skin. H.10cm, L.22cm. Condition A/B.  
 € 800 – 900 | \$ 928 – 1.044



**2522**  
**A PAIR OF CATS WITH LINGZHI MUSHROOM AND A PAIR OF DOGS.**  
 PAAR KATZEN MIT LINGZHI-PILZ UND PAAR HUNDE.  
 China.

Green jade, the dogs with brown inclusion. Cats h.2.2cm, 4x2.8cm. Condition B. Tail damaged. Dogs h.2cm, Ø5.2cm. Condition A/B.  
 € 600 – 800 | \$ 696 – 928



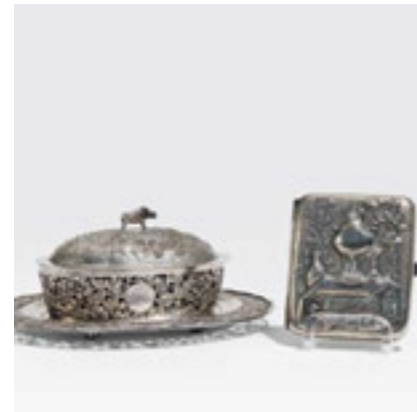
**2517**  
**CENSER WITH DRAGONS, AQUATIC ANIMALS AND LOTUS COVER.**  
 RÄUCHERGEFÄß MIT DRACHEN, WASSERTIEREN UND LOTOS.  
 China/Vietnam. 19th c.

Golden bronze. H.41cm. Underneath archaizing Xuande mark in seal characters, but later. Fitting wooden carved base. Condition A/B. Smaller damages, old repairs.  
 € 1.500 – 2.000 | \$ 1.740 – 2.320



**2518**  
**VASE AND THREE BOXES.**  
 VASE UND DREI DECKELDOSEN.  
 China. 19th/20th c.

Bronze with cloisonné and gilding. a) Vase with diamonds. H.22.2cm. b) Box with lotus flower. H.9cm. c) Ovale box. L.9.8cm. Flower shaped box. Ø7cm. Condition A/B. Provenance: -Collection Carl Imbeck (ca. 1860-1936), merchant in Peking. Acquired in the period of the Boxer Rebellion.  
 € 600 – 900 | \$ 696 – 1.044



**2519**  
**BUTTER DISH AND CIGARETTE CASE.**  
 BUTTERDOSE UND ZIGARETTENETUI.  
 China. Late 19th/early 20th c.

Export silver in Repoussé, bowl and plate in openwork. Inside glass dish missing. Case inside gilt. Butter dish with floral decoration and an unused monogram medallion. The tray on four ball feet. The case with dragons around a medallion, backside with the Hundred Antiques. H.8cm, l. 18.5cm. Case 2x8.9x7.5cm. Butter dish: CHICHEONG (Canton & Hong Kong, circa 1890-1940). Condition A/B.  
 € 1.000 – 1.200 | \$ 1.160 – 1.392



**2523**  
**LIBATION BOWL AND BRUSH STAND.**  
 LIBATIONSSCHALE UND PINSELBECHER.  
 China.

a) With three dragons. In the style of the Han dynasty, but 19th/20th c. Light brown jade with reddish brown inclusions. H.7cm, Ø15cm. Wooden base. b) Brush stand with five scholars beneath a large pine. Green soapstone. H.13.2cm, Ø7.8cm. Wooden base. Condition A/B. **Supplement:** Sengmaohu ewer with lid. China. 19th/20th c. Bronze with red carved lacquer, lacquered black inside. H.19cm. Condition A/B.  
 € 700 – 900 | \$ 812 – 1.044



**2524**  
**READING-GLASS WITH BELT HOOK HANDLE FROM JADE.**  
 LUPE MIT JADEGRIFF IN FORM EINES GÜRTELHAKENS.  
 China. Ca. 1900. Belt hook earlier.

Green jade. Glass disk edged with bronze, jade underlaid with bronze. L. 22.5cm. Condition C. Glass broken at the handle.  
 € 600 – 900 | \$ 696 – 1.044



**2525**  
**SMALL CUP, PENDANT AND TWO BRUSH WASHER.**  
 KLEINER BECHER, ANHÄNGER UND ZWEI PINSELWASCHER.  
 China. 20th c.

a) Cup engraved with landscape and poem inscription. Underneath four-character mark: Qianlong nian zhi, but later. Light green jade. H.3.8cm, Ø5.5cm. b) Pendant with shou character and five bats. Light green jade. 7.7x5.2cm. c) Brush washer. Yellow glass. H.2.6cm, Ø5.7cm. d) Brush washer with bat and pine. Agate. H.1.8cm, Ø5.5cm. Condition A/B.  
 € 500 – 700 | \$ 580 – 812





**2526**  
**THREE PENDANTS.**  
**DREI ANHÄNGER.**  
China. 18th/19th c.

Jade. a) Trapezoidal with Taotie mask. Green jade with yellow inclusion. 7x9.5cm. b) Rectangular shape with dragon and inscription, backward landscape. Green-brown jade. 5.6x4.2cm. c) Round with bats. Green-brown soapstone. Ø5.5cm. Condition A/B.  
**Supplement:** Two small cups with handles. Off-white, translucent soapstone. China. 19th/20th c. H.4.5cm, Ø6cm. Condition A/B.  
€ 500 – 700 | \$ 580 – 812



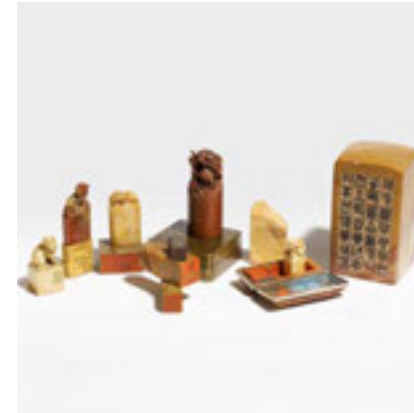
**2527**  
**PAIR OF MONKEYS WITH PEACH AND A CRAB.**  
**PAAR AFFEN MIT PFIRSICH UND EINE KRABBE.**  
China.

Light green jade with brownish inclusions. H.5.5cm, 5.5x2.2cm; H.3.3cm, 7.3x5.5cm. Condition B. One leg of the crab damaged.  
€ 600 – 800 | \$ 696 – 928



**2528**  
**YUAN RING WITH DRAGONS AND SQUATTING HARE.**  
**YUAN-RING MIT DRACHEN UND LIEGENDER HASE.**  
China.

Light green jade with brownish inclusions. Ø7.5cm, thickness 1.5cm/H.3cm, 6x5.5cm. Condition A/B.  
€ 600 – 800 | \$ 696 – 928



**2532**  
**ELEVEN SEALS.**  
**ELF SIEGEL.**  
China and Korea. 19th/20th c.

Jade, soapstone, ivory and metal. Biggest seal: H.1.1cm, 7x6.8cm. Condition A/B.  
**Supplement:** Square box with engraved poem. Yellowish Paktong bronze. China. Republic period. H.2.7cm, 7.2x7.1cm. Condition A/B.  
€ 600 – 900 | \$ 696 – 1.044



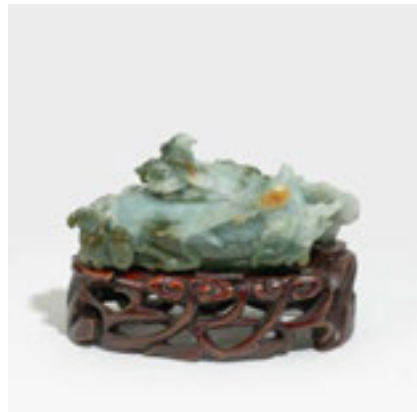
**2533**  
**SEVEN SEALS.**  
**SIEBEN SIEGEL.**  
China. 19th/20th c.

a) Square seal from brown jade with panther. H.4.5cm. b) Oval seal from ivory with lion. H.3.8cm. c) Oval seal from crystal with pine. L.5cm. d) Two small seals from light green jade with lions. H.3/3.5cm. e) Pendant for seal paste with two seals. Wood. L.10cm. f) Case with seal and paste. 6.2x2.7cm. Condition A/B.  
€ 500 – 700 | \$ 580 – 812 | †



**2534**  
**INCENSE HOLDER IN THE FORM OF A PILLAR.**  
**RÄUCHERSTÄBCHENHALTER IN FORM EINER SÄULE.**  
China.

White jade, carved with mountains, large pines and three scholars. Matching wooden base. 672g. H. without base 30cm. Condition A/B.  
Provenance:  
-Private collection Lower Rhine.  
€ 800 – 1.200 | \$ 928 – 1.392



**2529**  
**MELON SHAPED BOX WITH TWO BIRDS.**  
**DOSE IN MELONENFORM MIT ZWEI SINGVÖGELN.**  
China.

Green jade. Matching openwork wooden base. 338g. L.12cm. Condition A/B.  
Provenance:  
-Private collection Lower Rhine.  
€ 300 – 600 | \$ 348 – 696



**2530**  
**FOUR PENDANTS AND A LION WITH CUB.**  
**VIER ANHÄNGER UND EIN LÖWE MIT JUNGEM.**  
China.

Light green and beige colored jade. L. 6.4-8.8cm, w. Lion 8cm. Condition A/B.  
€ 200 – 400 | \$ 232 – 464



**2531**  
**THE LUOHAN NANTIMITOLO AND TWO SEALS.**  
**DER LUOHAN NANTIMITOLO UND ZWEI SIEGEL.**  
China. 19th/20th c.

Gray-green and amber-yellow soapstone. Carved and with stone inlays. Seals with wooden bases. Luohan H.8.2cm, seal H.6.5/4cm. Condition A/B.  
€ 800 – 1.000 | \$ 928 – 1.160



**2535**  
**LARGE OVAL DISH WITH DRAGON AND CARP.**  
**GROßER OVALER TELLER MIT DRACHE UND KARPFFEN.**  
China.

Green jade. Carved in high relief. 2653g. H.5cm, 37.5x24cm. Condition A/B.  
Provenance:  
-Private collection Lower Rhine.  
€ 600 – 900 | \$ 696 – 1.044



**2536**  
**LARGE JADE BOWL.**  
**GROßE JADESCHALE.**  
China.

Green jade, thin-walled and polished. Matching wooden base. 733g. H.10cm, Ø26cm. Condition B. Material cracks and flaws.  
Provenance:  
-Private collection Lower Rhine.  
€ 400 – 600 | \$ 464 – 696



**2537**  
**HORSE IN WAVES.**  
**PFERD IN WELLEN.**  
China.

Green jade with brownish inclusions. Matching wooden base. 1992g. H. without base 11.5cm, L.19cm. Condition A/B.  
Provenance:  
-Private collection Lower Rhine.  
€ 300 – 500 | \$ 348 – 580





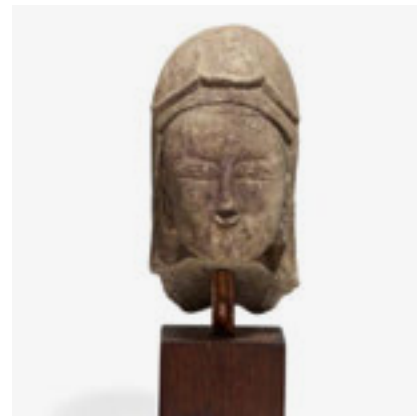
**2538**  
**SILVER BELT WITH QILIN AND JADE PENDANT WITH FENGHUANG.**  
**SILBERGÜRTEL MIT QILIN UND JADEANHÄNGER MIT FENGHUANG.**  
 China. 19th c./beginning 20th c.

a) Silver. Closure in repoussé. Mark on the back: Zu Yin (Genuine Silver), probably Li Yongfa (unclear, manufacturer). L. 90cm. b) Celadon jade. Carved in openwork. L. 9cm. Condition A/B. **Supplement:** Two snuff-bottle. Agate. H. 4.8/4cm. Condition A/B. Provenance: -Cologne private collection, acquired before the mid-1980s. **€ 500 – 900 | \$ 580 – 1.044**



**2539**  
**SNUFFBOTTLE AND FIGURE FRIEZE.**  
**SNUFFBOTTLE UND FRIES MIT FIGUREN.**  
 China. 19th/20th c.

Snuffbottle. Filigree silver with inlay. H. 8.6cm. Frieze. Boxwood. 12.5x6.5cm. Condition A/B. **€ 400 – 600 | \$ 464 – 696**



**2540**  
**HEAD OF A GUANYIN.**  
**KOPF EINER GUANYIN.**  
 China. Ming Dynasty.

Gray sandstone with greenish patina. A cloth is positioned over her high hairstyle. Above the forehead an allusion of the typical small figure of Amithaba Buddha. H. 26.5cm. Condition B. Provenance: -Private collection Northern Germany, acquired since the 1850s. **€ 1.200 – 1.500 | \$ 1.392 – 1.740**



**2544**  
**SEASHELL WITH SCHOLARS IN MOUNTAIN LANDSCAPE WITH PINES.**  
**MUSCHEL MIT GELEHRTEN IN GEBIRGSLANDSCHAFT MIT KIEFERN.**  
 China. Hong Kong. Early 20th c.

Ivory, detailed carved. H. 21.2cm. Condition A/B. **€ 600 – 900 | \$ 696 – 1.044 | ‡**



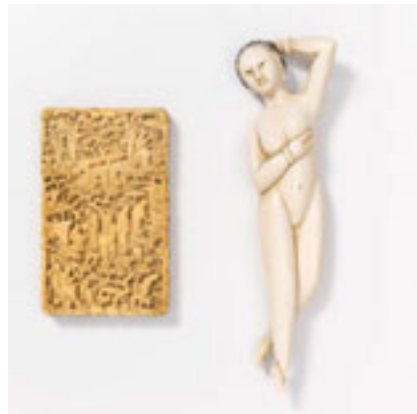
**2545**  
**STANDING LADY WITH FAN AND PEONY FLOWER.**  
**STEHENDE DAME MIT FÄCHER UND PÄONIENBLÜTE.**  
 China. Qing dynasty. 18th/19th c.

Ivory, carved and engraved. H. 9.4cm. Condition A/B. Provenance: -Collection Felix Schäfer. **€ 100 – 200 | \$ 116 – 232 | ‡**



**2546**  
**BOX WITH THE SEVEN SAGES.**  
**DOSE MIT DEN SIEBEN WEISEN.**  
 China. Early 20th c.

Ivory with finely engraved motifs and a poem. H. 6.8cm, Ø 5.9cm. Min Wenxing. Underneath a Qianlong mark, but later. Condition A/B. Provenance: -Private collection. **€ 600 – 900 | \$ 696 – 1.044 | ‡**



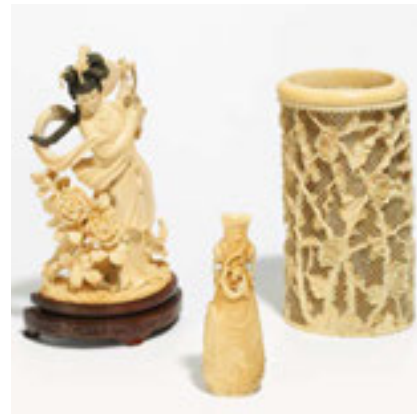
**2541**  
**DOCTOR'S LADY AND BUSINESS CARD CASE.**  
**DOCTOR'S LADY UND VISITENKARTEN-ETUI.**  
 China. Late 19th/early 20th c.

Ivory, finely carved and polished. Partly with amber-colored patina. L. 18cm / 10.5x6.5x1.5cm. Condition A/B. Provenance: -Private collection Hesse. Acquired by the grandfather of the owner in the 1950s/60s. **€ 800 – 1.200 | \$ 928 – 1.392 | ‡**



**2542**  
**SITTING LADY WITH GIRL.**  
**SITZENDE DAME MIT MÄDCHEN.**  
 China. Qing dynasty. 18th/19th c.

Ivory with partly golden yellow patina. H. 16cm. Condition A/B. **Supplement:** Mountain landscape with figures. Ivory. H. 11.5cm. Business card holders. Ivory. 8.7x4.7cm. Snuffbottle with Luohan. Ivory. H. 7.5cm. Snuffbottle. Prob. dyed bone. H. 7.5cm. China. 19th c./ca. 1900. Condition A/B. Provenance: -Rhenish private collection. **€ 800 – 1.200 | \$ 928 – 1.392 | ‡**



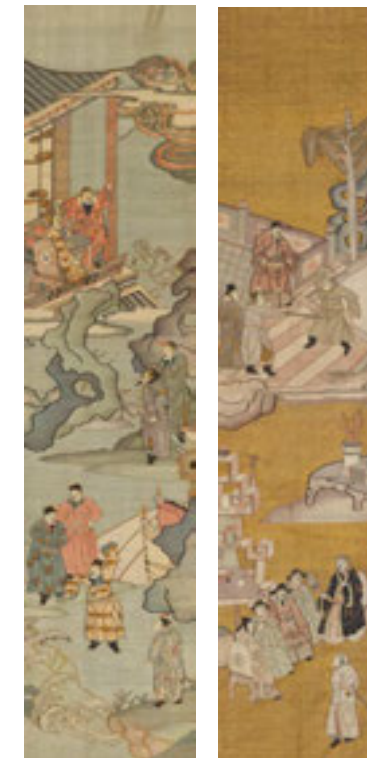
**2543**  
**THREE IVORY CARVINGS.**  
**DREI ELFENBEINSCHNITZEREIEN.**  
 China. 1st half of the 20th c.

Ivory, finely carved and partly dyed black. a) Brush stand in lace pattern with peonies. Base missing. H. 20.5cm. b) Vase with dragons. H. 12.5cm. c) Lady with fan. H. 20.5cm. Mounted on a wooden base. Condition A/B. **€ 1.500 – 2.000 | \$ 1.740 – 2.320 | ‡**



**2547**  
**TWO REVERSE GLASS PAINTINGS.**  
**ZWEI HINTERGLASBILDER.**  
 China. Canton. 19th c.

Pigments with silver and gold behind glass. Each framed. Sitting young lady. Image size 49.5x34cm. Tea-making equipment. Image size 34x47cm. Condition A/B. **€ 800 – 1.200 | \$ 928 – 1.392**



**2548**  
**TWO PAIRS OF KESI SILK PICTURES WITH SCHOLARS AND WARRIORS.**  
**ZWEI PAAR BILDER MIT GELEHRTEN UND KRIEGERN.**  
 China. 18th/19th c.

Silk and gold thread, slit tapestry (kesi). H. 104/100cm, w. 26cm. Framed with glass. Condition A/B. **€ 1.000 – 1.200 | \$ 1.160 – 1.392**





**2549**  
**TWO LADIES GARMENTS (AO).**  
**ZWEI DAMENGEWÄNDER (AO).**  
China. Late Qing dynasty.

Blue satin silk, embroidered with satin stitch in graded blue tones and gold threads. Spherical buttons in gilt bronze.  
a) L.109cm, w.127cm. b) L.100cm, w.146cm. Condition A/B.  
€ 500 – 800 | \$ 580 – 928



**2550**  
**GARMENT (AO) FOR A YOUNG LADY.**  
**GEWAND (AO) FÜR EINE JUNGE DAME.**  
China. Qing dynasty. Ca. 1900.

Silk satin, red, embroidered with silk in graded tones of blue. Condition A/B.  
Provenance:  
-Private collection Rhineland.  
€ 700 – 900 | \$ 812 – 1.044



**2551**  
**HUNDRED PLEATS SKIRT**  
**(BAIZHE QUN) FOR WEDDING.**  
**HUNDERT-FALTEN-ROCK**  
**(BAIZHE QUN) FÜR HOCHZEIT.**  
China. Qing dynasty. Late 19th c.

Silk. Gauze. Leno and plain weave. Appliqué embroidery. Ribbons and borders embroidered and woven. Cotton waistband with knot buttons. L. without waistband 84cm, waist 15cm. Condition A/B.  
Provenance:  
-Private collection Southern Germany. Purchased locally by the grandfather of the owner before 1902.  
€ 350 – 500 | \$ 406 – 580



**2555**  
**LANDSCAPE WITH EIGHT HORSES.**  
**LANDSCHAFT MIT DEN ACHT PFERDEN.**  
China. Copy after the style of Lang Shining (Guiseppe Castiglione).

Pigments and ink on silk. Mounted as a hanging scroll. With different seals. 159x65.5cm, complete size 321x89cm. Condition A/B. Box covered with silk.  
Provenance:  
-Private collection Lower Rhine.  
€ 900 – 1.200 | \$ 1.044 – 1.392



**2556**  
**TWO PAINTINGS WITH SCENES FROM THE NOVEL 'XIYOU QUANZHEN'.**  
**ZWEI MALEREIEN MIT SZENEN AUS DEM ROMAN 'XIYOU QUANZHEN'.**  
China. Qing dynasty. 19th c.

Pigments and ink on silk. Image size 38x32cm. Framed with glass. Condition B. Damage at the lower part of one painting.  
€ 300 – 500 | \$ 348 – 580



**2557**  
**FOUR CALLIGRAPHIES.**  
**VIER KALLIGRAPHIEN.**  
China. Ca. 1900.

Ink on paper. Backed. Each 120x27.5cm. Two unread seals each. Condition A/B.  
€ 200 – 300 | \$ 232 – 348



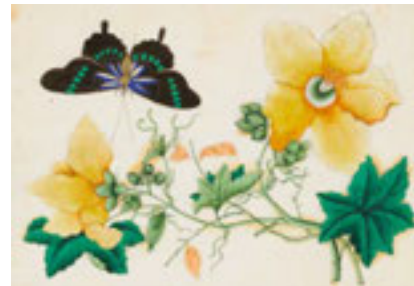
**2552**  
**FLOWERING PLUM WITH SONGBIRDS.**  
**BLÜHENDE PFLAUMEN MIT SINGVÖGELN.**  
China. Ming/Qing dynasty.

Ink, pigments and white on silk. Mounted in Japan with silk as hanging scroll. Roll ends from lacquered wood with Tokugawa mon. 41.5x78cm. Complete size: 136x87.5cm. At the right side a red seal: Wang... Condition B. Creased, rubbed.  
€ 600 – 800 | \$ 696 – 928



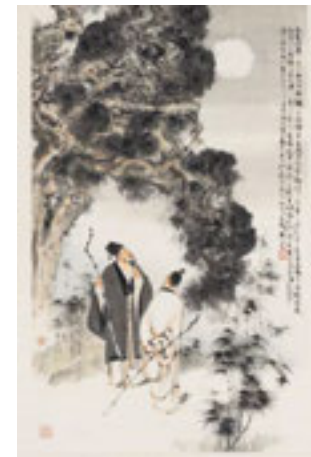
**2553**  
**MA, FUTU (1614–1681)**  
**RICE FIELDS IN THE MOUNTAINS.**  
**REISFELDER IN DEN BERGEN.**  
China. Probably 17th c.

Ink and colors on yellowish silk. Mounted as a hanging scroll. 157x50.5cm. Sign.: Jianzhou Ma Futu. Seal: Ma Futu, Yixian. Condition A/B. Restored.  
Provenance:  
-Private collection Lower Saxony.  
€ 800 – 1.200 | \$ 928 – 1.392



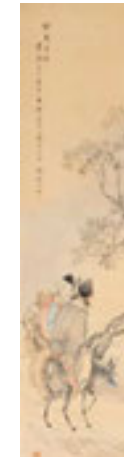
**2554**  
**THREE PAINTINGS WITH FLOWERS AND BUTTERFLIES.**  
**DREI MALEREIEN MIT BLUMEN UND SCHMETTERLINGEN.**  
China. Canton. 19th c.

Pigments on pith mark paper. 17x24.5cm, frame 24x32cm. Condition B.  
€ 700 – 900 | \$ 812 – 1.044



**2558**  
**PAINTING 'THE MOONLIGHT MEETING OF SU DONGPO AND ZHANG HAIMIN'.**  
**MALEREI 'DAS MONDSCHNITT-TREFFEN VON SU DONGPO UND ZHANG HAIMIN'.**  
China. 20th c. After Liu Danzhai (1931-2011).

Ink and light colors on paper. 97x60cm, frame 105x3.5cm. Inscription with poem and denoted. Liu Danzhai. Three seals. Framed with glass. Condition A/B.  
€ 400 – 500 | \$ 464 – 580



**2559**  
**ZHONG KUI GIVING HIS SISTER AWAY IN MARRIAGE.**  
**ZHONG KUI BRINGT SEINE SCHWESTER AUF DEN WEG ZU IHRER HOCHZEIT.**  
China. End Qing dynasty. Qian Hui'an (1833-1911).

Ink and light colors on paper. 128.5x32.5cm. Signed: Qian Hui'an. Seal: Ji Sheng. Mounted as a hanging scroll. Condition A/B.  
Provenance:  
-Collection Felix Schäfer.  
€ 300 – 600 | \$ 348 – 696



**2560**  
**PAIR OF PANELS WITH POEM.**  
**PAAR PANEELE MIT GEDICHT.**  
China. 20th c.

Halved bamboo. With residue of green pigment. Each panel with seven characters in a flat, recessed relief, each carved in a round reserve. 127x13cm. Condition B/C.  
Provenance:  
-Collection Detlef Rosen, Düsseldorf.  
€ 200 – 300 | \$ 232 – 348

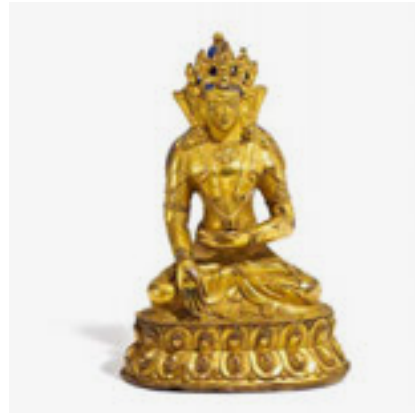




**2561**  
**UNUSUAL LARGE FIGURE OF**  
**MAITREYA BODHISATTVA.**  
**UNGEWÖHNLICHER MAITREYA**  
**BODHISATTVA.**  
 Sino-tibetan. Qing Dynasty.

Bronze with shiny green patina. Double lotus base closed. Maitreya is represented here as one of the Eight Great Bodhisattvas close to Buddha with an extremely sweet and gentle countenance with downcast eyes standing in tribhanga. The hair is arranged in a tall chignon with a jeweled five-leaf crown and heavy earrings. He wears jewels and a dhoti with pearls. Both hands in dharmachakra mudra are holding the stems of lotus flowers with the wheel of law (chakra) at his right and the ritual water ewer (kundika) at his left shoulder. According to the usual convention in this depiction male and female elements are combined. Complete height 71cm. Condition A/B. Provenance: -Private collection the Netherlands.

Literature:  
 -Jacques Marchais Museum of Tibetan Art: Treasures of Tibetan Art, Collections of the Museum. Oxford 1996. P.139-144.  
 € 900 – 1.200 | \$ 1.044 – 1.392



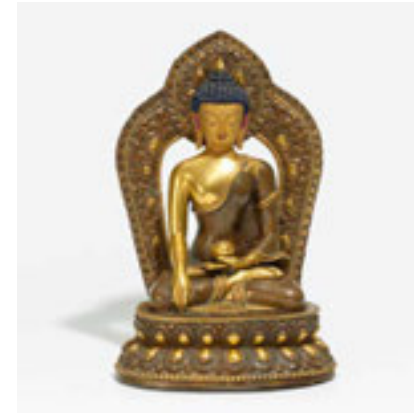
**2562**  
**AMITAYUS.**  
**AMITAYUS.**  
 Tibet. Qing Dynasty.  
 Ca. 17th/18th c. or later.

Copper bronze with fire-gilding and pigments. Sitting on a lotus throne, the dhoti around the hips and the shawl at the shoulders in decorative folds. Wearing seven-partite Bodhisattva jewelry and five-leaved jewel crown. With the left hand once holding the amrita vessel, the right hand in bhumisparsha mudra. Bottom closed. Height 17cm. Condition A/B. Provenance: -Private collection Northern Germany, acquired since the 1850s.  
 € 1.500 – 1.700 | \$ 1.740 – 1.972



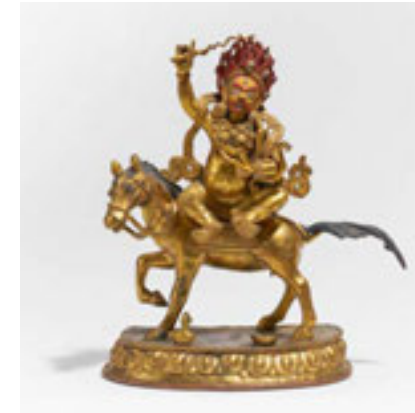
**2563**  
**PADMAPANI.**  
**PADMAPANI.**  
 Tibet. 17th/18th c.

Copper bronze with fire gilding and residue of pigments. Standing in tribhanga, with his right hand in varada mudra, with his left holding a lotus. He is crowned, wears a wide collier, arm spangles and a yogi belt over his shoulder. The antaravaska cloth decorated with a flower pattern is elegantly knotted and combined with a belt. Base later closed. Weight 611g, height 17cm. Condition A/B. Provenance: -South German private collection. -Dutch private collection.  
 € 900 – 1.200 | \$ 1.044 – 1.392



**2564**  
**SEATED BUDDHA SHAKYAMUNI.**  
**SITZENDER BUDDHA SHAKYAMUNI.**  
 Nepal. 19th/20th c.

Copper bronze, partly fire-gilt and with pigments. H.31.3cm. Condition A/B. Provenance: -Since 1989 private collection Southern Germany.  
 € 1.100 – 1.300 | \$ 1.276 – 1.508



**2565**  
**MAHAKALA ON MULE.**  
**MAHAKALA AUF EINEM MAULTIER.**  
 Sino-tibetan.

Bronze with fire-gilding, cold gold and pigments. W.3698g, h.30cm. Condition A/B. Provenance: -Private collection Hamburg.  
 € 900 – 1.200 | \$ 1.044 – 1.392



**2566**  
**BLACK JAMBHALA.**  
**SCHWARZER JAMBHALA.**  
 Tibet/Nepal. 19th/20th c.

Fire-gilt bronze with pigments. W.1151g, h. 21.5cm. Condition A/B. Provenance: -Private collection Hamburg.  
 € 600 – 800 | \$ 696 – 928



**2567**  
**SMALL THANGKA OF**  
**PADMASAMBHAVA WITH**  
**HIS CONSORTS.**  
**KLEINES THANGKA DES**  
**PADMASAMBHAVA MIT SEINEN**  
**BEIDEN GEFÄHRTINNEN.**  
 Tibet. 19th/20th c.

Pigments and gold on fabric. 34 x 27cm. On the back consecrated in red and with inscription. Condition B. Rubbed and bleached. Provenance: -Rhenisch private collection, acquired in the 1980s.  
 € 400 – 600 | \$ 464 – 696



**2569**  
**MANJUSHRI AND GREEN TARA.**  
**MANJUSHRI UND GRÜNE TARA.**  
 Nepal.

Fire-gilt bronze with pigments and inlaid stones. The two Bodhisattva dressed in very richly ornamented garments and their heads and bodies adorned with opulent jewelry. Manjushri with his flaming sword, which cuts down ignorance, and a Buddhist manuscript at his left shoulder.

The Green Tara in characteristic posture as well with the right foot resting on a single lotus flower. Weight 1424/1473g, height each 21.5cm. Condition A/B.  
 € 800 – 1.200 | \$ 928 – 1.392





**2570**  
**HIGH LAMA WITH PANDITA HAT.**  
 HOHER LAMA MIT PANDITA-MÜTZE.  
 Himalayan region.

Silver, finely chased, with inlaid stones. Sitting in padmasana and his right hand raised to abhaya mudra. With half-closed eyes and a devout expression. The lama is dressed in richly decorated robes. The tendril-shaped decor on the shoulder and back is worked out as a fine relief and the back part is decorated with a lotus blossom and a canopy. The figure is filled with a mass. W.427g, h.11cm. Condition A/B.  
**€ 900 – 1.200** | \$ 1.044 – 1.392



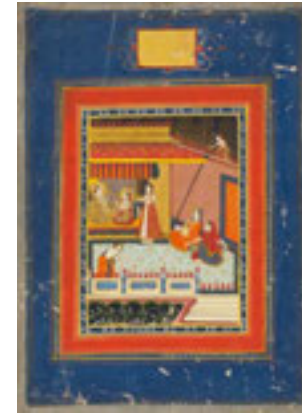
**2571**  
**REMARKABLE LARGE**  
**FIGURE OF SHAKYAMUNI.**  
 AUßERGEWÖHNLICH GROßE  
 FIGUR DES SHAKYAMUNI.  
 Nepal.

Solid cast bronze with fire-gilding and pigments. Standing in tribhanga on a flat lotus base over a two-stepped rectangular bottom. With his raised left hand he holds part of his long garment, the right hand shows varada mudra. W.5000g, h.34cm. Condition A/B.  
**€ 800 – 1.200** | \$ 928 – 1.392



**2572**  
**FOUR-ARMED AVALOKITESHVARA**  
**ON HIGH THRONE.**  
 VIERARMIGER AVALOKITESHVARA  
 AUF HOHEM THRON.  
 Tibet/Nepal.

Bronze fire-gilt with pigments and inlaid stones. Multi-part, pedestal and aureole cast separately. W.1639g, h.30.5cm. Condition A/B.  
**€ 600 – 900** | \$ 696 – 1.044



**2576**  
**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.  
**€ 300 – 400** | \$ 348 – 464



**2577**  
**RARE DOOR VALENCE (TORAN).**  
 SELTENER QUERBEHANG (TORAN).  
 India. Rajasthan. First half 20th c.

Cotton, embroidered with tiny glass beads, lined with cotton. 24 x 113cm. Condition A/B.  
 Provenance:  
 -Rhenisch private collection, acquired in the 1980s.  
**€ 300 – 500** | \$ 348 – 580



**2578**  
**TWELVE ARMED HANUMAN AND**  
**TWO OTHER TANTRIC DIAGRAMS.**  
 ZWÖLFARMIGER HANUMAN  
 UND ZWEI WEITERE TANTRISCHE  
 DIAGRAMME.  
 India. 19th/20th c.

Ink and pigments on paper. a) Hanuman with twelve arms. 66.5x45cm. b) Tantric cosmogram with round and pyramidal element. 52x69cm. c) Tantric diagram, possibly unfinished. 52x58cm. Condition B/C.  
 Provenance:  
 Collection Detlef Rosen, Dusseldorf.  
**€ 300 – 500** | \$ 348 – 580



**2573**  
**STANDING BUDDHA**  
**SHAKYAMUNI AT BIRTH.**  
 STEHENDER BUDDHA  
 SHAKYAMUNI BEI DER GEBURT.  
 Tibet/Nepal.

Fire-gilt bronze with pigments. W. 348g, h.13.7cm. Condition A/B.  
 Provenance:  
 -Private collection Austria, Salzburg area. Collected in the 1970s to 90s.  
**€ 500 – 600** | \$ 580 – 696



**2574**  
**SITTING GANESHA.**  
 SITZENDER GANESHA.  
 Nepal. 18th c. or earlier.

Copper bronze. H.9cm. Inside an old collection number in white lacquer: B.55. No.104. Condition A/B. **Supplement:** Mahakala mask. Nepal. Bronze with inlays. H.16cm. Weight with mythical animal. Bronze. H.7.2cm. Condition A/B.  
 Provenance:  
 - Older private collection Southern Germany.  
**€ 300 – 500** | \$ 348 – 580



**2575**  
**ARCHITECTURAL ELEMENT**  
**WITH FLOWER PATTERN.**  
 ARCHITECTURELEMENT  
 MIT BLÜTENMUSTER.  
 India. 17th/18th c.

Masonry with grillwork. Light pink colored sandstone. H.85cm, w.52.5cm, d.10.5cm. Condition A/B. With residue of stucco.  
**€ 800 – 1.000** | \$ 928 – 1.160



**2579**  
**NINE SMALL TANTRIC PAINTINGS**  
**WITH YANTRA AND WARRIORS.**  
 NEUN KLEINE TANTRISCHE  
 ZEICHNUNGEN MIT YANTRA UND  
 KRIEGER.  
 India. 19th/20th c.

Ink and pigments on paper. a) 33x32cm. b) 24x16cm. c) 22x15.5cm. d) 21x23cm. e) 19x28.5cm. f) 28.5x19cm. g) 23x20cm. h) 15.5x13cm. i) 17x11.5cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
**€ 300 – 600** | \$ 348 – 696



**2580**  
**HANUMAN AND TWO GYANBAZI.**  
 HANUMAN UND ZWEI GYANBAZI-  
 SPIELE.  
 India. 19th/20th c.

Pigments and ink on paper. a) The red faced Hanuman with flag. 46.5x34cm. b) Two Gyanbazi, the Jain version of 'snakes and ladders'. 45x43/51x46.5cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
**€ 300 – 500** | \$ 348 – 580



**2581**  
**THREE TANTRIC DIAGRAMS WITH**  
**HANUMAN AND RAVANA.**  
 DREI TANTRISCHE DIAGRAMME MIT  
 HANUMAN UND RAVANA.  
 India. 19th/20th c.

Pigments and ink on paper. a) Ten armed Hanuman. 68x51.5cm. b) Cosmogram. 66x49.5cm. c) Ravana with ten heads. 43x35.5cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
**€ 350 – 500** | \$ 406 – 580





**2582**  
**HANUMAN AND THREE TANTRIC DRAWINGS.**  
HANUMAN UND DREI WEITERE  
TANTRISCHE ZEICHUNGEN.  
India. 19th/20th c.

Ink and pigments on paper. a) The twelve armed Hanuman. 63x44cm. b) Large Sri Yantra. 67x67cm. c) Two Sanskrit Yantra. 61x58/46.5x42cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf  
**€ 400 – 600** | \$ 464 – 696



**2583**  
**THREE COSMOGRAMS WITH HANUMAN.**  
DREI KOSMOGRAMME MIT HANUMAN.  
India. 19th/20th c.

Pigments and ink on paper. a) Twelve armed Hanuman. With passe-partout. 64x48.5cm/ 52.8x39cm. b) Hanuman. Painted on fabric and backed. 60x52/49x42cm. c) Ten armed Hanuman. 51x35cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 400 – 600** | \$ 464 – 696



**2584**  
**FIVE JAIN COSMOGRAMS WITH HANUMAN AND GYANBAZI.**  
FÜNF JAIN-KOSMOGRAMME MIT HANUMAN UND GYANBAZI.  
India. 19th/20th c.

Pigments and ink on paper. a) Hanuman. 52x 34.5cm. b) Gyanbazi. 36.5x25cm. c) Tirthankara Mandala. 26.5x26.5cm. d) Yantra cosmogram. 53x28cm. e) Constellation diagram. 17.5x21.7cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 500 – 700** | \$ 580 – 812



**2588**  
**TWO TANTRIC DRAWINGS WITH PANCHAMUKHA HANUMAN.**  
ZWEI TANTRISCHE ZEICHNUNGEN MIT PANCHAMUKHA HANUMAN.  
India. 19th/20th c. or earlier.

Ink and pigments on paper. a) 55x42cm. b) 51.5x47cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 500 – 700** | \$ 580 – 812



**2589**  
**JAMBUDVIPA, JAMBUVRIKSA AND FOUR OTHER COSMIC DIAGRAMS.**  
JAMBUDVIPA, JAMBUVRIKSA UND VIER KOSMISCHE DIAGRAMME.  
India. 19th/20th c.

Pigments on canvas. Some backed with fabric. a) The Jambudvipa continent, 54x54cm. b) Jambuvriksha, the Wish Tree. 55x70cm. c) A Trilokacakra diagram. 43x24cm. d) Two swastika, one with footprints, one with flowers/dots. 25.5x24cm each. e) A section of a drawing. 31.5x17cm. Condition B.  
**€ 600 – 900** | \$ 696 – 1.044



**2590**  
**HANUMAN AND FIVE OTHER TANTRIC COSMOGRAMS.**  
HANUMAN UND FÜNF WEITERE TANTRISCHE KOSMOGRAMME.  
India. 19th/20th c.

Ink and pigments on paper. a) Panchmukhi Hanuman. 51x48.5cm. b) Durga Yantra. Backed with fabric. 40x44.5cm. c) Four Tantric cosmograms. 51.5x40 / 45.5x44.5 / 48x45 / 41x40cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 600 – 900** | \$ 696 – 1.044



**2585**  
**HANUMAN AND THREE YANTRA COSMOGRAMS.**  
HANUMAN UND DREI YANTRA-KOSMOGRAMME.  
India. 19th/20th c.

Pigments and ink on paper. a) The victorious Hanuman. 27.5x25.5cm. b) Three Yantra cosmograms. 41x38.5cm/37x33cm/42x34cm. Condition A/B. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 500 – 700** | \$ 580 – 812



**2586**  
**LARGE HANUMAN AND THREE OTHER TANTRIC DRAWINGS.**  
GROßER HANUMAN UND DREI WEITERE TANTRISCHE ZEICHNUNGEN.  
India. 19th/20th c.

Pigments and ink on paper. a) Large Hanuman with black snake. Backed. 62.5x62cm. b) Four armed Hanuman. 59.5x60cm. c) Yantra with Jina. 45x32cm. d) Yantra in flower shape. 36x40.5cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 500 – 700** | \$ 580 – 812



**2587**  
**THREE LARGE TANTRIC DRAWINGS WITH MIT HANUMAN AND OM MANTRA.**  
DREI GROßE TANTRISCHE ZEICHNUNGEN MIT HANUMAN UND OM MANTRA.  
India. 19th/20th c. or earlier.

Ink and pigments on paper. a) Hanuman with inscriptions. 61.5x50cm. b) OM Mantra with inscriptions. 63.5x65cm. c) OM Mantra. 86x64.5cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 500 – 700** | \$ 580 – 812



**2591**  
**SEVEN TANTRIC DRAWINGS.**  
SIEBEN TANTRISCHE ZEICHNUNGEN.  
India. 19th/20th c. or earlier.

Ink and pigments on paper and fabric. a) Yantra with sitting Jain, crowned by seven snakes. On fabric. 47x48cm. b) Siddha Chakra with Tirtankara. 46x46cm. c) Yantra with deities. 62.5x58cm. d) Four other Yantra. 63x48.5/51.5x39.5/48x41.5/45.5x46cm. Condition B. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 700 – 900** | \$ 812 – 1.044



**2592**  
**COSMOGRAM AND SEVEN SO CALLED BLOOD PAINTINGS.**  
KOSMOGRAMM UND SIEBEN SOGENANNT BLUTMALEREIEN.  
India. 19th/20th c.

Ink and pigments on paper. a) Cosmogram in the shape of a sitting person. 50x45.5cm. b) Blood painting: Ganesha with his two consorts. 44.5x59.5cm. c) Two Mandala with six-pointed stars. 58x50.5cm/31.7x28cm. d) Blood painting: Swastika with foot prints. 43.5x53cm. e) Three small blood paintings with Swastika. 2x 18x21cm/23.5x21cm. Condition B/C. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 800 – 1.000** | \$ 928 – 1.160



**2593**  
**NINE SMALL TANTRIC DRAWINGS AND ONE MANUSCRIPT PAGE.**  
NEUN KLEINE TANTRISCHE ZEICHNUNGEN UND EINE MANUSKRIPTESEITE.  
India. 19th/20th c.

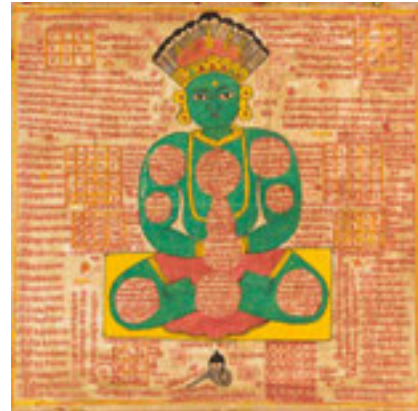
Pigments and ink on paper. a) Hanuman with inscriptions. 39x31cm. b) Four hand yantra. 25.5x11.5cm/ 20.5x11cm/7.5x12cm/15.5x12cm. c) Three yantra. 15.5x12cm / 15x11.5cm / 10x9cm. d) Labyrinth. 15x14cm. e) Manuscript page. 11x19cm. Condition B. Provenance: -Collection Detlef Rosen, Dusseldorf.  
**€ 300 – 600** | \$ 348 – 696





**2594**  
**NINE SMALL TANTRIC DRAWINGS WITH YANTRA.**  
**NEUN KLEINE TANTRISCHE ZEICHNUNGEN MIT YANTRA.**  
 India. 19th/20th c.

Ink and pigments on paper and fabric.  
 a) 32x30cm. b) 13.5x20cm. c) In passport. 20.5x16cm. d) 20x15cm. e) 18.5x16cm. f) 20x14.5cm. g) 18x12.5cm. h) 17x17cm. i) 19x16cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
 € 300 – 600 | \$ 348 – 696



**2595**  
**TEN SMALL TANTRIC DRAWINGS WITH YANTRA AND FIGURES.**  
**ZEHN KLEINE TANTRISCHE ZEICHNUNGEN MIT YANTRA UND FIGUREN.**  
 India. 19th/20th c.

Ink and pigments on paper and fabric. a) 33.5x34cm. b) 12.5x26cm. c) 25.5x11cm. d) 28.5x12.5cm. e) 11.5x25cm. f) 24.5x12cm. g) 9.5x21cm. h) 9.5x18cm. i) 9.5x9.5cm. j) 9.5x9cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
 € 300 – 600 | \$ 348 – 696



**2596**  
**SEVEN TANTRIC DRAWINGS WITH HUMAN REPRESENTATIONS.**  
**SIEBEN TANTRISCHE ZEICHNUNGEN MIT MENSCHLICHEN DARSTELLUNGEN.**  
 India. 19th/20th c.

Ink on paper. a) A pair of drawings. Each 48x35.5cm. b) Four papers, painted on both sides. Each approx. 22x15.5cm. c) 12.5x15.8cm. Condition B.  
 Provenance:  
 -Collection Detlef Rosen, Dusseldorf.  
 € 250 – 300 | \$ 290 – 348



**2597**  
**TWO CEREMONIAL TEXTILES (PUA KUMBU, KAIN KEBAT).**  
**ZWEI ZEREMONIELLE TEXTILIEN FÜR EIN ZEREMONIELLES OBERHAUPT (MEO).**  
 Indonesia. Borneo. West-Kalimantan. Dayak. 19th/20th c.

Cotton, hand spun, natural colors, warp ikat. 207 x 99 cm (sewn from two panels)/123 x 56.5cm. Condition A/B.  
 Provenance: -Rhenish private collection, acquired in the 1980s.  
 Literature: -B. Majlis: Indonesische Textilien, Krefeld, 1984, p. 144.  
 € 900 – 1.200 | \$ 1.044 – 1.392



**2598**  
**RARE HEAD ORNAMENT (ILAF) FOR A RITUAL WAR LEADER (MEO).**  
**SELTENER KOPFSCHMUCK (ILAF) FÜR EIN ZEREMONIELLES OBERHAUPT (MEO).**  
 Indonesia. Timor. Atoni or Dawan. 19th/20th c.

Cotton, natural colors, tabby weave, slit tapestry (naisa) and supplementary weft wrapping. 77 x 36cm. Condition A/B.  
 Provenance: -Rhenish private collection, acquired in the 1980s.  
 Literature: -B. Majlis: Indonesische Textilien, Krefeld, 1984. Compare p 288, no 475.  
 € 400 – 600 | \$ 464 – 696



**2599**  
**CEREMONIAL SKIRT (KAIN LEKOK) FOR WOMEN.**  
**ZEREMONIELLER FRAUENROCK (KAIN LEKOK).**  
 Indonesia. Borneo. West-Kalimantan. Maloh Dayak. First half 20th c.

Cotton, embroidered with tiny glass beads and shells, lined with checkered cotton. 49.5 x 42cm. Condition A/B.  
 Provenance:  
 -Rhenish private collection, acquired in the 1980s.  
 € 300 – 500 | \$ 348 – 580



**2600**  
**TWO SHOULDER CLOTHS (SELENDANG).**  
**ZWEI SCHULTERTÜCHER (SELENDANG).**  
 Indonesia. 19th/20th c. Sumatra.

Palembang Bangka. Silk with weft ikat and songket with gold threads. 203 x 77.5cm. Java. Solo for Bali. Silk with batik tulis. 341 x 51cm. Condition A / B.  
 Provenance:  
 -Rhenish private collection, acquired in the 1980s.  
 € 800 – 1.200 | \$ 928 – 1.392



**2603**  
**MONKEY ON PINE TREE AND SCHOLAR ON MULE IN SNOW.**  
**ÄFFCHEN AUF KIEFERNZWEIG UND GEHRTER AUF MAULTIER IM SCHNEE.**  
 Japan. Edo period.

Two hanging scrolls. Ink on paper. a) Image size 31x46.5cm. Sign.: ... Jōsen hitsu. Seal unread. b) Image size 22x32.5cm. Seal unread. Condition B. Restored. Both with wooden box  
 € 500 – 700 | \$ 580 – 812



**2601**  
**SUZANI.**  
**SUZANI.**  
 Shakhrisabz or Bukhara. Uzbekistan. 19th/20th c.

Embroidered with silk in Basma stitch. Almost square shape. Frame and inner field assembled from several pieces. The wide frame with large flower shapes, connected by leafy tendrils. The infield with four rows of each three smaller flowers with leafy tendrils, but in finer embroidery. The back with an appliquéd frame from Ikat silk, a small part missing. 198 x 204cm. Condition B. Slightly yellowed, a few holes, smaller old repairs.  
 Provenance: -Rhenish private collection.  
 € 900 – 1.200 | \$ 1.044 – 1.392



**2604**  
**SEWING MONK.**  
**NÄHENDER MÖNCH.**  
 Japan. Edo period.

Hanging scroll. Ink on paper. Image size 29x39.5cm. Seal unread. Condition B. Restored. **Supplement:** Wooden box.  
 € 200 – 300 | \$ 232 – 348



**2602**  
**SIX FAMOUS SHRINES AND LANDSCAPES.**  
**SECHS BERÜHMTE SCHREINE UND LANDSCHAFTEN.**  
 Japan. Edo period. 18th/19th c.

Pigments and goldleaf on paper. Probably segments of a handscroll. Each 21.5 x 32cm. On the back each inscribed with place name. Condition A/B.  
 Provenance:  
 -Rhenish private collection.  
 € 600 – 1.200 | \$ 696 – 1.392



**2605**  
**CITY MAP OF EDO.**  
**STADTPLAN VON EDO.**  
 Japan. Edo period. Dated 1723 (Kyōhō 8).

Sumizuri-e hand colored with yellow. Old city map of Edo (Tōkyō) with names of districts, streets and shops. Ca. 140 x 133cm. Condition C. Restored wormholes, water margins, English markings in purple.  
 € 500 – 600 | \$ 580 – 696





**2606**  
**UTAGAWA, HIROSHIGE I.**  
Edo 1797–1858

**WOODBLOCK PRINT: SUNAMURA MOTOHACHIMAN.**

**HOLZSCHNITT: SUNAMURA MOTOHACHIMAN.**

Japan. Edo period. Aratame, 4th month 1856.

Nishiki-e, bokashi, mokumezuri. Ōban, tate-e. Series: Meisho Edo hyakkei (Hundred famous views of Edo). Sign.: Hiroshige hitsu. Publisher: Uoya Eikichi. Condition B. Good impression, slightly misprinted, yellowed, evenly creased.

**Supplement:** Calendar sheet with three actors.

Provenance:  
-Rhenish private collection.  
€ 600 – 700 | \$ 696 – 812



**2607**  
**UTAGAWA, HIROSHIGE I.**  
Edo 1797–1858

**WOODBLOCK PRINT: RYŌGOKU EKŌIN MOTO-YANAGIBASHI.**

**HOLZSCHNITT: RYŌGOKU EKŌIN MOTO-YANAGIBASHI.**

Japan. Edo period. Aratame, 5th month 1857.

Nishiki-e, bokashi. Ōban, tate-e. Series: Meisho Edo hyakkei (Hundred famous views of Edo). Sheet No. 5. Sign.: Hiroshige ga. Publisher: Uoya Eikichi. Condition B. Good impression, yellowed, evenly creased, inscriptions on the front. **Supplement:** Keisai Eisen (1790-1848), ōban, tate-e, beauty in front of a flowering plum branch.

Provenance:  
-Rhenish private collection.  
€ 650 – 750 | \$ 754 – 870



**2608**  
**UTAGAWA, HIROSHIGE I.**  
Edo 1797–1858

**WOODBLOCK PRINT: ŌDENMA-CHŌ GOFUKUDAN.**

**HOLZSCHNITT: ŌDENMA-CHŌ GOFUKUDANA.**

Japan. Edo period. Aratame, 7th month 1858.

Nishiki-e, bokashi. Ōban, tate-e. Series: Meisho Edo hyakkei (Hundred famous views of Edo). Sign.: Hiroshige ga. Publisher: Uoya Eikichi. Condition B. Good impression, yellowed, evenly creased, inscriptions on the front.

Provenance:  
-Rhenish private collection.  
€ 600 – 700 | \$ 696 – 812



**2609**  
**UTAGAWA, HIROSHIGE I.**  
Edo 1797–1858

**7 WOODBLOCK PRINTS WITH FAMOUS VIEWS OF EDO.**

**7 HOLZSCHNITTE MIT BERÜHMTE ANSICHTEN VON EDO.**

Japan. Edo period. Aratame.

Nishiki-e, bokashi. Ōban, yoko-e. Series: Edo meisho (Famous views of Edo). The leaves “Gotenyama hanazakari” (Cherry-blossoms in full flower at Goten Hill) (8.1853), “Kasumigaseki chōbō” (View of Kasumigaseki) (11.1853), “Takanawa aki no kei” (Autumn view from Takanawa) (8.1853), “Tenmangu” (The Tenman Shrine) (11.1854), “Ryōgoku-bashi chōbō ryōriya” (Restaurant with a view of the Ryōgoku Bridge) (3.1858), “Tamagawa no sato” (Village at the Tamagawa) (3.1858) and “Surugachō” (The Suruga District) (3.1858). Sign.: Hiroshige ga. Publisher: Kinkyōdō (Yamashō). Condition B. Good impression, yellowed, evenly creased, inscriptions on the front.

Provenance:  
-Rhenish private collection.  
€ 1.500 – 1.800 | \$ 1.740 – 2.088



**2610**  
**KAWASE, HASUI**  
1883–1957

**WOODBLOCK PRINT: SNOW AT MUKŌJIMA.**

**HOLZSCHNITT: SCHNEE BEI MUKŌJIMA.**

Japan. Edo period. 12th month 1931.

Nishiki-e. Ōban, tate-e. Sheet: Yuki no Mukōjima. Sign.: Hasui. Seal: Sui. Publisher: Watanabe Shōzaburō. Condition B. Very good impression, yellowed, remains of glue at the margins.  
€ 600 – 800 | \$ 696 – 928



**2611**  
**KAWASE, HASUI**  
1883–1957

**WOODBLOCK PRINT: CHION-TEMPLE KYŌTO.**

**HOLZSCHNITT: CHION-TEMPLE KYŌTO.**

Japan. Shōwa period. 8th month 1933.

Nishiki-e. Ōban, tate-e. Series: Nihon fūkei shū II, Kansai hen (Selected Scenes from Japan II, Kansai Edition). Sheet: Kyōto Chion-in. Publisher: Watanabe Shōzaburō. Condition A/B. Very good impression, slightly yellowed, a few folds at the upper margin.  
€ 800 – 1.000 | \$ 928 – 1.160





**2612**  
**TAKAHASHI, HIROAKI (SHÔTEI) – after**  
1871–1945

**WOODBLOCK PRINT:**  
**CHOMEI IN THE RAIN.**  
**HOLZSCHNITT: CHOMEI IM REGEN.**  
Japan. Shōwa period. After 1940.

Nishiki-e. Mitsugiri-ban, 38.5 x 17.5cm. Sheet: Chomei no ame. Reprint after the famous "Terashima no ame" by Takahashi Shotei from the year 1936. Seal: Hokusai. Condition A/B. Reprint, very good impression, few folds and stains at the upper and lower margins.  
**€ 250 – 300 | \$ 290 – 348**



**2613**  
**YOSHIDA, TOSHI**  
1911–1995

**WOODBLOCK PRINT:**  
**HALF MOON BRIDGE.**  
**HOLZSCHNITT: HALF MOON BRIDGE.**  
Japan. Shōwa period. 1941.

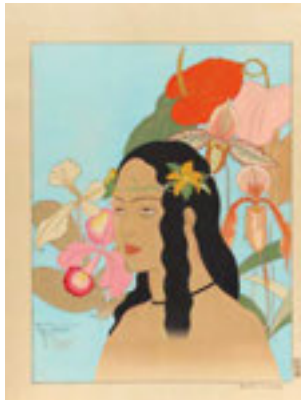
Nishiki-e. Chūban, yoko-e. Title: Taikobashi (Arched bridge). Sign: Toshi Yoshida (pencil, lat.), Toshi. Seal: Yoshida. Condition A. Very good impression.  
**€ 250 – 300 | \$ 290 – 348**



**2614**  
**JACOULET, PAUL**  
1902–1960

**WOODBLOCK PRINT: UN HOMME DE YAP.**  
**HOLZSCHNITT: UN HOMME DE YAP.**

Japan. Shōwa period. 1935. Nishiki-e, bokashi. 44.5 x 34.5cm. Sheet: Un Homme de Yap, Ouest Carolines (A Man of the Yap, The Western Carolingians). Limited. Sheet No. 226 of 350. Sign: Paul Jacoulet (pencil). Seal: Mandarin duck, watermark. Publisher: Ogawa. Engraver: Maeda. Printer: Honda. Condition B. Very good impression, yellowed, few folds, slight foxing.  
**€ 800 – 1.000 | \$ 928 – 1.160**



**2615**  
**JACOULET, PAUL**  
1902–1960

**WOODBLOCK PRINT:**  
**UNE BELLE DE PALAOS.**  
**HOLZSCHNITT: UNE BELLE DE PALAOS.**  
Japan. Shōwa period. November 4th, 1935.

Nishiki-e, bokashi. 47.8 x 36cm. From an edition of 350. Sign: Paul Jacoulet (pencil). Seal: Mandarin duck. Publisher: Ogawa. Engraver: Maeda. Printer: Honda. Condition B. Very good impression, yellowed, holes at left margin, a few folds.  
**€ 800 – 1.000 | \$ 928 – 1.160**



**2616**  
**MORI, YOSHITOSHI**  
1898–1992

**WOODBLOCK PRINT: AFTERNOON NAP.**  
**HOLZSCHNITT: AFTERNOON NAP.**

Japan. Shōwa period. 1979. 43.8 x 57.5cm. Kappa-ban (stencil print). Sheet no. 2/50. Sign.: Y. Mori '79 (pencil) & Seal: Yoshitoshi. Condition A/B. Very good impression, slightly faded, remains of the former mount at the corners.  
**€ 600 – 800 | \$ 696 – 928**



**2617**  
**WHITE HANNYA MASK.**  
**WEIßE HANNYA-MASKE.**  
Japan. 20th c.

Paulownia wood (kiri) painted detailed with pigments. H.29.5cm, w.15.5cm. On the back burning mark: Roshu. Condition A/B. **Supplement:** Mask bag with batting. Provenance: -Private collection Southern Germany.  
**€ 500 – 700 | \$ 580 – 812**



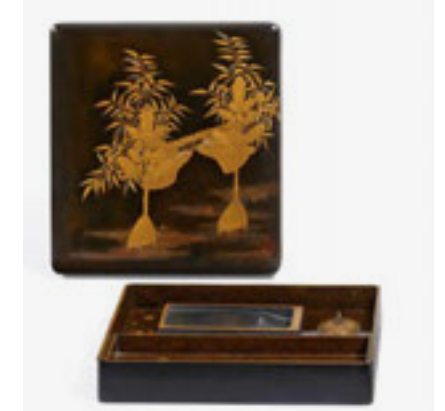
**2618**  
**TRAVEL SHRINE (ZUSHI) OF**  
**AVALOKITESHVARA WITH**  
**TWO ATTENDANTS.**  
**REISESCHREIN (ZUSHI) DES**  
**AVALOKITESHVARA MIT ZWEI**  
**BEGLEITERN.**  
Japan. 19th/beginning 20th c.

Wood, carved and with kirikane gold patterns, urna inlaid with crystal. Shrine lacquered and gilt inside with fine painting. Inside inscripted. H.22,5cm. Condition A/B. Provenance: -Private collection Munich, acquired beginning of 1980s.  
**€ 500 – 900 | \$ 580 – 1.044**



**2619**  
**SMALL ROUND TRAVELING SHRINE**  
**(ZUSHI) WITH BODHISATTVA AND**  
**DOUBLE VAJRA.**  
**KLEINER RUNDER REISESCHREIN**  
**(ZUSHI) MIT BODHISATTVA UND**  
**DOPELVAJRA.**  
Japan. Shōwa period. Dated 1937.

Sugi cedar wood finely carved. Ø8.8cm. On the outside sign.: Shōda Kōya (or Kōsai) tō. On the inside sign.: Kōya (or Kōsai). Condition A/B.  
**€ 300 – 500 | \$ 348 – 580**



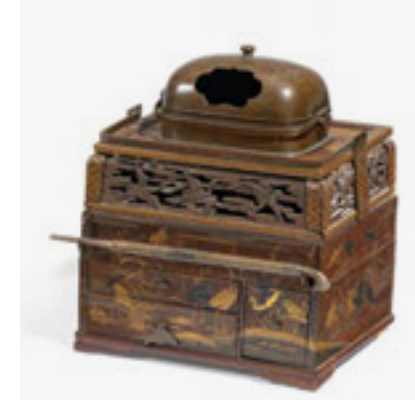
**2620**  
**WRITING BOX (SUZURIBAKO).**  
**SCHREIBKASTEN (SUZURIBAKO).**  
Japan. Meiji period.

Wood. Black lacquer with hira- and takamaki-e with gold foil and details of silver and red lacquer, inside with thin nashiji. On the lid two New Year decorations (kadomatsu) Height 23.5cm, width 22.5cm. Condition B. Provenance: -Private collection Southern Germany.  
**€ 900 – 1.200 | \$ 1.044 – 1.392**



**2621**  
**SQUARE TRAY WITH PINE**  
**AND SILVER EDGE.**  
**QUADRATISCHES TABLETT MIT**  
**KIEFERN UND SILBERRAND.**  
Japan. Ca. Meiji period.

Roiro black lacquer with hiramaki-e and gold lacquer. H.4.6cm, 30.5x30.5cm. Condition A/B.  
**€ 500 – 700 | \$ 580 – 812**



**2622**  
**SMOKING EQUIPMENT TABAKOBON**  
**WITH NOBE KISERU PIPE.**  
**RAUCHKÄSTCHEN TABAKOBON**  
**MIT NOBE KISERU PFEIFE.**  
Japan. 19th c.

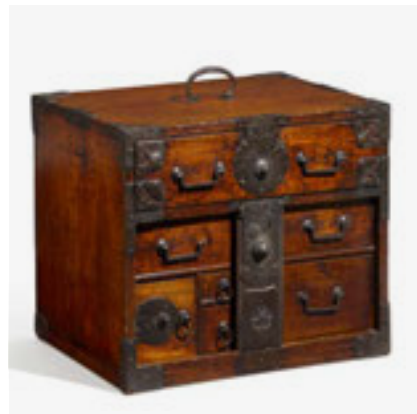
Wood, carved with openwork and lacquered: hiramaki-e, mokume, takamaki-e with goldfoil. Hibachi, mountings and pipe from Japanese bronze alloys. The upper part with flying cranes, at the lower part they are shown at their courtship dance between high reeds. 27x22.5x17.5cm. Condition C. Provenance: -Private collection Southern Germany.  
**€ 250 – 300 | \$ 290 – 348**



**2623**  
**STACKED BOXES (JŪBAKO) FOR FOOD.**  
**STAPELKASTEN (JŪBAKO) FÜR**  
**SPEISEN.**  
Japan. 19th c.

Wood, outside with dark brown, inside with red lacquer. Decorated in gold lacquer with pines, plums and bamboo. Storage box made of cedar wood. H.26cm, 24.5x24.5cm. Condition A/B.  
**€ 700 – 900 | \$ 812 – 1.044**





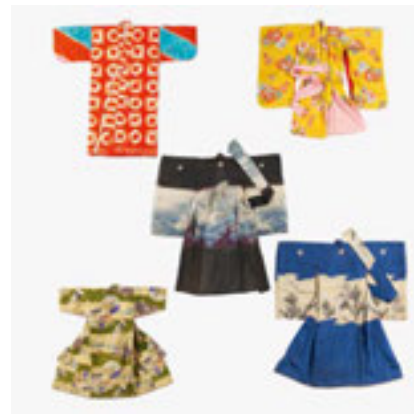
**2624**  
**SMALL DRAWER BOX –**  
**FUNADANSU CHÔBAKO.**  
**KLEINER SCHUBLADENKASTEN –**  
**FUNADANSU CHÔBAKO.**  
 Japan. 19th c.

Probably cypress wood (hinoki) with kijiro patina. On the top a warabite handle. Two large drawers in the upper part, four small ones at the bottom. Two drawers with lock, the other also lockable with a locking board (bô). All three keys preserved, but locks in need of some restoration. Behind the two smallest drawers a secret compartment, which is accessible via a larger one. This type of furniture was used on ships. W.20kg, 45x51.5x39cm. Condition A/B. Provenance: -Private collection Southern Germany. Acquired locally in the 1990s. **€ 700 – 900** | \$ 812 – 1.044



**2625**  
**CEREMONIAL GARMENT**  
**(KAMISHIMO) FOR A BOY.**  
**ZEREMONIALGEWAND (KAMISHIMO)**  
**FÜR EINEN KNABEN.**  
 Japan. Edo period.

Linen (asa), light indigo dyeing, stenciled pattern (katazome, komon). On the shoulder coat of arms (oni tsuta mon). Two-partite. Vest L.58cm, hakama l. 64cm. Condition A/B. Provenance: -Private collection Southern Germany. **€ 700 – 900** | \$ 812 – 1.044



**2626**  
**FIVE CHILDREN'S KIMONO FOR**  
**THE SHRINE VISIT MIYAMAIRI.**  
**FÜNF KINDERKIMONO FÜR DEN**  
**SCHREINBESUCH MIYAMAIRI.**  
 Japan. 20th c.

Silk, partially dyed, painted and printed. L. each about 120cm. With long ties. Condition A/B. **€ 500 – 700** | \$ 580 – 812



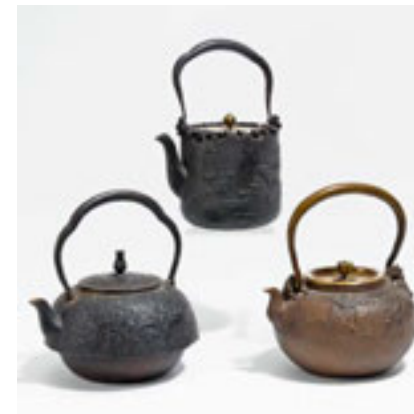
**2627**  
**THREE TEXTILES WITH GOLD.**  
**DREI TEXTILIEN MIT GOLD.**  
 Japan. Meiji period (1868-1912).

Silk with gold threads, complex weaving. a) Gift covering cloth (fukusa). 70.5x65cm. b) Ladies belt (maru obi). 487x33.5cm. c) Width of material for maru obi. 417x69cm. Condition A/B. **Supplement:** Censer with base. Vietnam. Ca. 1900. Bronze, inlaid with different alloys. H.18.5cm. Condition A/B. Provenance: -Collection Ellen Lange (1895-1971). Acquired locally before 1931. **€ 300 – 500** | \$ 348 – 580



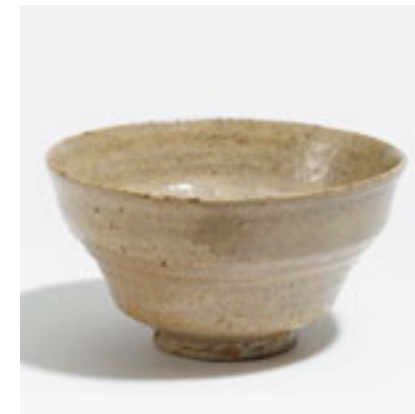
**2628**  
**TWO TEA POTS - TETSUBIN.**  
**ZWEI TEEKESSEL – TETSUBIN.**  
 Japan. Meiji period or later.

Cast iron. One with inlays of gold and silver. Lids made of bronze. a) Narrow kettle with grained fond. Two curly, rectangular medallions with flowering plums, peonies and grass orchids. On the handle cherry blossom leaves and pine cones. Lid signed Ryobundo. b) Squat kettle with three characters in flat relief. H. of the kettle 13/11cm, Ø12/14cm. Condition A/B. Provenance: -Private collection Southern Germany. **€ 1.500 – 2.000** | \$ 1.740 – 2.320



**2629**  
**THREE TEA POTS – TETSUBIN.**  
**DREI TEEKESSEL – TETSUBIN.**  
 Japan. Meiji period or later.

Cast iron. Two lids and one handle from bronze. A). Slender shape with chrysanthemums in undercut relief and tea ceremony utensils. H.13cm, Ø12.5cm. b) Squat shape with villages in mountainous landscape in relief. H.11cm, Ø17cm. c) Squat shape and overhanging. Cherry blossoms in relief. H.11cm, Ø17cm. Condition A/B. **€ 900 – 1.200** | \$ 1.044 – 1.392



**2630**  
**TEA BOWL – CHAWAN.**  
**TEESCHALE – CHAWAN.**  
 Japan. 18th/19th c.

Large, stepped shape. Sandy stoneware with transparent, finely crackled Hagi glaze with amamori effect. H.8cm, Ø14.7cm. Condition A/B. **Supplement:** Paulownia wooden box (kiribako) and silk bag (shifuku). Provenance: -Private collection Southern Germany. **€ 600 – 800** | \$ 696 – 928



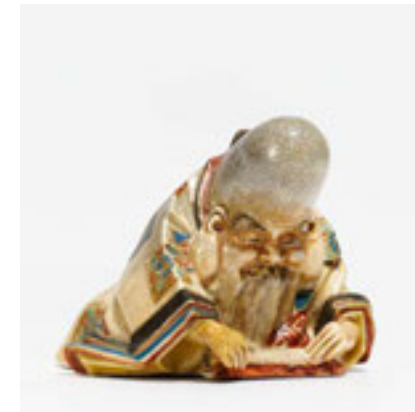
**2631**  
**TWO BOWLS – CHAWAN.**  
**ZWEI TEEKESSEL – CHAWAN.**  
 Japan. 19th/20th c.

a) Han tsutsu form. Black raku glaze with seal Raku. H.7.5cm, Ø11.5cm. Wooden box (kiribako) with paper and collection number 468. b) Bowl with yellow Ohi glaze. H.6.5cm, Ø13cm. Condition A/B. Provenance: -Private collection Southern Germany. **€ 900 – 1.200** | \$ 1.044 – 1.392



**2632**  
**TEABOWL (CHAWAN)**  
**AND SQUARE DISH.**  
**TEESCHALE (CHAWAN) UND**  
**QUADRATISCHER GEBÄCKTELLER.**  
 Japan. 19th/20th c.

Chawan in kuro Oribe style. Dish with chrysanthemum in glaze relief. H.9cm, w.12,5cm / H.2,5cm, 16x16cm. Dish with Sanraku mark. Condition A/B. **€ 250 – 300** | \$ 290 – 348



**2633**  
**KNEELING GOD OF**  
**FORTUNE FUKUROKUJŪ.**  
**KNIENER GLÜCKSGOTT**  
**FUKUROKUJŪ.**  
 Japan. Meiji period. Ca. 1900.

Carved in the angular itobori style. Stoneware with finely cracked glaze, painted in enamel colors and with gold. H.5.5cm. Condition A/B. Provenance: -Private collection Southern Germany. **€ 400 – 600** | \$ 464 – 696



**2634**  
**TWO VASES.**  
**ZWEI VASEN.**  
 Japan. 20th c.

a) Bulbous vase with white glaze. H.26cm, Ø19cm. Underneath a pottery seal. b) Vase, spherical, flattened shape. Bizen stoneware with yohen and botan. Underneath an unread signature. H.20cm, 17x15cm. Condition A/B. **€ 200 – 300** | \$ 232 – 348 | \*





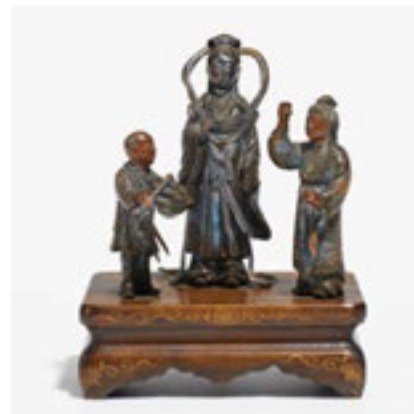
**2635**  
**LARGE PLATE.**  
**GROßER TELLER.**  
Japan. 20th c.

Iron red stoneware shard, covered with dark green glaze with spots of a white glaze. H.7.3cm, Ø42cm. In the bottom signature of the potter engraved. Condition A/B.  
Provenance:  
-In the bottom a collection sticker: 1993.3.90.165. In addition a value indication: 300 Man Yen (=223,725 euros).  
**€ 300 – 500 | \$ 348 – 580 | \***



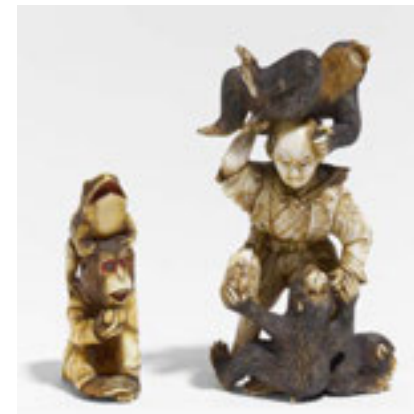
**2636**  
**LAUGHING HOTEI IN DANCE.**  
**LACHENDER HOTEI IM TANZ.**  
Japan. Meiji period. Ca. 1900.

Bronze with dark patina. On the back a longer inscription with dating. At the hem below a maker's mark. In the ground a rectangular reservation with a shizi lion in bas-relief. A sticker with the collector's mark: ANT/03. H.27.5cm. Condition A/B.  
**€ 200 – 300 | \$ 232 – 348 | \***



**2637**  
**KANNON WITH TWO**  
**YOUNG ATTENDANTS.**  
**KANNON MIT ZWEI**  
**JUGENDLICHEN BEGLEITERN.**  
Japan. Meiji period.

Bronze in the style of the Miyao atelier. Mounted on wooden base. H.9.4cm. Sign.: Kunikiyo. Condition B. Patina rubbed.  
**€ 800 – 1.200 | \$ 928 – 1.392**



**2641**  
**OKIMONO: MAN FIGHTING**  
**WITH MONKEYS.**  
**OKIMONO: MANN MIT**  
**AFFEN KÄMPFEND.**  
Japan. Meiji period. Ca. 1900.

Ivory with finely engraved and dark colored details. Humorous depiction of a lumberjack who fends off three monkeys trying to steal his purse. Height 9.7cm. Condition A/B. **Supplement:** Okimono of a monkey with a toad on his head. Around 1900. Ivory. Height 6.2cm. Condition C.  
**€ 900 – 1.200 | \$ 1.044 – 1.392**



**2642**  
**REFERENCE BOOK: NETSUKE**  
**KENKYUKAI.**  
**FACHBÜCHER: NETSUKE KENKYUKAI.**

7 volumes: "Netsuke Kenkyukai - Study Journal" (1973-1997). 9 loose booklets: "INS Journal" (1998-2000). Condition A. **Supplement:** 7x Index, 2x Journal, 4x Flyer/Convention.  
**€ 1.200 – 1.500 | \$ 1.392 – 1.740**



**2643**  
**THREE WATER DROPPER.**  
**DREI WASSERTROPFER.**  
Korea. 18th/19th c.

Porcelain. Painted in underglaze blue. a) Ring-shaped, painted with landscape. Ø8.3cm. b) Round and domed, painted with two characters. Ø7.6cm. c) Fan-shaped with flowers and characters. W.10.5cm. Condition B. Provenance:  
-Ex Collection Andreas Holter.  
**€ 600 – 900 | \$ 696 – 1.044**



**2638**  
**BOY WITH FISH AND FISHING ROD.**  
**KNABE MIT FISCH UND ANGEL.**  
Japan. Meiji period.

Bronze with dark patina. Matching base carved from wood. Height 30.5cm. Sign.: Mitani tokusei, underneath. Condition A/B.  
**€ 1.000 – 1.500 | \$ 1.160 – 1.740**



**2639**  
**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.  
**€ 1.200 – 1.500 | \$ 1.392 – 1.740 | †**



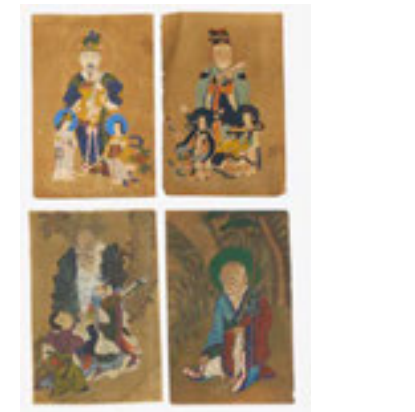
**2640**  
**CASE FOR INCENSE STICKS WITH**  
**AUTUMN MAPLE LEAVES.**  
**ETUI FÜR RÄUCHERSTÄBCHEN MIT**  
**HERBSTLICHEN AHORNBLÄTTERN.**  
Japan. 19th/20th c.

Dark suzudake bamboo with gold lacquer, hiramaki-e. H.26.5cm. Sign.: On the back two characters, part of the decoration. Condition A/B.  
**€ 400 – 600 | \$ 464 – 696**



**2644**  
**THE DEITY SUROIN AND FIVE**  
**MINJA-DO CALLIGRAPHIES.**  
**DIE GOTTHEIT SUROIN UND FÜNF**  
**MUNJA-DO KALLIGRAPHIEN.**  
Korea. 20th c.

Pigments and ink on paper. a) Suroin (chin. Shoulao) with Dongja-Boy. 75x50cm. b) Five calligraphical characters of the Eight Confucian Virtues, decorated with animals and flowers. Each 86x47cm. Condition A/B. Provenance:  
-Collection Detlef Rosen, Dusseldorf.  
**€ 400 – 600 | \$ 464 – 696**



**2645**  
**FOUR MINHWA DAOIST PAINTINGS.**  
**VIER MINHWA-MALEREIEN MIT**  
**DAOISTISCHEN THEMEN.**  
Korea. 20th c.

Pigments and ink on paper. a) The hermit Dokseong. 77x50cm. b) & c) Two Daoist deities with two attendants each. 75x49cm. d) Suroin in company of a Dongja boy offering a peach. 77x51cm. Condition A/B. Provenance:  
-Collection Detlef Rosen, Dusseldorf.  
**€ 400 – 600 | \$ 464 – 696**



**2646**  
**FOUR MINHWA FOLK PAINTINGS**  
**VIER MINHWA-MALEREIEN.**  
Korea. 20th c.

Pigments and ink on paper. a) A sitting tiger. 69x49.5cm. b) Lotus pond with two tadpoles and a bird. 84.5 x 33cm. c) A dog on leash laying in front of a house. 75x40cm. d) Woman in Chinese scholar garment. 78x40cm. Condition A/B. Provenance:  
-Collection Detlef Rosen, Dusseldorf.  
**€ 400 – 600 | \$ 464 – 696**



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Interior Design Week Köln.  
14.–20. January 2019

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# VAN HAM

Auktion

**Sammlung Thillmann  
Thonet – Perfektes Design**

22.1.2019

**Vorbesichtigung**

14.–21.1.2019



## 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](http://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.

## 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](http://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, substrate and 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.

# VAN HAM



## Dekorative Kunst

30. + 31. Januar 2019

Vorbesichtigung:

26.–28. Januar 2019

Liturgisches Gerät aus  
einer Rheinischen Privatsammlung

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# Käufe

## Katalogversand

Wir schicken Ihnen gern unseren aktuellen Katalog zu, den Sie über das Internet ([www.van-ham.com](http://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. 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.

## Einlieferungen aus Drittländern

Objekte, die temporär 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 berechtigen bzw. kann bei einem Ausfuhrnachweis in ein Drittland erstattet werden.

## 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.

## Zahlung

Der Rechnungsbetrag ist per Electronic Cash, per Überweisung oder durch bankbestätigten Scheck 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](http://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 1,16 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](http://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. 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.*

## Acquisition from third countries

*Objects, that have been imported from outside the EU to be sold at auction under Temporary Admission, 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.*

## 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.*

## Payment

*Payment of the total amount 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. 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 you 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](http://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 1.16 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 Kulturgüter-schutzabkommen 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

## 1. Anwendungsbereich

### V1. Versteigerung

V1.1 VAN HAM Kunstaktionen 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.

### V2. Besondere Bestimmungen

V2.1 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 bis zu dem 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 im 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 Verschlechterung 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. Handelsregisterauszug). 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 eingelifertes 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; gesteigert 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 Home-

page 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 aufgezichnet 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

## 2. Allgemeine Geschäftsbedingungen

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 temporär aus einem Drittland eingeführt wurden, sind im gedruckten Katalog 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 auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, davon trägt der Kunde anteilig in Form einer pauschalen Umlage von:

- 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-Gebot ersteigert hat, hat er wegen der hierdurch VAN HAM entstehenden Kosten eine zusätzliche Gebühr in Höhe von drei (3) % vom Zuschlag an VAN HAM zu entrichten.

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 abgeholtten 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, Zurückbehaltungsrecht

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 hiermit 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 (Einlieferer-

kommission 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 Adresdaten des Kunden zu nennen.

V8.4 Die 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.

V8.5 Alle Ansprüche gegen VAN HAM verjähren ein Jahr nach Übergabe des zugeschlagenen Gegenstandes, soweit sie nicht auf einer vorsätzlichen Verschlechterung beruhen oder gesetzlich unabdingbare, längere Verjährungsfristen vorgegeben sind.

V8.6 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.7 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.8 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.9 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.10 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.11 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.12 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.13 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.14 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.15 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.16 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.17 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.18 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.19 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.20 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.21 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.22 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.23 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.24 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.25 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.26 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.27 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.28 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.29 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.30 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.31 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.32 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.33 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.34 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.35 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.36 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.37 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.38 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.39 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.40 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.41 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.42 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.43 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.44 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.45 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.46 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.47 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.48 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.49 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.50 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.51 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.52 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.53 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.54 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.55 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.56 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.57 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.58 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.59 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.60 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.61 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.62 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.63 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.64 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.65 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.66 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.67 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.68 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.69 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.70 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.71 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.72 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.73 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.74 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.75 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.76 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.77 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.78 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.79 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.80 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.81 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.82 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.83 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.84 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.85 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.86 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.87 VAN HAM behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge anzubieten oder zurückzuziehen. V8.88 VAN HAM behält sich



# 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 representing 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 conditionally 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 temporarily 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 objects 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, he/she shall indemnify VAN HAM for any costs incurred by paying an additional fee in the amount of three (3) % 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 Abnehmersnachweis) 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 valid 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.

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Managing Director Markus Eisenbeis  
(auctioneer for art and antiques, officially appointed and sworn by the Cologne Chamber of Commerce and Industry)



# Einliefererverzeichnis

## List of consignors

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_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
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