

# VAN HAM

ASIAN ART  
27.5.2020



## Auktionen Frühjahr 2020

Classic Week

**Asian Art** 27. Mai 2020

**Decorative Art** 27. Mai 2020

**Fine Jewels & Watches** 28. Mai 2020

**Fine Art** 28. Mai 2020

**SØR Rusche Collection –**

**Old Masters meet Contemporaries** 28. Mai 2020

Vorbesichtigung: 22.–25. Mai 2020

Modern Times

**Modern** 10. Juni 2020

**Post War** 10. Juni 2020

**Contemporary** 10. Juni 2020

**Prof. Dr. Christian Eggers Collection** 10. Juni 2020

Vorbesichtigung: 5.–8. Juni 2020

**Discoveries** 17. Juni 2020

Vorbesichtigung: 13.–15. Juni 2020

## ONLINE ONLY-Auktionen Frühjahr 2020

**SØR Rusche Collection – Passion**

6.–19. Mai 2020

**GOLD**

20. Mai 2020 – 2. Juni 2020

**Art after 45**

22. Mai 2020 – 4. Juni 2020

**Eggers' Collection**

5.–22. Juni 2020

**SØR Rusche Collection – Faces**

12.–25. Juni 2020

**Belle Époque – Fine Jewels**

18. Juni 2020 – 29. Juni 2020

**HERMÈS – Classics from Rue du Faubourg**

18. Juni 2020 – 30. Juni 2020

## Auktionen Herbst 2020

**SØR Rusche Collection –**

**Part VII** 30. Sept. 2020

Vorbesichtigung: 25.–28. Sept. 2020

Classic Week

**Asian Art** 11. Nov. 2020

**Decorative Art** 11. Nov. 2020

**Fine Jewels & Watches** 12. Nov. 2020

**Fine Art** 12. Nov. 2020

Vorbesichtigung: 6.–9. Nov. 2020

Modern Times

**Modern** 25. Nov. 2020

**Post War** 25. Nov. 2020

**Contemporary** 25. Nov. 2020

Vorbesichtigung: 20.–23. Nov. 2020

**Discoveries** 2. Dez. 2020

Vorbesichtigung: 28.–30. Nov. 2020

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.

### Abbildungen

#### Titel

**Nr. 1 SELTENE IMPERIALE OFFIZIELLE LONGGUA-ÜBERROBE MIT DRACHEN-MEDAILLONS FÜR EINE DAME.**

China

#### Rückseite:

**Nr. 25 SELTENER UND BEDEUTENDER TELLER MIT LILIEN UND SINGVOGEL**

China

# Asian Art

Auktion/auction:  
27. Mai 2020

Vorbesichtigung/preview:  
22.–25. Mai 2020

亚洲古董珍玩  
第446届拍卖会  
2020年5月27日

預展時間  
2020年5月22-25日

#### Adresse

#### address

VAN HAM Kunstauktionen

Hitzelerstraße 2

50968 Köln/Cologne

Tel.: +49 (221) 925862-0

Fax: +49 (221) 925862-199

info@van-ham.com

www.van-ham.com

德國科隆 VAN HAM (範漢姆)

藝術拍賣公司

Hitzelerstr. 2, Cologne, Germany

電話: +49(221)925862-0

傳真: +49(221)925862-199

郵箱: info@van-ham.com

網址: www.van-ham.com

## Our Specialists *Unsere Experten*

### Christoph Bouillon

Katalogredaktion  
Tel. +49 (221) 925862-400  
ch.bouillon@van-ham.com

### Hua Yan

Tel. +49 (221) 925862-402  
h.yan@van-ham.com

### Walter Bruno Brix

Tel. +49 (221) 925862-410  
w.brix@van-ham.com

### Maria Miltschitzky

Volontärin  
Tel. +49 (221) 925862-429  
antik@van-ham.com

### Olaf Schneemann

Tel. +49 (221) 925862-402  
o.schneemann@van-ham.com

### Auktionatoren

Markus Eisenbeis, öffentl. best.  
und vereidigter Kunstversteigerer  
Robert van den Valentyn,  
Kunstversteigerer  
Christoph Bouillon,  
Kunstversteigerer

## Unser Service *Our Service*

### Schriftliche Gebote *absentee bids*

Sebastian Himmels  
Tel. +49 (221) 925862-153  
gebote@van-ham.com

### Telefonische Gebote *telephone bids*

Anja Bongartz  
Tel. +49 (221) 925862-150  
gebote@van-ham.com

### Versand *shipping*

Diana Breit  
Tel. +49 (221) 925862-802  
versand@van-ham.com

### Abholung *pick-up*

Tobias May  
Tel. +49 (221) 925862-800  
logistik@van-ham.com

### Buchhaltung *accounting*

Birgit Uttendörfer  
Tel. +49 (221) 925862-120  
buchhaltung@van-ham.com

### Katalogbestellungen *catalogue order*

Hannah von Sigriz  
Tel. +49 (221) 925862-104  
katalog@van-ham.com

### Geschäftszeiten nach der Auktion *Business hours after the sale*

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

### 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*

## Auktionen im Internet *Sales on the Internet*

### Registrierung und Anmeldung für das Live Online Bieten *Registration for live online bidding*



### Auktion nur live verfolgen *Follow live sale only*



### Online Katalog mit großen Abbildungen *Online-catalogue with high resolution images*



## Termine *Dates*

### Auktion *Sale*

#### Mittwoch, 27. Mai 2020 ab 10.00 Uhr

Asian Art  
Part I Nr. 1 – 127  
Part II Nr. 128 – 303

#### ab 14.30 Uhr

Decorative Art  
Part I Nr. 400 – 447  
Part II Nr. 448 – 594

#### Donnerstag, 28. Mai 2020 ab 10.00 Uhr

Fine Jewels & Watches  
Part I Nr. 600 – 759  
Part II Nr. 760 – 883

#### ab 14.30 Uhr

Fine Art Nr. 1000 – 1099

#### im Anschluss

SØR Rusche Collection –  
Old Masters meet  
Contemporaries Nr. 1500 – 1581

#### 經典藝術周

2020年5月27日星期三

上午10時開始

亞洲藝術專場

第一部分 1-127號

第二部分 128-303號

下午14:30時開始

歐洲裝飾藝術專場

第一部分 400-447號

第二部分 448-594號

2020年5月28日星期四

上午10時開始

首飾名表專場

第一部分 600-759號

第二部分 760-883號

下午14:30時開始

古典油畫專場 1000-1099號

#### 下場拍賣:

SØR Rusche  
古典和現代藝術專場 1500-1581號

### Vorbesichtigung *Preview*

#### Classic Week 22. – 25. Mai 2020

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

#### Preview of selected Asian Art *Asian Art in Auswahl*

26. Mai 2020  
Dienstag 10 bis 17 Uhr

#### 預展時間:

2020年5月22日-25日

5月22日星期五 10-18時

5月23日星期六 10-18時

5月24日星期日 11-18時

5月25日星期一 10-18時

#### 亞洲藝術專場預展延長至

5月26日星期二 10-17時

Wir freuen uns Sie zu unserer Vorbesichtigung in Köln begrüßen zu dürfen. Selbstverständlich werden wir auch weiterhin die geltenden Hygienevorschriften und Distanzregelungen beachten: Ein Lächeln ersetzt das Händeschütteln und wir beraten Sie gerne aus der momentan angebrachten Distanz. Aus gegebenem Anlass haben wir unsere Öffnungszeiten verlängert, um Wartezeiten zu vermeiden. Auf [www.van-ham.com](http://www.van-ham.com) halten wir Sie über aktuelle Änderungen auf dem Laufenden.

We look forward to welcoming you to our preview in Cologne. Of course, we will continue to observe the applicable hygiene and distance regulations: A smile replaces shaking hands and we will be happy to advise you from the distance that is currently appropriate. In order to avoid waiting times, we have extended our opening hours. We will keep you informed about current changes at [www.van-ham.com](http://www.van-ham.com)

熱情歡迎您蒞臨我們在科隆的預展現場！我們將繼續遵守衛生條例，並執行保持社交距離的措施：以微笑代替握手。對此，我們願意為您提供相關規定的諮詢。為減少您等待的時間，我們特意延長了週末預展的開放時間。請訪問我們的官方網站[www.van-ham.com](http://www.van-ham.com)獲悉最新動態信息。





# ONLINE-AUKTIONEN FRÜHJAHR 2020

ONLINE  
ONLY

## „Der Pionier der Onlineauktionen.“

Capital

Das erfolgreiche Konzept der ONLINE ONLY-Auktionen geht auch im neuen Jahr spannend weiter. Den Auftakt ins Jahr 2020 machte die epochenspezifische Auktion „Modern Art“, der sich im Frühjahr noch drei Auktionen aus der SØR Rusche Collection anschließen. Dieser herausragenden Sammlung, die über 4.000 Werke umfasst, wurden bereits 2019 vier Auktionen gewidmet.

**SØR Rusche Collection – Passion**  
6.–19. Mai 2020

**GOLD**  
20. Mai 2020 – 2. Juni 2020

**Art after 45**  
22. Mai 2020 – 4. Juni 2020

**Eggers' Collection**  
5.–22. Juni 2020

**SØR Rusche Collection – Faces**  
12.–25. Juni 2020

**Belle Époque – Fine Jewels**  
18. Juni 2020 – 29. Juni 2020

**HERMÈS – Classics from  
Rue du Faubourg**  
18. Juni 2020 – 30. Juni 2020

Weitere Themen 2020 aus der  
SØR Rusche Collection:

**Nature**  
**Everyday life**  
**Colour**

## SO BIETEN SIE MIT

### Online-Katalog ansehen

Besuchen Sie unsere Website auf [www.van-ham.com](http://www.van-ham.com) und öffnen Sie unseren Online-Katalog.

### Einloggen oder registrieren

Loggen Sie sich in Ihrem Benutzerkonto ein oder registrieren Sie sich. VAN HAM benötigt für Neukunden Ihren Ausweis und Ihre komplette Rechnungsanschrift.

### Zum Bieten anmelden

Um ein Gebot in der Auktion abgeben zu können, melden Sie sich im Katalog zum Bieten an. Nach Prüfung Ihrer Daten werden Sie zum Bieten freigeschaltet.

### Gebotsabgabe & Ende der Auktion

Geben Sie Ihre Gebote ab. Die Auktion endet ab 18 Uhr, die Lose laufen nacheinander im 1-Minuten-Takt ab. Sollte jedoch ein Gebot bis 3 Minuten vor Ende der Ablaufzeit abgegeben werden, wird sich die Ablauf-Zeit um weitere 3 Minuten erhöhen.

### Bezahlung und Versand

Am Folgetag der Auktion erhalten Sie die Rechnung zu Ihren Käufen, in der alle Kosten, Hinweise zur Bezahlung und zum Versand aufgeführt sind.

**Stefan Stöbel** (1970)  
Ohne Titel (2 Möhren) | 2012  
Acryl auf Hartfaserplatte | 30 x 50 cm  
Schätzpreis: € 600–800  
Aus: SØR Rusche Collection – Realities



**Imi Knoebel** (1950)  
„Face C“ | 2004  
Acryl auf Kunststoff-  
folien, collagiert  
36 x 36 cm  
Schätzpreis: € 4.000–6.000  
Aus: Post War

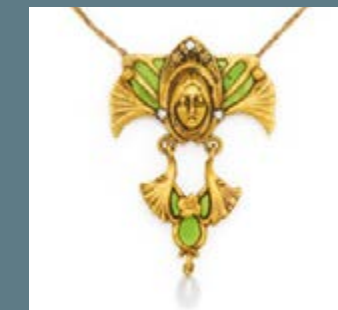


**Katrin Heichel** (1972)  
„November / Sie“ (Selbstportrait)  
2013 | Öl auf Leinwand  
50 x 40 cm  
Schätzpreis: € 700–900  
Aus: SØR Rusche Collection –  
Faces

**Goldener Bauhelm**  
London | 1988 | Asprey & Co. Ltd.  
Silber, vergoldet  
Ca. 1176g. Höhe 14,5 cm  
Schätzpreis: € 1.200–1.500  
Aus: GOLD



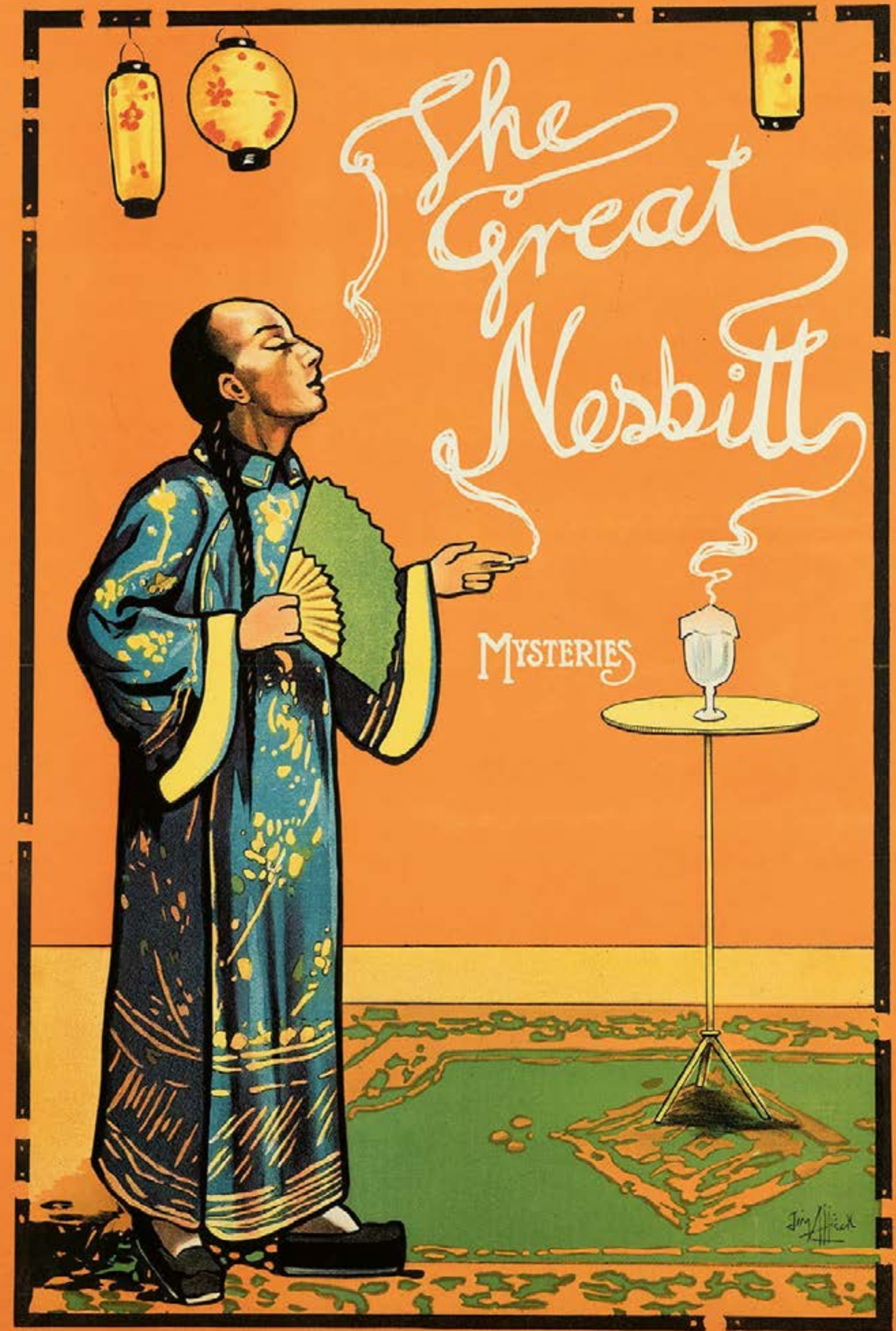
**HERMÈS**  
Aus: HERMÈS –  
Classics from  
Rue du Faubourg



**Anhängerkette**  
Deutschland. Um 1900  
585/- Gelbgold,  
Besatzdiamanten,  
Süßwasser-Zuchtperle  
Schätzpreis: € 300–400  
Aus: Belle Époque – Fine Jewels

Our Specialists  
*Unsere Experten*

v.r.n.l.  
Christoph Bouillon  
Hua Yan  
Walter Bruno Brix



# Nesbitt Collection



## Magicians in Chinese imperial robes

The Chinese "Ching Ling Foo" (Zhu Liankui, 1854-1922), a court magician from Beijing, was the first conjurer from East Asia to make a career in the West. From 1898, he toured the USA for three years. He offered the high reward of 1,000 dollars, if someone could copy one of his illusions. The American conjurer William Ellsworth Robinson (1861-1918), who knew his show, wanted to accept the challenge, but Ching Ling Foo refused to meet him. This led to a pronounced rivalry between the two men and later Robinson even developed a Chinese stage character under the name "Chung Ling Soo". He was extremely successful in London and mentioned in a single breath with Houdini. However, in 1918 he was accidentally shot on stage while performing a bullet catch trick. From his estate, Neil Sinclair Nesbitt (1886-1936) most likely acquired some of the props and other objects. Nesbitt known in London as the youngest theatre impresario of his time managed theatres also showing early cinema films. The contact to famous contemporary magicians, which he met through his work, enthused him with magic. In 1919, he began his career as "The Great Nesbitt" and showed different tricks from Robinson's repertoire at his performances. His stage character was very similar to Robinson's and he wore Chinese

robes as well, which probably came from Robinson's estate. One of these robes is said to have been worn by Emperor Xianfeng (r. 1850-1861) when he fled Beijing in 1860. In the auction, we are honored to offer two robes from Nesbitt's former possession, which he may have acquired from Robinson's estate. One of them is a summer over robe (long gua) with dragon medallions of a high-ranking lady of the imperial court (cat. no. 1). The other one is a dragon robe for the Chinese opera (cat. no. 6). Furthermore, we offer a group of Chinese and Western fans (cat. no. 2-5, 193) and a flat, square suitcase for a film reel with an ink drawing in it, maybe from Nesbitt's own hand. It shows a fully occupied theatre hall with the illuminated stage awaiting the magician.

(The author wants to express his thanks to John Davenport and the magician Jez Mansfield, who administers the estate of "The Great Nesbitt", for their valuable information.)



# Nesbitt Collection

## Zauberer in chinesischen Kaisergewändern

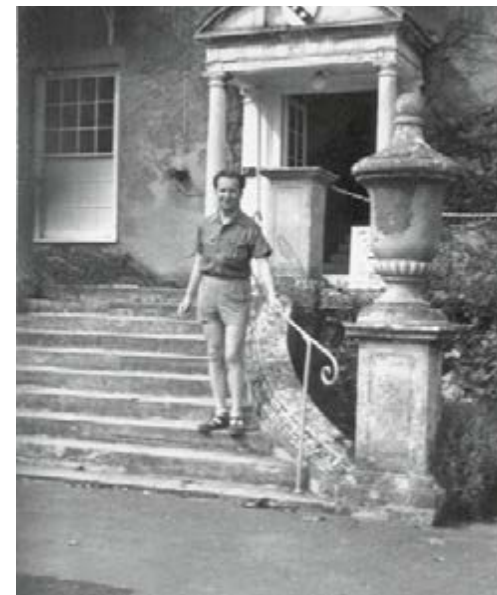
Als erster Magier aus Ostasien machte „Ching Ling Foo“ (Zhu Liankui, 1854-1922), ein Hofzauberer aus Beijing, im Westen Karriere. Ab 1898 tourte er drei Jahre lang in den USA. Er setzte die hohe Belohnung von 1.000 Dollar aus, wenn jemand eine seiner Illusionen kopieren könne. Der amerikanische Zauberer William Ellsworth Robinson (1861-1918), der die Show studiert hatte, wollte die Herausforderung annehmen, aber Ching Ling Foo lehnte es ab ihn zu treffen. Dies führte zu einer ausgeprägten Rivalität zwischen den beiden Männern und später entwickelte Robinson sogar unter dem Namen „Chung Ling Soo“ einen chinesischen Bühnencharakter. Er war damit in London überaus erfolgreich und wurde in einem Atemzug mit Houdini genannt. 1918 wurde er jedoch bei einem Pistolentrick tödlich getroffen. Aus seinem Nachlass erwarb Neil Sinclair Nesbitt (1886-1936) einige der Requisiten und andere Objekte. Nesbitt galt in London als jüngster Theater-Impresario seiner Zeit und in den Theatern, die er managte, wurden auch frühe Kino-Filme vorgeführt. Der Kontakt zu zeitgenössischen berühmten Magiern infolge seiner Tätigkeit, hatte ihn für die Magie begeistert. 1919 begann er seine Karriere als „Der Große Nesbitt“ und zeigte bei seinen Aufführungen

verschiedene Tricks aus dem Repertoire von Robinson. Sein Bühnencharakter war deutlich an den von Robinson angelehnt und er trug ebenfalls chinesische Roben, die vermutlich aus dem Nachlass von Robinson stammten. Von einem dieser Gewänder heißt es, dass Kaiser Xianfeng (reg. 1850-1861) es 1860 auf seiner Flucht aus Beijing getragen haben soll.

In der Auktion dürfen wir zwei Roben aus dem ehemaligen Besitz von Nesbitt anbieten, die dieser vermutlich aus dem Nachlass von Robinson erworben hatte. Eines davon ist das sommerliche Übergewand (long gua) mit Drachenmedaillons einer hoch stehenden Dame des Kaiserhofes (Kat. Nr. 1). Das andere ist ein Drachengewand für die chinesische Oper (Kat. Nr. 6). Des Weiteren eine Gruppe von chinesischen und westlichen Fächern (Kat. Nrn. 2-5, 193) sowie ein flacher, quadratischer Koffer für eine Filmrolle mit einer Tuschzeichnung darin, die wohl von Nesbitt stammen mag. Sie zeigt einen vollbesetzten Theatersaal mit der beleuchteten Bühne, die den Magier erwartet. (Der Autor dankt John Davenport und dem Magier Jez Mansfield, der auch den Nachlass des Großen Nesbitt verwaltet, für ihre wertvollen Auskünfte.)

### 穿龍袍的魔術師

19世紀末，來自中國的著名魔術師朱連魁（1854-1922年），藝名“金林福”或“金陵福”（Ching Ling Foo），首次在美國登台表演。這位“專為慈禧太后獻藝的魔術師”迅速以傳統的中國戲法風靡美國，也引起了當地一位魔術師威廉·羅賓森（1861-1918年）的關注。羅賓森起了一個與金陵福極其相似的藝名“程連蘇”（Chung Ling Soo），宣稱自己是百分百的中國人，以此在英國倫敦及歐洲表演。他穿上清朝服飾，假裝不懂英文，甚至聘請翻譯作戲，宣傳海報選用英文寫著「神奇的中國魔術師」。1918年當程連蘇在一次表演“徒手抓子彈”魔術時，道具槍發生了意外，子彈擊中了他的胸部，隨即不治身亡。其後1919年，倫敦一位知名的劇場經理人內斯比特先生（1886-1936年），同時也是一位魔術迷，開始以程連蘇的形象和技法表演魔術，藝名為“偉大的內斯比特”。他穿著的中式服裝和道具，部分是購自程連蘇逝世後的遺產拍賣。本次拍賣會將呈現內斯比特先生的部分表演道具，其中有一件珍貴的石青納紗繡八團五爪金龍紋龍掛（圖錄編號1）、一件藍地緞繡雲龍紋吉服戲袍（圖錄編號6）以及多組外銷彩繪描金折扇（圖錄編號2至5、193），另有一只裝電影放映膠片的皮箱和劇場圖。





1  
**RARE IMPERIAL OFFICIAL LONGGUA  
OVER GARMENT WITH DRAGON  
MEDALLIONS FOR A LADY.**

**SELTENE IMPERIALE OFFIZIELLE  
LONGGUA-ÜBERROBE MIT  
DRACHENMEDAILLONS FÜR EINE  
DAME.**

China. Qing dynasty. 2nd half 19th c.

Blue-black sheer silk gauze (leno weave), embroidered with dyed silk and gold thread. Buttons from gilt bronze. According to the "Huangchao liqi tushi" (Illustrated Standards of Ritual Objects of the Dynasty), the robe for a lady of high rank is traditionally decorated with eight dragon medallions. The four upper dragons in frontal view, the lower ones in profile. In the medallions the Buddhist treasures and the character for Long Life (shou). At the end of the sleeves each three more small dragon medallions. The hem with the high diagonal lines of deep water, separated by a cloud border from the waves in which treasures float. Length 138cm, width 150cm. Condition A/B.

**Supplement:** Flat suitcase for film roll. Inside ink painting of theater. Both from Nesbitt.

This type of robe was worn by Manchu ladies over a dragon robe (jifu) during official state ceremonies at the imperial court. The distribution of the medallions and their number determines the rank of the garment. Depending on the season, the robes were made of satin, lined with fur or, as here, of silk gauze for the hottest season.

Provenance:

-Collection of "The Great Nesbitt" (Sinclair Neil Nesbitt, 1886-1936). Chinese style magician who performed throughout Europe from 1919-1928. Probably acquired from the estate of the magician "Chung Ling Soo" (William E. Robinson, 1861-1918).

-1936 inherited to his son Cecil Ronald Nesbitt (1914-1996), who lived in Spain since 1986.

-1996 inherited to a befriended family.

石青紗納繡八團五爪金龍紋龍掛

清 19世紀下半葉

身長138cm/兩袖通長150cm

褂圓領，對襟，平袖端。銅鍍金鑿花扣五枚。龍褂為石青色紗地，以五彩絲線和金線繡團龍八則，內飾圓壽字、雲蝠紋、佛教八寶。前胸後背及兩肩各一團為正龍，前後襟坐龍各兩團，兩袖左右各有小團龍三則。下擺和袖口繡壽山江崖立水紋，並間飾雜寶紋。

龍褂為清皇太後、皇後、皇妃專用服飾，屬吉服，穿在龍袍外面。龍褂的制作是嚴格按照《大清會典》所定之制，面料以緞繡、綢繡、納紗、緯絲、妝花等工藝居多。根據季節不同，分單、夾、緞、紗、棉、皮多種。品相等級A/B。

附：內斯比特先生用於存放膠片的皮箱一隻，內有手繪劇場演出圖一幅。

來源：

-魔術師“偉大的內斯比特”私人舊藏。內斯比特先生生於1886年，卒於1936年，1919年至1928年間以表演中國式魔術風靡歐洲。其收藏可能為魔術師程連蘇的遺產。

-1936年其子（1914-1996年）繼承內斯比特先生遺產，自1986年起居住在西班牙。

-1996年其子過世後，由友人家庭繼承。

€ 4.500 – 6.000 | \$ 5.130 – 6.840

**2**  
**TWO FANS WITH GENRE SCENES, LANDSCAPES AND ANIMALS.**

ZWEI FÄCHER MIT GENRESZENEN, LANDSCHAFTEN UND TIEREN.  
China. Qing dynasty. Ca. 1870.  
For export.

a) L.28cm, w.51cm. b) L.29cm, w.54cm.  
Cardboard box. Condition B. Both with traces of use and rubbed.

Provenance:  
-Collection of "The Great Nesbitt".

木柄彩繪人物花鳥外銷折扇兩把  
清 約1870年左右  
a) 檀香木扇骨，以浮雕、鏤雕工藝雕刻人物，飾流蘇。紙質扇面正面彩繪庭院人物，雜骨貼面，背面花鳥紋飾。柄長28cm，扇面寬51cm。  
b) 漆木描金扇骨，紙質扇面雙面彩繪滿大人及雙羊圖案。柄長29m，扇面寬54cm。有流蘇，紙盒。  
品相等級B，局部有破損。  
來源：  
魔術師“偉大的內斯比特”私人舊藏。

€ 700 – 900 | \$ 798 – 1.026



**3**  
**FAN WITH GENRE SCENES AND FAN FROM SHU LIAN JI WITH VIEWS OF THE WEST LAKE.**

FÄCHER MIT GENRESZENEN UND SHU LIAN JI-FÄCHER MIT ANSICHTEN DES WESTSEES.  
China. 19th and 20th c. For export.

a) L.28cm, w.52cm. Silk box. b) L.30cm, w.52cm. Condition A/B.

Provenance:  
-Collection of "The Great Nesbitt".

彩繪描金人物外銷折扇及杭州舒蓮記全棕彩繪黑折扇（共兩把）  
19/20世紀  
a) 獸骨扇骨，鏤空並鑲嵌絹本彩繪小品圖。紙質扇面正反繪滿大人圖案。柄長28cm，扇面寬52cm。扇盒。  
b) 棕竹扇骨。柿漆黑紙扇面，兩面以金銀箔加彩繪技法飾西湖勝景及大雄寶殿祭祀圖，三方紅印：「舒蓮記」，「清」，「蓮」。舒蓮記為清末民初杭州扇業的三大名莊之一。柄長30cm，扇面寬52cm。扇盒，題簽：錦潤堂仿古雅扇。  
品相等級A/B。  
來源：  
魔術師“偉大的內斯比特”私人舊藏。

€ 600 – 800 | \$ 684 – 912

**4**  
**TWO FANS WITH GENRE SCENES, LANDSCAPES AND FLOWERS.**

ZWEI FÄCHER MIT GENRESZENEN, LANDSCHAFTEN UND BLUMEN.  
China. Qing dynasty. Ca. 1870. For export.

a) L.26.5cm, w.49cm. b) L.18cm, w.34cm.  
Original box. Condition B.

Provenance:  
-Collection of "The Great Nesbitt".

彩繪人物花鳥外銷折扇兩把  
清 約1870年左右  
a) 貝雕碑磔扇骨，飾流蘇。紙質扇面，雜骨貼面。柄長26.5cm，扇面寬49cm。絲面扇盒。  
b) 檀香木扇骨，鏤空浮雕刻工，飾流蘇。紙質扇面。柄長18cm，扇面寬34cm。原配漆木描金扇盒。  
品相等級B，局部有破損。  
來源：  
魔術師“偉大的內斯比特”私人舊藏。

€ 800 – 1.200 | \$ 912 – 1.368



**5**  
**TWO FANS WITH GENRE SCENES, BIRDS AND FLOWERS.**

ZWEI FÄCHER MIT GENRESZENEN, VÖGELN UND BLUMEN.  
China. Qing dynasty. Ca. 1870.  
For export.

a) L.28cm, w.52cm. b) L.28cm, w.52.5cm.  
Each with original box. Condition A/B.

Provenance:  
-Collection of "The Great Nesbitt".

彩繪描金人物花鳥外銷折扇兩把  
清 約1870年左右  
a) 象牙扇骨，鏤空浮雕刻工，飾流蘇。紙質扇面，牙骨貼面。柄長28cm，扇面寬52cm。原配漆木描金扇盒。  
b) 漆木描金扇骨，飾流蘇。紙質扇面，牙骨貼面。柄長28cm，扇面寬52.5cm。原配漆木描金扇盒及玻璃內盒，局部破損。  
品相等級A/B。  
來源：  
魔術師“偉大的內斯比特”私人舊藏。

€ 700 – 900 | \$ 798 – 1.026 | †



6

**BLUE-GROUND DRAGON ROBE  
FOR THE CHINESE OPERA.**

**BLAUGRUNDIGE DRACHENROBE  
FÜR DIE CHINESISCHE OPER.**

China. Qing dynasty. Ca. 1900.

Blue silk satin, embroidered with dyed silk in French knot and satin stitch and gold thread. Five spherical buttons from gilt bronze. Lining: Pink bast fabric. Nine golden dragons between clouds, cranes, bats and shou medallions. Treasures floating in the waves, large red peonies appliquéd in the stripes of the deep water. Length 137cm, width 164cm. Condition A/B.

The garment with the central opening deviates from the traditional design of the dragon robe. Possibly it is a robe for the Chinese opera due to its lining from bast fabric and the rather simple embroidery.

Provenance:

-Collection of "The Great Nesbitt" (Sinclair Neil Nesbitt, 1886-1936). Chinese style magician who performed throughout Europe from 1919-1928. Probably acquired from the estate of the magician "Chung Ling Soo" (William E. Robinson, 1861-1918).

-1936 inherited to his son Cecil Ronald Nesbitt (1914-1996), who lived in Spain since 1986.

-1996 inherited to a befriended family.

藍地緞繡雲龍紋吉服戲袍

清 1900年左右

身長137cm/兩袖通長164cm

立領，對開襟，後開裾。以藍色緞為面，打籽金線彩繡五爪戲珠金龍九條，周身點綴流雲、仙鶴、飛蝠、團壽紋。下擺飾八寶海水江崖紋，其間縫朵朵盛開的牡丹繡片。對襟釘銅鑲金鑿花口五枚。紅色纖維裡襯。品相等級A/B，無裏襟和馬蹄袖。

來源：

-魔術師“偉大的內斯比特”私人舊藏。內斯比特先生生於1886年，卒於1936年，1919年至1928年間以表演中國式魔術風靡歐洲。其收藏可能為魔術師程連蘇的遺產。

-1936年其子（1914-1996年）繼承內斯比特先生遺產，自1986年起居住在西班牙。

-1996年其子過世後，由友人家庭繼承。

€ 900 – 1.200 | \$ 1.026 – 1.368



# China



**7**  
**IMPORTANT LARGE HEAD  
OF A BUDDHA.**  
**BEDEUTENDER GROßER KOPF  
EINES BUDDHA.**

China. Northern Qi/early Sui dynasty.  
6th c.

The design of the head shows an almost manneristic style. The narrow mouth with sensual, curved lips, set off with a clear line. The eyes almost closed, the eyebrow arches elegantly curved. The nose rather flat and broad. The chin just as narrow and small. The head of a well-nourished person. The ears clearly elongated, the very long earlobe broken off at the right ear. The head together with the ushnisha ending in a light spike covered with small curls, stylized in flat relief. Height 29cm. Standing on a fitting base from wood. Condition B. Both ears damaged and other smaller damages due to age.

Provenance:

-Collection Julius Krell. A private art collector, who also owned works by Picasso and Mataré. Managing director and co-owner of the well-known furniture store "Kramm" in Essen. Chairman of the "Teppichgilde".

-Hereditary to the great-nephew in the 1960s. Since then in family ownership.

石灰岩佛首

北齊至隋朝早期 6世紀 高29cm

以石灰岩雕塑，石色淺灰，局部淡黃色亮包漿。佛頭臉型飽滿，額頭較窄，頂有肉髻，滿布緊湊的螺發。雙耳肥闊長垂，雙目半睜垂視，眉目線條流暢柔美，眉間一圓形白毫。鼻子高挺寬厚，微口豐唇，神情安詳平和。品相等級B，雙耳均有損壞，局部小傷。配木座。

來源：

-德國克雷爾先生私人舊藏。克雷爾先生生前是埃森著名家具城Kramm的總經理及股東之一，熱衷於收集藝術品，藏品中也包括畢加索、馬塔利的作品。

-1960年代由侄孫繼承，並在家族中保存至今。

€ 15.000 – 20.000 | \$ 17.100 – 22.800



**8**  
**LARGE AND RARE BRONZE BASIN.**  
**GROßES UND SELTENES**  
**BRONZEBECKEN.**

China. Western Han dynasty  
(206 BC – 6 AD).

Bronze with dark green, partly crusty patina. The bulbous, squat body drawn in towards the outswinging lip and decorated with seven narrow relief lines. As handles a mask with small eyelet on each side. Inside in the well, a pair of fishes in fine relief lines. The foot ring worked out in five narrow lines. Weight 2740g. Height 20cm, Ø 29cm. Condition A/B. Old repairs, maybe from casting holes

雙魚紋雙耳青銅洗  
西漢 公元前206年至公元6年  
高20cm/直徑29cm/重2740g  
形狀如盆，圓形、敞口、寬折沿、平底，腹中部一周凸起弦紋七道，兩側對稱各一輔首銜環耳。器內底部飾雙魚紋，圈足飾弦紋五道。品相等級A/B，老修，可能為原鑄。  
銅洗是漢代盥洗用的青銅器皿，雙魚紋銅洗的形制在漢朝比較流行，象徵富貴有餘。

€ 2.000 – 3.000 | \$ 2.280 – 3.420

**9**  
**RARE, LARGE AND EARLY CENSER.**  
**SELTENER GROßER UND FRÜHER**  
**WEIHRAUCHBRENNER.**

China. Song or Yuan dynasty.

Bronze with dark green patina. Stout shape on three curved feet. Beneath the angular lip, a drawn-in band with archaizing dragons in flat relief. The two separate handles in S-shape. Weight 6650g, height with handles 21cm, width 42cm, Ø 28cm. Condition B. One leg broken, underneath a small casting hole.

Provenance:  
-Private collection Bergisches Land.  
Acquired 1930 in Shanghai.

朝冠耳三足鼎式銅香爐  
宋/元 通高21cm/寬42cm  
直徑28cm/重6.65kg  
爐呈鼎式，唇口，束頸，頸部飾龍紋，出肩扁鼓腹，下承三足。頸部兩側各以搭鉤裝一朝冠耳。品相等級B，一足開裂，底部一微小鑄洞。  
來源：德國北威州貝格之地私人藏品。  
1930年在上海購得。

€ 2.500 – 3.000 | \$ 2.850 – 3.420

**10**  
**LARGE CENSER.**  
**GROßER WEIHRAUCHBRENNER.**

China. Qing dynasty (1644-1912).

Copper bronze with dark patina and silver wire inlay in the style of Shisou. Rings and lion eyes gilt. The hemispherical cauldron is composed of four parts and shows traces of three feet, which are missing today. The separate rim is placed on top and probably had a higher lid in openwork added. The cauldron is decorated with alternating the character for Double Luck (xi) and shou medallions, also with lion masks with rings as handles. The rim with elegant lotus vines and leiwen borders on the angular lip. Height 47cm, Ø bowl 72cm, Ø lip 100cm. Condition B. Partly old repairs.

銅嵌銀絲大香爐  
清 1644-1912年  
高47cm/爐體直徑72cm/折沿通徑100cm  
半球形爐身由四部分鑄裝而成，交替裝飾有喜字和團壽紋，下部留有三足（現遺失）安裝痕跡。寬大的折沿為分體式，上嵌銀絲飾纏枝蓮紋，唇口處飾迴紋。應為大型香爐的下半部分，上部應有爐蓋或二層部分。品相等級B，局部老修。

€ 3.000 – 4.000 | \$ 3.420 – 4.560



8

9



**11**  
**BUDDHA IN BHUMISPARSA MUDRA.**  
BUDDHA IN BHUMISPARSA MUDRA.  
China. 16th/17th c.

Bronze with lacquer gilding preserved on the back. Weight 3380g. Height 30.5cm. Condition A/B. Crown at the front and shoulder stole broken.

Provenance:  
-Acquired ca. 1900 and since then in private collection.

銅漆金加彩戴冠佛坐像  
16/17世紀 高30.5cm/重3380g  
佛尊戴冠，全跏趺端坐於雙蓮座，雙手結降魔印。品相等級A/B，背部金彩殘存，寶冠前部損壞，肩部巾帛局部破損。  
來源：1900年左右入藏。

€ 800 – 1.200 | \$ 912 – 1.368



11

**12**  
**GUANYIN ON ELEPHANT.**  
GUANYIN AUF ELEFANT.  
China. In the style of the early Ming dynasty, but later.

Bronze with dark patina. Sitting in Bhadrasana on a small resting elephant on a lotus base. Both hands are in the rare posture of apana mrigi mudra. The multi-piece robe draped in elegant folds, the crown decorated with long swinging ribbons. Typically for the early Ming period is the figure shown with a slender elongated body. Weight 3840g. Height 31cm. Condition A/B.

騎象銅觀音  
明早期風格 高31cm/重3840g  
觀音頭戴花冠，身著天衣，雙手施印，善跏趺坐於臥象背上，下承仰蓮座。品相等級A/B。

€ 4.000 – 6.000 | \$ 4.560 – 6.840



12

**13**  
**STELE WITH BUDDHA,**  
**BODHISATTVA AND MONKS.**  
STELE MIT BUDDHA,  
BODHISATTVA UND MÖNCHEN.  
China. Northern and Southern dynasties (420-581). 6th c.

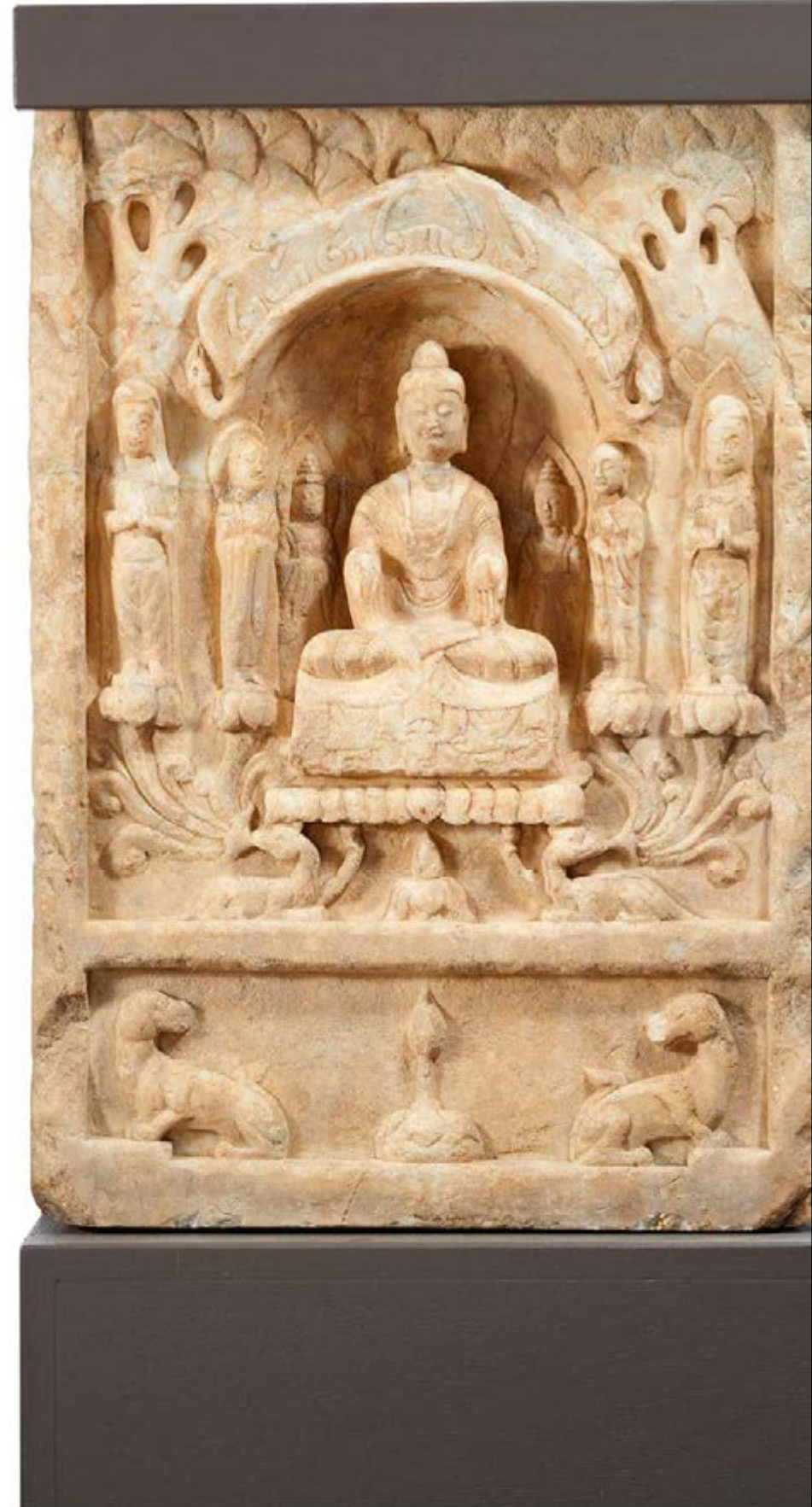
White marble finely carved and polished. In the center a Buddha with a high ushnish sitting in lotus posture in a niche. Above his head a canopy and large Bodhi trees. He is flanked by Bodhisattva and monks standing on lotus rooting in stems coming from the beaks of mythological animals sitting beneath. In the lower register lions flanking a hill center. Height 63cm, width 42cm, depth 11cm. Fixed in a wooden base. Condition B. Broken and restored.

Provenance:  
-Collection Colonel Oberst Paul Kuhlo (1866-1943). Kuhlo studied Sinology in Berlin and served from 1912 as commandant of the East Asian marine detachment in Kiautschou. 1914, after the German capitulation he was imprisoned until 1919. The stele he brought back after his return to Germany.  
-Private collection Germany, acquired from the estate of the descendants.  
-Art trade Germany.

大理石雕佛像碑  
南北朝時期 公元6世紀  
高63cm/寬42cm/厚11cm  
佛碑成長方形，以漢白玉之材，二段式構圖。上部中心舟形佛龕內半圓雕一主尊佛像，高肉髻，身著通肩長衣，衣紋疏朗，自然流暢，與願印，結跏趺坐於須彌座上。兩側各高浮雕一僧人和二菩薩，身後舟形頭光，雙手或合十、或相搭，跣足立於蓮臺之上。佛龕上方為枝葉繁茂的菩提樹，下方基座前方雕二獅和博山爐。品相等級B，有破損，經修復。配鑲嵌式高木座。

來源：  
-原德國保爾·庫勒上校（1866-1943年）私人舊藏。庫勒上校曾在德國柏林學習漢學，自1912年擔任中國東海海上支隊指揮官，1914年德國投降後，被收押在日本戰爭的監禁，直到1920年，並將此佛碑帶回德國。  
-德國古董商，購於庫勒上校後人。

€ 10.000 – 20.000 | \$ 11.400 – 22.800 \*



14

**IMPORTANT AND LARGE  
MEDITATING BUDDHA.**

**BEDEUTENDER GROßER BUDDHA  
IN MEDITATION.**

China. In the style of the early Ming dynasty, but prob. later.

Wood, prob. elm, assembled from parts, carved and with remains of the lacquer and the paper beneath. The Buddha sitting in meditation (padmasana). His face shows a mild expression, the nose above the full lips is extended into the brow arches. The eyes are narrow and elegantly shaped, the earlobes are elongated by heavy jewelry. The hair is formed as large bumps also covering the highly arched ushnisha. In the hair, a rectangular elevation is emphasized each in front and in the back, which may have been once decorated. Both hands are lost, the right hand was probably placed in the lap, the left hand raised. On the back a large rectangular cavity, which surely once served to receive the holy objects placed during the consecration of the Buddha.

At the shoulders it becomes clear that two separate pieces of wood have been used for the arms, as well as for the front part of the legs. On the outside of the arms and legs fixing holes for scarf bands formerly attached to the statue. Height 121cm, width 81cm, depth 58cm. Condition B/C. Lacquer nearly completely lost, both hands not preserved.

Provenance:  
-Private collection Berlin.

**木雕佛像**

明早期風格 高121cm/寬81cm/深58cm  
此件佛造像可能為榆木材質，體量較大，以多件雕刻組裝而成，殘留髹漆痕跡。造像身姿呈全跏趺坐，頭飾螺發，髮髻高聳，頂飾寶珠。其面相寬厚，雙目微合低垂，眉間現白毫，神態慈祥溫和，雙耳垂肩。身披袒右式袈裟，雙手缺失，右手原應置於右側腹前，左手則呈上揚姿勢。上臂及大腿位置鑽有固定巾帛用的小孔（巾帛缺失）。背部一較大的長方形深槽，應為開光裝藏處。品相等級B/C，上漆幾乎全部脫落，雙手缺失。  
來源：德國柏林私人藏品。

€ 9.000 – 10.000 | \$ 10.260 – 11.400



**16**  
**IMPORTANT BOX WITH**  
**RED CARVED LACQUER.**  
**BEDEUTENDE ROTE**  
**SCHNITZLACKDOSE.**

China. Qing dynasty. 18th c.

Wooden body with paper layer. Red carved lacquer. Inside lacquered black. In flattened round form. On the lid in a round cartouche a scene from the story 'Outlaws in the Marsh' (Shui Hu Zhuan). On each side, four narrow cartouches with a scholar and a servant boy in a landscape, between them the attributes of the Eight Immortals. The background is filled with a fine diamond pattern with blossoms. Height 19cm, Ø 34cm. Condition B. Slight traces of use.

Provenance:

-Private collection Bergisches Land.

Acquired 1975 in St. Tropez in the art trade. Since then in private property.

水滸傳人物故事剔紅捧盒

清 18世紀 高19cm/直徑34cm

該捧盒圓餅式，子母扣。蓋平頂，壁微弧，矮圈足。盒內及圈足內均髹黑漆，盒外通體髹朱漆。蓋面一圓形開光，邊沿外一周變形凹字紋，內一周迴紋，其內錦地上高浮雕梁山人物故事“林冲跪王倫”，其間樓閣松石，畫面層次清晰。蓋壁花紋錦地上四組菱花形扁開光內雕刻山水高士，開光間各飾一暗八仙。底盒壁紋飾相同，近足處一周迴紋。品相等級B，輕微使用痕跡及破損。

來源：

德國北威州貝格之地私人藏品。1975年購於法國聖特羅佩古董店。

€ 3.500 – 4.500 | \$ 3.990 – 5.130



China  
Part I

**17**  
**BLUE DRAGON ROBE**  
**FOR MIDSUMMER.**  
**BLAUE DRACHENROBE**  
**FÜR DEN HOCHSOMMER.**

China. Qing dynasty. 19th-early 20th c.

Silk gauze, leno wave, embroidered with dyed silk in counted stitches and gold thread in appliqué. Five gilt bronze buttons. Eight five-clawed golden dragons in clouds with cranes and purple bats. On chest and back each a flower basket, treasures floating in the waves. Length 126cm, width 130cm. Condition B. Reworked, newly lined, underlap missing, buttons repositioned, sleeves shortened and sewn by machine.

石青紗納繡雲龍紋吉服袍

清 19世紀至20世紀初

身長126cm/兩袖通長130cm

圓領，右衽大襟。以石青色紗為面，彩繡五爪戲珠金龍八條，周身點綴流雲、仙鶴、飛蝠、花籃紋。下擺及肩部飾八寶海水江崖紋。右襟釘銅鑲金鑿花口五枚。品相等級B。部分改縫，新裝裡襯，裏襟和馬蹄袖端缺失。

€ 1.500 – 2.000

\$ 1.710 – 2.280





**18**  
**OFFICIAL HAT (GUANMAO)**  
**FOR THE WINTER.**  
OFFIZIELLER BEAMTENHUT  
(GUANMAO) FÜR DEN WINTER.  
China. Qing dynasty. 19th c.

Dark fur (probably mink), silk, cotton, silk fringes, hat button of silver filigree, gilded and blue glass, feather case of green jade. The hat button of blue glass stands for the third court rank. In the jade tube peacock feather where inserted, denoting the rank further. Height 16cm, length 25cm. Condition B/C. Fur brittle and heavily rubbed.

暖帽  
清 19世紀 高16cm/寬25cm  
圓形冬天暖帽，有一圈檐邊。黑色皮制，貂皮或騾鼠皮。中間裝有紅色絲制帽緯，頂端安有藍色玻璃頂珠，下有玉質翎管，花翎缺失。  
品相等級B/C，皮毛局部破損。  
藍色頂珠為清代三品官員佩戴之物。

€ 1.000 – 1.200 | \$ 1.140 – 1.368



China  
Part I

**19**  
**RARE FRAGMENT OF AN IMPERIAL**  
**YELLOW DRAGON ROBE.**  
SELTENES FRAGMENT EINES  
KAISERLICHEN GELBEN  
DRACHENGEWANDES.  
China. Qing dynasty. 18th c.

Lampas. Silk satin with additional pattern wefts of colored silk and gilded paper. Made of two pieces sewn lengthwise. On the reverse side remains of the winter silk padding. Fragment from the lower part of a jifu robe with two five-clawed dragons in profile between clouds. The dragons have sized each the flaming pearl in their claws, characteristic of the robes of members of the imperial family. Length 77cm, width 126cm. Condition B/C. Bleached, a bit rubbed.

Provenance:  
-North German private collection.  
Acquired locally in the 1990s.

明黃緞地雲龍紋吉服下襟  
清 18世紀 長77cm/寬126cm  
絲質妝花緞，捻金線。應為皇家吉服下襟部分，左右各一側面五爪坐龍，一爪握火珠，四周飾祥雲。下擺飾江崖立水紋，點綴寶珠、珊瑚、火珠。上邊沿可見正面立龍部分身軀。品相等級B/C。此殘片正面顏色原為明黃，現已褪色。背面顏色保存較好，並殘有襯填絲絮。  
來源：德國北部私人藏品。1990年代在當地購買。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



20

**LONG DRAGON CARPET  
IN TWO PARTS.**

**LANGER DRACHENSITZTEPPICH  
IN ZWEI TEILEN.**

Tibet. 18th-19th c.

Pile from wool, dyed in natural colors. Back lined with cotton, edges framed with fabric. On the dark background, the expressive dragons in different strong colors are grouped in pairs around flaming pearls. Between them ruyi-shaped clouds in five colours. The knotting is not very fine, but this adds to the great attraction of this carpet and is clearly supported by the very lively design. The narrow width and long length suggest that this is a seat rug. a) 175x50cm, b) 154x51cm. Condition C. Damaged and discolored.

龍紋長條坐毯

西藏 18-19世紀

大175x50cm/小154x51cm

羊毛編織，植物和礦物質染色，背面棉襯，布料鎖邊。坐毯為一大一小兩部分，正面圖案為五彩祥雲群龍戲珠。品相等級C，破損、染色。

€ 1.000 – 1.500 | \$ 1.140 – 1.710



China  
Part I

21

**IMPORTANT, IMPERIAL YELLOW  
CARPET WITH FIVE BLUE DRAGONS.  
BEDEUTENDER, KAISERLICH GELBER  
TEPPICH MIT FÜNF BLAUEN DRACHEN.**  
China. Qing dynasty (1644-1912). 19th c.  
Ningxia.

Pile from wool, knotted. The central dragon in the shape of a medallion, the four others wrapped as pairs around a flaming pearl. All dragons with five claws (long). The edge with the diagonal lines of the deep water in wavy form, topped off with clouds and stylized waves. At the four cardinal points steep rocks rise out of the water, thus completing the representation of the universe in Chinese view. 140 x 212cm. Professionally preserved, sewn onto linen and stretched to a frame (149x220cm). Condition B/C. Pile partly thinned and lost, margins frayed, bleached.

寧夏黃底五龍戲珠宮廷地毯

清 19世紀 140x212cm

羊毛編織。地毯為黃色底，以靛藍為主體色彩在毯心位置裝飾一五爪團龍紋，周圍兩對雙龍戲珠，邊沿一周寬幅江崖立水紋。顏色搭配木紅色、薑黃色和月白色，為寧夏地毯獨有的配色特點。以麻布線縫於背面，木質框架（149x220cm）繡裝。品相等級B/C，絨毛局部磨損變薄、脫落，緣飾流蘇脫落、褪色

€ 4.000 – 6.000 | \$ 4.560 – 6.840





**22**  
**ALTAR DECORATION IN THE SHAPE OF A REVOLVING DRUM.**  
 ALTARSCHMUCK IN FORM EINER DREHBAHREN TROMMEL.  
 China. Qing dynasty. 18th c.

Bronze with gilding and cloisonné.  
 The central part in the form of a flat drum is rotatably suspended in a round frame. The frame sits on a column with cylindrical and square sections and is supported at the top and bottom by cloud-shaped struts. The drum decorated by a stylized, archaic character for Long Life (shou), the column and the base with numerous colorful lotus flowers and bats on a turquoise background. Weight 1535g, height 33cm, base 14.5x14.5cm. Condition A/B. Restorations at the drum.

Provenance:  
 -Private collection Rhineland. Family owned since generations.

銅胎掐絲琺瑯福壽蓮紋祭壇陳設  
 清 18世紀  
 高33cm/底座14.5x14.5cm/重1535g  
 呈立鼓式，底座為四方二層台：底層各邊中央處飾紅蝠銜磬，四個邊角各一如意捧蓮紋；上層台各邊飾蓮花和如意雲頭紋。方台上於對角線位置起四組祥雲，正中央托一立柱，自下而上由欄杆柱，四方柱和圓柱三部分組成，覆蓋吉祥蓮花紋。上端以祥雲為側托一立式圓環，表面飾花卉紋，內置一扁圓形立鼓，可左右旋轉。鼓面正反各飾一壽字紋，正中央一如意雲頭。整器以天藍色為地，通體以掐絲技法滿飾吉祥圖案，以紅、黃、白、綠、粉、靛藍釉填繪，製作精美，紋飾莊重，色彩富麗，鍍金輝煌奪目。台座底部無鍍金。品相等級A/B，扁圓鼓幾處小修。來源：德國萊茵地區私人藏品。

€ 3.000 – 5.000 | \$ 3.420 – 5.700



23

**RARE CLOISSONNÉ-VASE IN HU SHAPE.  
SELTENE CLOISSONNÉ-VASE IN  
HU-FORM.**

China. Ming dynasty. 17th c.

Copper bronze with gilding and cloisonné. The bulbous vase is assembled at the shoulder, just as the base is attached with a foot ring. Phoenix birds fly on a blue background and in between four-footed mythical creatures with spotted fur crouch and walk. The background is filled with dense tendrils, some of them archaic in form. The motifs are applied in fields, and some are partly cut off. The two separately made tube-shaped handles are set at the neck with two sticks each. The upper third is provided with an additional smooth inner wall, which also forms the double lip. Weight 3900g. Height 37cm. Condition B. Old lead repairs.

銅胎掐絲琺瑯瑞獸紋貫耳壺  
明 17世紀 高37cm/重3900g  
仿青銅壺形，圈形侈口，雙弦紋唇邊，高頸微束，溜肩鼓腹，圈足外撇。頸上置筒型中空雙耳，肩部和腹底處各施弦紋一道，圈足邊沿弦紋兩道。運用掐絲琺瑯工藝，通體以淡藍色琺瑯釉為地，以木紅、薑黃、深藍、淡綠、月白等琺瑯釉料填入成纏枝地飛禽走獸紋，圖案局部不連貫。貫耳及近足處飾花卉紋，足底及頸部內壁光素鍍金。品相等級B，有老修。

€ 3.000 – 5.000 | \$ 3.420 – 5.700



China  
Part I

24

**IMPORTANT CLOISSONNÉ PANEL WITH  
SYMBOLS OF LUCK AND LONG LIFE.  
BEDEUTENDE CLOISSONNÉPLATTE MIT  
SYMBOLE FÜR GLÜCK UND LANGES  
LEBEN.**

China. Qing dynasty. 18th/19th c.

Copper with cloisonné and gilt. Shoulao, the God of Long Life, standing on a garden terrace beneath a large pine tree and offering a peach to the God of Heaven, who is arriving on a cloud. A boy riding on a qilin (symbol for the birth of a boy in a family) surrounded by many, ('The Hundred') boys, each of them carries a treasure. Red bats and cranes strengthen the good wishes. Panel 44.5 x 54cm, frame 56 x 66cm.

At the left lower a title: The Three Abundances (sanduo) meet with great joy. Frame with dragons in clouds, carved from boxwood. 19th c. Condition A/B. Good condition, minute chip.

Provenance:  
-Private collection Norway.  
-Private collection in Herrenberg, Baden-Württemberg, early 20th c. Since then family estate. According to the owner's statement, a total of seven plates were acquired by his father, which were later distributed to family members.

銅胎掐絲琺瑯三多集慶圖掛屏  
清 18/19世紀 44.5x54cm/掛框56x66cm  
掛屏為長方形，四周鑲以黃楊木雕雲龍掛框。屏心採用銅胎掐絲琺瑯裝飾“多吉慶”主題畫面，中間為林地台池，四隅為山石草木，以紅、白、黃、藍、綠等色填繪。屏心左側露台松樹下，壽老手持仙桃，身伴雙鶴，寓意長生不老；中央眾多童子各持寶物嬉戲，簇擁著送子的麒麟，寓意子孫繁榮；右上側天官隨侍童駕雲而至，雙手持卷，寓意天官賜福。左下角楷書「三多吉慶」四字。品相等級A/B，保存良好，細微磕碰。  
來源：  
-挪威私人舊藏。  
-德國巴符州赫恩貝格私人舊藏。  
20世紀初共入藏七塊掛屏，之後由家族成員繼承。

€ 2.000 – 4.000 | \$ 2.280 – 4.560



25

**IMPORTANT AND RARE DISH WITH LILIES AND SINGING BIRD.**

**SELTENER UND BEDEUTENDER TELLER MIT LILIEN UND SINGVOGEL.**

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

Porcelain painted in red and green with enamel, medallions in wucai. The dish has a high rim outswinging towards the lip. In the well, it is decorated with flowering lilies and a songbird sitting underneath. Above a red sun and a pair of butterflies. On the rim, four curved cartouches with the 'sanduo', the Three Fruits

of Abundance: peach, pomegranate, Buddha-hand lemon, here supplemented by lychee. Two leaf borders on the outside of the rim. Height 5.8cm, Ø 27.3cm. Underneath a wide, concave foot ring and in a wide double ring a six-part mark in underglaze blue: Da Qing Kangxi nian zhi. Condition B. Lip on the outside a little bit chipped. Rim polished.

Provenance:

-Private collection Southern Germany.

**五彩蝶戀花大盤**

清康熙 1661-1722年

高5.8cm/直徑27.3cm

圓形，敞口，弧壁，圈足。整盤以紅彩和綠彩為主，盤心圓形開光內飾假山石間兩株百合花枝，每株上各一朵盛開的百合和一含苞欲放的花蕾，線條流暢的翠綠枝葉佔據畫面的主體，花下立一鳥，花上飛雙蝶，頂一輪紅日。盤內壁錢紋、星光等四種錦地上四組菱花形開光，內飾三多果實之一：桃實、石榴、佛手、荔枝，盤沿一周如意雲頭折紋。盤外壁兩周葉紋。雙圈足，中央青花雙圈內落「大清康熙年製」六字三行楷書款。品相等級B，盤沿有小磕，經過打磨。

來源：德國南部私人藏品。

€ 3.000–5.000 | \$ 3.420–5.700



26

**SMALL BOWL WITH  
FLOWERING PLUM TREES.**

**KLEINE SCHALE MIT BLÜHENDEM  
PFLAUMENBAUM.**

China.

Porcelain finely painted in famille rose, gold lip. Two blue-grey, twisted and rough trunks of old plum trees swing far over the body of the bowl. Violet-pink delicate blossoms and buds sprout from young branches. Two lingzhi mushrooms grow beneath the stems, one iron-red and the other grey-brown. Inside the bowl a plum flower and a bud with a small butterfly. Height 5.2cm, Ø 12cm. Underneath in underglaze blue a six-part Qianlong mark and probl. from the period. Condition A/B. Minimally scratched inside.

粉彩梅花枝紋盃

高5.2cm/直徑12cm

敞口，弧腹，圈足。器外壁以粉彩繪梅花兩株，圖案描繪細緻，設色清雅。梅花枝幹以灰藍色彩繪成，蒼老遒勁。枝頭粉紅色嬌艷盛開的花朵和含苞的花蕾交相輝映，枝下兩色靈芝。盃內施白釉，中心飾花朵、花蕾、舞蝶各一。盃沿及近足處描金。圈足內施透明釉，青花篆書「大清乾隆年製」六字三行寄託款。品相等級A/B，盃內輕微摩擦。

€ 5.000 – 7.000 | \$ 5.700 – 7.980



27

**ELEGANT YELLOW  
GLAZED MEIPING VASE.**  
ELEGANTE GELB GLASIERTE  
MEIPING-VASE.  
China.

Porcelain with monochrome yellow glaze.  
Height 20.5cm. Inside the wide and flat  
footring transparent glaze, in underglaze  
blue a double ring with six-part Kangxi  
mark, but later. Condition B. Small glaze  
flaking at the foot, professionally restored.

黃釉梅瓶  
高20.5cm

瓶唇口，略外翻，短頸豐肩，肩以下漸  
斂，近足處微撇，平底內凹成圈足。外壁  
通體施黃釉，釉色溫潤。內壁及圈足內施  
透明釉，底心青花楷書「大清康熙年製」  
六字三行寄託款。品相等級A/B，近足處  
釉面一小修。

€ 4.000 – 6.000 | \$ 4.560 – 6.840



28  
WEN, ZHENGMING  
1470–1559–after.

THE MOUNTAINS OF THE IMMORTALS.  
BERGE DER UNSTERBLICHEN.  
China. 19th–20th c.

Ink and color on silk. Painting  
33.5 x 356cm, title calligraphy length  
88.5cm, colophon 168cm. The broad  
mountain landscape with scattered  
houses, courtyards, pavilions and terraces  
between large pine trees is enveloped in  
fog. It is the home of the immortals. At a  
river with boats an idyllic village.  
Inscription with title, cyclically dated  
jiachen, denoted: Zhengming and three  
seals. Lower right three collector's seals.  
Title calligraphy inscribed Qian Dian  
(1744-1806) with seal. Colophon with  
calligraphies, inscribed Zhong Zijia, Dong  
Qichang and Qian Qianyi. Six seals.  
Mounted as handscroll. Title slip on the  
outside. Condition A/B. Some spots.

Provenance:  
-Private collection North Rhine-  
Westphalia.

仿 文徵明(1470-1559年)  
仙山圖  
19-20世紀 絹本設色 手卷裝裱  
畫心33.5x356cm  
引首長88.5cm 拖尾長168cm  
以長卷形式，繪煙波浩渺的江河、層巒起  
伏的群山間宛如世外桃源的仙人居所，其  
間亭台樓閣、軒榭廊橋、漁村野舍等靜景  
內穿插仙人會友賞遊、漁人捕釣等動景。  
構圖繁而不亂、錯落有致、動靜相宜，構  
成了一幅節奏起伏的美妙青綠山水圖。絲  
錦包首，玉質別簽。  
引首題識及跋，署名：「十蘭錢玷」，鈐  
印：「錢玷之印」「十蘭」  
卷首朱文鑒藏鈐印三方：「瑤華道人」  
「端容」「歸臥樓藏圖書部」

卷末款識「仙山圖 甲辰春仲 徵明」，鈐  
印：「徵明之印」「衡山」「惟庚寅吾  
以降」  
拖尾處有以仲子嘉、董其昌、劉若宰、錢  
謙益為署名的跋文四段。包首處題簽「文  
徵明仙山圖卷」。  
文徵明，原名璧，字徵明，長洲縣（今  
江蘇蘇州）人，明代畫家，與唐寅、沈  
周、仇英合稱為“明四家”，亦稱“吳  
門四家”。  
品相等級A/B，幾處污漬。  
來源：德國北威州私人藏品。

€ 600–900 | \$ 684–1.026



29  
ZHANG, CHONG

Ming painter, active in the 17th c.  
–in the style of.

SCHOLARS APPRAISING ANTIQUES  
AND ART.  
GELEHRTE BEGUTACHTEN  
ANTIQUITÄTEN UND KUNST.  
China.

Ink and light colors on silk. Picture size  
188.5 x 99cm. Total size 230 x 113cm.  
The large hanging scroll shows scholars  
on a garden terrace looking at scroll  
paintings and antiques. Several servant  
boys are helping them. At a table laden  
with further art and a vase with flowering  
twigs, two ladies carrying a bronze vessel  
are approaching. Behind the gentlemen,  
a mighty screen with a dragon in clouds.  
Top left an inscription with title and cyclic  
dating yimao. Denoted: Zhang Chong.  
Two seals unread. Mounted as hanging  
scroll, but without the rods. Condition B.  
Browned, spots, rubbed, restored. Later  
mounting, cracks in the upper part.

仿 張翀  
博古圖  
絹本設色 立軸裝裱  
絲錦包首 玉質別簽

畫心188.5x99cm 裝裱230x99cm  
夏日花園露台上，兩位學士坐在太師椅  
內，共同鑑賞一幅墨梅捲軸畫。他們前面  
地席上擺滿各式古器，各有一書僮服侍左  
右。近景處兩仕女和兩童子正將更多的古  
玩搬出置於涼榻上。遠景圍欄處樹下立一  
高大的屏風，上繪一條雲中龍，屏風前一  
學士手托玉磬擺件，面前擺有各式文房  
四寶珍玩。  
題識：「博古圖 乙卯八月張翀寫」  
鈐印兩方，渙漫不清。  
張翀，生卒不詳，活動於17世紀，明代  
畫家。字子羽，號渾然子、圖南，江都  
（今江蘇南京）人。  
品相等級B，發黃，局部有污漬，破損，  
有修復，後期裝裱，無天桿和地桿。

€ 1.500–2.000 | \$ 1.710–2.280





**30**  
**PAIR OF PAINTINGS OF A**  
**DAOIST NUN AND MONK.**  
 PAAR MALEREIEN MIT  
 DAOISTISCHER NONNE UND MÖNCH.  
 China. Late Qing dynasty. 1st half 19th c.  
 Ascribed from the Altfield Gallery to the  
 atelier Fatqua (active 1810-1830).

Pigments on pith mark. 24 x 15cm, frame  
 size 53 x 43cm. Mounted with passe-  
 partout and glass. Condition A/B. Good  
 condition with a few, small, age-related  
 damages. **Supplement:** Color brochure for  
 the exhibition from 10 to 20 October 1992  
 at the Altfield Gallery, Hong Kong.

Provenance:  
 -Northern German private collection.  
 Acquired 1992 in an exhibition at Altfield  
 Gallery, Hong Kong. Invoice.

人物圖外銷通草畫兩幅  
 廣州 19世紀上半葉  
 通草片水彩畫 卡紙裝裱 玻璃畫框  
 畫面24x15cm 畫框53x43cm  
 各繪手持拂塵的道姑和手持如意的道士。  
 品相等級A/B, 保存良好, 僅有幾處微小  
 破損。此兩幅畫由香港Altfield Gallery藝  
 廊定為發呱 (Fatqua) 畫室作品。發呱為  
 清末廣州外銷畫畫家及其畫館之名, 位於  
 廣州十三行地區的新中國街, 作畫時間為  
 1810至1830年間。  
 來源: 德國北部私人藏品。1992年購於  
 香港Altfield Gallery, 附有發票。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



**31**  
**THREE OPERA SCENES.**  
 DREI OPERNSZENEN.  
 China. Canton. Qing dynasty  
 (1644-1911). In the style of Tingqua  
 (ca. 1809-1870).

Very fine painting with pigments on  
 pith mark. One scene shows a group of  
 attackers against a fighter with halberd.  
 Two other scenes show fighters and a  
 female fighter in court. Each 20.5 x 32cm.  
 Gilt frame with glass. Condition B. A few  
 damages, cracks and spots.

Provenance:  
 -Private collection Germany. On the  
 back of each frame, a paper label: Ferd.  
 Wortmann, Basel.

戲曲題材外銷通草畫三幅  
 廣州 清19世紀  
 通草片水彩畫 玻璃畫框  
 畫面各20.5x32cm  
 以戲曲場景為主體, 每幅繪多組人物, 刻  
 畫精細傳神。可能為廣州十三行庭呱畫室  
 的作品。畫框背面貼有瑞士巴塞爾Ferd.  
 Wortmann的標籤。  
 關聯昌 (1809—?), 字俊卿, 英文名  
 Tingqua, 又名庭呱、廷呱, 著名油畫家  
 關喬昌之弟。擅長水彩畫和水粉畫, 19  
 世紀中葉廣州著名的外銷畫家, 大致活躍  
 於1840至1870年間。  
 品相等級B, 細小破損, 輕微污漬。  
 來源: 德國私人藏品。

€ 2.000 – 2.500 | \$ 2.280 – 2.850



**32**  
**SEVEN SCENES FROM THE**  
**24 PARAGONS OF FILIAL PIETY.**  
 SIEBEN SZENEN AUS DEN 24  
 BEISPIELEN DER KINDESLIEBE.  
 China. Late Qing dynasty. 1st half 19th c.  
 In the style of the atelier of Sunqua (active  
 1830-1870).

Pigments on pith mark. The unusually  
 elaborate and detailed paintings show  
 some of the famous examples of child  
 love. The faces are very skillfully depicted.  
 Each 16.5 x 29cm, frame size 31 x 44cm.  
 Framed with passe-partout and glass.  
 Condition A/B. One painting with cracks,  
 otherwise good condition.

Provenance:  
 -Northern German private collection.  
 Acquired 1992 in an exhibition at Altfield  
 Gallery, Hong Kong.

二十四孝故事外銷通草畫七幅  
 廣州 清19世紀上半葉  
 通草片水彩畫 卡紙裝裱 玻璃畫框  
 畫面各16.5x29cm 畫框31x44cm  
 以西洋油畫風格繪漢文帝親嘗湯藥、鄒子  
 鹿乳奉親、唐夫人乳姑不怠、郭巨為母埋  
 兒等七個二十四孝故事圖案。可能為廣州  
 十三行順呱畫室的作品。  
 順呱 (英語: Sunqua) 為清朝畫家, 曾  
 在廣州和澳門建立了畫室。繪畫主要出口  
 到歐洲市場, 以創作有關港口中運輸和貿  
 易場景的大型油畫而聞名, 活躍於1830  
 年至1870年間。  
 品相等級A/B, 一幅有破損, 其它完好。  
 來源: 德國北部私人藏品。1992年購於  
 香港Altfield Gallery藝廊舉辦的展覽。

€ 1.800 – 2.200 | \$ 2.052 – 2.508



from 32

33

**WANG, CHENGXUN**

active in the 19th c. – attributed.

**SET OF FOUR RITUALS FOR WEDDINGS  
IN THE HOUSE "YU QING TANG".**

**VIER HOCHZEITSRITUALE IM HAUS  
„YU QING TANG“.**

China. Late Qing dynasty. 19th c.

Ink and pigments on silk. Picture size 80 x 40cm. Frame 102.5 x 61.5cm. The four scenes show the worshipping of the ancestors, the bridal procession, the triple kowtow and the merry celebration in the bedchamber. Seal: Shanghai Wang Chengxun hui (painted by Wang Chengxun, Shanghai). Inscription with cyclical dating xinwei (1871). Framed with passe-partout and glass. Condition B/C. Partly damaged.

王承勳  
餘慶堂婚禮組圖（四幅）  
清晚期 19世紀  
絹本設色 卡紙裝裱 玻璃畫框  
畫心80x40cm 畫框102.5x61.5cm  
作品為四聯畫，繪餘慶堂婚慶喜事，即祭  
祖、迎親、拜堂和洞房四個場景。其中祭  
祖圖裡供台上方一橫匾書「餘慶堂」及  
「辛未」（1871）等字樣。每幅左下角  
一方朱文鈐印：「上海王承勳繪」。  
王承勳，生卒不詳，清朝道光二年進士，  
泉州安溪人，擅書畫、精小楷，晚年客  
居上海。  
品相等級B/C，局部破損。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



34

**ELEGANT YELLOW GONGSHI STONE.**

**ELEGANTER GELBER GONGSHI-STEIN.**

China. Qing dynasty or later.

Yellow quartzite stone with waxy surface.  
Without base height 56cm. Matching  
carved wooden base with waves.  
Condition A/B.

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

黃太湖貢石  
清或晚期 石高56cm  
配木座。品相等級A/B。  
來源：德國北部私人藏品，  
1850年代入藏。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



# Buddhist Art

35

**RARE SET OF FOUR THANGKA WITH EMANATIONS OF PADMASAMBHAVA (GURU RINPOCHE).**

SELTENE SERIE VON VIER THANGKA MIT EMANATIONEN DES PADMASAMBHAVA (GURU RINPOCHE).

Tibet. 18th c.

Pigments on fabric. Mounted as hanging scroll, mostly with curtain. The paintings show four of the eight emanations of the great teacher: a) Pema Gyalpo (Lotus Prince, 1.), with a rattle drum in his hands, b) Nyima Oser (Sun Ray, 2.), dressed with a tiger skin as loincloth, c) Shakya Senge (King of the Shakya, 5.) in the form of the Buddha with alms bowl, d) Pema Jungne (Lotus Born, 7.), with the robes and headgear of the teacher. Each sitting on a lotus pedestal with the name inscribed in front in Tibetan. Complete size each ca. 95 x 54 cm, each ca. 45 x 38cm. The paintings are consecrated on the back in Tibetan (Om, Ah, Hum). Some more labels on the back. Condition B. Browned, rubbed, brittle and with tears, traces of use.

Provenance:  
-German private collection. Acquired 1981/82 at Schoettle Ostasiatica in Stuttgart.

**Buddhist Art  
Part I**

罕見蓮師八變系列唐卡四幅  
西藏 18世紀

布面加彩 捲軸裝裱 帶唐簾 (缺一)  
每幅畫面約45x38cm/裝裱約95x54cm

a) 蓮花王上師 (Peme Gyalpo) 統治三世三界, 著國王裝束, 右手持雙面頭骨鼓, 左手持寶鏡, 國王坐姿。

b) 日光上師 (Nyima Oser) 著瑜伽裝, 穿虎皮裙, 菩薩坐姿。

c) 釋迦獅子上師 (Shakya Senge) 法身裝束, 頂髻, 具足三十二妙相和八十種隨好, 右手結觸地印, 左手托鉢, 遊戲坐姿。

d) 蓮花生上師 (Pema Jungne) 集一切知識於一身, 著比丘裝, 頭戴紅色通人冠, 身穿密乘衣, 右手持充滿甘露的顛器, 左手結施法印, 半跏趺坐姿。

每個化身的座前均有一行藏語。背面藏語心咒“唵啊哄”, 貼有收藏標籤。品相等級B, 泛黃, 磨損, 易損, 裂痕, 使用痕跡。

來源: 德國私人藏品, 1981/82年購於斯圖加特Schoettle Ostasiatica古董店。

€ 1.800 – 2.200 | \$ 2.052 – 2.508



a



b



c



d

36

**VERY RARE TANTRIC STORAGE  
CONTAINER – TORMA KANG.  
SELTENER TANTRISCHER SCHREIN –  
TORMA KANG.**

Tibet. 17th/18th c.

Wood painted with pigments and gold leaf, fittings from bronze. On the front a sliding door. On each side the painting shows a golden-yellow gate, above each one of the four guardians of the cardinal points (Lokapala) is seated. The wall is filled with skulls resp. bodies in the manner of a thangka, and along the upper edge hanging stripped human skins. A kind of carpet leads up to the gate, flanked by predators such as tigers, lions, dogs and wolves, but also a green horse and a turtle. Height 37cm, 23 x 26cm. Condition A/B.

In these shrines the conical offerings (torma) made of barley flour and water were kept after the ceremonies for Buddha and the Lokapala. They are extremely rare to find in western collections.

Provenance:

-Private collection Netherlands. Acquired at Gallery Ashtamangala, Amsterdam.

罕見加彩描金朵瑪木龕

西藏 17/18世紀 高37cm/23x26cm

神龕方形，正面設一推拉門，四邊由銅扣固定。每面以骷髏死屍為地中央繪一四大天王，坐於門形高台之上。畫面上沿懸掛人皮，下沿中間一梯形毯，左右各一相對而坐的獅虎、狗狼、龜馬等動物。此類神龕在西方收藏中極為少見。

朵瑪，也稱食子、祭食，藏傳佛教中，是以糌粑或熟麥粉與酥油作成的面塑食品，用於獻祭儀式，以供奉佛、菩薩、本尊或諸神等。它們會被染成不同的顏色，但主體一般為白色或紅色。根據不同的用途可以做成不同的形狀，通常為圓錐形。

品相等級A/B，金彩些許磨損、補色。

來源：荷蘭私人藏品，購於阿姆斯特丹 Ashtamangala Gallery 古董店。

€ 7.000 – 9.000 | \$ 7.980 – 10.260



**37**  
**ELEGANT FIGURE**  
**OF THE GREEN TARA.**  
**ELEGANTE FIGUR DER GRÜNEN TARA.**  
 Tibet. 18th/19th c.

Copper bronze, finely engraved and fire gilt. Gracefully sitting on a wide, flat lotus base. The right foot rests in typical manner on an emerging single lotus blossom, expressing her willingness to act. Grace and femininity of the 'Green Liberator' are expressed in the fine facial features and elegant posture of the figure. Base sealed underneath. Weight 861g, height 16.8cm. Condition A/B.

Provenance:  
 -Private collection Salzburg.  
 -Private collection Hamburg.

銅鑲金綠度母坐蓮像  
 西藏 18/19世紀 高16.8cm/重861g  
 髮髻處殘留加彩。封底，刻十字金剛杵。  
 品相等級A/B。  
 來源：  
 -奧地利薩爾茨堡私人舊藏。  
 -德國漢堡私人藏品。

€ 1.800 – 2.200 | \$ 2.052 – 2.508



**38**  
**THE GREEN TARA.**  
**DIE GRÜNE TARA.**  
 Sino-Tibetan.

Old copper bronze with fire gilding and cold painting. Sitting on a high, double lotus base. She has placed her right foot on a small separate lotus pedestal (this later stylishly added), as a sign that she is ready to take action at any time. The two lotus blossoms on her shoulders are slightly different and one could be added later. Height 16cm. Base sealed underneath. Condition A/B. Parts added later.

Provenance:  
 -Private collection Southern Germany.  
 Acquired in the art trade.

銅鑲金加彩綠度母坐蓮像  
 漢藏式 高16cm/重1206g  
 綠度母頭戴五佛寶冠，身著天衣，以遊戲姿坐於仰覆蓮花高台上，左手置於胸前作三寶印，右手垂放於膝蓋上，作施願印，兩肩處升起兩株蓮花。右腿向下舒展踏一朵蓮花上，表示隨時準備起身救度苦難眾生。底部封底，刻十字金剛杵。品相等級A/B，右腳踩踏的蓮花為後添加，肩部蓮花一株可能為後加。  
 來源：德國南部私人收藏，購於古董店。

€ 1.800 – 2.500 | \$ 2.052 – 2.850

**39**  
**IMPORTANT RELIEF WITH FEMALE**  
**DEITY RIDING ON A WOLF.**  
**BEDEUTENDES RELIEF MIT**  
**WEIBLICHER GOTTHEIT AUF WOLF**  
**REITEND.**  
 Tibet. 18th c.

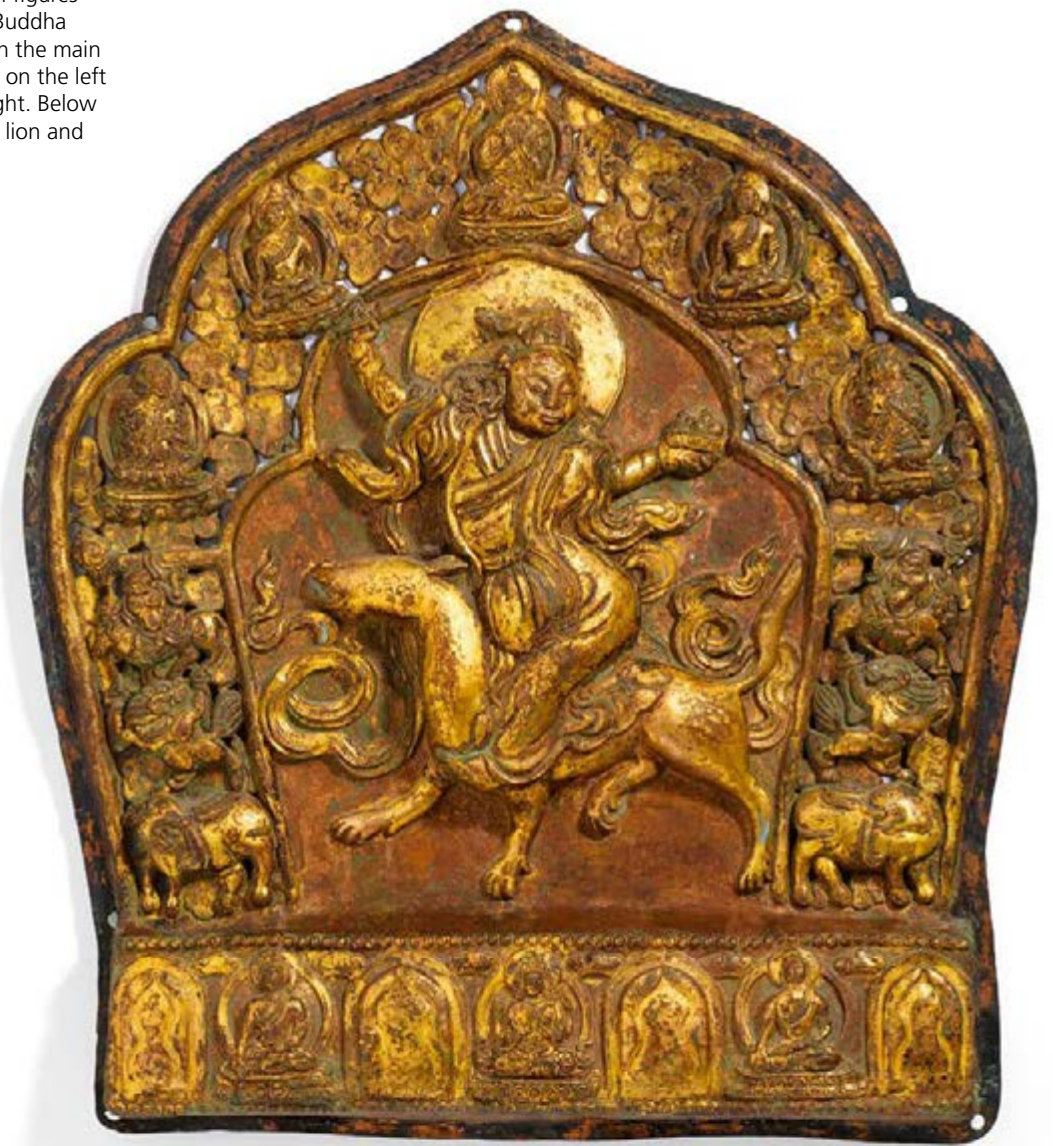
Copper bronze in Repoussé and fire gilt. With her right hand the rider swings a sword over her head, in her left hand she holds a bowl of wishing jewels. She wears long robes and a small crown, her hair is tied high and behind her head shines a round aureole. The niche surrounding the deity shows various Buddha and Buddhist deities. Central above the female deity the teaching Buddha in dharmacakra mudra, below the four-armed Bodhisattva Shadakshari Lokeshvara. Both figures are flanked by the historical Buddha Shakyamuni. At eye level with the main figure there is the White Tara on the left and the Green Tara on the right. Below three mythical animals – ram, lion and elephant – arranged in pairs.

The relief possibly formed part of a larger altarpiece in a temple. Height 60cm, width 55cm, depth 5cm. Condition A/B.  
 Iconographic classification by Joachim Baader, Gallery for Tibetan Art, Munich, April 9, 2008, available.

Provenance:  
 -South German private collection,  
 acquired in Nepal 1999.

罕見騎狼佛母鑲金銅板  
 西藏 18世紀 高60cm/寬55cm/厚5cm  
 銅板鑿刻，鑲金。佛母騎狼，右手上揚揮舞寶劍，左手端寶盆，頭後圓形背光。舟形神龕內正上方飾說法佛，向下其次對稱為兩尊釋迦牟尼佛、白綠度母、成對羊、獅、象。銅板下部中央飾四臂觀音，左右為釋迦牟尼佛。此板應為寺廟內大型祭供掛像的一部分。品相等級A/B。  
 附：慕尼黑西藏藝術古董行Joachim Baader先生2008年4月9日撰寫的描述書。  
 來源：德國南部私人收藏，1999年於尼泊爾入藏。

€ 7.500 – 9.000 | \$ 8.550 – 10.260



**40**  
**SADBHUJA MAHAKALA.**  
SADBHUJA MAHAKALA.  
Tibet.

Finely worked, old and fire gilt bronze with brown black patina. Two-part with separate base. Standing in a wide sidestep on a lotus pedestal with a corpse under his feet. In the six hands holding attributes. His angry face with bared fangs. A tiger skin as apron with the face of the tiger on the back. Figure probl. originally filled. Weight 520g, height 13.4cm. Condition A/B.

Provenance:  
-Private collection Southern Germany.

六臂大黑天銅立像  
西藏 高13.4cm/重520g  
殘留鎏金痕跡，兩件分體澆鑄，可能為原封底。品相等級A/B。  
來源：德國南部私人收藏。

€ 700 – 1.000 | \$ 798 – 1.140



40

**41**  
**BUDDHA AMITAYUS.**  
BUDDHA AMITAYUS.  
Tibet. Ca. 19th c.

Bronze with residue of gilding and inlaid stones. Base closed. Weight 471g, height 10.8cm. Condition A/B. Amrita vessel missing.

Provenance:  
-Rhenish private collection.

銅鎏金嵌寶石無量壽佛坐蓮像  
西藏 高10.8cm/重471g  
底座封底。品相等級A/B，  
長壽寶瓶缺失。  
來源：德國萊茵地區私人收藏。

€ 500 – 700 | \$ 570 – 798



41

**42**  
**SADBHUJA MAHAKALA.**  
SADBHUJA MAHAKALA.  
Tibet.

Old copper bronze with fire gilding, cold painting and stone inlay. Standing on the Ganesha, he holds a kapala skull bowl and a Katriki chopper in front of him with his central hands. With the upper hands, he holds an elephant skin on his back and a prayer chain of skulls. The lower hands form mudra. His face is extremely wrathful with a wide-open mouth with pointed fangs. His body is adorned with rich jewelry and a loincloth of tiger skin. Weight 1720g, height 16.5cm. The figure cast separately, ritually filled and closed underneath  
Condition A/B.

Provenance:  
-Private collection Southern Germany.  
Acquired in the art trade.

銅鎏金加彩嵌寶石六臂怒相大黑天立像  
西藏 高16.5cm/重1720g  
像座可分。底座封底，有裝藏。品相等級A/B。  
來源：德國南部私人收藏，購於古董店。

€ 2.500 – 4.000 | \$ 2.850 – 4.560



42

**43**  
**BODHISATTVA PADMAPANI.**  
BODHISATTVA PADMAPANI.  
Tibet. Sculpture in Pala style.

Bronze with residue of fire gilding. Base probl. originally sealed. Weight 623g, height 18cm. Condition A/B.

Provenance:  
-Private collection Northern Germany.

銅鎏金蓮花手菩薩立像  
西藏 帕拉風格 高18cm/重623g  
底座可能為原封。品相等級A/B。  
來源：德國北部私人收藏。

€ 600 – 800 | \$ 684 – 912



43

**44**  
**MAHASIDDHA, SITTING WITH PRAYER**  
**BEADS AND KAPALA.**  
MAHASIDDHA, SITZEND MIT  
GEBETSKETTE UND KAPALA.  
Himalaya region.

Old fire gilt bronze. Face with cold gold, hair with lapis-lazuli blue. He wears yogi strings as breast ornaments and is clothed with a tiger skin as dhoti, which is also spread over the lotus base. His hair is rolled up in a high knot in the style of the Indian sadhu. Weight 959g, height 18cm. Condition A/B.

Provenance:  
-Private collection Northern Germany.

銅鎏金大成就者坐蓮像  
喜馬拉雅地區 高18cm/重959g  
此尊大成就者攢髻於頂，屬於非常罕見的發式。袒胸露腹，上身披十字交叉修行帶，下身著裙褲，身體略右傾，結半跏趺坐於鋪著獸皮的蓮座之上，雙手置於膝蓋，右手持念珠，左手捧嘎巴拉頭骨碗。  
底座未封底。品相等級A/B。  
來源：德國北部私人收藏。

€ 900 – 1.200 | \$ 1.026 – 1.368



44

**45**  
**BUDDHA SHAKYAMUNI**  
**WITH ALM BOWL.**  
BUDDHA SHAKYAMUNI  
MIT ALMOSENSCHALE.  
Tibet. 18th/19th c.

Old, fire gilt bronze. Cold gold, hair painted in lapis-lazuli blue. Base ritually closed and covered with orange dyed fabric. The three-part kasaya garment is slung around both shoulders and draped in elegant pleats at the front on the lotus base. The Buddha is shown in bhumisparsha mudra and holds a filled bowl on his left hand. Both ear lobes are pierced and have been once been jeweled. Weight 874g, height 16cm. Condition A/B.

Provenance:  
-Austrian private collection.

銅鎏金加彩釋迦牟尼坐蓮像  
西藏 18/19世紀 高16cm/重874g  
佛像身著通肩袈裟，半跏趺端坐仰蓮寶座之上。右手施觸地印，左手托鉢於腹前。底座封底，貼有黃色紗布。品相等級A/B。  
來源：奧地利私人舊藏。

€ 1.800 – 2.200 | \$ 2.052 – 2.508



45

**46**  
**LARGE FIGURE OF THE DAKINI VAJRAYOGINI.**  
 GROÖBE FIGUR DER DAKINI VAJRAYOGINI.  
 Tibet.

Old fire gilt bronze figure. Cold gold and polychrome painting. Halo, lotus base and khatvanga separately made. The impressively large figure is of great expressiveness in posture and countenance. She shows a dark and golden patina from the worship in the monastery. Base closed underneath. Weight 3790g, height halo 36cm. Condition A/B.

Provenance:  
 -Private collection Northern Germany.

銅鑲金加彩金剛瑜伽佛母立像  
 西藏 通高36cm/重3790g  
 背光、立像、底座及卡章嘎天杖可分。  
 底座封底。品相等級A/B。  
 來源：德國北部私人收藏。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



46

**47**  
**RARE AND LARGE FIGURE OF BODHISATVA PADMAPANI.**  
 SELTENE UND GROÖBE FIGUR DES BODHISATVA PADMAPANI.  
 Tibet/Nepal. Around 1900.

Fire gilt bronze with residue of cold gold and polychrome painting. Throne base separately made. Impressive, old figure with expressive face, detailed jewelry and the robe draped in dense folds. The base is also richly decorated. Weight 4954g, height 35cm. Condition A/B.

Provenance:  
 -Private collection Northern Germany.

銅鑲金加彩蓮花手菩薩坐像  
 西藏/尼泊爾 1900年左右  
 通高35cm/重4954g  
 佛像、寶座可分。品相等級A/B。  
 來源：德國北部私人收藏。

€ 2.500 – 3.000 | \$ 2.850 – 3.420



47

**48**  
**DURGA DEFEATS THE DEMON MAHISHASURA.**  
 DURGA BESIEGT DEN DÄMON MAHISHASURA.  
 Nepal.

Old Hinduist figure. Copper alloy. Cold gold and polychrome painting. Halo and demon separately cast and detachable. Weight 1946g, height 17cm. Condition A/B.

Provenance:  
 -Private collection Northern Germany.

銅鑲金加彩難進母降牛魔像  
 西藏/尼泊爾 通高17cm/重1946g  
 印度教女戰神杜爾迦手持武器殺死牛魔摩西娑蘇羅。背光、牛魔可分。  
 品相等級A/B。  
 來源：德國北部私人收藏。

€ 1.000 – 1.200 | \$ 1.140 – 1.368



48

**49**  
**RARE DEPICTION OF SIDDHAIKAVIRA.**  
 SELTENE DARSTELLUNG DES SIDDHAIKAVIRA.  
 Tibet. 18th c.

Fire gilt old bronze. Base closed underneath prob. original. In this manifestation the Buddhist deity of wisdom, or Bodhisattva, is worshipped as the white Manjushri. His attributes are placed on the lotus flowers to his shoulders. Weight 180g, height 7cm. Condition A/B.

Provenance:  
 -Central Germany private collection.

銅鑲金白文殊坐蓮像  
 西藏 18世紀 高7cm/重180g  
 文殊菩薩的白化身，頭戴五佛冠，結跏趺坐於蓮座上。右手於膝前結施願印，左手黨胸作法輪印，蓮花莖沿手臂而上，蓮瓣上置佛經和智慧寶劍。底座可能為原封。  
 品相等級A/B。  
 來源：德國中部私人收藏。

€ 700 – 900 | \$ 798 – 1.026



49

**50**  
**LAMA WITH HIS HANDS IN TEACHING GESTURE.**  
 LAMA MIT DEN HÄNDEN IN LEHRGESTE.  
 Tibet. 17th/18th c.

Fire gilt bronze with polychrome painting and cold gold in the face. Base prob. originally closed. Sitting in dhyanasana on a double lotus. The two hands in teaching gesture holding the stems of the lotus flowers at the shoulders. The one on the right shows a sword, the one on the left probably a book, symbolising Manjushri. The kasaya robes are finished with finely engraved borders. Weight 1211g, height 14.8cm. Condition A/B.

銅鑲金加彩喇嘛坐蓮像  
 西藏 17/18世紀 高14.8cm/重1211g  
 喇嘛著通肩法衣，結跏趺坐於蓮座上。雙手置於胸前結說法印，各捻一蓮莖，沿手臂而上，在肩部蓮花托寶劍和佛經，為文殊菩薩之化身。底座可能為原封。  
 品相等級A/B。

€ 2.000 – 2.500 | \$ 2.280 – 2.850



50

**51**  
**RARE DEPICTION OF LAMA ZHANG TSUNDRU DRAGPA.**  
 SELTENE DARSTELLUNG DES LAMA ZHANG TSUNDRU DRAGPA.  
 Tibet.

Bronze with remains of polychrome painting. Finely engraved patterns and detail. Base closed. The famous Lama Zhang Tsundru Dragpa (1123-1193) sitting on a double cushion with his hands in bhumisparsha and dhyana mudra. His face shows a smile and he is wearing the three-piece kasaya robe with a cloak. Weight 700g, height 13cm. Condition A/B.

Lama Shang, as he is usually called, is a highly revered and important historical figure, especially in the Karma Kagyue and Gelugpa lineages of Tibetan Buddhism.

Provenance:  
 -Private collection Hamburg.

銅鑲金加彩喇嘛向坐像  
 西藏 高13cm/重700g  
 向·尊珠扎巴（1122-1193），人稱喇嘛向，藏傳佛教蔡巴噶舉派創始高僧。上師身著袈裟和披風，跏趺坐於禪墊之上。左手置於腹前，右手作觸地印。底座封底。  
 品相等級A/B。  
 來源：德國漢堡私人收藏。

€ 350 – 500 | \$ 399 – 570



51

# South-East Asia



52

**FINE AND RARE STANDING GANESHA.  
FEINER UND SELTENER STEHENDER  
GANESHA.**

Khmer. Pre Khmer period. 7th/8th c.

Yellowish sandstone. Dressed only with a sampot loincloth, knotted in folds at the front in a kind of fishtail shape, characteristic of the Prasat Andet style. Height 51.5cm, width 22.5cm, depth 16cm. On a metal base. Condition A/B. Trunk, arms and legs broken.

Compare:

-A standing Ganesha, The Metropolitan Museum, New York, Acces. No. 1982.220.7.

€ 12.000 – 15.000 | \$ 13.680 – 17.100







53

**HEAD OF A CROWNED GODDESS.**

**KOPF EINER BEKRÖNTEN GOTTHEIT.**  
Khmer. Angkor Wat period (1100-1175).  
12th c.

Sandstone with very finely sculpted detail. The elegant face with a light smile on the sensual lips. The horizontal, slightly curved brow arches lend the gaze a concentrated fascination. The earlobes are elongated by heavy jewelry. The hairstyle, like the facial features, is extremely finely worked out, covered with patterned bands, as is the tiara with rows of flowers. Height 18.5cm. On a base. Condition A/B. Chipped at the nose.

Sculptures in this style are known from today's Cambodia, Thailand, Lao and South Vietnam.

Provenance:

-Private collection Munich, since the 1970s.

€ 8.000 – 10.000 | \$ 9.120 – 11.400



54

**IMPORTANT BUDDHA IN MEDITATION.**  
**BEDEUTENDER BUDDHA IN**  
**MEDITATION.**

Khmer. Pre-Angkor period (100-900).  
Late 6th-early 7th c.

Graywacke. Carved fully in the round and with an outstanding finesse and subtly polished surface. The hands resting in dyana mudra on the legs in half lotus in virasana posture and the straight upper body elegantly stylized. Only depicted by the finest relief lines is the three-part kasaya garment on shoulder and legs. Height 63.5cm. On a metal base. Condition B. Head and parts of the right arm missing, toes chipped.

The inspiration for this depiction of Buddha comes from Southern India and Sri Lanka. The strong legs with the slightly upward pointing knees accentuate the extraordinary presence of the upper body.

Provenance:

-Private collection Singapore, since the late 1970s.  
-Art Loss Register Certificate ref. S00087427.

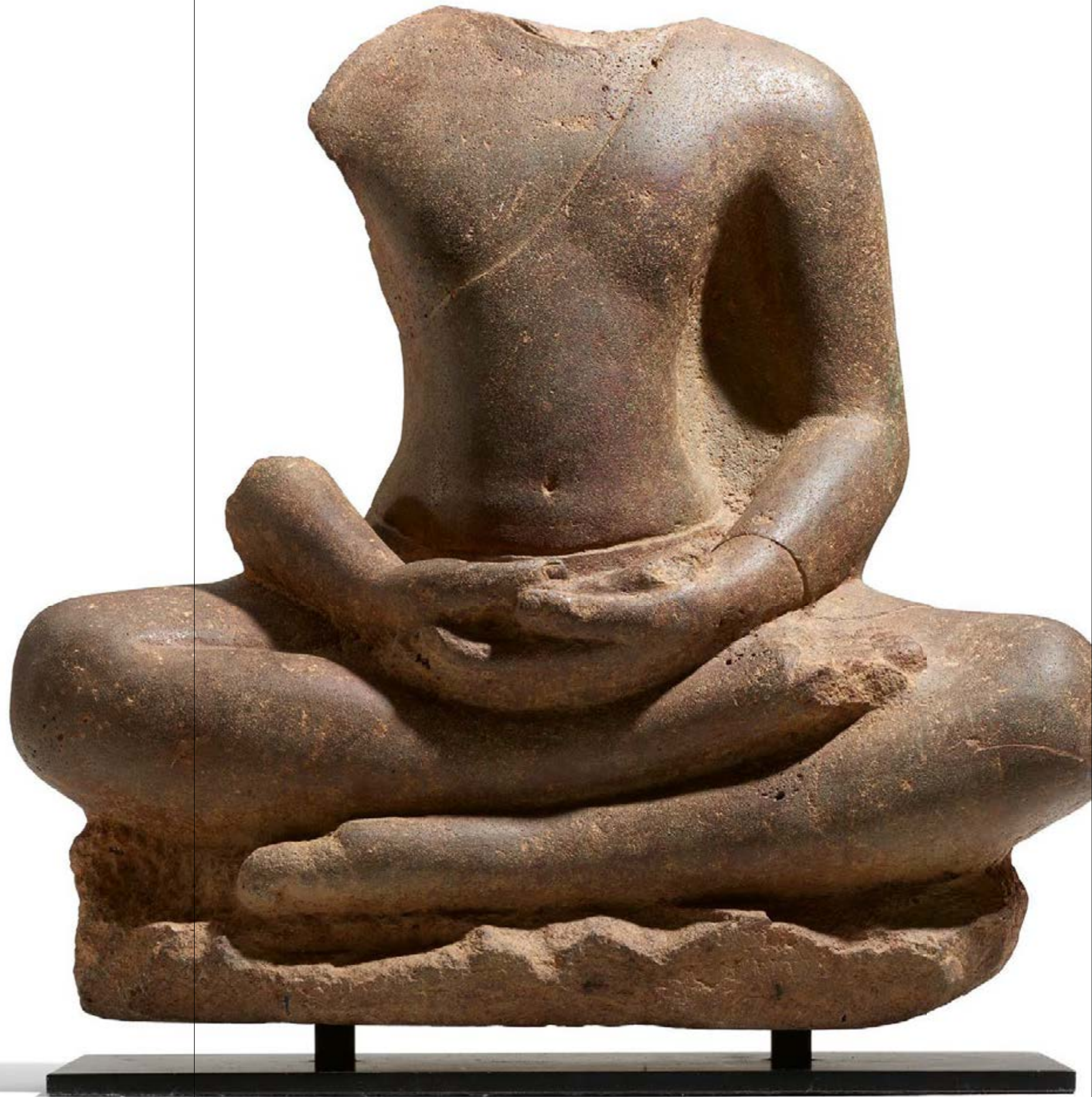
Publication:

-Coco Fronsac: Idoles. Exhibition in the Abbaye de Cluny. Paris. 21.5.-27.7.2019. Fig. p. 18.

Literature:

-John Guy: Lost Kingdoms - Hindu-Buddhist Sculpture of Early Southeast Asia. New York, MET, Bangkok, River Books. 2014. Compare p. 99-100, cat. 47.

€ 35.000 – 40.000 | \$ 39.900 – 45.600



55

**TWO RARE TANTRIC BUDDHIST FIGURES ON HIGH PEDESTALS.**

**ZWEI SELTENE TANTRISCH-BUDDHISTISCHE FIGUREN AUF HOHEN SOCKELN.**

Khmer. Angkor Wat. Bayon period (1180-1230).

Bronze with fine, somewhat shiny, light green patina, partly with lapis-lazuli blue areas. Earth adherence. Each positioned in padmasana on a conical lotus base. Dressed in a finely pleated sampot around the hips and fitted with royal jewelry. The hair piled up in a pointed pattern is adorned with a headband. The design of the faces with open eyes and full lips is characteristic of the Angkor-Wat period. The two-armed figure holds a Gantha bell and a conch shell in his raised hands, referring to the Vajrayana texts. The four-armed figure, which also holds attributes like a lotus stalk, a book, a conch shell and the Gantha bell, might be Avalokiteshvara.

Both figures have a separate base into which they are inserted. These pedestals could indicate that they were once used as processional images, probably in tantric practice or for secret personal worship. Each height figure 19.5cm, height base 17cm. Condition A/B.

Inscriptions on stone steles describe the ruler Jayavarman I as a committed follower of Buddhism, while Jayavarman VII, also a member of the Mahidhara lineage, raised Mahayana Buddhism to the state religion. Supported by his Buddhist wife Jayarajdevi, he promoted the spiritual practices of Vajrayana.

Provenance:

-Private collection, Northern Germany. Acquired locally in the middle of the 20th c.

€ 15.000 – 25.000 | \$ 17.100 – 28.500



56

**IMPORTANT BUST OF THE  
BODHISATTVA AVALOKITESHVARA.  
BEDEUTENDE BÜSTE DES  
BODHISATTVA AVALOKITESHVARA.**  
Khmer. Late 12th c.

Light rose colored sandstone. With a light smile in an expressive face with sensually wide lips and downcast eyes. The hairstyle consists of numerous braids, which are combined to form a cylindrical shape on the upper head, decorated in front with a small figure of Buddha Amitabha. Height 30cm, width 17cm, depth 12cm. On a metal base. Condition A/B. Natural material crack on the forehead, both ear lobes broken off.

€ 4.000 – 6.000 | \$ 4.560 – 6.840

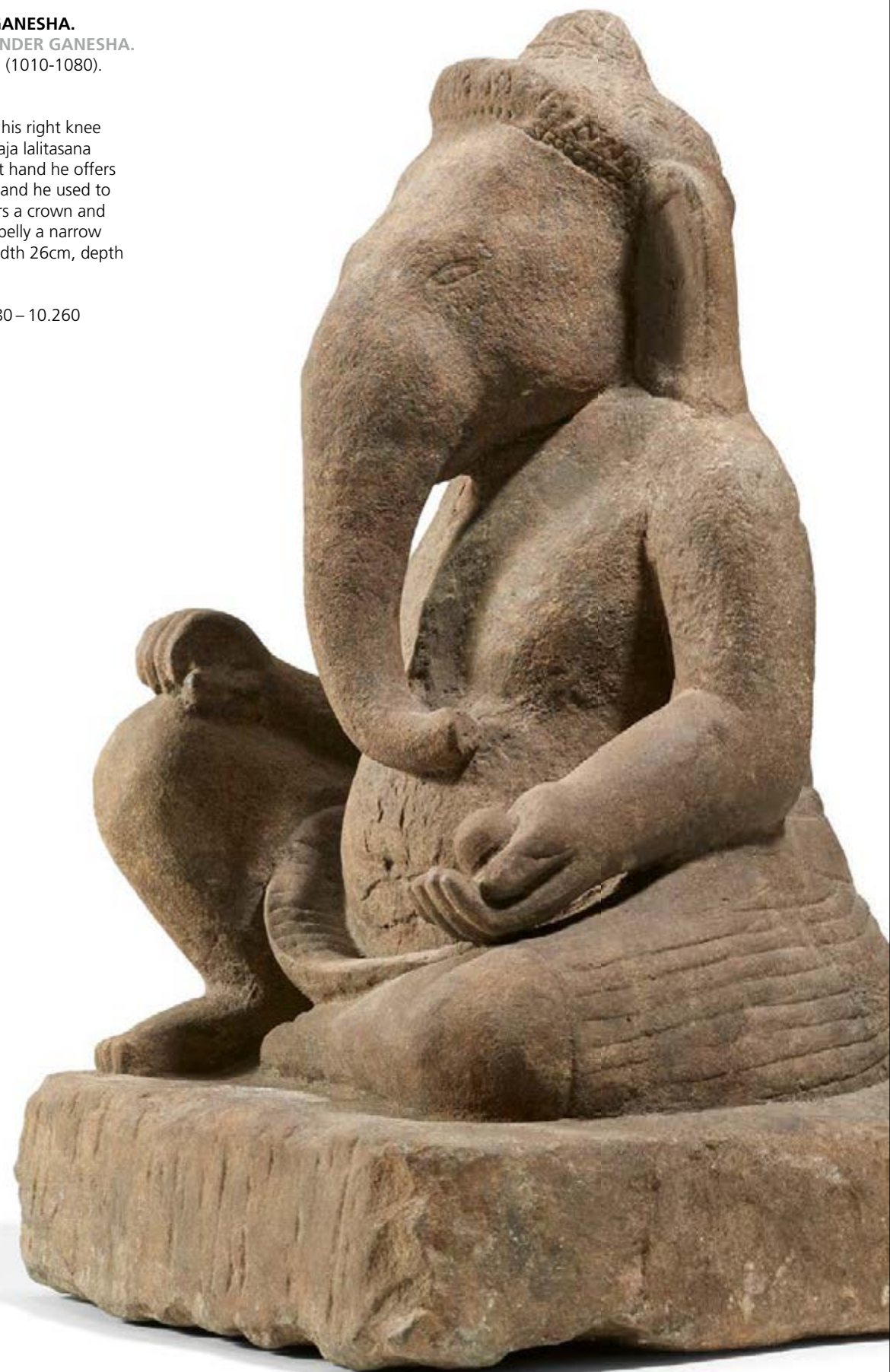


57

**VERY RARE SITTING GANESHA.  
SEHR SELTENER SITZENDER GANESHA.**  
Khmer. Baphuon period (1010-1080).  
11th c.

Sandstone. Sitting with his right knee raised in elegant royal raja lalitasana posture. In the open left hand he offers sweets, with the right hand he used to hold an object. He wears a crown and around his voluminous belly a narrow apron. Height 40cm, width 26cm, depth 23cm. Condition A/B.

€ 7.000 – 9.000 | \$ 7.980 – 10.260



**58**  
**IMPORTANT BUDDHA SAMADHI.**  
**BEDEUTENDER BUDDHA SAMADHI.**  
Sri Lanka. Anaradhapura period (377 BC-1017AD). 5th-7th c.

Bronze, thick-walled casting with core, shiny, blackish patina and remains of gilding. Earth adhesions. Stone inlay. The Buddha is sitting in meditation posture. The three-part kasaya robe is shown in fine relief lines. The face with a mild smile and introverted expression. The hair stylized as fine, flat elevations and on the ushnisha a siripata crown with an inserted stone of blue chalcedony, as extracted in Sri Lanka. Weight 640g, height 10cm. Condition A/B.

Typical for these early representations and for Sri Lankan Buddhist art are the broad shoulders and the self-confident posture. The surface shows a very vivid patina, which has grown over the long time of worship.

Provenance:  
-Private collection of a profound connoisseur of Sri Lankan culture and Buddhism.

€ 6.000 – 8.000 | \$ 6.840 – 9.120



South-East  
Part I

58

**59**  
**BUDDHA SAMADHI.**  
**BUDDHA SAMADHI.**  
Sri Lanka/Ceylon. 19th c.

Silver. Thick-walled cast with remains of the casting core. Sitting in dhyana-asana with the hands in dhyana mudra gesture. The robe placed in regular fine pleats. The hair indicated by fine hatching. On the top of the head on a flat, stepped ushnisha a flame-shaped crowning (siripata). Weight 507g, height 11.3cm. Condition A/B.

Provenance:  
-Private collection of a profound connoisseur of Sri Lankan culture and Buddhism.

€ 1.500 – 1.900 | \$ 1.710 – 2.166



59

**60**  
**STANDING BUDDHA.**  
**STEHENDER BUDDHA.**  
Sri Lanka/Ceylon. Polonnaruwa period (1056-1236).

Silvery copper bronze. Standing on a drum-shaped base. His right hand raised in the gesture of fearlessness (abhaya mudra). The robe structured with fine, wavy pleats. The ears with elongated earlobes. On the upper head a flame-shaped crown (siripata). Weight 650g, height 19cm. Condition A/B.

Provenance:  
-Private collection of a profound connoisseur of Sri Lankan culture and Buddhism.

€ 2.500 – 3.000 | \$ 2.850 – 3.420



60

**61**  
**STANDING BUDDHA**  
**IN ABHAYA MUDRA.**  
**STEHENDER BUDDHA**  
**IN ABHAYA MUDRA.**  
Sri Lanka/Ceylon. Kandy. 19th c.

Bronze with residue of red pigment. On a stepped square base. The right raised, the left grasping the hem of the garment. The face in characteristic stylization and on the top of the head a flame-shaped siripata symbol. Height 32.5cm. Condition A/B.

€ 8.000 – 12.000 | \$ 9.120 – 13.680



61



62

**EXCEPTIONALLY LARGE  
ANTHROPOMORPHIC IDOL.  
AUßERGEWÖHNLICH GROßES  
ANTHROPOMORPHES IDOL.**

North India. Alluvial region (doab)  
between Ganges and Yamuna. Copper  
Hort culture. 2nd millennium B.C.

Copper with dark green patina. The  
surface with finely hatched structure. The  
human-like figure seems to stand with  
legs spread wide apart and arms resting  
on the hips, and is radiating an air of  
great power. Compared to the few known  
anthropomorphic idols from this area, this  
one is spectacular high. Characteristic is  
the thickened edge at the "head" and the  
knife-like edges at "arms" and "legs".  
Height 59.8cm. On a base. Condition  
A/B. Supplement: Catalog; Coco Fronsac:  
Idoles. Paris 2019. Originally broken in  
five parts with virtually no loss of material,  
professionally restored.

Hoard finds of copper objects in northern  
India, especially in the doab plain  
between Ganges and Yamuna, have been  
known since the 19th c. Since no ancient  
architectural structures and no graves  
have been found near these finds, it has  
so far been difficult to assign them to a  
specific culture. Scholars, in particular Paul  
Yule and D. P. Agrawal, have now carried  
out extensive research on these finds,  
which helps to date them to the 2nd  
millennium BC and most likely to the 2nd  
half of this century.

Provenance:  
-Private collection France, since the 1970s.

Publication:  
-Coco Fronsac: Idoles. Exhibition in the  
Abbaye de Cluny. Paris. 21.5.-27.7.2019.  
Fig. p. 11.

€ 27.000 – 30.000 | \$ 30.780 – 34.200



63

**FOUR ARMED ORISSA GANESHA.**  
**VIERARMIGER ORISSA-GANESHA.**  
Indien. 11th c.

Black, shiny stone. In four-armed form, sitting on a throne with his rat between his legs. In his left hand he holds a bowl of sweets in which he dips his trunk. With his lower left he holds the handle of the axe. In his right he holds his broken tusk, with the other prayer beads. Height 56cm, width 28cm, depth 12.5cm. On a base. Condition A/B.

€ 15.000 – 20.000 | \$ 17.100 – 22.800



64

**STELE WITH THE EIGHT GREAT DEEDS OF BUDDHA.**  
**STELE MIT DEN ACHT GROßEN TATEN DES BUDDHA.**  
North India. Pala dynasty (750-1161).  
12th c.

Black shiny stone, schist, with earth adherence. At the center the Buddha Maravijaya in the gesture of asking the earth to witness the moment of his enlightenment on a double lotus and a high pedestal with cloth. On lotus pedestals to his sides he is shown in sitting or standing form, in stages of his life. This also includes turning the wheel of the teaching. Above his head he is shown in the moment his physical death, the entrance to Parinirvana in Kushinagara. Height 66cm, width 30cm, depth 12cm. Condition A/B.

€ 15.000 – 20.000 | \$ 17.100 – 22.800





**64 A**  
**EXTREMELY FINE REPRESENTATION  
OF PRINCE SIDDHARTA ON HIS  
HORSE KANTHAKA.**

**ÄUSSERST FEINE DARSTELLUNG DES  
PRINZEN SIDDHARTA AUF SEINEM  
PFERD KANTHAKA.**

North India. Kashmir. 7th-8th c.

Black chlorite with partly shiny polished surface. With his left hand the later Buddha holds the reins, his right hand is raised in front of his chest. His hair is elaborately coiffed, he still wears the rich jewelry of the prince, just as the bridle of Kanthaka is decorated. Chandaka with a staff shown smaller behind the prince accompanied him when he left the palace. Height 8.3cm. With metal base. Condition A/B. Fragment of a larger relief.

The depiction is carved from the extremely fine-grained black stone with astonishing richness of detail and in vivid representation.

Provenance:  
-Private collection USA. Acquired at Spink & Son Ltd, London in the 1970s.

€ 10.000 – 12.000 | \$ 11.400 – 13.680







**65**  
**EXTRAORDINARY EARLY**  
**DEPICTION OF A BODHISATTVA.**  
**AÜBERGEWÖHNLICH FRÜHE**  
**DARSTELLUNG EINES BODHISATTVA.**  
Western Himalaya region. Kashmir.  
Early 7th c.

Bronze and silver with dark greenish patina. Sitting in full lotus position, the right hand raised to the mudra of the bestowal of fearlessness and the left hand lying open on the foot. The long hair falls in thick strands to the shoulders and is braided on the head to form a complex hairstyle, held around the forehead by a tiara. Across the chest, he wears a yogi string and is dressed with a dhoti around the hips and a scarf band around the shoulders. The lotus pedestal is additionally supported by a pair of female Nagini demigods who have their serpentine bodies knotted around the centre of the octagonal pedestal. Inscription in Karoshti-script on the base, yet to be deciphered. Weight 3384g, height 27cm. Condition A/B.

The earliest sculptural art of Kashmir, dating from the late 6th-7th c., often displays stylistic features from the preceding Gandhara period (2nd-5th c.). The powerful figure was once silver-plated in large parts and had inlaid eyes.

Provenance:  
-Private collection Singapore, since the 1970s.

€ 13.000 – 15.000 | \$ 14.820 – 17.100



65 A

**RARE AND EARLY SHIVA NATARAJA.**  
**SELTENER FRÜHER SHIVA NATARAJA.**

South India. Chola-Dynastie (ca. 300 v.Chr.-1279). 10th-11th c.

Light copper bronze with residue of gilding. Four-armed in an elegant pose in a circle of flames, the god Shiva is shown in his cosmic dance, which symbolizes the process of creation, destruction and re-creation of the universe. In his right hand, he holds the double drum damaru and with his left hand he holds the all-destroying fire agni. Under his feet, he tramples on apasmara purusha, the illusion that leads people astray. The energy of his dance is also visible in his hair flying to the sides. The back of the figure is also of great expressiveness. Height 8.1cm. Condition A/B. Front rubbed by cultic use.

Provenance:

-Collection Jacques Kerchache (1942-2001), Paris.

-Private collection Paris. Acquired at Binoche & Giquello, auction of the Kerchache coll., Paris 17.12.2008.

€ 10.000 – 12.000 | \$ 11.400 – 13.680



South-East  
Part I



**66**  
**IMPORTANT PRINCELY**  
**TULWAR SWORD.**  
**BEDEUTENDES FÜRSTLICHES**  
**TALWAR-SCHWERT.**  
 Mughal India. 1st half 19th c.

Blade lighter grey, finely patterned wootz steel with gold inlays (koftgari), handle silvered with remains of gilding. Made for the ruler of the princely state of Khairpur, formerly British India, today part of the Pakistani province of Sindh. Weight ca. 0,75kg, complete length 96cm, blade 85cm. Sign. on the blade: Asad Allah Isfahani and also an Islamic calligraphy. Owner: Sergal Mir Ali Murad Khan Talpur (reg. 1842-1894). Condition A/B. Gash at the blade near the handle, tip broken.

Provenance:  
 -Private collection Frankfurt.

€ 7.000 – 9.000 | \$ 7.980 – 10.260

**67**  
**IMPORTANT PRINCELY**  
**TULWAR SWORD.**  
**BEDEUTENDES FÜRSTLICHES**  
**TALWAR-SCHWERT.**  
 Mughal India. 1st half 19th c.

Blade from dark, finely patterned wootz steel with gold inlay (koftgari), handle silvered and gilt. Made for the ruler of the princely state of Khairpur, formerly British India, and today part of the Pakistani province of Sindh. Weight ca. 1050g, complete length 97cm, blade 85cm. Sign. on the blade: Asad Allah Isfahani. Owner: Sergal Mir Ali Murad Khan Talpur (reg. 1842-1894). Condition A/B. Bowl at the pommel bent.

Provenance:  
 -Private collection Frankfurt.

€ 7.000 – 9.000 | \$ 7.980 – 10.260



**68**  
**IMPORTANT CEREMONIAL**  
**SWORD IN ELEGANT**  
**SHAMSHIR SHAPE.**  
**BEDEUTENDES**  
**ZEREMONIALSCHWERT**  
**IN ELEGANTER**  
**SHAMSHIR-FORM.**  
 Arabia. 18th c.

Very fine patterned wootz steel. Scabbard made of silver in repoussé, with gold. Handle from horn with wire winding. The finely worked scabbard is decorated with floral tendrils and six golden medallions with inscriptions. The two suspension eyelets on both sides large decorated humps. The shamshir form refers to the elegantly curved lion's tail. Complete length 99cm, complete length without sheath 95cm, blade length 81cm. Inlay on the blade probl. in silver sign.: Asad Allah and lion. Condition A/B. Sheath dented.

Provenance:  
 -Private collection Frankfurt.

€ 6.000 – 8.000 | \$ 6.840 – 9.120

**69**  
**RARE PULWAR SWORD.**  
**SELTENES PULWAR-SCHWERT.**  
 Mughal India. 18th-19th c.

Steel, gold inlay at the handle, wrapped with wire. Almost completely straight shape with hollow grinding, single edge. The bent ends of the parry bar as lions, at the end of the handle a perforated bowl with lid. Complete length 98cm, blade 82cm. Condition A/B.

Provenance:  
 -Private collection Frankfurt.

€ 1.400 – 2.000 | \$ 1.596 – 2.280



**70**  
**IMPORTANT BLADE IN UNUSUAL SHAPE.**  
**BEDEUTENDE KLINGE IN UNGEWÖHNLICHER FORM.**  
 India/Persia. 18th-19th c.

Steel, finely engraved and with unusual rectangular shapes on the blade. Length 56,5cm. On the blade in medallions: Asad Allah and lion. On the opposite side, an Islamic calligraphy, a bird and a woman's head. Condition B/C. Tang broken off.

Provenance:  
 -Private collection Frankfurt.

€ 700 – 900 | \$ 798 – 1.026

**71**  
**CEREMONIAL BATTLE AXE TABARZIN.**  
**ZEREMONIELLE STREITAXT TABARZIN.**  
 Persia/Iran. Safawid dynasty (1501-1722). 17th-18th c.

Steel with engraved patterns and a little bit of gold inlay. Tip from silver color metal. On the blade medallions with a calligraphic inscription about Iman Ali. On the hammerhead, a lion tearing an animal. Length 73.5cm, width 18cm. Condition A/B.

Provenance:  
 -Private collection Frankfurt.

€ 1.500 – 1.800 | \$ 1.710 – 2.052



70



70



71

**72**  
**PALA KILIC SWORD WITH SHEATH.**  
**PALA KILIJ-SCHWERT MIT SCHEIDE.**  
 Ottoman Empire (1299-1922). Middle to late 19th c.

Steel. Sheath: Bronze and leather. Handle from horn. Complete length 85.5cm, sword length 82.5cm, blade 68cm. Sign. on the blade: Amal Hadji Mustafa Baban. Condition A/B.

Provenance:  
 -Private collection Frankfurt.

€ 3.000 – 3.500 | \$ 3.420 – 3.990

**73**  
**IMPORTANT PALA KILIJ SWORD WITH RHINO HORN HANDLE.**  
**BEDEUTENDES PALA KILIJ-SCHWERT MIT NASHORNGRIFF.**  
 Ottoman Empire (1299-1922). 19th-early 20th c.

Steel. At the cross guard gold inlay. Handle from light colored rhino horn. Complete length 86.5cm, blade 73cm. Condition A/B.

Provenance:  
 -Private collection Frankfurt.

€ 3.000 – 4.000 | \$ 3.420 – 4.560 | ₺

**74**  
**SPLENDID YATAGAN SWORD.**  
**PRACHTVOLLES YATAGAN-SCHWERT.**  
 Ottoman Empire (1299-1922). Balkan region. 19th-early 20th c.

Steel inlaid with gold (koftgari). Sheath from bronze in Repoussé with inlay of turquoise and coral, handle walrus tusk. Sheath with city views in relief and inlaid with stones. The handle in typical shape with an applied metal band and carved coral. Complete length 76cm, sword 70cm, blade 55.5cm. In the blade an Arabic calligraphy. Condition A/B. Chape broken.

Provenienz:  
 -Private collection Frankfurt.

€ 1.800 – 2.200 | \$ 2.052 – 2.508 | ₺



72



74



72

73

74

75

**IMPORTANT AND SPLENDID QURAN.**  
**BEDEUTENDER UND PRACHTVOLLER**  
**KORAN.**

Iran/Persia. Dated 1711 (later attributed).

Black and red ink with pigments and gold leaf on paper. Calligraphed covers with lacquer. Handwritten largely in Arabic Naschi script, headings in Thuluth script. A flyleaf, 301 pages with 14 lines of text each, partly with Persian translation in red between. Headings with gold ground, at the margins partly with notes, furthermore inscribed gold cartouches and keywords.

Folio 11 ½ x 7 ¼in. – 29.1x18.3cm. Text panel 8 7/8 x 4 7/8in. – 22.6 x 12.4cm. On the colophon: Copied by Ahmad al-Nayrizi, Iran. Furthermore different owner signatures. Condition A/B. Some papers with smaller repairs, traces of age and use. **Supplement:** Foldable carved Quran stand from dark wood. Opened ca.30.5x29x19cm.

Provenance:

-Private collection Frankfurt. Acquired at Christie's, 24.4.2015, lot 288.

€ 7.000 – 9.000 | \$ 7.980 – 10.260



76

**BODHISATTVA LOKESVARA.**

**BODHISATTVA LOKESVARA.**

Indonesia. South Sumatra. Srivijaya Kingdom. 7th-8th c.

Sensitively modelled bronze with dark patina, probably due to centuries of storage in a humid environment (probably a river). The muscular, standing Lokeshvara is dressed in a long dhoti hip scarf, held by a knotted belt band. His hairstyle, piled up high in the Jatamukuta style, is decorated in the front with the representation of a Buddha, which allows the identification as Lokeshvara. Long strands of hair reach to the shoulders and are particularly finely worked out at the back. The four arms once probably held separately cast attributes. Height 26.2cm. Condition B. Outer left hand broken, feet missing.

The rulers of the Sailendra dynasty of the Kingdom of Srivijaya, situated in the coastal regions of southern Sumatra not far from the present-day city of Palembang, maintained a lively trade with India and China. Buddhism and Hinduism also came to the country from India. The figure shows clear references to the Gupta-period Indian prototypes of this deity.

Provenance:  
-Private collection Singapur, since the 1970s.

€ 4.500 – 5.500 | \$ 5.130 – 6.270



77

**SMALL FIGURE OF THE BRAHMAN PRIEST AGASTYA.**

**KLEINE FIGUR DES BRAHMANISCHEN PRIESTERS AGASTYA.**

Indonesia. Central Java. 10th-11th c.

Silver. Finely cast and with engraved details. Standing on a lotus blossom on a pedestal, Agastya, typically shown as a corpulent man with a pointed beard, dressed in a dhoti and richly jeweled. The prayer beads in his raised right hand refer to his connection with the god Brahma and his role as a Hindu priest. With his left, he holds a kundika vessel for holy water. Weight 82g, height 10.5cm. Fitting box. Condition A/B.

Agastya as mythological ascetic and helper of the gods was known and popular in Indonesia through merchants from South India from the 7th c. onwards.

Provenance:  
-Private collection Netherlands since the 1970s.

€ 2.000 – 3.000 | \$ 2.280 – 3.420



**78**  
**STANDING BUDDHA WITH  
OPEN CLOAK.**

**STEHENDER BUDDHA MIT  
OFFENEM GEWAND.**

Burma/Myanmar. Pagan period  
(839-1287). 12th/13th c.

Bronze with shiny, dark, partly green patina, which has built over a longer period. In the case of this slender, slightly elongated Buddha, the sogyari garment covers both shoulders and widens downward. The lower hem is stylized in fine, lively folds, some of which are corroded and damaged. The upper hem of the antaravasakha robe, which covers the lower body, is set as a fine relief line at the narrow hip with an indicated navel. Height without base 30.5cm. Mounted on a base. Condition B. Right foot missing, neck newly attached, left hand damaged. Typical casting flaws.

This figure shows characteristics of the Pala style, but due to its quality, it was certainly made in the Pagan territory. Typical for Pagan is also the design of the hands in Vitarka mudra and the Ushnisha.

Provenance:  
-Private collection Northern Germany.  
Acquired locally in the middle of the 20th c.

Compare:  
-The MET. Acc. No. 1993.235.1, similar standing Buddha.

€ 3.000 – 5.000 | \$ 3.420 – 5.700



**79**  
**THE GREAT DEPARTURE  
OF PRINCE SIDDHARTHA.  
DER GROBE AUFBRUCH DES  
PRINZEN SIDDHARTHA.**

Burma/Myanmar. Shan. 18th-19th c.

Bronze with colorful lacquer and lacque gilding. The exuberant representation Maha-Bhinishkramana shows the later Buddha leaving the palace on his horse Kanthaka. Winged heavenly beings obstruct every sound of the horse's hooves so that no one can keep him. Mara has placed himself directly in front of the horse to prevent him from leaving and developing towards the enlightened Buddha. Height 43.5cm, at the base 27x18cm. Condition A/B.

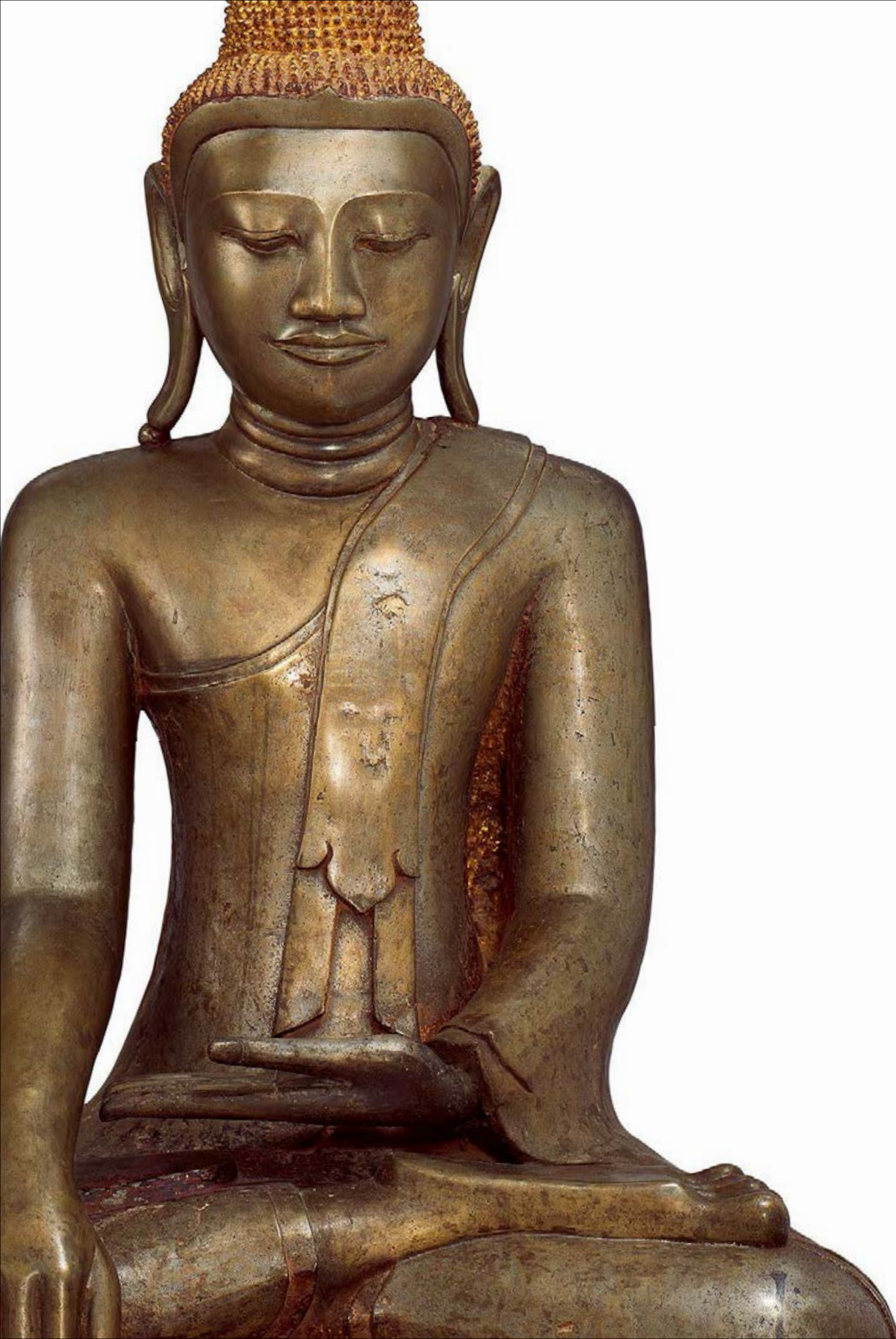
Such representations come from a set of mostly 29, which have important stations from the life of the Buddha as theme. They were mostly kept in temples and stupa.

Provenance:  
-Private collection Northern Germany.  
Acquired locally in the middle of the 20th c.

Literature:  
-Bob Hudson a.o.: Buddha's life in Konbaung period bronzes from Yazagyo. In: The Journal of Burma Studies, Vol.22. No.1, 2018, pp.1-30.

€ 5.000 – 7.000 | \$ 5.700 – 7.980

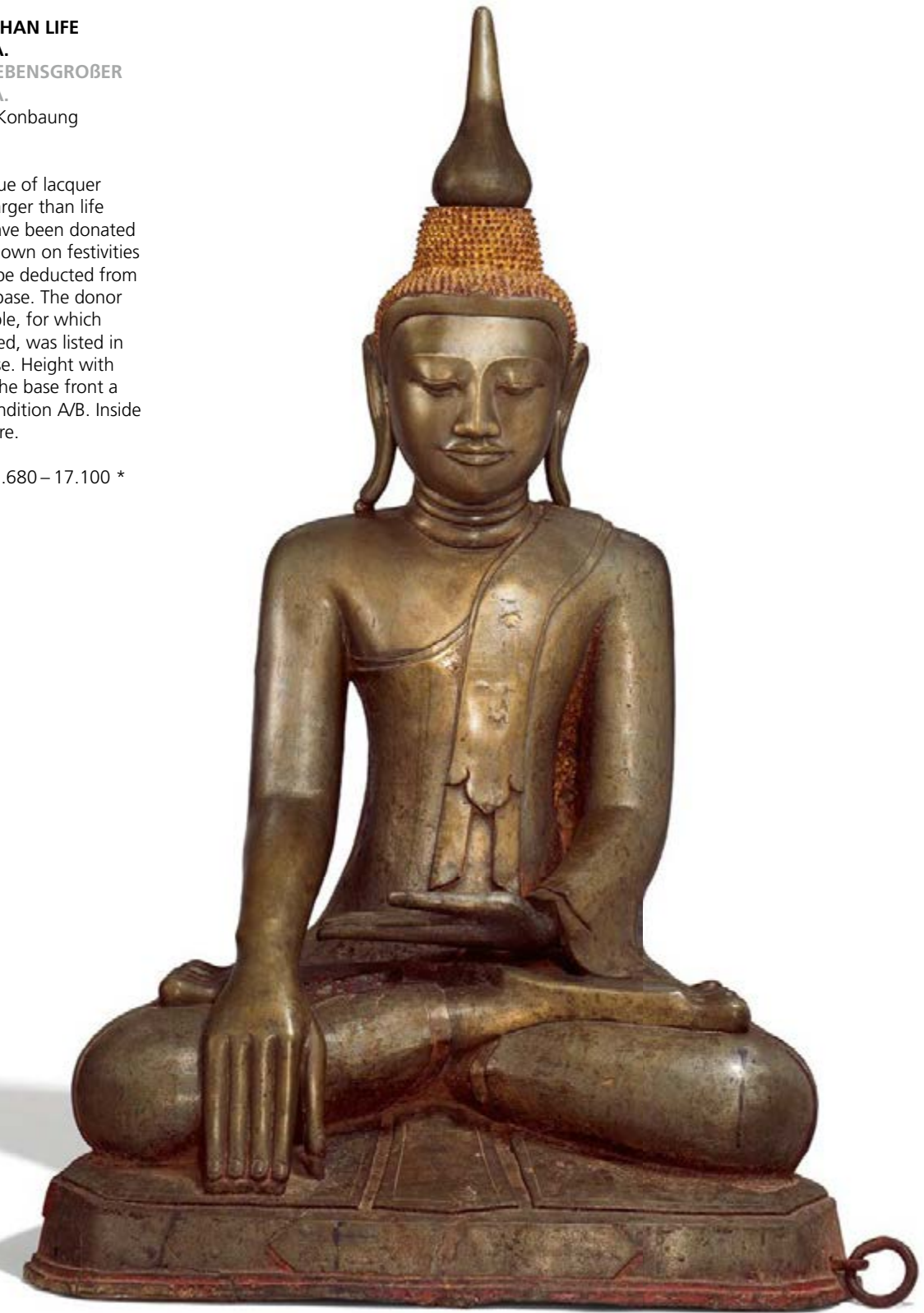




**80**  
**IMPORTANT LARGER THAN LIFE**  
**BUDDHA MARAVIJAYA.**  
**BEDEUTENDER ÜBERLEBENSGROBER**  
**BUDDHA MARAVIJAYA.**  
Burma/Myanmar. Shan. Konbaung  
dynasty (1752-1885).

Silvery bronze with residue of lacquer  
gilding. Important and larger than life  
figures of the Buddha have been donated  
to temples and where shown on festivities  
in processions. This can be deduced from  
the iron rings set in the base. The donor  
and sometimes the temple, for which  
the Buddha was dedicated, was listed in  
the inscription at the base. Height with  
separate tip 140cm. At the base front a  
donation inscription. Condition A/B. Inside  
residue of the casting core.

€ 12.000 – 15.000 | \$ 13.680 – 17.100 \*





**81**  
**RARE FIGURE OF THE GOLDEN BOY KUMAN TONG.**  
**SELTENE FIGUR DES GOLDENEN KNABEN KUMAN TONG.**  
 Thailand. 18th-19th c.

Finely carved from a single piece of solid ivory. In the face remains of pigments. Elegant age patina. Shown as a standing undressed boy with his arms held to the side. His hair tied in a typical knot at the top. The very finely depicted face with a slight smile and both ears pierced for jewelry. Weight ca. 400g, height 25cm. Wooden base, fitting box. Condition A/B. At the legs age cracks, on the back growth nodes in the material. Some fingers might be newly attached, ears with minute chips.

This figure is part of the shamanistic rituals still in use today, which have been handed down from the Mon-Dvaravati and Khmer periods. Kuman Tong are worshipped on altars to bring good luck and wealth. Images in ivory are extremely rare.

Provenance:  
 -Private Collection, United Kingdom (before 1949)  
 -Hugh Moss, London (1960s)  
 -Private Collection, London  
 -Finch & Co., London  
 -Edric van Vredenburgh, Brussels  
 -Private Collection, Netherlands

Published and compare:  
 -Tardy: Les Ivoires, Paris 1972. P. 204, fig.4 (this figure) and compare fig. 3 (two other effigies from the collection of the National Museum Bangkok).

€ 22.000 – 25.000 | \$ 25.080 – 28.500 | †



**82**  
**LARGE BUDDHA MARAVIJAYA.**  
**GROßER BUDDHA MARAVIJAYA.**  
 Thailand. Sukhothai style. 17th c. or later.

Bronze with dark patina and two parts with new gold leaf from worshippers. Sitting on a smooth base in paryankasana meditation posture. The hair stylized into small spirals, on the upper head the ushnisha flame crowning. Height 50cm. Condition A/B.

Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.

€ 3.500 – 5.000 | \$ 3.990 – 5.700



**83**  
**IMPORTANT TORSO OF A BUDDHA.**  
**BEDEUTENDER TORSO EINES BUDDHA.**

Thailand. Sukhothai period (1238-1438).

Bronze with shiny, dark, partly silvery patina with reddish and green parts. Inside remains of the casting core. With very finely shaped facial features. The lowered eyes spanned by high brow arches, which begin at the root of the expressively formed nose. The full lips are accentuated by a fine relief line running around them. The head and the ushnisha cover spiral curls, on top of which a flame-shaped ketumala, the ears extended. The edge of the sogari garment draped over the left shoulder is folded several times and closes at the bottom in fine pleats. Height without base 32cm. Mounted on a base. Condition B. Broken.

Because of the design of the lower part it could be the depiction of a sitting Buddha.

Provenance:  
 -Private collection Northern Germany. Acquired locally in the middle of the 20th c.

€ 3.500 – 7.000 | \$ 3.990 – 7.980



# Japan/Korea



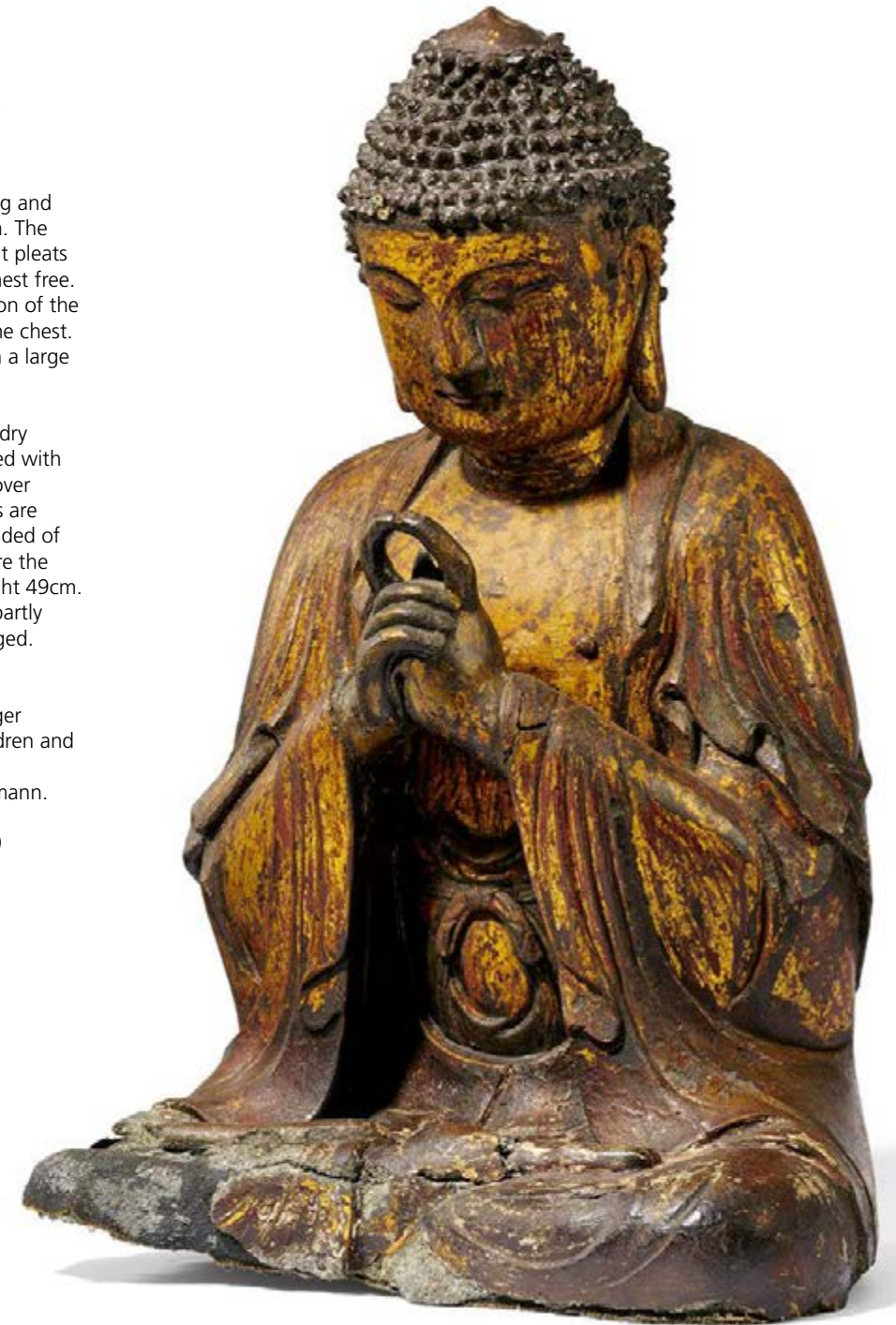
**84**  
**RARE AND IMPORTANT**  
**BUDDHA AMITABHA.**  
**SELTENER UND BEDEUTENDER**  
**BUDDHA AMITABHA.**  
Korea. 14th-16th c.

Dry lacquer with residue of gilding and pigments. Sitting in padma asana. The kasaya garment draped in elegant pleats over both shoulders leaves the chest free. Both hands are raised in a variation of the simhamukha mudra in front of the chest. Beneath the hip scarf girded with a large knot around the waist.

In the technique of the so-called dry lacquer, layers of textile are soaked with lacquer and brought into shape over a temporary core. The fine details are often modelled with a mass kneaded of lacquer and other materials before the figure is gilded and painted. Height 49cm. Condition B. Hands broken and partly restored. In the lower part damaged.

Provenance:  
-Collection Prof. Dr. Christian Egger (1938-2020). Psychiatrist for children and young people.  
-Acquired 1993 at gallery Flachsmann.

€ 3.000 – 5.000 | \$ 3.420 – 5.700



**85**  
**LACQUER CABINET WITH**  
**LANDSCAPE, INSIDE WITH HAWK.**  
 LACKKABINETT MIT LANDSCHAFTEN,  
 INNEN MIT FALKE.  
 Japan. Edo/Meiji period.

Takamaki-e in gold on reddish wood, hiramaki-e on black lacquer. Engraved fittings from copper with gilding/silvered. Above one drawer a pair of doors, behind them seven more drawers. Decorated in front with farmers and fishermen in mountainous landscape. At the top and sides with cranes, ledges with flowering peonies. Inside: Hawk on pine tree in front of a waterfall. The drawers decorated with feathers. Height 53cm, width 54cm, depth 35cm. Condition A/B.

Provenance:  
 -Private collection Werner Wahlen,  
 Frankfurt.

€ 1.000 – 1.300 | \$ 1.140 – 1.482



Japan/Korea  
 Part I

**86**  
**PAINTING OF THE TAIMA MANDALA.**  
 MALEREI DES TAIMA MANDALA.  
 Japan. Edo period (1603-1868).

Ink, colors and gold on paper. Very fine and detailed painting. Mounted with Japanese brocades (kinran) as scroll painting. Later laminated and framed. Amida Nyorai in Western paradise flanked by Kannon, Seishi and 39 other Bodhisattva on a terrace. Further Amida triads are placed on further terraces, or are shown flying towards heavenly realms. Also in the small rectangular cartouches at the sides and below scenes with apparitions of the Amida Buddha with inscriptions. 78 x 68cm, complete size 113 x 84cm. At the bottom in the center a traditional inscription with apocryphal dating. Condition A/B. **Supplement:** Book: J. Edward Kidder Jr.: JAPANESE TEMPLES Sculpture, Paintings, Gardens, and Architecture (hardcover), numerous b-w photos. Tokyo, 1964.

Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.

€ 4.000 – 6.000 | \$ 4.560 – 6.840



87

**IMPORTANT AND LARGE IVORY TUSK  
DECORATED WITH SHIBAYAMA.**

**BEDEUTENDER GROßER  
ELFENBEINZAHN MIT SHIBAYAMA-  
DEKORATION.**

Japan. Meiji period (1868-1912).

Ivory, detailed carved Shibayama inlaid with mother-of-pearl, coral and colored stones, gold lacquer. Bordered on top and bottom with silver. The section of a mighty elephant tusk is richly decorated with doves and mandarin ducks under blossoming cherry trees with peonies. In the background a pagoda and the roof of a temple, in the lower part an eight-fold bridge over a pond with flowering irises.

The tooth has a length of about 37cm and was extended down to the height of 63cm. This part is covered with lacquer and ivory plates (partly fallen out). However, the decoration is so continuous that this transition is not visible. Complete height with base 111cm, height tusk 63cm. Sign. in the form of a seal: Shibayama Masayoshi. Condition B. Fixed on a carved wooden plate. In addition a large, open-work carved wooden base on curved legs. Damaged and blemishes.

Provenance:

-Private collection Hameln County.

Acquired at the beginning of the 20th c. locally by the grandfather and since then in family estate.

€ 5.000–7.000 | \$ 5.700–7.980 | †



## SHUNGA EHON. ENSHI GOYU YOJÔ.

## BOOK 1 (SETSU).

## SHUNGA EHON. ENSHI GOYU YOJÔ.

## BAND 1 (SETSU).

Japan. Edo period. 1835.

Very fine nishiki-e with kinginzuri in gold and silver, urushi-e and karazuri blind print. 25.7x18cm. One single and seven double pages with erotic illustrations. Twelve pages of text by Ryutei Tanehiko (1783-1842). In original binding with genji-mon and aoi leaves.

The album is an erotic reference to a story (Nise Murasaki Inaka Genji), which parodies the famous novel "Genji Monogatari" into a later time. The single sheet at the beginning shows a young gentleman in an elegantly striped robe on the engawa veranda, who is approached by a kamuro girl in red robe and magnificent hair ornaments. The following two double pages each show a couple making love in the richly furnished rooms of a high-ranking Oiran courtesan. Followed by five double pages with couples, who pursue their pleasure in rather historical scenes, or in an arrangement in the style of Kabuki plays. Sign.: Bukiyô Matahei. Seal: Namazu. Publisher: Kinkodô Kikuya Kozaburô in Edo. Condition A/B. Lower margins slightly rubbed, somewhat soiled in the text, basically good condition.

€ 8.000 – 10.000 | \$ 9.120 – 11.400



89

**THREE KANBAN SHOP SIGNS.**  
**DREI KANBAN LADENSCHILDER.**  
Japan. 19th-20th c.

Wood carved, with lacquer and pigments.  
a) Seaweed business: 'Shishifukujin ya Ajitsuke Nori'. Characters in half relief. Horizontal format, one side. 50.5x75.5cm.  
b) Sake shop: 'Takase Shoten'. Sake cask with inscription 'Chuyu' in relief, made separately. Keyaki wood, one-sided. 91x26.5cm. c) Tabi sock shop: 'Fukusuke Tabi'. Meijitsutomu ni Nihon ichi (No. 1 in Japan). Thick paper applied. Double-sided. 121x26.5cm. Condition A/B.

Provenance:  
-Private collection Werner Wahlen, Frankfurt.

€ 1.400 – 2.200 | \$ 1.596 – 2.508



b

c



a

Japan/Korea  
Part I

90

**LARGE, TWO PART KITCHEN**  
**MIZUYA TANSU.**  
**GROßES, ZWEIFELIGES MIZUYA**  
**TANZU.**  
Japan. 19th-20th c.

Cedar and zelkova wood. One compartment with two pairs of sliding doors at the top, one compartment with two larger sliding doors at the bottom.

Between them two larger and three smaller drawers. This type of spacious cupboards were used to store porcelain, ceramic and other appliances used in the kitchen. Height 170.5cm, width 126cm, depth 44cm. Condition A/B.

Provenance:  
-Private collection Werner Wahlen, Frankfurt.

€ 1.900 – 2.500 | \$ 2.166 – 2.850



# Studio Rongbaozhai

German Private Collection

## Reproduction becomes art – woodblock prints from the studio Rongbaozhai Aus Reproduktionen wird Kunst – Holzschnitte des Studios Rongbaozhai

The "Studio of Glorious Treasures" (Rongbaozhai) is known for its excellent selection of the "Four Treasures of the Study" (brush, paper, ink and rubbing stone) as well as for its exquisite collection of partly centuries-old calligraphies and paintings.

The studio, based in the Liulichang Antiquities Street in Beijing, was founded in 1672 during the Kangxi period as a paper studio under the name Songzhuzhai (Pine and Bamboo Studio). From 1894, the studio operated under the new name Rongbaozhai and began to produce letter papers and greeting cards in the traditional and elaborate process of woodblock printing. After the foundation of the People's Republic of China in 1949, the art of woodblock printing experienced a new upswing. Rongbaozhai reproduced plenty of historical artworks, but also the works of contemporary masters. The prints, produced with great care, skill and experience, faithfully reproduce paintings down to the smallest splashes of ink. For elaborate artworks, up to one hundred printing plates were made and used for a single print.

The collection offered in our auction, presented chronologically by the year of publication, comprises the most important, partly limited color prints published between 1950 and 1960 by Rongbaozhai. Most of these volumes are preserved in very good condition.

Das „Studio der ruhmreichen Schätze“ (Rongbaozhai) ist bekannt für seine hervorragende Auswahl der „Vier Schätze des Gelehrtenzimmers“ (Pinsel, Papier, Tusche und Reibstein) wie auch für seine exquisite Sammlung teils jahrhundertalter Kalligraphien und Malereien.

Das Studio hat seinen Hauptsitz in der Antiquitätenstraße Liulichang in Beijing. Gegründet wurde es 1672 in der Kangxi-Zeit als Atelier für Papiere unter dem Namen Songzhuzhai (Kiefer- und Bambusstudio). Ab 1894 firmierte das Studio unter der neuen Bezeichnung Rongbaozhai und begann Briefbögen und Grußkarten in dem traditionellen und aufwendigen Verfahren des Holzschnittes herzustellen. Nach der Gründung der Volkrepublik China 1949 erlebte die Holzschnittkunst einen neuen Aufschwung. Rongbaozhai reproduzierte in großem Umfang historische Kunstwerke, aber auch die Arbeiten zeitgenössischer Meister. Die mit äußerster Sorgfalt, hohem Können und viel Erfahrung hergestellten Drucke geben Malereien bis hin zu den kleinsten Tuschespritzern originalgetreu wieder. Die hier chronologisch nach Erscheinungsjahr vorgestellte Sammlung umfasst die wichtigsten, zum Teil limitierten Farbdrucke von Rongbaozhai, die zwischen 1950 und 1960 erschienen. Diese Bände sind zumeist in sehr gutem Zustand erhalten.

複製的藝術 – 榮寶齋之木版水印  
榮寶齋坐落在北京和平門外琉璃廠西街，經歷三百餘年滄桑歷史，以經營文房四寶和書畫藝術品馳名中外。其前身“松竹齋”始建於康熙年間1672年，原為南紙店，1894年更名“榮寶齋”，取“以文會友，榮名為寶”之意，並增設帖套作，為後來木版水印事業的發展奠定了基礎。1950年公私合營，“榮寶齋新記”誕生，1952年轉為國營。自1933年魯迅、鄭振鐸收集了《北平箋譜》委托榮寶齋出版，翌年又委托榮寶齋翻刻明代的《十竹齋箋譜》，成為榮寶齋制箋史上最輝煌的篇章。50年代開始用木版水印技藝復制齊白石、徐悲鴻等當代名家畫作，以此將木版水印這項中國特有的傳統版畫印刷技藝推向了高峰。它集繪畫、雕刻和印刷為一體，根據水墨滲透原理顯示筆觸墨韻，也可逼真地復制各類中國字畫，甚至達到無法分辨的程度。這裡的收藏品來自德國黑森州地區，匯集了十餘部在1950至60年榮寶齋出版的木版水印作品，其中不乏珍稀的限量品。其中有以復版拱花套色疊印聞名的《十竹齋箋譜》（圖錄編號91）和類似的詩箋譜（圖錄編號92，94，97）、中國現代書畫史上多名畫家的代表作品（圖錄編號93，95，98）和從千餘幅敦煌壁畫中甄選的《敦煌壁畫選》（圖錄編號96），還有代表文革前榮寶齋木版水印最高水準、具有鮮明時代特點的《百花齊放》（圖錄編號98），此詩畫集收錄了郭沫若響應“百花齊放”運動於1958年而創作的101首詠花詩歌之十種，並配有於非闇、田世光、俞致貞三位花鳥畫大師的畫作。尤其難得珍貴的是，這些書籍書品大多極佳，如觸新品，極具收藏價值。

Studio Rongbaozhai  
Part I

### 91 TEN BAMBOO STUDIO LETTER PAPER – “SHIZHUZHAI JIANPU”. BRIEFPAPIERSAMMLUNG DER ZEHNBAMBUSHALLE – “SHIZHUZHAI JIANPU”.

China. Rongbaozhai, Beijing. Ed. July 1952. Later issue of the original from 1644 of Hu Zhengyan (1584-1674).

Four volumes with totally 283 color woodblock prints (73 in blind embossing) in brocade-clad box. 31.5x22.5cm. H.5.8cm. Condition A.

Provenance:  
-Old private collection Hessen.

《十竹齋箋譜》  
明 胡正言編  
1952年榮寶齋復版拱花翻印本  
仿古宣紙 黃色撒金紙封皮  
線裝31.5x22.5cm  
原裝四冊 錦緞函套 於非闇題簽  
分四卷，收錄283幅箋畫圖案，包括青銅古器、山水人物、走獸花鳥等。其中73幅運用了拱花技藝。為魯迅、鄭振鐸二人主持編選刊行，不遜原版。後面有鄭振鐸先生在1941年6月27日寫的跋，1952年榮寶齋重印，他又寫了《重印十竹齋箋譜》序。品相等級A，書品完好。  
來源：德國黑森州私人舊藏。

€ 1.500 – 1.800 | \$ 1.710 – 2.052



### 92 COLLECTION OF LETTER PAPERS – “BEIJING RONGBAOZHAI SHIJIANPU”. SAMMLUNG VON BRIEFPAPIEREN – “BEIJING RONGBAOZHAI SHIJIANPU”. China. Rongbaozhai, Beijing. Ed. Nov. 1957.

Album with four volumes with totally 160 color woodblock prints. Original box clad with brocade. Vol. I: 40 prints by Qi Baishi. Vol. II: 40 prints with signs of the zodiac. Vol. III: 40 prints by Pu Xinyu and Zhan Daqian. Vol. IV: Various prints. The album contains 43 prints by Qi Baishi and 117 prints by other 26 well-known Chinese artists. 31.5x22.5cm. H.5.6cm. Condition A.

Provenance:  
-Old private collection Hessen.

《北京榮寶齋詩箋譜》  
1957年榮寶齋彩色木版水印本  
宣紙 磁青紙封皮 線裝31.5x22.5cm  
原裝四冊 錦緞函套 徐之謙題簽  
收錄齊白石、顏伯龍、王雪濤、張大千、陳半丁等27位名家所繪圖樣160幅。  
品相等級A，書品完好。  
來源：德國黑森州私人舊藏。

€ 1.000 – 1.200 | \$ 1.140 – 1.368



**93**  
**TWO ALBUMS OF QI BAISHI.**  
**ZWEI ALBEN VON QI BAISHI.**  
 China. Rongbaozhai, Beijing.

Color woodblock prints. a) "Qi Baishi huaji". Leporello album with 22 miniatures by Qi Baishi. Ed. May 1952. Brocade-clad covers. 31.5x21.5cm. b) Folder with 10 folio with flowers and fruits by Qi Baishi. Ed. Oct. 1953. 44x33cm. Condition A.

Provenance:  
 -Old private collection Hessen.

齊白石畫冊兩套  
 北京榮寶齋彩色木版水印本  
 a) 1952年《齊白石畫冊》  
 裱本，一大冊。共選錄齊白石畫作22幅，皆有關生活小品之作。錦緞封面，白石老人題簽。31.5x21.5cm。  
 b) 1953年《白石老人畫冊》  
 宣紙精印，綾緞面封裝。內收錄齊白石花鳥果實繪畫代表作品10幅。44x33cm。品相等級A，書品完好。  
 來源：德國黑森州私人舊藏。

€ 500 – 700 | \$ 570 – 798



93

**94**  
**LETTER PAPER COLLECTION – "BEIJING RONGBAOZHAI XINJI SHIJIANPU".**  
**BRIEFPAPIERSAMMLUNG – "BEIJING RONGBAOZHAI XINJI SHIJIANPU".**  
 China. Rongbaozhai, Beijing. Ed. May 1955.

Two volumes with totally 80 color woodblock prints in brocade-clad box. Prints of flowers, fruits, birds and landscapes from Qi Baishi and other more than 20 artists. 31.5x22.5cm. H.3.5cm. Condition A.

Provenance:  
 -Old private collection Hessen.

《北京榮寶齋新記詩箋譜》  
 1955年榮寶齋彩色木版水印本  
 宣紙 灑金磁青紙封皮 線裝31.5x22.5cm  
 原裝二大冊 錦緞函套 齊白石題簽  
 此箋譜收齊白石、王夢白、顏伯龍、陳半丁等二十餘位名家山水花鳥畫作80幅。品相等級A，書品極佳，觸手如新。  
 來源：德國黑森州私人舊藏。

€ 600 – 800 | \$ 684 – 912



94

**95**  
**TWO FOLDERS WITH COLOR WOODBLOCK PRINTS.**  
**ZWEI MAPPEN MIT FARBHOLZSCHNITTEN.**  
 China. Rongbaozhai, Beijing.

a) "Xiandai Guohua. Vol. 2". Envelope with 10 woodblock prints of modern Chinese paintings from Qi Baishi, Xu Beihong and other artists. Ed. Oct. 1956. 45x33cm. b) "Qingdai huahui jijince". Folder with 7 prints (1 missing). Various artists from the Qing dynasty. Ed. May 1957. 44x32.5cm. Condition A/B.

Provenance:  
 -Old private collection Hessen.

畫冊兩套  
 北京榮寶齋彩色木版水印本  
 a) 1956年《現代國畫 第二輯》  
 十幅全，活頁袋裝。收錄徐悲鴻、王雪濤、齊白石等名家繪畫代表作品十幅，每幅均有棉宣附襯。45x33cm。  
 b) 1957年《清代花卉集錦冊》  
 散頁裝，一函八幅（此處缺一）。收錄羅聘、李鱣、趙之謙的繪畫作品。44x32.5cm。品相等級A/B，保存較好，輕微磨損。  
 來源：德國黑森州私人舊藏。

€ 500 – 700 | \$ 570 – 798



95

**96**  
**"DUNHUANG BIHUA XUAN".**  
**MAPPE "DUNHUANG BIHUA XUAN".**  
 China. Rongbaozhai, Beijing. Publisher: Institute for study of the culture objects in Dunhuang. Ed. May 1956.

Collection of 24 color woodblock prints of the Dunhuang wall paintings, in brocade-clad box. 44.5x33.5cm. H.3cm. Condition A. **Supplement:** Larger and small folders with 21 resp. 18 Chinese scissors cuts. Beijing, Guoji Shudian. 1956 resp. 1957. 29.5x23cm/23.5x17cm. Condition A.

Provenance:  
 -Old private collection Hessen.

《敦煌壁畫選》  
 1956年北京榮寶齋彩色木版水印本  
 紙本散頁44.5x33.5cm  
 書為錦函精裝本，敦煌文物研究所從九年時間所得一千餘幅摹本中甄選24幅代表作品，大幅散頁印行。品相等級A，書品良好。附：《中國民間剪紙》兩冊，國際書店1956及1957年發行。內含21張（大冊）及18張（小冊）民俗剪紙。  
 來源：德國黑森州私人舊藏。

€ 500 – 600 | \$ 570 – 684

**97**  
**COLLECTION OF LETTER PAPER – "BEIJING JIANPU".**  
**SAMMLUNG VON BRIEFPAPIEREN – "BEIJING JIANPU".**  
 China. Rongbaozhai, Beijing. Published by Lu Xun, Zheng Zhenduo. Ed. Dec. 1958.

Six volumes with totally 332 color woodblock prints from Lin Qinnan, Chen Shizeng, Qi Baishi a.o. In a box clad with blue fabric. 31.5x23cm. H.7.5cm. Condition A.

Provenance:  
 -Old private collection Hessen.

《北京箋譜》  
 1958年榮寶齋彩色木版水印本  
 宣紙 磁青紙封皮 線裝31.5x23cm  
 原裝六冊 藍面函套  
 1933年，魯迅與鄭振鐸搜購了各類彩箋、信箋整理印行了《北平箋譜》。此本乃1958年重印，許廣平新增說明，箋譜也更名為《北京箋譜》。內收林琴南的山水箋、陳師曾的詩箋、戴伯和的鶴箋、李柏霖的花卉箋、王振聲的動物箋、姚茫父的唐畫壁磚箋、西域古跡箋、齊白石的人物箋等332幅。品相等級A，書品極佳，觸手如新。  
 來源：德國黑森州私人舊藏。

€ 600 – 900 | \$ 684 – 1.026



97



**98**  
**TWO ALBUMS.**  
**ZWEI ALBEN.**  
 China. Rongbaozhai, Beijing.

Color woodblock prints. a) "Baihua qifang. I". Volume with prints of ten poems from Guo Moruo and ten flowers from Yu Feihong, Tian Shiguang and Yu Zhizhen. Ed. Feb. 1960. 32.5x26cm. b) "Xiao Qianzhong shanshui huace". Leporello album with prints of landscape paintings from Xiao Qianzhong (1883-1944). Ed. April 1960. Brocade-clad covers. 33x18.5cm. Condition A/B.

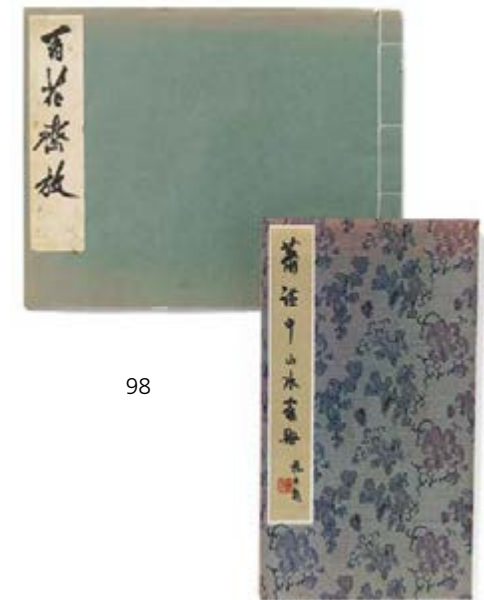
Provenance:  
 -Old private collection Hessen.

畫冊兩本  
 北京榮寶齋彩色木版水印本  
 a) 1960年《百花齊放 第一集》  
 紙本線裝，收錄十花十詠，為零本印製第一本。32.5x26cm。以冊頁形式，右為郭沫若毛筆手書詩歌，左為於非闇、田世光、俞致貞三位工筆花鳥畫大師依詩作畫。此書在當時共出版了三個版本，即零本、十冊本與兩冊本。  
 b) 1960年《蕭謙中山水畫冊》  
 折經式，錦緞書皮。收錄8幅山水小品畫。33x18.5cm。蕭謙中（1883-1944）原名蕭遜，字謙中，號大龍山樵，安徽人，曾任教北京美術專科學校及中國畫學研究會。品相等級A/B，保存較好，輕微磨損。  
 來源：德國黑森州私人舊藏。

€ 600 – 800 | \$ 684 – 912



96



98



# Private collection Monaco

99

**LI, KUCHAN**

1898 Gaotang, Shandong – 1983.

**PAIR OF CORMORANTS.**

**PAAR KORMORANE.**

China. 1959.

Ink on paper. 68.5x67cm. In abstract brushwork a pair of cormorants swimming between reeds. The head with the large, at the end hook-shaped beak depicted by a few clear strokes. Sign.: Kuchan. Seal: Li Ying. Mounted for framing, total size 83.5x82cm. Condition B. Smaller damage in the center. Water margins in the lower right corner.

Provenance:

-Private collection Bernhard Karlgren (15.10.1889-20.10.1978), a well-known Swedish linguist and sinologist. Acquired directly from the artist.

-Private collection Monaco. Acquired approx. 1972 from Bernhard Karlgren.

€ 900 – 1.200 | \$ 1.026 – 1.368

Private Collection Monaco

Part I

李苦禪 (1899-1983)

荷塘雙鷺圖

1959年

紙本水墨 鏡心裝裱

畫面68.5x67cm 裝裱83.5x82cm

以大寫意筆法繪蘆葦塘中一對鷺鷥（別名魚鷹）緩緩游動，寥寥數筆勾勒出鷺鷥尖錐般帶鉤的長喙及如炬的眼睛。

題識：「五九年苦禪畫」

鈐印：「李英之印」（白）

李苦禪，原名英傑，改名英，字超三、勵公，山東高唐人，現代書畫家、美術教育家，中國近現代大寫意花鳥畫宗師。

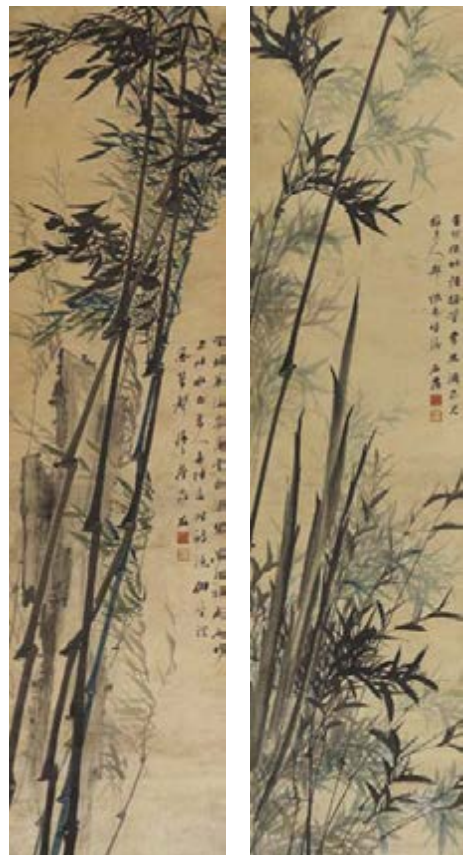
品相等級B，畫面中央一裂紋，右下角些許水漬。

來源：

-瑞典著名漢學家高本漢私人舊藏，得於藝術家本人。高本漢（瑞典語：Klas Bernhard Johannes Karlgren，1889年10月15日—1978年10月20日），生於瑞典延雪平，漢學家，語言學家，文字學家。

-摩納哥私人藏品。1972年左右獲於高本漢。





100

100

**HONG, FAN**  
(‘Shi Nong’)

Xiuning, Anhui. Active in the mid Qing dynasty.

**PAIR OF BAMBOO PAINTINGS.**

PAAR BAMBUSBILDER.

China. 18th/19th c.

Ink, partly washed and light colors on paper. Each 168x43.5cm. Hanging scroll 250x57cm. Poems and artist's seals. Condition B/C. Light folds. Some restorations.

Provenance:

-Private collection Monaco.

洪範

竹林圖兩幅

清中期 18/19世紀

紙本水墨設色 立軸裝裱

畫面各168x43.5cm 裝裱各250x57cm

a) 岩石旁竹桿高聳入雲，茂密的竹葉在勁風中搖曳。右側詩文並鈐印「臣洪範印」（白），「石農」（朱）

b) 老竹間新竹萌芽。右側長詩文並署名「石農」，鈐印「臣洪範印」（白），「石農」（朱）

洪範，字石農，安徽休寧人，清中期畫家。

品相等級B/C，多處皺褶、修復。

來源：摩納哥私人藏品。

€ 600 – 900 | \$ 684 – 1.026

101

**HONG, FAN**  
(‘Shi Nong’)

Xiuning, Anhui. Active in the mid Qing dynasty.

**PAIR OF BAMBOO PAINTINGS.**

PAAR BAMBUSBILDER.

China. 18th/19th c.

Ink partly washed and light colors on paper. Each 168x43.5cm. Hanging scroll 250x57cm. Poems and artist's seals. Condition B/C. Light folds. Some restorations.

Provenance:

-Private collection Monaco.

洪範

竹林圖兩幅

清中期 18/19世紀

紙本水墨設色 立軸裝裱

畫面各168x43.5cm 裝裱各250x57cm

a) 秋天抽新芽的竹林。左側詩文並署名「石農寫」，鈐印「臣洪範印」（白），「石農」（朱）。右側亦一段詩文。

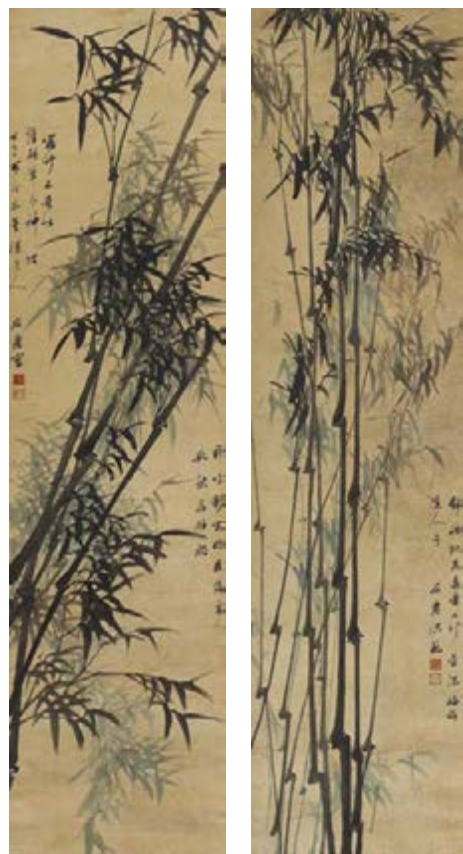
b) 高聳的竹林。右側詩文並署名「石農洪範」，鈐印「臣洪範印」（白），「石農」（朱）

洪範，字石農，安徽休寧人，清中期畫家。

品相等級B/C，多處皺褶、修復。

來源：摩納哥私人藏品。

€ 600 – 900 | \$ 684 – 1.026



101

Private Collection Monaco  
Part I

102

**TONG, YU**  
(‘Er Shu’)

1721 Kuaiji, Zhejiang – 1782 – attributed.

**PLUM AND BAMBOO.**

PFLAUMEN UND BAMBUS.

China. Qing dynasty. 18th c.

Ink on paper. 104x42cm. Denoted: Er Shu. Seal: Tong Yu.

Shu Ju Shi. Hanging scroll. 202x54.5cm. Condition B/C.

Foxing, some restoration, folded.

Provenance:

-Private collection Monaco.

童鈺（1721-1782）款

梅竹圖

清 18/19世紀

紙本水墨 立軸裝裱

畫面104x42cm 裝裱202x54.5cm

由畫面左側橫出兩只梅枝，縱橫交錯。枝桠上盛開朵朵梅花，梅枝間竹葉隨風搖曳。

右上方草書詩文並署名「二樹」，兩方白文鈐印「童鈺之印」「樹樹居士」。包首題簽「童二樹墨梅立軸」。

童鈺，清代畫家。字璞巖，一字樹，又字二如、二樹，別號樹道人、梅道人、樹樹居士等，山陰（今浙江紹興）人。

品相等級B/C，摺痕，霉點，多處修復。

來源：摩納哥私人藏品。

€ 1.200 – 1.500 | \$ 1.368 – 1.710



102

103

**DING, YUNPENG**

1547 Xiuning, Anhui – 1628

– In the style of.

**THREE LUOHAN IN INFINITE WAVES.**

DREI LUOHAN IN UNENDLICHEN WELLEN.

China. 17th/18th c.

Ink, colors and gold on paper. 104x29cm. Sign.: Nanyu

Ding Yunpeng. Seal: Nanyu. Collector's seal: Hua Chi.

Hanging scroll. 194x45cm. Condition B/C. Folds, some

spots, damages and restored.

Provenance:

-Private collection Monaco. Acquired over 30 years ago at

Lempertz.

仿 丁雲鵬（1547-1628）

羅漢渡海圖

17/18世紀

紙本設色描金 立軸裝裱

畫面104x29cm 裝裱194x45cm

開心羅漢袒胸露乳，騎坐神馬，行走在汪洋大海之上。

不遠處一方竹蓆上兩位同行羅漢：長眉羅漢亦袒露上身，瘦骨嶙峋，以自在姿坐在一香爐前，身旁擺爐事器具及一摞經書；飛鉞羅漢站於其身後，身背斗笠，雙手戲鏡鉞。

題款：「南羽丁雲鵬敬繪」

鈐印：「南羽」（朱）

鑒藏印：「畫癡」（朱）

品相等級B/C，皺褶，污漬，破損，多處修復。

來源：摩納哥私人藏品。約30多年前購於德國科隆倫佩慈拍賣公司。

€ 1.000 – 1.500 | \$ 1.140 – 1.710



103



**104**  
**WENG, YANYI**  
End of 19th c. Fujian – unknown.  
**STEELING THE PEACH OF IMMORTALITY.**  
**DER DIEBSTAHL DES PFIRSICHS DER UNSTERBLICHKEIT.**  
China. Cyclically dated yiyou (1945).

Ink and a few colors on paper. 92x40.5cm. Dong Fangshua and the boy flee with the huge peach. A long inscription. Sign.: Gumin Weng Yanyi. Seal: Weng Yanyi. Hanging scroll. 188x50cm. Condition B. Browned, folded. Provenance: -Private collection Monaco.

翁燕翼  
東方朔偷桃圖  
清 乙酉（1945年）  
紙本設色 立軸裝裱  
畫面92x40.5cm 裝裱188x50cm  
長詩文題跋末尾落款「子坦仁兄屬題」  
題識：「乙酉仲春古閩翁燕翼戲筆」  
鈐印：「翁印燕翼」（白）  
翁燕翼，福建閩侯人，民國時甘肅省軍政府秘書長，畫家。  
品相等級B，泛黃，皺褶。  
來源：摩納哥私人藏品。

€ 300 – 500 | \$ 342 – 570

Private Collection Monaco  
Part I



**105**  
**SHI, TAO**  
1642 Quanzhou, Guangxi – approx. 1707 – In the style of.  
**MOUNTAIN LANDSCAPE.**  
**BERGLANDSCHAFT.**  
China. Qing dynasty (1644-1911).

Ink and light colors (sky blue and peach yellow) on paper. 38x27.5cm. A Song period poem as inscription and sign.: Da Di Zi. Seal: Yuanji. Shi Tao. Zan zhi shi shi sun a zhang. Collectors seal: Zhou Menggong miji yin. Mounted as a hanging scroll. 163x36.5cm. Title strip. Condition B. Margins slightly damaged. **Supplement:** Painting with mountain landscape. China. Qing dynasty. Ink and color on paper. 84.5x30cm. Hanging scroll 183x42cm. Condition C. Folds, restored.

Provenance:  
-Private collection Monaco.



仿石濤（1642-約1707）  
山澗林舍圖  
清 1644-1911年  
紙本設色 立軸裝裱  
畫面38x27.5cm 裝裱163x36.5cm  
上端題宋朝郭祥正《訪隱者》七言詩：「一徑沿崖踏蒼壁，半塢寒雲抱泉石。山翁酒熟不出門，殘花滿地無人跡」並落款：「大滌子」，三方朱文鈐印：「原濟」「石濤」「贊之十世孫阿長」。左下一方朱文鑒藏印：「周夢公秘笈印」。周家寶，字多齡，號夢公，寧鄉人，齋號夢水山房。包首題簽「大滌子酒熟不出門小立軸」。石濤，明末清初畫家，原姓朱，名若極，廣西人，小字阿長，別號大滌子等，法號有元濟、原濟等。與弘仁、髡殘、朱耆合稱「清初四僧」。品相等級B，邊沿輕微破損。附：清人紙本設色山水立軸一幅，無款，84.5x30cm(183x42cm)，摺痕、多處修復。  
來源：摩納哥私人藏品。

€ 400 – 500 | \$ 456 – 570



**106**  
**THREE PAINTINGS WITH FLOWERS AND PLANTS.**  
**DREI MALEREIEN MIT BLUMEN UND PFLANZEN.**  
China. 19th-20th c.

Ink and color on paper. Hanging scroll. a) Chrysanthemums and red autumn leaves 119x30cm (242x47cm). Inscription, sign: Tiejiao and seal. Title strip. b) Bamboo on rock. 172.5x43.5cm. Hanging scroll 231x55.7cm. Inscription, sign.: Zhou Tang and three seals. c) Orchids. 125.5x33.5 cm (215x48cm). Inscription, sign.: Xi Dian and two seals. Condition B. Foxing, damaged, partly repaired.

Provenance:  
-Private collection Monaco.

花卉圖三幅  
19-20世紀  
紙本設色 立軸裝裱  
a) 秋菊殘葉圖。119x30cm(242x47cm)  
詩文題識落款「葫蘆軒居士鐵蕉」，朱文鈐印「鐵蕉」。包首題簽。金玠，字鐵蕉，晚清畫家。  
b) 蘭石圖。172.5x43.5cm(231x55.7cm)  
詩文題識落款「蘭西少白周棠畫」，白文鈐印三方「少白書畫」「青柯館」「壽州從事」「青柯館」。包首題簽。周

棠（1806—1876）字召伯、少白，號蘭西，山陰（今浙江紹興）人，清代畫家，晚年專畫石。  
c) 墨蘭圖。125.5x33.5cm(215x48cm)  
詩文題識落款「錫鈿筆」，鈐印兩方「翰墨緣」「新竹簞堂」  
品相等級B，霉斑，破損，局部修復。  
來源：摩納哥私人藏品。

€ 600 – 800 | \$ 684 – 912

**107**  
**LIU, MENGIAN**  
1918 Shengzhou, Zhejiang – 2008.  
**MOUNTAIN VILLAGE IN ANKANG – NO. 3 OF A STUDY SERIES.**  
**GEBIRGSDORF IN ANKANG – NR. 3 EINER STUDIEN-SERIE.**  
China. Autumn 1994.

Ink and light colors on paper. 76x52.5cm. Typical tree-covered mountainous landscape in Ankang, in Shaanxi province. It is crossed by a road with steep stairs, where residential buildings crouch. Some passers-by walk uphill with luggage. Sign.: Liu Mengtian. Seal: Liu Mengtian. Mengtian. Mounted as hanging scroll. 150x63.5cm. Condition A.



Provenance:  
-Private collection Monaco. Acquired on 22 April 1998, by the artist in his studio in Xi'an.

劉蒙天（1918-2008）  
陝西安康山區圖  
1994年 紙本設色 立軸裝裱  
畫面76x52.5cm 裝裱150x63.5cm  
題識：「一九九四年秋餘赴安康山區寫生此為寫生系列之三 劉蒙天作」  
鈐印：「劉蒙天」「蒙天」（白）  
劉蒙天，別名柏森，浙江嵊州人。畢業於陝西藝術學院，擅版畫。  
品相等級A，保存良好。  
來源：摩納哥私人藏品。1998年4月22日造訪畫家在陝西的工作室時，購於畫家本人。

€ 200 – 300 | \$ 228 – 342

# Aigner Collection

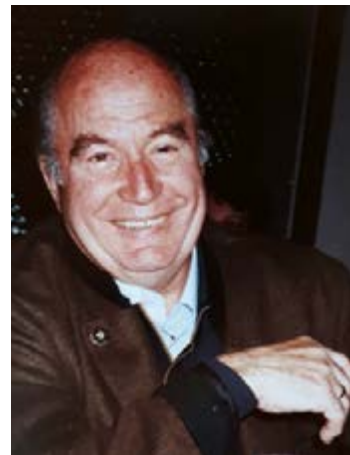
## Southern Germany

Heinrich Aigner (1919-2005) was a successful importer and travelled to Asia and China several times in the 1960s and 70s. He was interested in Chinese arts and crafts; especially snuff bottles, jewelry, small carvings and porcelain. He enjoyed to shop in China and others countries and gave many of his purchases generously to employees and family members.

The highlight of the collection is a painted porcelain vase (cat. no. 108) in wucai depicting three students visiting the palace of the moon goddess Chang'e. The elegant deity stands on a garden terrace and benevolently stretches out her ruyi scepter toward the gentlemen. She is accompanied by ladies. One is holding the large fan of honor behind her. Three others bring an incense burner, a red silk dress and a tray with peach, pomegranate and Buddha-hand lemon, the "Three Abundances" (san duo). The students are standing on a cloud and the future principal graduate in a green robe holds a twig of the fragrant Osmanthus, which he successfully broke off the tree in the garden of the palace. His two companions are already paying homage to him. A second porcelain (cat. no. 109) in the form of a ritual vessel (dui) is similarly interesting. It is decorated with archaic dragon patterns and glazed in the ancient three-colored Sancai technique.

Heinrich Aigner (1919-2005) war erfolgreich tätig als Importeur und reiste in den 1960er und 70er Jahren mehrfach nach Asien und China. Er interessierte sich für chinesische Kunst und Kunsthandwerk, insbesondere für Snuffbottle, Schmuck, kleine Schnitzereien und Porzellan. Er kaufte gerne ein und verschenkte viele seiner Käufe großzügig an Mitarbeiter und Familienangehörige.

Highlight der Sammlung ist eine bemalte Porzellanvase (Kat. Nr. 108) in wucai mit der Darstellung eines Besuchs dreier Studenten im Palast der Mondgöttin Chang'e. Die elegante Göttin steht auf einer Gartenterrasse und hält den Herren wohlwollend ihr ruyi-Zepter entgegen. Sie wird begleitet von Damen, von denen eine den großen Ehrenfächer hinter der Göttin hält. Drei weitere bringen ein Räuchergefäß, ein rotes Seidenkleid und ein Tablett mit Pfirsich, Granatapfel und Buddha-Hand-Zitrone, den „Drei Überflüssen“ (san duo). Die Studenten stehen auf einer Wolke. Der spätere Examensbeste im grünen Gewand hält einen Zweig des Duftbaums (Osmanthus fragrans), den er erfolgreich von dem Baum im Palastgarten brechen konnte. Seine beiden Begleiter bringen ihm bereits ihre Huldigungen entgegen. Ein zweites Porzellan (Kat. Nr. 109) in Form einer Ritualbronze (dui) ist ähnlich interessant. Dieses ist mit archaischen Mustern und Drachen dekoriert und in der alttümlichen dreifarbigem Sancai-Technik glasiert.



海因里希·羅賓森（1919-2005年）層是成功的進口商人，上世紀六、七十年代多次到亞洲包括中國旅遊。他十分熱衷於收集中國古董和藝術品，尤其是鼻煙壺、首飾、雕刻和瓷器，也慷慨地將自己的藏品贈送給員工和家人。

108

VASE WITH CHANG'E THE MOON GODDESS AND THREE STUDENTS.

VASE MIT DER MONDGÖTTIN CHANG'E UND DREI STUDENTEN.

China. Qing dynasty (1644-1912). 18th c.

Porcelain painted in wucai with underglaze blue and enamel in green, red and yellow. The wide baluster shape on a flat base with fine concentric grooves. The painting shows the goddess accompanied by other elegant ladies in her palace on the moon with a flowering Osmanthus fragans (gui shu). Three students standing on a cloud. One of them was able to break a twig of the tree, symbolizing that he will emerge from the imperial examinations as the best graduate. H.29.5cm. Condition B. A few enamel spalling.

Provenance:

-Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

青花五彩蟾宮折桂神仙人物紋罐

清 18世紀 高29.5cm

短頸、豐肩，斜直腹，平底露胎。整器以青花五彩描繪而成，頸繪洞石花卉，肩部以冰裂紋相隔，腹部主體通繪蟾宮折桂圖：嫦娥持一柄如意桂於桂樹之下，身後天女分捧三多果盤、香爐、披風、蕉扇；月宮外騰雲高士紛至沓來，競相折桂，以求登科及第。

品相等級B，少許爆釉掉彩。

來源：德國南部艾格納先生（1919-2005）

私人舊藏。1960至70年代當地入藏。

€ 1.000 – 1.500 | \$ 1.140 – 1.710



109

**LIDDED JAR IN THE SHAPE OF A RITUAL BRONZE 'DUI'.  
DECKELTOPF IN FORM EINES RITUALGEFÄßES 'DUI'.**

China. Late Qing dynasty. 19th c.

Porcelain on the outside decorated in fine relief and glazed in three colors (sancai), inside with green lead glaze. The dui form after archaic bronzes with taotie masks on a background with leiven patterns. The side handles in dragon shape, more dragons on the lid in relief. The lid with a curved cuboid handle and an engraved inscription: Meng Jiang Dui. H.21cm, Ø 18cm. Condition A/B.

Provenance:

-Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

三彩仿古敦“姜敦”

清晚期 19世紀 高21cm/腹徑18cm  
仿古青銅敦造型，圓腹、龍形耳，圈足，圓蓋。器表紋飾以黃、綠、藍三色為主，頸部和近足處各一周夔龍紋，腹部飾迴紋錦地饕餮獸面紋。器蓋邊沿繪一圈迴紋地對頭龍，刻“孟姜敦”三字，蓋頂飾四葉鈕。器內及圈足內施綠彩。品相等級A/B。

來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 1.500 – 1.800 | \$ 1.710 – 2.052



Aigner Collection  
Part I



110

**PILGRIM BOTTLE WITH THE ASHTAMANGALA.  
PILGERFLASCHE MIT DEN ASHTAMANGALA.**

Tibet/Mongolia. 19th/20th c.

Silver in repoussé, lapis-lazuli, coral, turquoise and malachite. H.24.5cm. Condition B/C. On one side lapis-lazuli inlay broken.

Provenance:

-Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

嵌寶石八吉祥紋鑿銀扁壺

西藏/蒙古 19-20世紀 高24.5cm  
馬掛瓶式，瓶身中心處兩面鑿刻八寶托蓮紋飾，周身鑲嵌青金石、珊瑚、綠松石、孔雀石等彩石。品相等級B/C，青金石鑲嵌局部破損。

來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 800 – 1.200 | \$ 912 – 1.368 | †

111

**FLOWER SHAPED TEA CADDY WITH FLOWERING TWIGS AND SINGING BIRDS.**

BLÜTENFÖRMIGE TEEDOSE MIT BLÜTENZWEIGEN UND SINGVÖGELN.  
China. 20th c.

Silver filigree with enamel and stone inlay. Box inside and underneath gilt. 487g, h.18cm, w.9.5cm. Underneath a hallmark: SILVER. Condition A/B.

Provenance:

-Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

銀累絲燒藍嵌寶喜上眉梢茶葉罐

20世紀 高18cm/寬9.5cm/重487g  
器型六角菱花式，器蓋及罐身均掐累銀絲為地，內外通體鎏金。器身設六組喜上眉梢圖案，填繪藍色、紫色琺瑯，鑲嵌顏色各異的寶石，底部鑿刻“SILVER”英文字樣。品相等級A/B。

來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 800 – 1.000 | \$ 912 – 1.140



112

**TEA CADDY WITH TWO BANGLES AND JADE FLOWERS.  
TEEDOSE MIT ZWEI ARMREIFEN UND JADEBLUMEN.**

China. 20th c.

Silver filigree, gilt and with enamel, 31 small flowers from green jade, two jade bangles. H.10.2cm, Ø ca. 8cm. Underneath a hallmark: SILVER. Condition A/B.

Provenance:

-Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

銀累絲燒藍嵌玉茶葉罐

20世紀 高10.2cm/直徑約8cm/重487g  
器身直筒形，銀質，累絲工藝製成，多處鑲嵌翠綠色玉石，配有兩玉鐲。周身飾錢紋，燒藍花葉點綴其間。底部鑿刻“SILVER”英文字樣。品相等級A/B。

來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 600 – 800 | \$ 684 – 912



**113**  
**THREE SNUFFBOTTLE AND**  
**A SMALL OPIUM BOX.**  
**DREI SNUFFBOTTLE UND EIN**  
**KLEINER OPIUMBEHÄLTER.**  
 China. Qing dynasty (1644-1912).

All stopper en suite. a) Quails. Silver, in repoussé and engraved, stone inlay. H.9cm. b) Antiques. Copper with cloisonné and gilt. Underneath mark: Qianlong nian zhi. H.7cm. c) Three-part joined with hinges. Flower baskets and characters of three types of medicine. Silver with enamel. H.4cm, w.6cm. d) Bat and tendrils. Silver, openwork and repoussé. H.3cm. Condition A/B.

Provenance:  
 -Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

鼻煙壺四件  
 清 原裝壺蓋  
 a) 銀質安居樂業鼻煙壺。嵌彩石，鑿刻鶴鶉高粱紋飾，高9cm。b) 景泰藍博古鼻煙壺。底款「乾隆年製」，高7cm。c) 三聯鉸鏈式銀質小藥瓶。底款「寶藝足紋」高4cm，總寬6cm。d) 銀質嵌盒。高3cm。品相等級A/B。  
 來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 350 – 450 | \$ 399 – 513



**114**  
**TWO GLASS SNUFFBOTTLE.**  
**ZWEI GLAS-SNUFFBOTTLE.**  
 China. Qing dynasty (1644-1912).

Ice glass with red cameo. a) City gate and sun in waves. H.6.2cm. Defect in the cameo. b) Scholars in boat and garden. H.5.8cm. Crack at the neck. Condition B.

Provenance:  
 -Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

涅白地套紅玻璃鼻煙壺兩件  
 清 高6.2cm/5.8cm  
 一瓶飾海上紅日福壽紋，紅色料一小缺。一瓶飾攜琴訪友泛舟圖，頸部一細絲狀裂紋。品相等級B。  
 來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 200 – 300 | \$ 228 – 342

**115**  
**THREE SNUFFBOTTLE FROM STONE.**  
**DREI SNUFFBOTTLE AUS STEIN.**  
 China. Qing dynasty (1644-1912).

a) Liang Hongyu conducts the troops to victory with her drum. Turquoise with relief. Stopper en suite. H.7.2cm. b) Monkey and horse under pine. Agate. H.6.9cm. c) Lion masks. Stone. Floater. 113g, H.7.5cm. Condition A/B.

Provenance:  
 -Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

鼻煙壺三件  
 清  
 a) 綠松石梁紅玉擊鼓退敵鼻煙壺。原裝壺蓋，高7.2cm。b) 瑪瑙馬上封侯鼻煙壺。高7cm。c) 紅色石料獅首銜環輔首鼻煙壺。高7.5cm，重113cm。品相等級A/B。  
 來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 300 – 400 | \$ 342 – 456



**116**  
**SIX SNUFFBOTTLE IN PORCELAIN.**  
**SECHS SNUFFBOTTLE IN PORZELLAN.**  
 China. Qing dynasty (1644-1912).  
 18th-19th c.

Porcelain painted in underglaze blue and red, famille rose, iron red and gold. a) Plum blossoms. H.8cm. Mark: Chenghua nian zhi. b) Landscape. H.7.4cm. Mark: Yongzheng nian zhi. c) One hundred boys. H.8.4cm. Mark: Yongzheng nian zhi. d) Dragons. H.5.9cm. Mark: Guangxu nian zhi. e) Peonies. H.8.2cm. f) Camel train. H.8.5cm. Condition A/B.

Provenance:  
 -Collection Heinrich Aigner (1919-2005), Southern Germany. Acquired locally in the 1960s-70s.

瓷鼻煙壺六件  
 清 18-19世紀  
 a) 青花梅花冰裂紋，高8cm，底款「成化年製」。b) 青花山水人物紋，高7.4cm，底款「雍正年製」。c) 粉彩嬰戲圖，高8.4cm，底款「雍正年製」。d) 攀紅描金龍紋，高5.9cm，底款「光緒年製」。e) 青花洞石牡丹紋，高8.2cm。f) 釉里紅駝隊紋，高8.5cm。品相等級A/B。  
 來源：德國南部艾格納先生（1919-2005）私人舊藏。1960至70年代當地入藏。

€ 600 – 800 | \$ 684 – 912



# North Rhine-Westphalia Collection

## Bleu de Hue – Chinese blue and white export porcelain for Vietnam Bleu de Hue – Chinesisches Blau-Weiß-Exportporzellan für Vietnam

Already at the end of the 16th century diplomats ordered porcelain in China on behalf of the Vietnamese royal families. The term "Blue de Hue" refers to the underglaze blue painting of the white porcelain and to the name of the capital city (Hue) of Vietnam in the period of the Nguyen dynasty (1802-1883). In addition to orders from the royal court, nobles and wealthy merchants also ordered the coveted goods.

Vietnamese artists created the designs. Particularly popular were lyric mountain landscapes along a river with fishermen, a boat or genre scenes. These can be found on the sets for tea, consisting of small round trays with cups, often with a poem above in Chinese or Vietnamese calligraphy. Characteristic of Blue de Hue is the edging of the lip with metal to protect it from damage.

Like Chinese porcelain, Blue de Hue is often marked in the foot ring. Originally, marks such as Ngoan Ngoc (jade jewel) and the hall mark Nhoc tham tran tang (collection of Roushen) were intended for use by the royal family. The more popular mark Noi phu (Inner Court) appears on porcelain until the 20th c.

The porcelain collection offered in this sale (cat. no. 117-124), which also includes a few selected royal bronzes (cat. no. 126 & 127) from Vietnam with very fine inlays, was assembled on site in the 1960/70s.

Bereits Ende des 16. Jhds. orderten Diplomaten im Auftrag der vietnamesischen Königshäuser Porzellan in China. Der Begriff „Blue de Hue“ bezieht sich dabei einerseits auf die unterglasurblaue Bemalung des weißen Porzellans, wie auch auf die Bezeichnung der Hauptstadt (Hue) von Vietnam in der Zeit der Nguyen-Dynastie (1802-1883). Neben Aufträgen des königlichen Hofes bestellten auch Adlige und wohlhabende Händler die begehrte Ware.

Die Entwürfe stammen von vietnamesischen Künstlern. Besonders beliebt waren lyrische Gebirgslandschaften an einem Gewässer mit Anglern, einem Boot oder Genreszenen. Diese finden sich auf den Sets für den Tee, bestehend aus kleinen runden Tablets mit Bechern, oft mit einem Gedicht darüber in chinesischer oder vietnamesischer Kalligraphie.

Charakteristisch für Blue de Hue ist die Einfassung der Lippe mit Metall, um diese vor Beschädigungen zu schützen. Wie auch das chinesische Porzellan ist Blue de Hue oft im Fußring mit Marken versehen. Ursprünglich waren Marken wie Ngoan Ngoc (Jade-Juwel) und die Hallenmarke Nhoc tham tran tang (Sammlung von Roushen) für den Gebrauch im Königshaus vorgesehen. Noch weiter verbreitet ist die Marke Noi phu (Innerer Hof), die auf Porzellan ebenfalls bis ins 20. Jh. verwendet wurde. Die in der Auktion angebotene Porzellansammlung (Kat. Nr. 117 bis 124), zu der auch wenige ausgesuchte, königlicher Bronzen (Kat. Nr. 126 & 127) aus Vietnam mit sehr feinen Einlagen gehören, wurde in den 1960/70er Jahren vor Ort zusammengetragen.

“順化藍”——中國外銷越南的青花瓷早在16世紀末，出使中國大明的越南使節團就受命為其皇室定制瓷器。“順化藍”（法語：Bleu de Hue）這一在學術上經常使用的概念，一方面來源於白色瓷器上的釉下藍彩，另一方面得名於當時越南阮朝的京城順化。這些來自中國景德鎮的外銷青花瓷，不僅作為皇家專用瓷使用，而且也受到了王公政要和達官貴人的喜愛。瓷器上的紋飾都是由越南匠人設計，在沿襲中國傳統紋飾的基礎上也加入了本國特有的要素，如垂柳、名勝山水和宮殿等。其中深受喜愛的圖案是詩句配山水畫：遠處丘陵綿延，近景島嶼松柳，江面上一葉小舟，船家或垂釣、或載客，天空或一輪明日、或微風飄雨，畫面留白處幾行應景的詩句，以漢字或國語字書法寫成。這種詩情畫意的紋飾常出現在成套茶具的茶盞和盞托上，杯蓋瓶盤的口沿處大多有金屬鑲口，用來保護瓷器，防止磕碰損壞。除此之外，如中國瓷器一般，順化青花瓷在圈足內也常書寫底款，如「玩玉」、「若深珍藏」等皇家瓷款，還有更常見的「內府」，直到20世紀都一直在使用。這裡德國北威州藏家的瓷器（圖錄編號117至124）大多在上世紀60至70年代在越南當地入藏，另有幾件精美的嵌銀絲銅器（圖錄編號126和127）也具有一定的收藏價值。

**117**  
**FIVE CUPS AND THREE DISHES.**  
**FÜNF TRINKBECHER UND DREI TELLER.**  
China for Vietnam. 19th c.

Porcelain in blue and white. Blue de Hue. Lip covered in metal. a) Four cylindrical cups with anglers in boats. H.5.5/4.5cm. Mark: Jia Tai (Gia thái). b) Cup with scholar at the farewell. H.3.7cm. Mark: Neifu (Noi phu). c) Two dishes with persons in landscapes and poems. Ø 14.2/11.5cm. Mark: Ruoshen zhencang (Nhuoc tham tran tang). d) Plate with the Seven Sages of the Bamboo Grove. Ø 12.6cm. Six-part Kangxi mark. Condition A-C. Partly chipped and with hairline cracks.

Provenance:  
-Private collection North Rhine-Westphalia. Acquired in the 1960/70s locally.

€ 300 – 400 | \$ 342 – 456



**118**  
**19 PIECES FROM FOUR TEA SETS WITH LANDSCAPES AND POEMS.**  
**19 TEILE AUS VIER TEESETS MIT LANDSCHAFTEN UND GEDICHTEN.**  
China for Vietnam. 19th c.

Blue and white porcelain. Blue de Hue. Lip covered with metal. a) Three teacups on a round tray and a larger cup. Boat travelers to Chibi. H.3.5/6.3cm. Ø 14cm. b) Four cups and tray with red coloured crackle. Boat travelers to Chibi. H.4cm. Ø 11cm. c) Cup with saucer and two small cups. Boats in the rain. H.5/4cm. Ø 11.5cm. d) Three saucers and two small cups. Two scholars on the shore. Ø 11.5/14.5cm. H.4cm. Each underneath a mark: Neifu (Noi phu). Condition A-C. Partly with cracks.

Provenance:  
-Private collection North Rhine-Westphalia. Acquired in the 1960/70s locally.

€ 700 – 900 | \$ 798 – 1.026



**119**  
**SINGLE AND A PAIR OF TEA BOWLS WITH LID AND SAUCER.**  
 EINZELNE UND PAAR TEESCHALEN MIT DECKEL UND UNTERTELLER.  
 China for Vietnam. 19th c.

Porcelain in blue and white. Blue de Hue. Lip covered with metal. The single bowl with peonies and bulbul-birds. H.9.5cm. The pair with crane medallions. H.10.4cm. Each in the lid and underneath the bowl: Kangxi nian zhi. Condition A/B.

Provenance:  
 -Private collection North Rhine-Westphalia. Acquired in the 1960/70s locally.

€ 700 – 900 | \$ 798 – 1.026



**120**  
**SINGLE AND A PAIR BOWLS WITH SAUCERS.**  
 EINZELNE UND PAAR SCHALEN MIT UNTERTELLER.  
 China for Vietnam. 19th c.

Porcelain in blue and white. Blue de Hue. Lip framed with metal. Bowl with dragon in clouds. H.6.7cm, Ø 12.5cm. Pair of bowls with lotus. H.5.2cm, Ø 11cm. In the bottom each a mark: Neifu (Noi phu). Pair of saucers Ø 13.6cm, mark: Wanyu (Ngoan ngoc). Condition A/B.

Provenance:  
 -Private collection North Rhine-Westphalia. Acquired in the 1960/70s locally.

€ 400 – 500 | \$ 456 – 570

**121**  
**FOUR PORCELAIN PIECES.**  
 VIER PORZELLANTEILE.  
 China for Vietnam. 19th-20th c.

Porcelain in blue and white. Bleu de Hue.  
 a) Teapot with playing lions. H.11.4cm, w.18.5cm. Mark: Kangxi nian zhi.  
 b) Teapot with a fisherman. H.6.8cm. Wooden base. c) Small brush pot. H.9.7cm. Two cracks in the wall.  
 d) Water pipe. Metal handle and edging. H.10.5cm. Condition A-C.

Provenance:  
 -Private collection North Rhine-Westphalia. Acquired in the 1960/70s locally.

€ 600 – 800 | \$ 684 – 912



**122**  
**NINE VASEN.**  
 NEUN VASEN.  
 China/Vietnam. 18th/19th c.

Porcelain in blue and white. Blue de Hue. a) Gourd vase with fighting scene. H.24.5cm. Double ring. b) Long necked vase with pines. H.23cm. c) Baluster vase with peonies. H.20cm. Double ring underneath. d) Two baluster vases with flowers. H.11.5cm. e) Two long necked vases with landscape. H.15.8/17cm. f) Pair of small vases with phoenix birds. H.15.5cm. Neifu mark and remains of export seal. b)-e) Lip framed with metal. Condition A-C.

Provenance:  
 -Private collection North Rhine-Westphalia. Collected locally in the 1960/70s.

€ 400 – 600 | \$ 456 – 684



123

**TWO LIDDED VASES.**

ZWEI DECKELVASEN.

China for Vietnam. 19th c.

Porcelain in blue white. Bleu de Hue.

a) Hexagonal lidded vase with peonies, orchids, birds and dragonflies. H.27cm.

Four-part mark: Kangxi nian zhi.

Lid chipped and glued, possibly not

belonging. b) Lidded vase with peonies,

magpies and insects. H.28cm. Double ring

underneath. Lip edged with metal. Lid

chipped and not belonging.

Condition B/C.

Provenance:

-Private collection North Rhine-

Westphalia. Acquired in the 1960/70s

locally.

€ 400 – 600 | \$ 456 – 684



124

**THREE VASES WITH LOTUS AND PHOENIX.**

DREI VASEN MIT LOTOS UND PHÖNIX.

China. Probl. For Vietnam. 20th c.

Porcelain decorated in underglaze blue with large lotus flowers and scrolls resp. phoenix bird beneath a wutong tree.

H.29.5-30.5cm. Baluster vase: Double ring in underglaze blue. A hairline crack at the lip.

Each with wooden base.

Condition A/B.

Provenance:

-Private collection North Rhine-

Westphalia. Acquired in the 1960/70s

locally.

€ 300 – 400 | \$ 342 – 456

125

**SMALL ZISHA TEA POT.**

ZISHA-TEEKÄNNCHEN.

China. Swatow. 20th c.

Cinnabar-red fine stoneware. Pottery with thin walls and polished.

H.6.5cm, w.10.8cm. Underneath five-part mark:

Mengchen Lao Anshun. Condition A.

Provenance:

-Private collection North Rhine-

Westphalia. Acquired in the 1960/70s

locally.

€ 200 – 300 | \$ 228 – 342



126

**BOWL AND SAUCER WITH PEACOCK BENEATH PEONIES.**

SCHALE UND UNTERTELLER MIT PFAU UNTER PÄONIEN.

Vietnam. 19th-20th c.

Reddish copper bronze with inlay of gold, silver and other metals.

Lip rims in silver. Bowl inside silvered and blackened.

H.7cm, Ø 13cm, saucer Ø 15cm.

Underneath a mark inlaid in silver relief: Mei Xin.

Folding base from wood for saucer.

Condition A/B.

Provenance:

-Private collection North Rhine-

Westphalia. Acquired in the 1960/70s

locally.

€ 900 – 1.200 | \$ 1.026 – 1.368



127

**SMALL GU VASE WITH FLOWER OF THE FOUR SEASONS AND LONG LIFE CHARACTERS.**

KLEINE VASE IN GU-FORM MIT BLUMEN DER VIER JAHRESZEITEN UND SHOU-ZEICHEN.

Vietnam. 19th-20th c.

Copper bronze with silver wire inlay.

H.12.4cm, Ø 13.6cm. Wooden base.

Condition A/B. Rim somewhat distorted,

a chip at the lip.

Provenance:

-Private collection North Rhine-

Westphalia. Acquired in the 1960/70s

locally.

€ 400 – 500 | \$ 456 – 570





**128**  
**ATLANT BETWEEN TWO LOTUS BASES.**  
ATLANT ZWISCHEN ZWEI LOTOSSOCKELN.  
China. Tang dynasty (618-907) or later.

Grey white ceramic. 18x12cm. Mounted in an acryl glass frame. With two stands. Condition A/B. Damaged.  
Provenance:  
-Northern German private collection.  
Acquired locally in the 1990s.  
€ 300 – 500 | \$ 342 – 570



**129**  
**TEA BOWL WITH DARK HARE'S FUR GLAZE.**  
TEESCHALE MIT DUNKLER HASENFELL-GLASUR.  
China.

Dark stoneware, glazed iron brown with fine black net structure. H.6.8cm, Ø 12.3cm. Condition B/C. At the lip a tiny and a larger chip.

€ 200 – 300 | \$ 228 – 342



**132**  
**YELLOW GLAZED BOWL.**  
GELB GLASIERTE SCHALE.  
China.

Porcelain glazed inside and outside yellow. H.6.8cm, Ø 15.2cm. Inside the footring, glazed transparent and in underglaze blue a double ring with a six-part Hongzhi mark, but later. Condition A.

€ 2.000 – 3.000 | \$ 2.280 – 3.420



**133**  
**LONG NECKED VASE WITH PEACH BLOOM GLAZE.**  
LANGHALSVASE MIT PEACH BLOOM-GLASUR.  
China.

Porcelain with copper red glaze in the style of peach bloom. H.26.5cm. Inside the transparent glazed footring, in underglaze blue a double ring with Yongzheng mark, but later. Condition A.

€ 800 – 1.200 | \$ 912 – 1.368



**130**  
**SMALL FLOWER-SHAPED FOUR LOBBED BRUSH WASHER.**  
KLEINER BLÜTENFÖRMIGER PINSELWASCHER.  
China.

Porcelain with crazed blue green glaze in the "Ge" type. H.3.5cm, Ø 10.3cm. Underneath four spur marks and in underglaze blue a four-part Yongzheng mark, but later. Condition A.

€ 400 – 600 | \$ 456 – 684



**131**  
**MOON FLASK WITH RUYI HANDLES.**  
MONDFLASCHE MIT RUYI-HENKELN.  
China. 19th-20th c.

Porcelain with light blue glaze in the type of the "Ge" kilns with dark crazing. H.27.5cm. Underneath in underglaze blue a six-part Qianlong mark, but later. Condition B/C. Underneath a borehole, glaze at the foot ring chipped.

€ 800 – 1.000 | \$ 912 – 1.140



**134**  
**LONG-NECKED VASE.**  
LANGHALSVASE.  
China. Qing dynasty (1644-1911). 19th c.

Porcelain with ox blood red glaze. H.28cm. Condition B/C. Neck cut and polished, at the footring glaze chipped off, typical for this type.

€ 500 – 700 | \$ 570 – 798



**135**  
**TWO MONOCHROME VASES.**  
ZWEI MONOCHROME VASEN.  
China. 19th-20th c.

Porcelain. a) Small long necked vase. Glazed with copper red, in the foot ring transparent with crazing. H.17.5cm. b) Shoulder pot. Glazed in light green. On each side, a sickle-shaped handle. Underneath a double ring in underglaze blue. H.19.5cm. Condition A/B.

€ 400 – 600 | \$ 456 – 684



**136**  
**TWO MONOCHROME VASES WITH ENGRAVED DRAGON PATTERNS.**  
 ZWEI MONOCHROME VASEN MIT GRAVIERTEM DRACHENDEKOR.  
 China. 19th-20th c.

Porcelain. a) Zun vase with elephant head handles. Glazed in sacrificial blue. H.28cm. b) Tianqiuping-shaped vase. Glazed lemon yellow. H.36cm. Hongzhi mark underneath, but later. Condition A/B.  
**€ 600 – 900** | \$ 684 – 1.026



**137**  
**PAIR OF PILGRIM BOTTLE VASES WITH GOURD-SHAPED NECK.**  
 PAAR PILGERFLASCHEN-VASEN MIT KALEBASSENHALS.  
 China. 20th c.

Porcelain with Flambé glaze, inside the footring glazed iron brown. H.23.8cm. Condition A.  
 Provenance:  
 -Private collection North Rhine-Westphalia.  
**€ 300 – 500** | \$ 342 – 570



**140**  
**LARGE JAR WITH MEDALLIONS WITH PHOENIX AND DUCKS WITH LOTUS.**  
 GROßER TOPF MIT MEDAILLONS MIT PHÖNIX UND ENTEN MIT LOTOS.  
 China. In the style of the Ming dynasty.

Porcelain painted in copper-red underglaze. H.25cm. Condition B. Minute hairline crack at the mouth.  
**€ 1.800 – 2.000** | \$ 2.052 – 2.280



**141**  
**PAIR OF SMALLER JARS WITH SCHOLARS IN THE GARDEN.**  
 PAAR KLEINER TÖPFE MIT GELEHRTEN IM GARTEN.  
 China. Late Ming dynasty.

Porcelain painted in underglaze blue. H. each ca. 14.3cm. Condition A/B.  
**€ 500 – 600** | \$ 570 – 684



**138**  
**ZUN VASE WITH HANDLES AND LARGE MEDALLIONS.**  
 ZUN-VASE MIT HENKELN UND GROßEN MEDAILLONS.  
 China. Republic period (1912-1949).

Porcelain, imitating metal with cloisonné. Cloudy light blue with red and blue splashes and in the patterns gold on matt black background. H.28cm. Underneath four-part mark: Qianlong nian zhi, but later. Condition A.  
 Provenance:  
 -Private collection North Rhine-Westphalia.  
**€ 600 – 900** | \$ 684 – 1.026



**139**  
**DOUBLE-WALLED BRUSH POT WITH QILIN.**  
 DOPPELWANDIGER PINSELBECHER MIT QILIN.  
 China. 20th c.

Porcelain cut in relief and openwork with double wall, three colors (sancai) and blue, enamel sur biscuit. H.13.5cm, Ø 11.8cm. Underneath a yellow glazed bas-relief apocryphal Qianlong mark. Condition B. Rim with minute chips.  
 Provenance:  
 -Private collection Southern Germany. Acquired locally by the previous owner ca. 1920.  
**€ 300 – 500** | \$ 342 – 570



**142**  
**LIANZI LOTUS BOWL AND SPITTOON WITH ARABIC CALLIGRAPHY.**  
 LIANZI-LOTOSCHALE UND SPUCKNAPF MIT ARABISCHER KALLIGRAPHIE.  
 China.

Porcelain painted in underglaze blue. Bowl with heap and pile effect. H.7.8cm, Ø 16cm. The footring of the bowl shaped in chicken heart style. In the style of the Ming dynasty, but later. Condition A. Spittoon H.11.5cm, Ø 11.5cm. Underneath with double ring and four-part Zhengde mark, but later. Condition C. Cut at the lip and polished.  
**€ 1.000 – 1.200** | \$ 1.140 – 1.368



**143**  
**YUHUCHUN VASE WITH CRANES AND SHOU CHARACTERES.**  
 YUHUCHUN-VASE MIT KRANICHEN UND SHOU-ZEICHEN.  
 China.

Porcelain painted in underglaze blue in reserve style. H.31.5cm. Underneath a double ring with six-part Jiajing mark, but later. Condition A.  
**€ 1.200 – 1.500** | \$ 1.368 – 1.710



**144**  
**GINGER JAR WITH FOUR MEDALLIONS WITH LADIES.**  
 INGWERTOPF MIT VIER MEDAILLONS MIT DAMEN.  
 China. Qing dynasty. Kangxi period (1661-1722).

Porcelain painted in underglaze blue. The shoulder decorated with lotus, peach blossom and chrysanthemum, above the footring treasure ornaments. On the ribbed body, four medallions with ladies in garden landscapes. Neck unglazed as typical. H.21cm. Underneath a four-part apocryphal Chenghua mark. Condition B. Crack in the body.  
 € 1.600 – 2.000 | \$ 1.824 – 2.280



**145**  
**JAR FOR SCROLLS WITH THE SEVEN SAGES OF THE BAMBOO GROVE.**  
 BEHÄLTER FÜR SCHRIFTROLLEN MIT DEN SIEBEN WEISEN DES BAMBUSHAINS.  
 China.

Porcelain painted in underglaze blue. H.17cm, Ø21cm. Condition B. Lip polished.  
 € 1.200 – 1.500 | \$ 1.368 – 1.710



**148**  
**GINGER JAR WITH CHARACTERS FOR DOUBLE HAPPINESS AND LOTOS SCROLLS.**  
 INGWERTOPF MIT SCHRIFTZEICHEN FÜR DOPPELGLÜCK UND LOTOSRANKEN.  
 China. Qing dynasty. 19th c.

Porcelain painted in underglaze blue. Neck typically unglazed. H.25.5cm. Condition A/B. Lid missing.  
 € 300 – 500 | \$ 342 – 570



**149**  
**PAIR OF BEGONIA SHAPED VASES WITH HANDLES.**  
 PAAR BEGONIENFÖRMIGER VASEN MIT HENKELN.  
 China. Qing dynasty. Qianlong period (1735-1796).

Thin walled porcelain painted in underglaze blue and Kanton enamel. Begonia shaped vase with two stylized dragon handles. Front and back each with garden scene in a medallion surrounded with a dense flower and scroll pattern in underglaze blue. H.29cm. Condition A/B. At the lip of one vase a minute chip, the other with a hairline crack. Painting partly rubbed.  
 € 1.500 – 1.800 | \$ 1.710 – 2.052



**146**  
**BRUSH POT WITH SCHOLARS DRINKING WINE BENEATH PINES.**  
 PINSELBECHER MIT GELEHRTEN BEI WEINTRINKEN UNTER KIEFERN.  
 China. In the style of the Kangxi period.

Porcelain painted underglaze blue. H.15.2cm, Ø12.5cm. Condition A.  
 € 400 – 600 | \$ 456 – 684



**147**  
**SMALL BOWL WITH LILY SCROLLS.**  
 KLEINE SCHALE MIT LILIENRANKEN.  
 China.

Porcelain painted in underglaze blue. H.5.3cm, Ø11.9cm. Underneath a six-part Qianlong mark in underglaze blue, but later. Condition A.  
 € 600 – 800 | \$ 684 – 912



**150**  
**FIVE-PART VASE SET WITH ANTIQUITIES AND FLOWERS.**  
 FÜNFTEILIGE VASEN-GARNITUR MIT ANTIQUITÄTEN UND BLÜTEN.  
 China. Qing dynasty. 18th c.

Porcelain, painted in famille rose and blue enamel. H. gu vase 22.3cm, baluster vase with lid 27.5cm. Condition C. Baluster vases restored at the neck. One gu vase with small hairline crack at the lip.  
 € 400 – 600 | \$ 456 – 684



**151**  
**LARGE BRUSH POT WITH SCHOLARS AT THE FOUR ACCOMPLISHMENTS.**  
 GROßER PINSELBECHER MIT GELEHRTEN BEI DEN VIER VERGNÜGEN.  
 China.

Porcelain painted in wucai. H.17.2cm, Ø20.2cm. Underneath in underglaze blue in a double ring a six-part Kangxi mark, but later. Condition A.  
 € 500 – 600 | \$ 570 – 684



**152**  
**DISH WITH DRAGON ABOVE WAVES.**  
 TELLER MIT DRACHEN ÜBER WELLEN.  
 China.

Porcelain painted in doucai. On the outside of the rim two more dragons. H.5.4cm, Ø 19.8cm. Underneath in underglaze blue in a double ring a six-part Yongzheng mark, but later. Condition A.  
 € 1.500 – 1.800 | \$ 1.710 – 2.052



**153**  
**LARGE VASE WITH CHI DRAGONS AND BATS IN CLOUDS.**  
 GROBE VASE MIT CHI-DRACHEN UND FLEDERMÄUSEN IN WOLKEN.  
 China.

Porcelain painted in doucai. H.42.2cm. Underneath in underglaze blue a six-part Qianlong mark, but later. Condition B/C. At the neck stress cracks in the glaze and a crack.  
 € 1.000 – 1.500 | \$ 1.140 – 1.710



**156**  
**LOT OF SIX PORCELAIN PIECES.**  
 KONVOLUT: SECHS PORZELLANTEILE.  
 China. Qing dynasty and later. 18th-20th c.

Porcelain painted in enamel. a) Dish with musicians. Ø 23cm. Mark. b) Pair of bowls with dragon and phoenix. H.5.5cm, Ø 12.5cm. Mark. c) Bowl with phoenix. H.7.2cm, Ø 14cm. Mark. d) Lidded bowl. H.7cm, Ø 10cm. Inscription and sign. e) Bowl. H.6.2cm, Ø 16cm. Mark. Condition A-C. Provenance: -Collection Christoph Schwarzer (1943-2016). Lived 1969-73 in Hong Kong.  
 € 500 – 800 | \$ 570 – 912



**156A**  
**HU-SHAPED VASE WITH THREE RING HANDLES.**  
 VASE IN HU-FORM MIT DREI RINGHENKELN.  
 Japan. Meiji period (1868-1912).

Bronze with colored patina and three bands of enamel Champlévé. H.39.5cm. Underneath a three-part mark. Condition A/B.  
 € 80 – 120 | \$ 91 – 137



**154**  
**LARGE YEN YEN VASE WITH PEONIES AND FLYING PHOENIX BIRDS.**  
 GROBE YEN-YEN-VASE MIT PÄONIEN UND FLIEGENDEN PHÖNIXEN.  
 China. 19th-20th c.

Porcelain decorated all around in wucai colors. H.46.6cm. Condition A/B.  
 € 1.000 – 1.200 | \$ 1.140 – 1.368



**155**  
**HU VASE WITH THE HUNDRED DEER AMIDST PINES.**  
 HU-VASE MIT DEN HUNDERT HIRSCHEN ZWISCHEN KIEFERN.  
 China.

Porcelain painted in famille rose. On the shoulder as handle on each side a modeled deer head. H.26cm. Underneath in iron red a six-part Qianlong mark, but later. Condition A.  
 € 1.300 – 1.600 | \$ 1.482 – 1.824



**157**  
**SANDUO BOWL.**  
 SANDUO-SCHALE.  
 China.

Porcelain, painted in famille rose. The bowl in shape of a pillar base, decorated on the exterior with three fruiting sprays including lychee, pomegranate and peach – the Three Abundances (sanduo). H.6.8cm, Ø 15cm. Underneath in underglaze blue a six-part Qianlong mark, but later. Condition A.  
 € 1.500 – 2.000 | \$ 1.710 – 2.280



**158**  
**FLAT DISH ON HIGH FOOT WITH LOTOS SCROLLS.**  
 FLACHER TELLER AUF HOHEM FUß MIT LOTOSRANKEN.  
 China.

Porcelain painted in famille rose with gold on pale pink background. H.13.9cm, Ø 18.5cm. Inside the turquoise glazed base a six-part Qianlong mark in underglaze blue. Condition A.  
 € 1.400 – 1.600 | \$ 1.596 – 1.824



**159**  
**LIME GREEN BOWL WITH FLOWERS OF THE FOUR SEASONS.**  
 LIMETTENGRÜNE SCHALE MIT BLUMEN DER VIER JAHRESZEITEN.  
 China.

Porcelain, painted inside underglaze blue, outside famille rose. H.6.5cm, Ø 15cm. Underneath in underglaze blue a six-part Daoguang mark, but later. Condition A.  
 € 600 – 800 | \$ 684 – 912



**160**  
**LONG-NECKED VASE WITH FLOWERING PLUM TREE AND SONGBIRDS.**  
 LANGHALSVASE MIT BLÜHENDEM PFLAUMENBAUM UND SINGVÖGELN.  
 China.

Porcelain painted in famille rose and gold on a coral red background. H.22cm. Underneath in underglaze blue a six-part Daoguang mark, but later. Condition A.  
 € 800 – 1.000 | \$ 912 – 1.140



**163**  
**SMALL BRUSH POT WITH GOATS AND DEER.**  
 KLEINER PINSELBECHER MIT ZIEGEN UND HIRSCHEN.  
 China. Republic period (1912-1949).

Porcelain finely painted with enamel, inside and underneath glazed turquoise, rim gilt. On a base imitating stone, two curved cartouches, one with three goats under pine trees and the other with a pair of deer and cranes under a wutong tree. H.8.5cm, Ø9cm. Underneath in iron red a six-part Qianlong mark, but later. Condition B. Underneath star shaped hairline cracks.  
 € 800 – 900 | \$ 912 – 1.026



**164**  
**VASE WITH LIGHT BLUE DRAGON IN MILLE FLEUR.**  
 VASE MIT HELLBLAUEM DRACHEN IN MILLE FLEUR.  
 China. Republic period (1912-1949).

Porcelain, finely painted with colorful enamel in famille rose and gold rim. H.18cm, Ø 6.3cm. Underneath in iron red a six-part apocryphal Qianlong mark. Condition A. Provenance: -Private collection Southern Germany. Acquired locally by the previous owner ca. 1920.  
 € 300 – 500 | \$ 342 – 570



**161**  
**SMALL BOWL WITH THREE PEONY MEDALLIONS.**  
 KLEINE SCHALE MIT DREI PÄONIEN-MEDAILLONS.  
 China.

Porcelain, painted on the outside with enamel colors on a coral red background. H.6cm, Ø 11cm. Underneath in underglaze blue a six-part Daoguang mark, but later. Condition A.  
 € 1.200 – 1.500 | \$ 1.368 – 1.710



**162**  
**PAIR OF WEDDING BOWLS WITH DOUBLE HAPPINESS CHARACTERS.**  
 PAAR HOCHZEITSSCHALEN MIT DOPPELGLÜCK-ZEICHEN.  
 China.

Porcelain with enamel colors. Outside, on a coral red background, a border of blue-colored ruyi cloud heads at the lip and another with stylized lotus leaves in blue at the foot. In between decorated with the character "xi" for double happiness in gold, repeated in three rows. Inside transparent glazed. H.6.9cm, Ø 14.5cm. Underneath in underglaze blue a six-part Guangxu mark and probl. from the period. Condition A/B.  
 € 2.500 – 2.800 | \$ 2.850 – 3.192



**165**  
**PAIR OF KINGFISHER ON STONES.**  
 PAAR EISVÖGEL AUF STEINEN.  
 China.

Porcelain painted in famille rose. Each bird in ambush pose on a stone. The plumage is colorful and decorated with many details. Beak and legs are set off with iron red color. H.20.5cm. Condition A/B.  
 € 1.500 – 1.800 | \$ 1.710 – 2.052



**166**  
**JAR WITH CARPS BENEATH THE FULL MOON.**  
 DECKELGEFÄß MIT KARPEN UNTER DEM VOLLMOND.  
 China. Republic period (1912-1949).

Porcelain painted with enamel (qianjiang cai). H.34cm. On the backside a poem and sign.: Baoding Yihe. Condition B. Only small chips at the handle and the lip. Scratches. Provenance: -Netherlands Rhenish private collection.  
 € 300 – 500 | \$ 342 – 570



**167**  
**TABLE SCREEN WITH SHOULAO AND SERVANT BOY.**  
 TISCH-STELLSCHIRM MIT SHOULAO UND DIENERKNABE.  
 China. 20th c.

Porcelain plate finely painted in polychrome enamel. The God of Long Life in a yellow dragon robe with long, fluttering belt bands holding a ruyi scepter made of jade in his right hand. Plate 38.5x25cm. Wooden frame 54x41.5cm. Wooden frame with base. Complete h.77.5cm, w.45.5. Condition A/B.  
 € 1.200 – 1.500 | \$ 1.368 – 1.710



**168**  
**LARGE PUNCH BOWL.**  
 GROBE PUNCHBOWL.  
 China. Qing dynasty. 19th c.

Porcelain, Canton Mandarin famille rose with gold. Inside and outside of the unusually large bowl in reserves genre scenes with numerous persons or flowers and birds of the four seasons. H.17cm, Ø40cm. High, carved base from wood, lacquered black. H.17cm. Condition B. Gold rim nearly not rubbed. Star crack underneath.  
 € 1.200 – 1.500 | \$ 1.368 – 1.710



**171**  
**GINGER JAR WITH LADY AND PLAYING CHILDREN IN GARDEN.**  
 INGWERTOPF MIT DAME UND SPIELENDE KINDERN IM GARTEN.  
 China. Qing dynasty. 19th c.

Porcelain painted in famille rose. H.18cm. Wooden lid and base. Condition A/B. Slightly scratched.  
 € 300 – 500 | \$ 342 – 570



**172**  
**ONE AND A PAIR OF LIBATION CUPS (JUE).**  
 PAAR UND EINZELNES LIBATIONSGEFÄß (JUE).  
 China. Qing dynasty (1644-1912). 18th-19th c.

Bronze, the pair with dark brown lacquer, the one with black and green shiny patina. Pair each h.18.8cm, w.17cm. Single h.13cm, w.10cm. Condition A/B. At one of the pair one leg repaired and loose.  
 Provenance:  
 -Private collection Bergisches Land. Acquired locally.  
 € 400 – 600 | \$ 456 – 684



**169**  
**LIDDED TUREEN WITH ANTIQUES.**  
 DECKELTERRINE MIT ANTIQUITÄTEN.  
 China. Republic period (1912-1949).

Porcelain, painted in enamel and gold. H.17cm, Ø27.5cm. Condition A.  
 € 400 – 600 | \$ 456 – 684



**170**  
**THE HEROINE HUA MULAN AS OPERA FIGURE.**  
 DIE HELDIN HUA MULAN ALS OPERNFIGUR.  
 China. 19th-20th c.

Shiwan ceramic, glazed colorful, partly painted with iron slip. H.35cm. Condition B/C. Right hand glued back. Small finger chipped.  
 € 200 – 300 | \$ 228 – 342



**173**  
**RECLINING OX.**  
 LIEGENDES RIND.  
 China. In the style of the Warring states, but later.

Bronze with shiny green and dark patina, silver inlay, eyes inlaid with stone. L.10.7cm. Condition A/B. Surface cleaned and lacquered.

Provenance:  
 -Private collection Southern Germany.  
 € 500 – 900 | \$ 570 – 1.026



**174**  
**NINE-PART SWEETMEAT CABARET WITH THE THREE FORTUNE GODS AND THE EIGHT IMMORTALS.**  
 NEUNTEILIGES KABARETT MIT DEN DREI GLÜCKSGÖTTERN UND DEN ACHT UNSTERBLICHEN.  
 China. Canton. 18th/19th c.

Copper with fine enamel. Lip framed with bronze. H.2.5cm. Round plate Ø21cm, trapezoid dish ca. 11x16cm. One dish with poem, seal and signed. Condition C. Numerous damages, repaired and cracks. Maybe two dishes replaced.  
 Provenance: -Art collection Anton Joseph Essingh (1787-1864). Lempertz auction 18th Sept. 1865, cat. no. 756.  
 -Rhenish private collection.  
 € 200 – 300 | \$ 228 – 342



**175**  
**LARGE FLOWER-SHAPED PLATE WITH EIGHT MEDALLIONS.**  
**GROÙE BLÜTENFÖRMIGE PLATTE MIT ACHT MEDAILLONS.**  
 China. Mid Qing dynasty. 18th/19th c.

Silver partly gilt, finely engraved and punched. In eight round medallions on a finely punched ground and in flat and high relief. 2160g, Ø46cm, h.3.5cm. Dutch import mark (1814-1893), used for large objects consisting of at least 833 silver. Condition A/B.  
**€ 3.000 – 5.000 | \$ 3.420 – 5.700**



**176**  
**JARDINIÈRE WITH GENRE SCENES AND DRAGONS.**  
**JARDINIÈRE MIT GENRESZENEN UND DRACHEN.**  
 China. Qing dynasty. 2nd half 19th c.

Export silver. 1081g, 28x18cm. Three marks underneath: CW, Yu Sheng, 90. Condition A/B.  
**€ 400 – 600 | \$ 456 – 684**



**179**  
**STANDING BOY WITH CASH COINS.**  
**STEHENDER KNABE MIT CASH-MÜNZEN.**  
 China. Ming-/Qing dynasty.

Grey green Hetian jade with iron brown inclusions on the back. H.7.5cm. Condition A/B.  
**€ 900 – 1.200 | \$ 1.026 – 1.368**



**180**  
**STANDING OFFICIAL AS PENDANT.**  
**ANHÄNGER IN FORM EINES STEHENDEN BEAMTEN.**  
 China. In the style of the Han dynasty, but later.

Celadon green Hetian jade with brown residue. H.8.6cm. Condition A/B. **Supplement:** Small figure of a four-footed animal. China. White jade. L.3.2cm. Silk box. Provenance: -Rhenish private collection.  
**€ 350 – 500 | \$ 399 – 570**



**177**  
**PAIR WEDDING LAMP STANDS AND TWO TEA POTS.**  
**PAAR HOCHZEITSLEUCHTER UND ZWEI TEEKANNEN.**  
 China. End of 19th - beg. Republic period.

Cast from tin, partly with engraved patterns and a poem. One lid handle from green jade. H.25cm/18cm. Maker's mark underneath: Yan Yi He. Condition A/B.  
**€ 700 – 900 | \$ 798 – 1.026**



**178**  
**ONE STRAIGHT DOUBLE AND TWO CURVED SWORDS WITH SHEATHS.**  
**EIN GERADES DOPPEL- UND ZWEI GEBOGENE SCHWERTER MIT SCHEIDE.**  
 China. Qing dynasty. 19th c.

Steel, forged. a) Jian double sword. Sheath from hongmu wood inlaid with mother-of-pearl and with silver. Fittings from bronze and copper with inlays. L.79.5cm, blade l.55cm. b) Liuyedao sword. Sheath wound with wire and lacquered. L.96cm, blade l.68cm. c) Liuyedao sword. Sheath with ray skin and fittings from bronze. L.78cm, blade l.57.5cm. Condition A/B.  
**€ 400 – 600 | \$ 456 – 684**



**181**  
**AMULETT AS PENDENT WITH HERONS AND INSCRIPTION.**  
**AMULETT ZUM ANHÄNGEN MIT REIHERN UND INSCRIFT.**  
 China.

Nearly white, even Hetian jade, carved in fine relief and polished. On the front in archaic seal script the inscription: Jiu shi tong tang (Nine generations under one roof), on the back a willow with herons. The upper part with suspension in the form of ruyi clouds. Th.7mm, 5x3.4cm. Condition A/B.  
**€ 1.200 – 1.500 | \$ 1.368 – 1.710**



**182**  
**DOUBLE VAJRA.**  
**DOPPELVAJRA.**  
 China.

Even celadon green Hetian jade from a light tone, finely carved in openwork and polished. Each of the five-pronged vajra crowns in a calyx with a leaf pattern, connected in a spherical center. 5.5x5.5cm, th.2cm. Condition A.  
**€ 1.000 – 1.200 | \$ 1.140 – 1.368**





**183**  
**HAND MIRROR WITH JADE HANDLE AND LUCKY SIGNS.**  
**HANDSPIEGEL MIT JADEGRIFF UND GLÜCKSZEICHEN.**  
 China. 19th-20th c. Jade older.

Handle made from a jade belt hook with two dragons. On the back inlaid a jade panel with peony vase in bas-relief, surrounded by the "Four Junzi" (plum blossom, orchid, bamboo and chrysanthemum) and two Shou signs for long life. L.30cm, w.12cm. Condition A/B.  
 Provenance:-Private collection North Rhine-Westphalia.  
**€ 900 – 1.200** | \$ 1.026 – 1.368



**184**  
**PENDANT WITH SCHOLARS, CRANE AND QILIN.**  
**ANHÄNGER MIT GELEHRTEN, KRANICH UND QILIN.**  
 China. Qing dynasty. 19th c.

Rhinoceros horn, carved and polished. Hanging device from metal. 53g, h.7cm, w.5.8 cm. Condition A/B.  
 Expertise:  
 -Certificate of the University Hamburg confirming the material rhinoceros horn, 15th Feb. 2019. Prof. Dr. T.M. Kaiser.  
**€ 1.800 – 2.000** | \$ 2.052 – 2.280 | †



**187**  
**LARGE BITONG FOR BRUSHES.**  
**GROßER BITONG FÜR PINSEL.**  
 China.

Hardwood. Inset peg later. Cylindrical with slightly indrawn waist and rounded rim. The elegant shape emphasizes the grain of the wood. The flat bottom with material-typical opening with loose peg. H.19cm, Ø 21cm. Condition A/B.  
**€ 1.000 – 1.200** | \$ 1.140 – 1.368



**188**  
**BRUSH POT AND DOCUMENT BOX WITH TRAY.**  
**PINSELBEHÄLTER UND DOKUMENTENKASTEN MIT EINSATZ.**  
 China. Late Qing dynasty.

Bitong from wood, carved. H.24.8cm. Box lacquered, with fitting and lock from bronze. 10.5x42.7x9cm. Condition A/B.  
 Provenance:  
 -Collection Detlef Rosen (1941-2017). Prob. acquired locally.  
**€ 500 – 700** | \$ 570 – 798



**185**  
**FINELY CARVED TORTOISE SHELL FRAGRANCE BOX WITH GENRE SCENES IN FRONT OF A CITY.**  
**FEIN BESCHNITZTE RÄUCHERWERKDOSE MIT GENRE-SZENEN VOR EINER STADT.**  
 China. Qing dynasty. 18th-19th c.

Tortoise shell. All sides finely carved in partly undercut relief. H.2.6cm, Ø 10.8cm. Condition A/B. One smaller damage at the lid rim glued, somewhat bleached.  
**€ 700 – 900** | \$ 798 – 1.026 | †



**186**  
**SQUARE LIDDED BOX WITH LOTUS AND FLOWER SCROLLS.**  
**QUADRATISCHE DECKELDOSE MIT LOTOS UND BLÜTENRANKEN.**  
 China. Qing dynasty. 19th c.

Black lacquer painted in dark red and green, engravings rubbed with gold (qiangjin). H.11.5cm, 24x23cm. Condition B. Matted, traces of use, inside re-lacquered.  
 Provenance:  
 -Estate from an old private collection.  
**€ 400 – 600** | \$ 456 – 684



**189**  
**SEWING BOX WITH SUPPLEMENTARY TRAY AND TOOLS.**  
**ELEGANTER GELBER GONGSHI-STEIN. NÄHKÄSTCHEN MIT ZAHLREICHEM ZUBEHÖR.**  
 China. Canton. Qing dynasty. 19th c.

Ivory, finely carved in partly undercut relief. Handles from dark bronze. In the box a removable tray with bobbins and small plates for sewing thread, two needle cases with needles, a thimble, a needle cushion, a small reel, two occhi shuttle and other small tools. H.12cm, 23x17cm. Condition A/B. A few smaller damages and cracks. Relief somewhat dusty.  
 Provenance: -Acquired at Lempertz, A.584, lot 1031, June 1981.  
**€ 2.500 – 3.500** | \$ 2.850 – 3.990 | †



**189A**  
**LIDDED BOX WITH MASKS.**  
**DECKELDOSE MIT MASKEN.**  
 Japan. Meiji period (1868-1912).

Ivory. H.10.5cm, 10.5x9cm. Underneath and inside more masks, also at the lid and knob. Condition A/B.  
**€ 300 – 400** | \$ 342 – 456 | †



**190**  
**LONG DRAGON STAFF.**  
**LANGER DRACHENSTAB.**  
 China. Ca. 1900.

Boxwood carved in deep and openwork relief, inside the mouth a moveable bead. Eyes inlaid with mother-of-pearl. The upper end in the shape of a dragon's head, in the mouth a movable pearl. The staff with numerous smaller, four-clawed dragons in clouds. L.157cm. Condition B. Damage at the lower part, hair tips chipped and damaged.

Provenance:  
 -Private collection Southern Germany. Acquired locally by the previous owner ca. 1920.  
**€ 1.200 – 1.500** | \$ 1.368 – 1.710



**191**  
**TWO-PART DISPLAY CABINET.**  
**ZWEITEILIGE ETAGERE.**  
 China. Qing dynasty. Ca. 1880.

Dark hard wood, partly openwork and carved in relief. In the lower part behind the large doors, carved with flowering peonies, two drawers. The upper part with sides carved in openwork. H.208cm (lower 95cm, upper part 113cm), w.140cm, d.48cm. Condition A/B.

**€ 1.800 – 3.000** | \$ 2.052 – 3.420



**193**  
**THREE FANS WITH GENRE SCENES AND FLOWERS.**  
**DREI FÄCHER MIT GENRESZENEN UND BLÜTEN.**  
 France. 19th-early 20th c.

a) Mother-of-pearl, carved and gilt. Paper, colored lithograph and painted, with gold. About 1860/70 for the Spanish market. L.26.5cm, W.50cm. Cardboard box. b) Ebony, carved. Blue silk, painted. Ca. 1890. L.29.5cm, W.54cm. c) Trick fan. Boxwood, silk ribbons. 1879. L.34.5cm, W.64cm. Condition A/B.

**Supplement:** Menu card: 1896.  
 Provenance:  
 -Collection of "The Great Nesbitt".  
**€ 250 – 300** | \$ 285 – 342



**194**  
**VALANCE WITH IMMORTALS AND DEITIES.**  
**QUERBEHANG MIT UNSTERBLICHEN UND GÖTTERN.**  
 China. Ca. 1900.

Red satin silk, embroidered with dyed silk in partly padded satin stitch. Macramé fringe with large sequins. H. without fringe 58cm, w.420cm. Condition A/B.

**€ 800 – 1.000** | \$ 912 – 1.140



**195**  
**LIGHT RED CARPET WITH NINE BLUE DRAGONS.**  
**HELLROTER TEPPICH MIT NEUN BLAUEN DRACHEN.**  
 China. 20th c.

Pile from wool. On a light red background a dragon medallion in the center. Four more dragons, each accompanied by a flaming pearl on each side. The edge with the lines of deep water in five colors with clouds and waves. At the four cardinal points stylized rocks rise from the water and complete the universe in Chinese view. 244x171cm. Condition A/B.

**€ 1.000 – 1.200** | \$ 1.140 – 1.368



**192**  
**ELEGANT LUOHAN BED.**  
**ELEGANTES LUOHAN-BETT.**  
 China. Qing dynasty (1644-1911).

Hard wood in the type of huanghuali. Upper surface with woven mat. The bed on four curved legs. The top frame slightly projecting and set off from the apron. H.43cm, 120x206cm. Condition A/B. One leg repaired, at one shorter side a crack underneath.

**€ 1.500 – 2.000** | \$ 1.710 – 2.280



**196**  
**PAIR OF EMBROIDERIES WITH BIRD PAIRS.**  
**PAAR STICKEREIEN MIT VOGELPAAREN.**  
 China. Qing dynasty. 19th c.

Silk satin embroidered with colored silk in satin stitch. Each 101x33cm. Framed with glass. Wooden (hongmu) frame with inlays of mother-of-pearl. Condition A/B. Silk brittle, a bit yellowed, greyed and bleached. A few inlays in the frame missing.

Provenance:  
 -Private collection North Rhine-Westphalia.  
**€ 800 – 1.000** | \$ 912 – 1.140



**197**  
**FENG, CHAORAN**  
 1882 Changzhou, Jiangsu – 1954 – Style of.

**MOUNTAIN LANDSCAPE WITH WATER FALL.**  
**BERGLANDSCHAFT MIT WASSERFALL.**  
 China. Cyclically dated 1920.

Ink and color on paper. 135x45.5cm.  
 Inscription with dating. Sign.: Feng Chaoran. Seal: Feng Chaoran. Collector's seal: of Xiao Qianzhong (1883-1944). Mounted as hanging scroll. 195x59cm. Condition A.  
**€ 800 – 1.000** | \$ 912 – 1.140



**198**  
**IMPORTANT PILLAR CARPET WITH NAGINI.**  
**AÜBERGEWÖHNLICHER SÄULENTEPPICH MIT NAGINI.**  
 China. Gansu. Qing dynasty. Mid 19th c.

Wool for the pile, cotton for warp and weft. The female with the lower body of a snake is rising from waves. She is clothed in a dhoti loincloth and her hair is coiffed in a bun and adorned with leaves. With both hands, she offers a bowl with pearls and other treasures. Around her shoulder are arranged stems of cloud-like plants flowering at her back. This might symbolize lotus or lingzhi, the mushroom of immortality. Beneath the waves, the deep water lishui, at the upper part a pearl border. 230x156cm. Condition A/B.

Provenance:  
 -Rhenish private collection.

Literature:  
 -Terry Stratton: *Antique Chinese Carpets*. England 1978.  
 € 3.000 – 5.000 | \$ 3.420 – 5.700

**199**  
**PILLAR CARPET WITH LAMA AND THE EIGHT BUDDHIST TREASURES.**  
**SÄULENTEPPICH MIT LAMA UND DEN ACHT BUDDHISTISCHEN SCHÄTZEN.**  
 China. Gansu. Qing dynasty. Mid 19th c.

Pile wool, warp and weft cotton. The lama can be identified as belonging to the Gelugpa school, because of his yellow hat. He is walking on clouds and blows in the shell trumpet (shanka). The Eight Buddhist Treasures are arranged around him with a canopy above his head. The carpet is at the lower part bordered with deep water lines (lishui) and at the top with a pearl border. 196x122cm. Condition A/B.

Provenance:  
 -Formerly collection of David Te-Chun Wang.  
 -Rhenish private collection.

Published:  
 -Terry Stratton: *Antique Chinese Carpets*. England 1978.  
 P. 34/35, pl. 1.  
 € 3.000 – 5.000 | \$ 3.420 – 5.700

**200**  
**PILLAR CARPET WITH LAMA WITH SHELL TRUMPET.**  
**SÄULENTEPPICH MIT LAMA MIT MUSCHELTROMPETE.**  
 China. Gansu. Qing dynasty. Mid 19th c.

Pile from wool, warp and weft cotton. The Gelugpa Lama with yellow hat is shown with a shell trumpet (shanka) and prayer beads. Over his long garment he wears draped a kasaya (Tib. chogo). He is surrounded by six of the Eight Buddhist Treasures, above his head the canopy, only the umbrella is missing. In the lower part the carpet shows the lines of deep water (lishui), at the upper end a pearl border with ruyi shapes. 240x112cm. Condition A/B.

Provenance:  
 -Formerly collection David Te-Chun Wang.  
 -Rhenish private collection.

Published:  
 -Terry Stratton: *Antiqued Chinese Carpets*. England 1978.  
 P. 54/55, photo 17.  
 € 3.000 – 5.000 | \$ 3.420 – 5.700

**201**  
**IMPORTANT PILLAR CARPET WITH MAUDGALYAYANA.**  
**BEDEUTENDER SÄULENTEPPICH MIT MAUDGALYAYANA.**  
 China. Gansu. Qing dynasty. Mid 19th c.

Pile from wool, warp and weft cotton. Maudgalyayana was, together with Sariputra, one of the first followers of the Buddha. He is barefoot, dressed in the three-piece kasaya robe and holding a staff with stupa. His body is surrounded by the Eight Buddhist Treasures and clouds. Between the staff and his head is placed in a ruyi-shaped reserve the character for the moon. Below waves with rocks and the deep water, above a border with tassels. 268x121cm. Condition A/B.

Provenance:  
 -Formerly collection David Te-Chun Wang.  
 -Rhenish private collection.

Published:  
 -Terry Stratton: *Antique Chinese Carpets*. England 1978.  
 P. 58/59, pl. 19.  
 € 4.000 – 6.000 | \$ 4.560 – 6.840



**202**  
**CHINESE MINIATURES FROM THE LIFE OF A CHINESE LADY.**  
 CHINESISCHE MINIATUREN AUS DEM LEBEN EINER CHINESISCHEN DAME.  
 Austria. Vienna. 1924. Hermes printing. Payer-Thurn, R. (ed.).

12 colored plates with passe-partout (one slightly damaged and dirty). Folio leaf size 33x41.3cm. Passe-partout 20x26.6cm. Condition A/B.  
 € 400 – 600 | \$ 456 – 684



**203**  
**THREE ALBUMS OF A SHIP TRAVEL, LANDSCAPES AND PERSONS.**  
 DREI ALBEN EINER SCHIFFSREISE, LANDSCHAFTEN UND PERSONEN.  
 China. Ca. 1900. One album dated 1901.

Three Japanese albums with lacquer covers, partly with inlay. a) Large slip-in album (ca.27x35cm). b) Leporello album (ca.14x18.5cm) with 46 photos. c) Leporello album (ca.14x18.5cm) with 48 Japanese photos. Condition B.  
 € 800 – 1.000 | \$ 912 – 1.140



**204**  
**PHOTO ALBUM ABOUT THE NAVY AND THE LIFE IN THE GERMAN PROTECTORATE.**  
 FOTOALBUM ZUR DEUTSCHEN MARINE UND DEM LEBEN IN DER DEUTSCHEN KOLONIE.  
 China. Ca. 1900.

Green album with 169 original photos, as well as 13 separate. Ca. 36 x 31.5cm. Condition A/B.  
 Provenance:  
 -Collection August Grethe (1884-unknown). Grethe came to the Navy in 1906 and became ensign in 1912 and later chief petty officer.  
 -Private collection through inheritance, Northern Germany.  
 € 500 – 700 | \$ 570 – 798



**205**  
**ALBUM WITH PHOTOS OF THE PARADE AT THE IMPERIAL BIRTHDAY.**  
 ALBUM MIT FOTOS DER PARADE ZUM KAISERGEBURTSTAG.  
 China. Dated 29th January 1917

Notebook (25.5x19.5cm) with 16 photos (ca. 8.6x14.5cm).  
**Supplement:** a+b) Two framed photos. Condition A/B.  
 Provenance:  
 -Collection August Grethe (1884-unknown). Grethe came to the Navy in 1906 and became ensign in 1912 and later chief petty officer.  
 -Private collection through inheritance, Northern Germany.  
 € 300 – 600 | \$ 342 – 684



**206**  
**THANGKA OF THE FIGHTING BUDDHA KING RUDRACAKRIN.**  
 THANGKA DES KÄMPFENDEN BUDDHAKÖNIGS RUDRACAKRIN.  
 Ladakh/Tibet. 18th/19th c.

Pigments and gold on fabric. 63.5x42.5cm, complete 131x69cm. Condition B/C. Traces of age. Professionally restored and preserved. **Supplement:** Small Buddhist manuscript. Ink and color on paper. Ladakh, 19th/20th c.  
 Provenance: -Private collection Northern Germany. Acquired 1969 in Ladakh, city Leh, from the monastery Thiksey.  
 € 900 – 1.200 | \$ 1.026 – 1.368



**208**  
**RARE THANGKA OF PEHAR GYALPO.**  
 SELTENES THANGKA DES PEHAR GYALPO.  
 Mongolia. 18th-19th c.

Pigments and metal on fabric. Pehar was an original deity of the non-Buddhist Bhata Hor Meditation school of Mongolia and was subdued in the 9th c. by Padmasambhava. In the 17th c. he was chosen as divine guardian of the Nechung temple, in which the official state oracle of Tibet is conducted. 32x24cm, with mounting 59x37cm. Mounted as hanging scroll with Chinese silk. Condition B.  
 Provenance:  
 -Rhenish private collection, acquired locally in the 1980s.  
 € 800 – 900 | \$ 912 – 1.026



**207**  
**THANGKA OF BUDDHA SHAKYAMUNI WITH THE SEVENTH DALAI LAMA.**  
 THANGKA DES BUDDHA SHAKYAMUNI MIT DEM SIEBTEN DALAI LAMA.  
 Tibet. 18th c.

Pigments and gold on fabric. 62x45cm, complete 125x77cm. Mounted with curtain and Chinese silk as hanging scroll. Condition A/B.  
 Provenance: -Private collection Northern Germany.  
 € 1.700 – 2.000 | \$ 1.938 – 2.280



**209**  
**THANGKA OF BHAIASJYAGURU IN THE PALACE OF THE EASTERN PARADISE.**  
 THANGKA DES BHAIASJYAGURU IM PALAST DES ÖSTLICHEN PARADIESES.  
 Mongolia. 18th/19th c.

Pigments and gold on fabric. 62.5x40.5cm, complete 107x55cm. Mounted with Chinese silk as hanging scroll. Condition B.  
 Provenance:  
 -Rhenish private collection, acquired in the 1980s locally.  
 € 1.500 – 1.800 | \$ 1.710 – 2.052



**210**  
**FINE WATER FLASK (CHABLU) WITH ORANGE SILK BROCADE.**  
 FEINE TRINKFLASCHE (CHABLU) MIT ORANGEROTEM BROKAT.  
 Tibet. 19th-20th c.

Copper flask. Spout from silver. Silk satin with silk and gold thread. This type of small flasks are used by priests to rinse the mouth ritually. 24x26cm. Condition A/B.  
 Provenance: -Private collection Southern Germany.  
**€ 1.000 – 1.500** | \$ 1.140 – 1.710



**211**  
**CHEST WITH METAL FITTINGS WITH FLOWER TENDRILS.**  
 TRUHE MIT METALLBESCHLÄGEN MIT BLÜTENRANKEN.  
 Tibet. Qing dynasty (1644-1912).

Wood with stretched leather. Corners and fitting from iron with engraved patterns and inlays from gold and silver. The fittings with a curved edge and inlaid floral tendrils at the corners and around the clasp. Additional narrow bands are attached to all edges for protection. H.34cm, 75x43cm. Condition A/B. Traces of use and repairs according to age.  
**€ 1.000 – 2.000** | \$ 1.140 – 2.280



**214**  
**FOUR-ARMED GENESHA WITH VAHANA.**  
 VIERARMIGER GANESHA MIT VAHANA.  
 Nepal.

Old copper bronze with gilding. 375g, h.9.6cm. Base underneath sealed. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany. Acquired in the art trade.  
**€ 900 – 1.200** | \$ 1.026 – 1.368



**215**  
**LAMA WITH PANDITA HAT AND VESSEL.**  
 LAMA MIT PANDITA-MÜTZE UND GEFÄß.  
 Bhutan. 18th/19th c.

Copper bronze with residue of gilding. Base sealed and possibly filled. 275g. H.10cm. Condition A/B.  
 Provenance:  
 -Private collection Northern Germany.  
**€ 300 – 400** | \$ 342 – 456



**212**  
**THE FOUR-ARMED AND CROWNED CHENREZIG WITH FLAMING AUREOLE.**  
 DER VIERARMIGE, BEKRÖNTE CHENREZIG MIT FLAMMENDER MANDORLA.  
 Nepal.

Copper bronze with dark patina. 276g, h.12cm. Condition A/B.  
 Provenance:  
 -Private collection Southern Germany. Acquired in the art trade.  
**€ 700 – 900** | \$ 798 – 1.026



**213**  
**TSONGKHAPA WITH TWO COMPANIONS ON SHOULDERS.**  
 TSONGKHAPA MIT ZWEI BEGLEITER AN SEINEN SCHULTERN.  
 Tibet. 19th c.

Old fire gilt bronze. Left hand separately worked (fingers damaged). 249g. H.11cm. Condition B. Attribute at the left broken off.  
 Provenance:  
 -Private collection central Germany.  
**€ 600 – 800** | \$ 684 – 912



**216**  
**SMALL FIGURE OF THE STANDING PADMAPANI.**  
 KLEINE FIGUR DES STEHENDEN PADMAPANI.  
 Tibet.

Old fire gilt copper bronze. 279g. H.13.1cm. Condition A/B.  
 Provenance:  
 -Private collection Northern Germany.  
**€ 600 – 800** | \$ 684 – 912



**217**  
**TWO WORLD PROTECTORS: VIRUDHAKA AND VIRUPAKSHA.**  
 ZWEI WELTSCHÜTZER: VIRUDHAKA UND VIRUPAKSHA.  
 Tibet/Nepal.

Rare silvered bronze with polychrome painting. Base probl. sealed originally. 353/333g, h. each 10.5cm. Condition A/B.  
 Provenance:  
 -Private collection Hamburg.  
**€ 600 – 800** | \$ 684 – 912



**218**  
**SMALL FIGURE OF ACHALA WITH THE SWORD OF WISDOM.**  
 KLEINE FIGUR DES ACHALA MIT DEM SCHWERT DER WEISHEIT.  
 Tibet. 19th c.

Old fire gilt copper bronze with residue of pigments. 213g. H.9cm. Condition A/B.  
 Provenance:  
 -Private collection Northern Germany.  
**€ 500 – 800 | \$ 570 – 912**



**219**  
**SMALL FIGURE OF SAMANTABHADRA IN YABYUM.**  
 KLEINE FIGUR DES SAMATABHADRA IN YABYUM.  
 Tibet/Nepal.

Old bronze with fire gilding. Base from rock crystal. 125g. H.6.7cm. Condition A/B.  
 Provenance:  
 -Private collection Hamburg.  
**€ 400 – 600 | \$ 456 – 684**



**220**  
**RARE DEPICTION OF THE BLACK JAMBHALA.**  
 SELTENE DARSTELLUNG DES SCHWARZEN JAMBHALA.  
 Tibet. 19th c.

Fire gild bronze. The raised right hand holds a jewel, the lowered left hand the mongoose Nehulay. Standing in powerful alidha on a flat platform. Angry expression and naked body. Wearing a multi-leaf crown, royal jewelry and a tiger skin around the hips. 938g, h.13.5cm. Condition A/B. Rubbed and traces of age.  
 Provenance:  
 -Private collection Northern Germany.  
**€ 500 – 700 | \$ 570 – 798**



**221**  
**YELLOW JAMBHALA WITH JEWEL SPITTING MANGOSE.**  
 GELBER JAMBHALA MIT JUWELENSPEIENDER MANGUSTE.  
 Himalaya region.

Fire gilt bronze. Solid casting. 2662g, h.16.6cm. Condition A/B.  
 Provenance:  
 -Private collection Hamburg.  
**€ 600 – 800 | \$ 684 – 912**



**222**  
**CEREMONIAL DAGGER WITH DRAGONS AND BUDDHIST TREASURES.**  
 ZEREMONIALSCHWERT MIT DRACHEN UND BUDDHISTISCHEN SCHÄTZEN.  
 Mongolia or Tibet. 19th-20th c.

Steel. Elaborately decorated sheath from silver in repoussé with inlays from turquoise, coral, malachite and lapis lazuli. L.49cm, blade l.34cm. Condition A/B.  
**€ 400 – 600 | \$ 456 – 684 | †**



**223**  
**DRAGON TRUMPET AND CEREMONIAL MAZE.**  
 DRACHENTROMPETE UND ZEREMONIALSTAB.  
 Asia. Tibet/Mongolia/Nepal. 19th-20th c.

Dragon trumpet: Green jade, fittings from silver repoussé with inlays. L.50cm. Ceremonial mace: Five part. Silver over a staff with dangling bells and crowned by a pair of birds. L.101.5cm. Condition A/B.  
**€ 300 – 500 | \$ 342 – 570**



**224**  
**RITUAL DAGGER VAJRAKILA PHURBU.**  
 RITUAL-DOLCH VAJRAKILA PHURBU.  
 Nepal/Tibet.

Bronze with dark patina. Iron. 1668g. L.45cm. Condition A/B.  
**€ 500 – 700 | \$ 570 – 798**



**225**  
**RITUAL KNIFE VAJRAKILA KATHRIKA.**  
 RITUAL-MESSER VAJRAKILA KATHRIKA.  
 Nepal/Tibet.

Bronze with dark patina and partly with copper. 1568g. L.29cm. Condition A/B.  
**€ 400 – 600 | \$ 456 – 684**



**226**  
**IMPORTANT AND FINE DEPICTION OF THE PRAJNAPARAMITA.**  
**AÜBERGEWÖHNLICH FEINE DARSTELLUNG DER PRAJNAPARAMITA.**

Khmer. Angkor period (800-1431). 10th c.

Bronze with green patina with lapis-lazuli blue spots. H. without base 20.5cm. On a wooden base. Condition A/B. Provenance: -Private collection Northern Germany. Acquired locally in the middle of the 20th c.  
**€ 2.000 – 3.000** | \$ 2.280 – 3.420



**227**  
**SMALL TRIAD VOTIVE FIGURE OF SHIVA AND A PAIR OF PALANQUIN HOOKS WITH GARUDA.**  
**KLEINE VOTIVFIGUR EINER TRIADE DES SHIVA UND EIN PAAR SÄNFTENHAKEN MIT GARUDA.**

Khmer. Angkor Wat period (1100-1175) or later.

Bronze with green and partly powdery patina. a) Shiva with Parvati and Skanda. H.15cm. b) Each h.19cm, w.12cm. On a metal frame. Each height 19cm, width 12cm. Condition A/B.  
**€ 1.200 – 1.500** | \$ 1.368 – 1.710



**230**  
**THIRTEEN SMALL CULT BRONZES.**  
**DREIZEHN KLEINE KULT-BRONZEN.**

India. Hindu culture. 17th-19th c.

Bronze. Three small shrines with Yoni-Lingam in the center. 12x12cm, 8x6cm, 5x5. Six Ganesha. H.4.5-12.5cm. Jagannath trinity. H.11cm. Two horses, one with Shiva. H.13.5-16.5cm. Empty throne with aureole. H.14cm. Condition A/B.

**€ 1.000 – 1.200** | \$ 1.140 – 1.368



**231**  
**AQUAMANILE IN DRAGON SHAPE WITH WINGS AND ON THREE FEET.**  
**AQUAMANILE IN DRACHENFORM MIT FLÜGELN UND AUF DREI FÜßEN.**

Mughal India. 19th-beg. 20th c.

Copper bronze with dark patina. H.21cm, l.24.5cm. Condition B. Partly with dents, tail tip broken off.  
**€ 700 – 900** | \$ 798 – 1.026



**228**  
**TERRACOTTA HEAD WITH HAIR JEWELS AND EAR FLOWER DECORATION.**  
**TERRACOTTA-KOPF MIT HAARSCHMUCK UND OHRRINGEN.**

India. Prob. Gupta period (5th-7th c.).

Dark ferrous ceramic. H.11cm. Mounted on a wooden base. Condition B. Typical damages. Provenance: -Collection Christoph Schwarzer (1943-2016). Lived in Hong Kong 1969-73.  
**€ 400 – 700** | \$ 456 – 798

Asian Art  
 Part II



**229**  
**TIRTANKHARA SHRINE.**  
**TIRTANKHARA-SCHREIN.**

India. Jain. 15th c.

Gold colored bronze, inlays from silver and copper. With one of the Tirtankhara sitting in the center beneath a canopy. Accompanying figures sitting and standing at the sides, elephants rising above. The throne supported by two lions, the plaque with the attribute completely rubbed. H.17.8cm. On the back, a longer inscription with dating into the 15th c. Condition A/B. Surface rubbed due to prolonged cultic use. Provenance:

-Collection Detlef Rosen (1941-2017). Prob. acquired locally.  
**€ 1.800 – 2.000** | \$ 2.052 – 2.280



**232**  
**TWO KINDJAL AND ONE KERIS.**  
**ZWEI KINDJAL UND EIN KERIS.**

Turkey. Ottoman Empire resp. Indonesia. 19th resp. 19th-20th c.

Steel, forged. a) Kindjal. Steel. Sheath from silver, inlaid with coral and faceted stones. L.62cm, blade l.41.4cm. b) Kindjal. Steel. Sheath from silver with velvet and leather, handle with horn. L.48cm, blade l.33.5cm. c) Keris with seven Luk. Sheath silver in repoussé. L.47cm, blade l.34cm. Condition A/B.

**€ 400 – 500** | \$ 456 – 570 | †



**233**  
**TWO FINE PAINTINGS.**  
**ZWEI FEINE GEMÄLDE.**

Indo-Persian. 18th-19th c.

Pigments and gold on paper. a) A monarch hunting gazelles. 9.5x17cm, frame size 30x36cm. b) Court musician. 16x7cm, frame size 35x26. Framed with glass, with passe-partout. Condition A/B.

Provenance:

-Northern German private collection.

Acquired locally in the 1990s.  
**€ 800 – 1.200** | \$ 912 – 1.368



**234**  
**MASK OF RAVANA WITH TEN HEADS.**  
 MASKE DES RAVANA MIT ZEHN KÖPFEN.  
 India. 19th -1st half of 20th c.

Wood, carved and with pigments. Visible traces of use and patina. H.33cm, w.140cm. Condition A/B.  
 Provenance:  
 -Private collection Bergisches Land.  
 Ca. 2000 acquired in the French art trade.  
 € 400 – 600 | \$ 456 – 684



**235**  
**SARIPUTTA, ONE OF THE MAIN DISCIPLES OF BUDDHA.**  
 SARIPUTTA, EINER DER HAUPTSCHÜLER DES BUDDHA.  
 Burma/Myanmar. 19th c.

Pink sandstone with remains of lacquer gilding. Sariputta is the younger of the two main disciples of Buddha and is usually shown together with the older Moggallana. H.35.5cm, w.13cm, d.17.5cm. Condition A/B.  
 Provenance: -Private collection Southern Germany.  
 Acquired locally in the 1980s.  
 € 1.000 – 1.200 | \$ 1.140 – 1.368



**238**  
**HEAD OF THE CROWNED BUDDHA.**  
 HAUPT DES BEKRÖNTEN BUDDHA.  
 Thailand. Late Ayutthaya period (1350-1767).

Bronze with dark patina and partly green oxidation. H.36cm. Base from wood. H.13.8cm. Condition B. Broken at the neck, pendant of the right ear broken off.  
 € 800 – 1.200 | \$ 912 – 1.368



**239**  
**EIGHTEEN SILVER PIECES.**  
 ACHTZEHN SILBERTEILE.  
 Thailand. 19th-20th c.

Silver. Complete weight ca. 1kg. Bowl Ø 12cm, box h.9-11cm. Partly with marks underneath. Condition A/B.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
 € 550 – 700 | \$ 627 – 798



**236**  
**BUDDHA MARAVIJAYA ON HIGH LOTUS BASE.**  
 BUDDHA MARAVIJAYA AUF HOHEM LOTOSSOCKEL.  
 Burma/Myanmar. 17th c.

Bronze with green patina and earth adherence. Casting core preserved. 1220g, h.26cm. Condition A/B.  
 Provenance:  
 -Collection Prof. Dr. Christian Egger (1938-2020).  
 Psychiatrist for children and young people.  
 € 300 – 500 | \$ 342 – 570



**237**  
**FOUR SMALL BUDDHA.**  
 VIER KLEINERE BUDDHA.  
 Thailand. Sukhothai and Ayutthaya style. 16th-18th c.

Bronze, partly gilt. H.8.7-22cm. Three wooden bases. Condition B. One figure with broken feet, one broken at the neck.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
 € 900 – 1.200 | \$ 1.026 – 1.368



**240**  
**LARGE CELADON BOWL.**  
 GROBE SELADONSCHALE.  
 Thailand. Sawankhalok. 16th c.

Light stoneware with green celadon glaze, underneath engraved patterns, on the outside notched like a chrysanthemum. Inside the footring a spur mark. H.7.8cm, Ø 27.7cm. Wooden base. Condition A/B. **Supplement:** Photo of the bowl and an expertise of the seller Roxanna M. Braun, 24 July 1978.  
 Provenance: -Collection Christoph Schwarzer (1943-2016).  
 Lived in Hong Kong 1969-73.  
 € 300 – 500 | \$ 342 – 570



**241**  
**TWO BETEL NUT BOXES (LUOTAN) WITH FLOWER MOTIFS (OKIR ADATU).**  
 ZWEI BETELDOSEN (LUOTAN) MIT BLÜTENMOTIVEN (OKIR ADATU).  
 Southern Philippines. Mindanao. Late 19th - early 20th c. Maranao tribe.

Bronze with flat silver inlay. a) 1.265g, 13.7x6.8x6.3cm. b) 853g, 18.3x4.8 x8.1cm. Condition A/B.  
 Provenance: -Private collection Southern Germany.  
 Acquired ca. 1980 in Zamboanga.  
 Literature: -Compare: Brent and Martha Ashabrunner, Brass Boxes of the Southern Philippines, in: Arts of Asia, May/June 1982, p. 129-135.  
 € 900 – 1.200 | \$ 1.026 – 1.368





**242**  
**TWO BETEL NUT BOXES.**  
**ZWEI BETELDOSEN.**  
 Southern Philippines. 19th - early 20th c.

Bronze with filigree appliqué, partly with inlay of copper and silver. a) Double box (bagobo) 191g, 9x6x4.5cm. b) 427g, 9x6x5cm. Condition B. Traces of use.  
 Provenance:  
 -Private collection Southern Germany. Acquired ca. 1980 in Zamboanga.  
**€ 700 – 900 | \$ 798 – 1.026**



**243**  
**RARE AND IMPORTANT KORWAR ANCESTOR FIGURE.**  
**SELTENE UND BEDEUTENDE KORWAR-AHNENFIGUR.**  
 Indonesia. Western Papua. Geelvink Bay/Gelvinck/Cenderawasih. 19th-20th c.

Wood, carved and with dark patina. Eyes inlaid in blue glass beads (imported from Europe). H. 15cm. Condition A/B.  
 Provenance: -Collection Prof. Dr. Christian Eggers (1938-2020). Children and youth psychiatrist.  
 -Acquired 2016 at Lempertz, A.1063, lot 112.  
**€ 2.000 – 3.000 | \$ 2.280 – 3.420**



**246**  
**OVAL BOWL WITH CARP AND WAVES.**  
**OVALE SCHALE MIT KARPEN UND WELLEN.**  
 Japan. Meiji period (1868-1912).

Bronze with dark brown patina. H.9.5cm, 35x23cm. Condition B. Inside lime scale, cracks and damages, partly repaired.  
 Provenance:  
 -Private collection Bergisches Land. Locally acquired 1930.  
**€ 600 – 900 | \$ 684 – 1.026**



**247**  
**VASE IN GU SHAPE WITH TAOTIE MASKS.**  
**VASE IN GU-FORM MIT TAOTIE-MASKEN.**  
 Japan. Meiji period (1868-1912).

Bronze with dark patina and gold flecks. Motifs in fine relief. H.28.5cm. On the base an inscription which dedicates the vase to Guanyin and identifies it as belonging to the Saigenji temple. Condition B. Dents.  
 Provenance:  
 -Estate from an old private collection.  
**€ 400 – 600 | \$ 456 – 684**



**244**  
**CEREMONIAL TATIBIN CLOTH WITH A SHIP.**  
**ZEREMONIALTUCH VOM TYP TATIBIN MIT EINEM SCHIFF.**  
 Indonesia. Sumatra. Lampung. 19th - early 20th c.

Cotton, tabby weave with brocaded pattern wefts in yellow, red and dark blue. Additionally embroidered with wide gold stripes. Depiction of a large, roofed ship with crew. Top and lower part with weave band, at the sides each a band with zigzag pattern and spirals. L.104cm, woven w.34.5cm. Condition C. Bleached, brittle, damages, with ironed on glue at the sides.  
**€ 1.700 – 2.000 | \$ 1.938 – 2.280**



**245**  
**IMPORTANT AND LARGE BRONZE OF A GRANDFATHER AND HIS LITTLE GRANDSON.**  
**BEDEUTENDE UND GROÙE BRONZE EINES GROßVATERS MIT ENKELSOHN.**  
 Japan. Meiji period (1868-1912).

Bronze with shiny chocolate brown patina. H.54cm. Sign.: Kaniya Kuniharu (1852-1934). Condition A/B.  
 Literature: -Joe Earle: Splendors of Imperial Japan, Arts of the Meiji Period from the Khalili Collection. Metal works II. 2002. Compare no 263-264, p. 370-372.  
**€ 2.400 – 2.800 | \$ 2.736 – 3.192**



**249**  
**PAIR OF BRONZE VASES WITH TAOTIE MASKS AND DRAGON HANDLES.**  
**PAAR BRONZEVASEN MIT TAOTIE-MASKEN UND DRACHENHENKELN.**  
 Japan. 19th/20th c.

Bronze with engraved patterns and enamel Champlevé. H.30cm. Underneath mark with one character surrounded by two dragons. Condition A/B.  
**€ 400 – 600 | \$ 456 – 684**



**250**  
**VASE AND LANTERN.**  
**VASE UND LATERNE.**  
 Japan. Meiji period (1868-1912). Ca. 1900.

Bronze with enamel Champlevé, partly in openwork. H.19-39cm. Condition A/B. Bottom of the lantern missing.  
 Provenance:  
 -Acquired ca. 1900 and since then in private collection.  
**€ 120 – 150 | \$ 137 – 171**



**251**  
**VERY LARGE IMARI LIDDED VASE.**  
**SEHR GROÙE IMARI-DECKELVASE.**  
 Japan. Edo period (1603-1868). Early 18th c.

Imari porcelain painted in underglaze blue and over the glaze with iron red and gold. H. complete 73cm. Condition B/C. Lid broken and glued. Inside the vase, plaster for giving weight. Literature: -Staatliche Kunstsammlungen Kassel: Porzellan aus China und Japan; Die Porzellangalerie der Landgrafen von Hessen-Kassel. Berlin 1990. Compare cat. no. 256.  
**€ 2.800 – 3.300 | \$ 3.192 – 3.762**



**252**  
**DISH WITH SONGBIRD AND FLOWERS.**  
**TELLER MIT SINGVOGEL AUF EINEM ZWEIG.**  
 Japan. 19th-20th c.

Kakiemon porcelain painted in underglaze blue and colorful enamel. H.3cm, Ø 21.5cm. Condition A/B.  
**€ 200 – 300 | \$ 228 – 342**



**255**  
**LARGE SAKE KETTLE (CHÔSHI) WITH LACQUERED LID.**  
**GROÙER SAKEKESSEL (CHÔSHI) MIT LACKDECKEL.**  
 Japan. Edo period (1603-1868).

Cast iron with black patina. Handle from bronze. Lid from wood, lacquered black painted with gold. The lid decorated with bellflowers and Suzuki grass, a crossbar as handle. H.12.8cm, with handle 24cm. Condition A/B.  
 Provenance: -Private collection Werner Wahlen, Frankfurt.  
**€ 300 – 500 | \$ 342 – 570**



**256**  
**PAIR OF SMALLER SAKE KETTLES (CHÔSHI).**  
**PAAR KLEINE SAKE-KESSEL (CHÔSHI).**  
 Japan. Edo period (1603-1868).

Cast iron. Conical shape, lower part rounded on three tiny feet. Moveable handle. Fitting lid with grooves. H. with handle 15.5cm. Condition A/B.  
 Provenance:  
 -Private collection Werner Wahlen, Frankfurt.  
**€ 400 – 500 | \$ 456 – 570**



**253**  
**LARGE SATSUMA VASE WITH SAMURAI AND LADIES.**  
**GROÙE SATSUMA-VASE MIT SAMURAI UND DAMEN.**  
 Japan. Kyôto. Meiji period (1868-1912). Mid 19th c. Kinkôzan.

Satsuma stoneware with transparent and dark blue gosû glaze, painted with overglaze colors and gold in kin nishiki de. H.38.5cm. Underneath: Kinkôzan seal and original paper label from Kinkôzan. Condition A. Nearly not rubbed.  
**€ 800 – 1.000 | \$ 912 – 1.140**



**254**  
**MIDDLE LARGE TSUBO IN SOROBAN SHAPE AS A VASE.**  
**MITTELGROÙER TSUBO IN SOROBAN-FORM ALS VASE.**  
 Japan. 20th c.

Bizen stoneware with lively surface with fire traces and ash deposit. H.23.5cm. Underneath a potter's mark. Condition A.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 600 – 800 | \$ 684 – 912**



**257**  
**LIDDED BOX WITH FERRY BOAT AND THREE SAKAZUKI.**  
**DECKELDOSE MIT FÄHRBOOT UND DREI SAKAZUKI.**  
 Japan. Edo period (1603-1868).

Urushi. Gold lacquer with hira and takamaki e, partly on red lacquer background. Gold box H.5.6cm, 16.5x9cm. Maker's seal underneath: Zohiko (Urushi Art, Kyoto and Tokyo). Three sakazui Ø 7.8-10.3cm. Condition B. Smaller damages, gold box matte. **Supplement:** Silver sakazuki with chrysanthemum crest. Ø 11cm. Condition A/B. Dented foot ring.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 600 – 900 | \$ 684 – 1.026**



**258**  
**INRÔ WITH BAMBOO CURTAIN ABOVE AUTUMN FLOWERS.**  
**INRÔ MIT BAMBUSVORHANG ÜBER HERBSTBLUMEN.**  
 Japan. 18th/19th c. Tôyô(sai) I or one of his students.

Three part with hidden cord runner. Black lacquer (roiro) with nashiji and gold hiramakie. H.6.6cm, w.7cm. Sign.: Underneath in gold lacquer: Kanshôsai. Condition B.  
**Supplement:** Netsuke: Manju with dragon. Ojime. Both from maritime ivory. Not openable.  
**€ 2.000 – 2.500 | \$ 2.280 – 2.850 | †**



**259**  
**INRÔ WITH ROOSTER AND HEN.**  
**INRÔ MIT HAHN UND HENNE.**  
 Japan. 19th c.

Four part with offset cord runner. Fine ray skin, gold lacquer, hiramakie with aogia. The cock looking around vigilantly, while the hen is searching under the carnations for something to peck. H.9.5cm, w.6.1cm. Condition A/B. Minor damages due to use.

€ 600 – 800 | \$ 684 – 912



**260**  
**INRÔ WITH HORSE AND MONKEY WITH GOHEI.**  
**INRO MIT PFERD UND ÄFFCHEN MIT GOHEI.**  
 Japan. 18th/19th c.

Five part with offset cord runner. Ge and yo domed. On rubbed nashiji takamakie in gold, partly rubbed in the style of Negoro, inlays of coral. Old label with no. 138. L.8.2cm, w.4.5cm. Condition B. **Supplement:** Ojime from green and yellow glass. Rubbed.

€ 300 – 500 | \$ 342 – 570 | †



**263**  
**NETSUKE: DANCING SHÔJÔ.**  
**NETSUKE: TANZENDER SHÔJÔ.**  
 Japan. 19th c.

Boxwood partly colored red and with mother-of-pearl inlays. Height 4.1cm. Sign. unread. Condition A/B.

€ 300 – 500 | \$ 342 – 570



**264**  
**NETSUKE: KARAKO IN FESTIVE ROBE WITH LANTERN.**  
**NETSUKE: KARAKO IN FESTLICHEM GEWAND MIT LATERNE.**  
 Japan. 19th c.

Wood with polychrome lacquer and gold. H.4.6cm. Condition A/B.

€ 400 – 600 | \$ 456 – 684



**261**  
**NETSUKE: SENNIN WITH BASKET.**  
**NETSUKE: SENNIN MIT KORB.**  
 Japan. Edo period. 18th/19th c.

Boxwood, finely carved and with dark accentuated details, fruits inlaid with light horn. The immortal holds a small basket filled with fruits in his right hand while he strokes his long beard with his left hand. H.7.5cm. Sign. unread. Condition A/B.

€ 600 – 800 | \$ 684 – 912



**262**  
**NETSUKE: THE GOD OF FORTUNE FUKUROKUJU.**  
**NETSUKE: DER GLÜCKSGOTT FUKUROKUJU.**  
 Japan. Edo period. 18th/19th c.

Persimmon (kaki) wood. H.5.7cm. Condition A/B.

€ 200 – 300 | \$ 228 – 342



**265**  
**NETSUKE: CHOKARO SENNIN WITH GOURD.**  
**NETSUKE: CHOKARO SENNIN MIT KALEBASSE.**  
 Japan. Edo period. 18th/19th c.

Ivory with a beautiful golden patina. Sitting and looking upwards. He carries the calabash on his shoulder and holds it with his right hand. H.4.3cm. Condition A/B.

€ 500 – 700 | \$ 570 – 798 | †



**266**  
**NETSUKE: SAMBASÔ DANCER.**  
**NETSUKE: SAMBASÔ-TÄNZER.**  
 Japan. 1st half 19th c.

Boxwood with residue of polychrome painting. With his typical Sambasô mask, fan and bell tree, he goes through town on New Year singing and dancing to raise money.

H.5.7cm. Sign.: Shuzan, see LA p. 1014-16. Condition A/B.

€ 500 – 700 | \$ 570 – 798



**267**  
**NETSUKE: SHINTÔ PRIEST ON LARGE MOKUGYO.**  
 NETSUKE: SHINTÔ-PRIESTER AUF RIESIGER MOKUGYO.  
 Japan. Edo period. 18th c.

Boxwood. Sitting with his legs apart on the wooden slit drum. With a brush in his right hand, he cleans the mokugyo while holding on to it with his left. H.5.2cm. Sign.: Gyokuzan. Condition A/B. Tip of left foot added.  
 € 500 – 700 | \$ 570 – 798



**268**  
**THREE NETSUKE: SARUMAWASHI, HOTEI UND ENSHI.**  
 DREI NETSUKE: SARUMAWASHI, HOTEI AND ENSHI.  
 Japan. 19th c.

Ivory resp. maritime ivory, partly with yellowish patina. Sarumawashi h.7cm, Hotei h.6.6cm, Enshi with deerskin h.4cm. Sign.: Gyokuzan (Sarumawashi back). Condition A/B. Provenance: -Collection Prof. Dr. Christian Egger (1938-2020). Psychiatrist for children and young people. -Acquired 2015 at Villa Griesebach.  
 € 400 – 600 | \$ 456 – 684 | †



**271**  
**NETSUKE: SQUATTING MAN ON BASE.**  
 NETSUKE: HOCKENDER MANN AUF SOCKEL.  
 Japan. Edo period. 18th c.

Ivory with beautiful shiny patina. W.4cm. Condition A/B. Age cracks.  
 € 300 – 500 | \$ 342 – 570 | †



**272**  
**NETSUKE: KARAKO GRABBING A BIG FISH BY ITS TAIL.**  
 NETSUKE: KARAKO EINEN GROßEN FISCH AM SCHWANZ HALTEND.  
 Japan. 18th/19th c.

Dark wood, eyes of the fish inlaid. W.6cm. Condition A/B.  
 € 300 – 500 | \$ 342 – 570



**269**  
**LARGE NETSUKE OF HOTEI WITH KARAKO.**  
 GROßES NETSUKE DES HOTEI MIT KARAKO.  
 Japan. 19th c.

Ivory finely carved and engraved. Underneath with yellowish patina. L.7.5cm. Condition A/B. A few age cracks. Provenance: -Collection Prof. Dr. Christian Egger (1938-2020). Psychiatrist for children and young people. -Acquired 1993 at Gallery Flachsmann.  
 € 300 – 400 | \$ 342 – 456 | †



**270**  
**TOGGLE USED AS A NETSUKE: CROUCHING INFANT.**  
 TOGGLE ALS NETSUKE BENUTZT:  
 ZUSAMMENGEKAUERTES KLEINKIND.  
 China. 18th c.

Maritime ivory. In China, toggle in the form of an infant were a popular fertility symbol. L.4.3cm. Condition A/B. Age cracks.  
 € 150 – 300 | \$ 171 – 342 | †



**273**  
**NETSUKE: SLEEPING SHÔKI WITH ONI.**  
 NETSUKE: SCHLAFENDER SHÔKI MIT ONI.  
 Japan. 19th c.

Dark wood, finely carved. The demon hunter lying on his stomach and sunk to sleep. He doesn't notice that a little oni has approached him from behind and may be trying to take the opportunity to reach the demon hunter's sword, which he carries on his belt. L.7.6cm. Sign. unread. Condition A/B.  
 € 600 – 800 | \$ 684 – 912



**274**  
**NETSUKE: ITAKURA SHIGEMUNE FALLEN ASLEEP OVER A TEA MILL.**  
 NETSUKE: ITAKURA SHIGEMUNE ÜBER EINER TEEMÜHLE EINGESCHLAFEN.  
 Japan. Edo period. 18th/19th c.

Black wood. W.4.7cm. Condition A/B.  
 € 300 – 500 | \$ 342 – 570



**275**  
**NETSUKE: KÔSEKIKÔ ON MULE AND CHÔRYÔ GIVING HIM BACK HIS LOST SHOE.**  
 NETSUKE: KÔSEKIKÔ AUF MAULTIER UND CHÔRYÔ, DER IHM SEINEN VERLORENEN SCHUH ZURÜCKGIBT.  
 Japan. 19th c.

Dark wood. H.4.8cm. Sign.: Doraku. Condition A/B.  
 € 400 – 600 | \$ 456 – 684



**276**  
**NETSUKE: FARMER WITH OX.**  
 NETSUKE: BAUER MIT OCHSE.  
 Japan. Edo period. 18th/19th c.

Ivory. H.2.3cm. Condition A/B.  
 € 300 – 500 | \$ 342 – 570 | †



**279**  
**NETSUKE: RECLINING SHIKA DEER.**  
 NETSUKE: LIEGENDER SHIKA-HIRSCH.  
 Japan. Edo period. 18th/19th c.

Ivory, eyes inlaid with dark horn. L.4.8cm. Sign. rubbed, illegible. Condition A/B.  
 € 200 – 300 | \$ 228 – 342 | †



**280**  
**NETSUKE: STANDING HORSE.**  
 NETSUKE: STEHENDES PFERD.  
 Japan. 19th c.

Ivory. H.4.5cm. Condition A/B.  
 € 200 – 300 | \$ 228 – 342 | †



**277**  
**NETSUKE: KARAKO WITH LION MASK WITH MOVABLE BALL.**  
 NETSUKE: KARAKO MIT LÖWENMASKE MIT BEWEGLICHER KUGEL.  
 Japan. 19th c.

Ceramic glazed. H.5.7cm. Condition A/B.  
 € 150 – 300 | \$ 171 – 342



**278**  
**NETSUKE: SEATED MAN ON BASE.**  
 NETSUKE: SITZENDER MANN AUF SOCKEL.  
 Japan. Edo period. 18th c.

Ivory with beautiful shiny patina. H.4.2cm. Condition A/B. Age cracks.  
 € 250 – 400 | \$ 285 – 456 | †



**281**  
**NETSUKE: SHISHI WITH CUB ON BASE.**  
 NETSUKE: SHISHI MIT JUNGES AUF SOCKEL.  
 Japan. 19th c.

Ivory. H.5cm. Condition A/B.  
 € 500 – 700 | \$ 570 – 798 | †



**282**  
**NETSUKE: PUPPY WITH AWABI SHELL.**  
 NETSUKE: WELPE MIT AWABI-MUSCHEL.  
 Japan. 19th c.

Ivory, eyes inlaid with dark horn. H.2.6cm. Sign.: Ikkô. Condition A/B.  
 € 300 – 500 | \$ 342 – 570 | †



**283**  
**NETSUKE: BIG RAT AND THREE SMALL RATS WITH CHESTNUTS.**  
 NETSUKE: GROÙE RATTE UND DREI KLEINE RATTEN MIT KASTANIEN.  
 Japan. 19th c.

Dark wood, eyes inlaid from dark horn. H.4.5cm. Condition A/B. Crack on the back restored.  
 € 300 – 500 | \$ 342 – 570



**284**  
**NETSUKE: TURTLE.**  
 NETSUKE: SCHILDKRÖTE.  
 Japan. Edo period. 19th c.

Dark wood, probably persimmon (kaki) wood. L.4.4cm. Sign.: Josen, cf. LA p. 541. Condition A/B.  
 € 300 – 500 | \$ 342 – 570



**287**  
**NETSUKE: GROUP OF NINE MASKS.**  
 NETSUKE: GRUPPE VON NEUN MASKEN.  
 Japan. 19th c.

Boxwood. H.3.7cm. Condition A/B.  
 € 250 – 400 | \$ 285 – 456



**288**  
**NETSUKE: LION MASK.**  
 NETSUKE: LÖWENMASKE.  
 Japan. Edo period. 18th c.

Dark wood. H.2.8cm. Sign.: Yōshisei(?) hachijūgo saku. Condition A/B.  
 € 200 – 300 | \$ 228 – 342



**285**  
**NETSUKE: TURTLE.**  
 NETSUKE: SCHILDKRÖTE.  
 Japan. 19th c.

Wood. L.5.2cm. Sign.: Yoshinaga. Condition A/B. Middle peg added.  
 € 300 – 500 | \$ 342 – 570



**286**  
**NETSUKE: OKAME MASK.**  
 NETSUKE: OKAME-MASKE.  
 Japan. 19th.

Boxwood. H.4.7cm. Sign.: Gyokkō. Condition A/B.  
 € 250 – 400 | \$ 285 – 456



**289**  
**NETSUKE: ONI AND USOBUKI MASK.**  
 NETSUKE: ONI- UND USOBUKI-MASKE.  
 Japan. 19th c.

Bone. W.4.5cm. Condition A/B.  
 € 150 – 300 | \$ 171 – 342



**290**  
**BOX WITH OKI ARGARI DARUMA DOLLS IN LANDSCAPE.**  
 DOSE MIT OKI ARGARI-DARUMA-PUPPEN IN LANDSCHAFT.  
 Japan. Meiji period (1868-1912).

Finely carved ivory with light brown coloring. H.6.4cm. At the Lid insert with Daruma inside and underneath an artist's seal. Condition A/B.  
 € 600 – 900 | \$ 684 – 1.026 | †



**292**  
**FIVE OKIMONO AND FOUR NETSUKE.**  
**FÜNF OKIMONO UND VIER NETSUKE.**  
 Japan and Asia. 1st half - mid 20th c.

Ivory, carved and partly stained black. H.5-21cm.  
 Condition A/B. **Supplement:** 7 wooden bases.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 800 – 1.200** | \$ 912 – 1.368 | †



**293**  
**KATSUSHIKA, HOKUSAI 1760 – 1849**  
**DREI EHON FUGAKU HYKAKKEI.**  
**THREE EHON FUGAKU HYKAKKEI.**  
 Japan. Posthumous issue of 1875. Condition A/B.

Provenance:-Old private collection Hesse.  
 Acquired at Gottfried Ruetz, Munich.  
**€ 400 – 500** | \$ 456 – 570



**294**  
**UTAGAWA, KUNIYOSHI 1798 – 1861**  
**WOODBLOCK PRINT OF GENERAL**  
**ANAYAMA IDZU NO KAMI NOBUYOSHI.**  
**HOLZSCHNITT DES GENERALS**  
**ANAYAMA IDZU NO KAMI NOBUYOSHI.**  
 Japan. Edo period. Aratame, 1853.

Nishiki-e. Ōban, tate-e. Series: Kōyō nijūshi shō no hitori  
 (24 Generals of Eastern Kai Province, One by One). Sign.:  
 Ichiyūsai Kuniyoshi ga. Seal: Kiri. Publisher: Yamaguchi-ya  
 Tōbei. Condition A/B. Trimmed, backed, a little bit faded,  
 slightly soiled.  
**€ 500 – 600** | \$ 570 – 684



**295**  
**LEPORELLO WITH 24 SMALL DRAWING ABOUT POEMS.**  
**LEPORELLO MIT 24 KLEINEN ZEICHNUNGEN ZU**  
**GEDICHTEN.**  
 Japan. Edo period (1603-1868). Tosa School.

Ink and pigments, partly with gold leaf on paper. Book  
 22x14.5cm. Drawing each ca. 10x10cm. Condition A/B.  
 Provenance:  
 -Private collection Frankfurt. Acquired in Japan beg. 1990s.  
**€ 700 – 900** | \$ 798 – 1.026



**296**  
**THE THIRTEEN BUDDHIST DEITIES (JŪSANBUTSU).**  
**DIE DREIZEHN BUDDHISTISCHEN GOTTHEITEN**  
**(JŪSANBUTSU).**  
 Japan. Edo period (1603-1868). Used in the Shingon school.

Pigments and ink on paper. Mounted with silk, cut and framed  
 with glass. 66x29.5cm, frame 134x44cm. Condition B/C.  
 Brittle, rubbed, bleached.  
**€ 500 – 700** | \$ 570 – 798



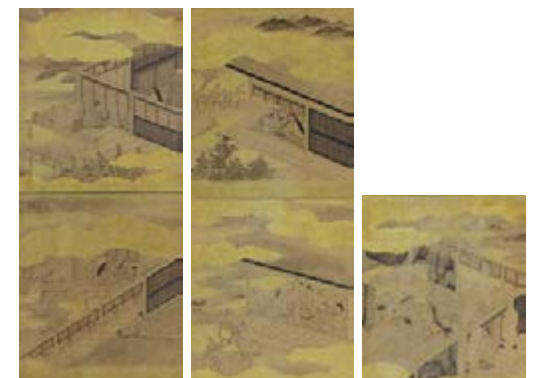
**298**  
**FOUR PICTURES OF FAMOUS HISTORIC WARRIORS.**  
**VIER BILDER VON BERÜHMTEN HISTORISCHEN**  
**KRIEGERN.**  
 Japan. 19th-20th c.

Woodblock print, colored by hand and with gold. Framed  
 with passe-partout and glass. Each picture 29x20cm. Frame  
 42.5x32cm. Some with hand written inscription on the back.  
 Condition B. A bit browned, some restored.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 800 – 1.200** | \$ 912 – 1.368



**297**  
**FOUR HANGING SCROLLS WITH**  
**LANDSCAPES AND FLOWERS.**  
**VIER ROLLBILDER MIT LANDSCHAFTEN UND BLUMEN.**  
 Japan. Edo to Meiji period. 19th c.

Ink and pigments on silk. Mounted as hanging scrolls.  
 a) Blue winds in Rimpa style, with silver background.  
 83.5x35.5cm(127x44.5cm). b) Landscape with bamboo.  
 Inscription. 45.5x51cm(89x60cm). c) Landscape in Chinese  
 style. Inscription. 126x48.5cm(198x61cm). d) Songbird on  
 autumn branch. 25.5x38cm(102x48.5cm). Partly sign. and  
 sealed, unread. Condition B/C. Partly creased, brittle, cracks,  
 browned and water margins.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 800 – 1.200** | \$ 912 – 1.368



**299**  
**FIVE ALBUM LEAVES (SHIKISHI).**  
**FÜNF ALBUMBLÄTTER (SHIKISHI).**  
 Japan. Edo period (1603-1868).

Ink with some red pigment on gold leaf, paper. The five  
 leaves in shikishi format show in fine painting scene from the  
 Genji monogatari. Each ca. 18.5x18.5cm. Frame 100x24cm.  
 Condition B. Water margin, smaller damages.  
 Provenance:  
 -Rhenish private collection. Collected in the 1960s locally.  
**€ 700 – 1.200** | \$ 798 – 1.368



**300**  
**TWO-PART WARDROBE "I CHEUNG NONG".**  
**ZWEITEILIGER KLEIDERKASTEN „I CHEUNG NONG“.**  
 Korea. 19th/20th c.

Front: Two-colored kaki wood. Body: Paulownia wood. Beautifully shaped fittings from bronze. Two parts with separate base. Each cabinet with a pair of small double doors. Front divided with ledges into smaller panels. Two key locks in fish shape. H.111cm, w.78cm, d.36.5cm. Condition A/B. Provenance: -Private collection Werner Wahlen, Frankfurt. **€ 1.800 – 2.200** | \$ 2.052 – 2.508



**301**  
**TROUSSEAU CHEST BANDAJI.**  
**AUSSTEUER-TRUHE BANDAJI.**  
 Northern part of the Korean peninsula. 19th c.

Pinewood with filigree iron fittings. Iron key lock. H.82cm, w.90cm, d.47cm. Condition A/B. Smaller traces of use. Provenance: -Collection Christoph Schwarzer (1943-2016). Lived in Hong Kong 1969-73. **€ 600 – 800** | \$ 684 – 912



**302**  
**LONG NECKED VASE WITH SIGNS FORLUCK AND LONGEVITY.**  
**LANGHALSVASE MIT SCHRIFTZEICHEN FÜR GLÜCK UND LANGES LEBEN.**  
 Korea. 19th/20th c.

Porcelain, stenciled in underglaze with blue and brown. H.24cm. Condition A/B. Small chip on the body. **€ 300 – 400** | \$ 342 – 456



**303**  
**CRANES BENEATH A FLOWERING PLUM TREE.**  
**KRANICHE UNTER BLÜHENDEM PFLAUMENBAUM.**  
 Korea. Joseon dynasty (1392-1897). 19th c.

Folkloric painting. Ink and pigments on paper. Laminated and framed. 69x37cm. Frame 82x50cm. Condition B/C. Strongly browned and damaged. Provenance: -Rhenish private collection. Collected in the 1960s locally. **€ 250 – 400** | \$ 285 – 456

# VAN HAM

Classic Week

**Asian Art** 27. Mai 2020

**Decorative Art** 27. Mai 2020

**Fine Jewels & Watches** 28. Mai 2020

**Fine Art** 28. Mai 2020

Vorbesichtigung: 22.–25. Mai 2020

**VAN HAM Kunstauktionen**

Hitzelerstr. 2 | 50968 Köln

Tel: +49 (221) 925862-0

info@van-ham.com

Gratis-Kataloge | Online-Kataloge | Termine:

[www.van-ham.com](http://www.van-ham.com)

**Prächtiger Tafelaufsatz mit musizierenden Bacchantinnen**  
 Wohl Deutschland | 20. Jh.  
 Silber mit Teilvergoldung  
 Höhe 81 x 118 x 57 cm | Ca. 22 kg





# Unser Haus für Ihre Kunst

Im Sommer 2014 ist VAN HAM von Bayenthal nach Köln-Raderthal in einen außergewöhnlichen Neubau gezogen. Die Herbstauktionen 2014 waren der spektakuläre Auftakt für den modernen Bau, dessen großzügige Architektur viel Raum für Kunst aus allen Bereichen bietet, von Alten Meistern bis hin zur Zeitgenössischen Kunst. Auf dem mehr als 5.000m<sup>2</sup> großen Grundstück im Kölner Süden wurde ein prägnanter Baukörper geschaffen, der von außen und

im Bereich der Ausstellung eine museale Ruhe ausstrahlt, in der sich die eigene Schönheit und Qualität der Kunstobjekte entwickeln können.

Der Bau, der vom Kölner Architekten Klaus Müller entworfen wurde, ist nicht nur ein Bekenntnis zum Standort Köln, sondern spiegelt auch das Konzept von VAN HAM für die Zukunft wider: Bei aller Eigenständigkeit ist dieser Entwurf beispielhaft für die Moderne und weist gleichzeitig

in die Gegenwart. Hier sehen wir den Schwerpunkt für die Zukunft von VAN HAM. Selbstverständlich fühlen wir uns der Tradition unseres Hauses verpflichtet und werden auch weiterhin „Generalisten“ bleiben. Unsere traditionellen Gebiete der Alten Meister, der Malerei des 19. Jahrhunderts und des Kunstgewerbes bringen wir auch im Neubau wunderbar zur Geltung, ebenso wie unser neuester Bereich der Asiatischen Kunst.



*„Auktionshaus baut museal“  
Köln Stadtanzeiger*

*„Schließlich ist das Auktionshaus eine  
Kölner Erfolgsgeschichte“  
Köln Stadt-Anzeiger*

*„Funktional und elegant genug, um  
die Konkurrenz auf dem Kölner Kunst-  
markt neu zu bestimmen“  
FAZ*

*„Neubau ist ein Bekenntnis“  
Köln Stadt-Anzeiger*

# VAN HAM



**Hans Arp** (Jean)  
Basel Fronde et nombrils  
1926 | Öl auf Karton, ausgeschnitten,  
bemalt | 62 x 50 cm  
Schätzpreis: 300.000–500.000  
Aus: Auktion Modern

Modern Week

**Modern** 10. Juni 2020

**Post War** 10. Juni 2020

**Contemporary** 10. Juni 2020

Vorbesichtigung: 5.–8. Juni 2020

**Discoveries** 17. Juni 2020

Vorbesichtigung: 13.–15. Juni 2020

**VAN HAM Kunstauktionen** Hitzelerstr. 2 | 50968 Köln  
Tel: +49 (221) 925862-0 | info@van-ham.com  
Gratis-Kataloge | Online-Kataloge | Termine: [www.van-ham.com](http://www.van-ham.com)

# VAN HAM

Classic Week

**Asian Art** 27. Mai 2020

**Decorative Art** 27. Mai 2020

**Fine Jewels & Watches** 28. Mai 2020

**Fine Art** 28. Mai 2020

Vorbesichtigung: 22.–25. Mai 2020

**VAN HAM Kunstauktionen**

Hitzelerstr. 2 | 50968 Köln

Tel: +49 (221) 925862-0

info@van-ham.com

Gratis-Kataloge | Online-Kataloge | Termine:

[www.van-ham.com](http://www.van-ham.com)

**CARTIER**

Kleiner Zierkorb mit  
Walderdbeeren Frankreich  
1960er Jahre | 925/- Silber  
vergoldet und Email



## 圖錄註釋

任何由VAN HAM拍賣公司出具的拍品品相報告均為本公司專家團隊的意見，不能完全代表拍品的特徵。

任何由VAN HAM拍賣公司出具的拍品品相報告均為本公司專家團隊的意見，不能完全代表拍品的特徵。

**家具及藝術品的品相描述**  
**品相A級：**品相良好，有細微修補，輕微使用痕跡及損壞  
**品相B級：**尚可使用，表面破損，修補，磕裂，輕微修復及破損，凹陷，有划痕  
**品相C級：**需要修復，有修補，嚴重修復及破損

日本浮世繪拍品的更多圖片及品相描述編碼，請瀏覽www.van-ham.com

**油畫**  
尺寸的顺序為：高、寬、深。未做特殊說明的情況，紙面作品的尺寸為紙張尺寸。

**品相**  
圖錄文字中一般不含對拍品材質、載體及外框的品相描述，本公司收到詢問後出具品相報告。對外框不予擔保。

**藝術家本名：**  
我們認為拍品是藝術家真跡。

**艺术家款：**  
我們認為拍品有可能全品或部分是藝術家的真跡。

**工作室/學派：**  
我們認為拍品是由藝術家工作室出品，有可能是在其督導下完成。

**同类作品：**  
我們認為拍品是受藝術家影響下的當代作品。

**學生作品：**  
我們認為拍品為仿藝術家風格的作品，不一定是其學生所作。不確保創作年代。

**風格：**  
我們認為拍品為藝術家風格的后仿作品。

**仿品：**  
我們認為拍品為藝術家真跡的仿品。

**題為“……”：**  
我們認為拍品由藝術家親筆題名。

**落款/創作年代：**  
我們認為拍品由藝術家親筆署名並/或註明創作時間。

**仿款：**  
我們認為拍品由他人署名/註明創作時間。

## 出口

任何由VAN HAM拍賣公司出具的拍品品相報告均為本公司專家團隊的意見，不能完全代表拍品的特徵。

**增值稅**  
對出口至第三國（即歐盟以外的國家）的物品以及對其它歐盟成員國提交增值稅識別號碼的企業免徵增值稅。若競拍人自行將拍得的物品帶往第三國，則在拍賣人獲得出口及買方證明的情況下，即可向競拍人退還增值稅。

**至歐盟國家範圍外的出口：**  
對於至歐盟範圍外的出口須遵守1993年的歐洲文化財產保護協議以及1970年的聯合國教科文組織公約。總值為1000歐元或以上的物品出口，必須在海關出示出口單據。辦理出口單據的手續費為25歐元。對於擁有50年以上歷史並且超出如下價值上限的文化藝術品，須獲得州文化部的許可：

- 價值超過150000歐元的油畫
- 價值超過30000歐元的水彩畫、水粉畫和粉蠟筆畫
- 價值超過50000歐元的雕塑造像
- 價值超過50000歐元的古董

**歐盟國家範圍內的出口：**  
德國新版《文化財產保護法》自2016年8月6日起同樣適用於至其它歐盟成員國的文化藝術品出口。對於擁有75年以上歷史並且超出如下價值上限的文化藝術品，須獲得州文化部的許可：

- 價值超過300000歐元的油畫
- 價值超過100000歐元的水彩畫、水粉畫和粉蠟筆畫
- 價值超過100000歐元的雕塑造像
- 價值超過100000歐元的古董

出口許可由VAN HAM拍賣公司向德國北萊茵-威斯特法倫州文化部提出申請，通常可在10日內獲得該許可。如有任何不明之處，請向Olga Patriki 女士諮詢：電子郵件：o.patriki@vanham.com 聯繫電話：+49 221 92586215）

《瀕臨絕種野生動植物國際貿易公約》（Cites）用✦標出的拍品為特種材料製成，出口至歐盟成員國以外的國家的情況，根據《瀕臨絕種野生動植物國際貿易公約》規定須額外提供出口許可。請注意，只有在嚴格的條件下，才有可能取得此類許可。受保護的材料包括象牙、犀角、龜殼以及特定種類的珊瑚和木材等。

## 拍賣須知

任何由VAN HAM拍賣公司出具的拍品品相報告均為本公司專家團隊的意見，不能完全代表拍品的特徵。

**圖錄郵寄服務**  
可通過互聯網在本公司主頁www.van-ham.com上或致電+49 221 925862-104訂閱最新的拍賣圖錄，也可按年訂閱。

**拍賣預展**  
拍賣會的所有拍品將在預展期間於本公司的場地展出。我們的專家團隊將隨時提供諮詢服務。

**登記競拍**  
首次參加競拍的客戶，請最晚在拍賣會開始前4小時在本公司主頁“競購”(Buy)欄目下填寫《首次競拍客戶登記表》(Registration Form for First Time Bidders)註冊競拍。

**書面離席出價/電話委託出價**  
請注意，本公司需要最晚在拍賣會開始前24小時收到以書面、傳真形式或通過在線目錄提交的出價，否則無法保證能及時辦理登記手續。拍賣師將以逐步進階的形式為競拍人出價至指定的出價金額，以達到拍品保留價或超過其他競拍人的出價。競拍估價在500歐元以上的拍品，也可辦理電話委託服務。請填寫圖錄末頁的競拍表格。

**起拍價及競拍階梯**  
圖錄中的拍品將以低於估價約20%的價格（一般情況低於保留價）起拍。最大競拍階梯為10%，拍賣師有權更改競拍階梯幅度。

**買家佣金**  
成交金額400000歐元以內部分（含400000歐元）收取成交價的29%（含增值稅），超出部分收取成交價的25%（含增值稅），均不顯示稅額。圖錄上標註有\*號的拍品，成交金額400000歐元以內部分（含 400000歐元）收取成交價的25%，超出部分收取成交價的21%，並在成交價及佣金的總金額上收取19%的法定增值稅。有權抵扣進項預付稅的買家一般情況下可獲得單獨列出增值稅額的證明。請在我們出具發票前告知。

**來自非歐盟國家的拍品**  
圖錄中用N號標出的拍品為暫時性從非歐盟國家進口的物品。交割此類拍品時，買家即成為進口方，本公司支付的進口增值稅目前為7%。對於此類拍品，將以差別稅收的形式額外收取8%的進口增值稅費。買家在拍賣結束後立即提出申請，本公司可出具規定稅收形式的發票。增值稅證明即可用於抵扣進項預付稅，也可在出口至歐盟以外國家時提供相應出口單據後享受退還此稅費。

**追續權款項**  
對於所有的表現藝術及攝影原始作品，從其售出當年的年底計算起，原作者在70年前尚在世的情況，根據《著作權法》第26條，VAN HAM有義務繳納法定的追續權費用。此費用以成交價1.5%的形式向買家收取。

任何由VAN HAM拍賣公司出具的拍品品相報告均為本公司專家團隊的意見，不能完全代表拍品的特徵。

**付款**  
可以通過銀行借記卡、銀行匯款或銀行支票的方式付款。支票只接受間接給付的形式。所有的稅費（包括VAN HAM 的銀行手續費）由客戶承擔。每年10000歐元及以上金額的現金支取將根據法律規定作相應的登記。只接收發票收件人的付款。已檢查並出具的發票將不能進行更改。逾期付款的情況，將對每個開始的月份加收1%的利息。

**取貨**  
已付訖的拍品可在拍賣會進行期間取貨。拍賣會後取貨請提前通知，以避免等待。本公司將為出具發票後三週內未提貨的物品安排存放，其費用由買家承擔。

**郵寄/報關**  
收到書面的發貨通知單後，本公司將提供發貨服務，並按需購買保險。出口至非歐盟國家的物品發票總金額為1000歐元或更高，必須在海關作出口報關。對辦理出口單據，本公司將收取25歐元的服務費。

**拍賣結果**  
拍賣結果將實時在線顯示，對此本公司保留更正的權利。如需要，本公司可郵寄拍賣結果和流拍拍品清單。拍賣會後的第一個工作日起，即可獲知拍賣結果，也可在公司主頁上瀏覽。垂詢電話：+49 221 925862- 0

**拍後銷售**  
拍賣後的一週內可在本公司察看流拍物品，按估價加佣金購買。

估價的匯率：一歐元相當於1.12美元

## Erläuterungen zum Katalog

Jeder Zustandsbericht, der von VAN HAM Kunstauktionen vorliegt, ist die Meinung unserer Experten und kann nicht als zugesicherte Eigenschaft geltend gemacht werden.

### Zustandsbeschreibungen für Möbel und Kunstgewerbe

- Zustand A** Guter Zustand, kleine Ergänzungen, leichte Gebrauchsspuren, minimale Beschädigungen gebrauchsfähig, Oberflächenbeschädigungen, Ergänzungen, bestoßen, leicht repariert und beschädigt, gedellt, zerkratzt
- Zustand B** 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.

### Maße

Die Maßangaben erfolgen in der Reihenfolge Höhe, Breite, Tiefe. Bei zweidimensionalen Werke Höhe vor Breite.

## Explanations to the Catalogue

Each condition report which has been made available by VAN HAM Fine Art Auctioneers is the opinion of our experts and does not constitute any claim of guarantee by VAN HAM Fine Art Auctioneers.

### Descriptions of condition for furniture and works of art

- Condition A** in good condition, minor additions, slight signs of wear, very minor damage
- Condition B** in working order, surface abrasions, additions, minor repairs and minor damage, scratched, chipped, dented
- Condition C** in need of restoration, additions, major repairs and major damage

You will find additional illustrations for many objects and the Codes for the description of Japanese prints on: [www.van-ham.com](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.

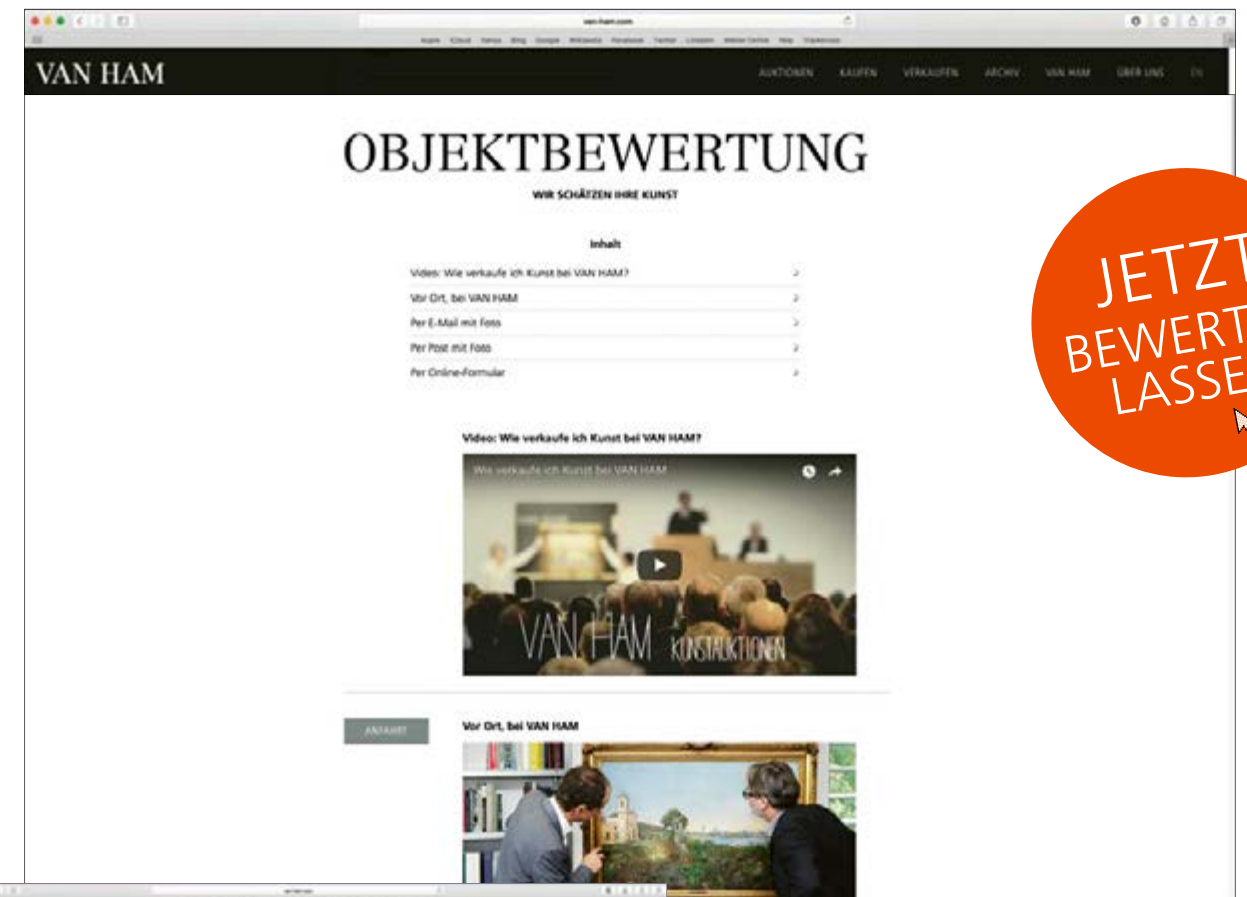
**signiert/datiert (signed/dated)** In our opinion the work was personally signed and/or dated by the artist.

**bezeichnet** In our opinion the work was signed/dated by someone else later.

### Measurements

The measurements are in order of height, width, depth. For two-dimensional works height before width.

# Sie möchten wissen, was Ihre Kunst wert ist?



VAN HAM bewertet Ihre Kunst kostenlos und unverbindlich – vor Ort, per Post, per E-Mail oder ganz einfach über: [www.van-ham.com/objektbewertung](http://www.van-ham.com/objektbewertung)

Im Online-Formular müssen Sie nur:

1. Kontaktdaten hinterlegen
2. Objektinformationen eingeben
3. Fotos hochladen

Unsere Experten melden sich zeitnah mit einer Bewertung bei Ihnen.

# Käufe

## Katalogversand

Wir schicken Ihnen gern unseren aktuellen Katalog zu, den Sie auf unserer Homepage unter [www.van-ham.com](http://www.van-ham.com) oder telefonisch unter 0221 925862-104 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/Live 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.

Über My VAN HAM können Sie live und sicher an einer Auktion teilnehmen. Eine Registrierung muss vor jeder Auktion neu vorgenommen werden und 24 Stunden vor jeder Auktion vorliegen.

## Ausruf und Bietschritte

Die im Katalog aufgeführten Objekte werden ca. 20 % unterhalb des Schätzpreises, damit i.d.R. unterhalb des Limits, ausgerufen. Gesteigert wird in max. 10 %-Schritten, wobei sich der Auktionator Abweichungen vorbehält.

## Aufgeld

Auf den Zuschlag wird ein Aufgeld von 29 % auf die ersten € 400.000 und auf die darüber hinausgehenden Beträge von 25 % inkl. MwSt. (ohne Ausweis) berechnet. Hierin ist die gesetzliche Umsatzsteuer bereits enthalten, welche jedoch wegen

Differenzbesteuerung nach § 25a UStG nicht ausgewiesen werden darf. Objekte mit Sternchen (\*) werden mit MwSt.-Ausweis berechnet. D.h. auf den Zuschlag wird ein Aufgeld von 25 % auf die ersten € 400.000 und auf die darüber hinausgehenden Beträge von 21 % berechnet. Auf die Summe von Zuschlag und Aufgeld wird hierbei die gesetzliche Umsatzsteuer von z.Zt. 19 % erhoben. Für Personen, die vorsteuerabzugsberechtigt sind, besteht generell die Möglichkeit des MwSt.-Ausweises. Wir bitten um schriftliche Mitteilung vor Rechnungsstellung. Soweit der Kunde den Gegenstand per Live-Online-Gebot über eine externe Plattform (z.B. [www.the-saleroom.com](http://www.the-saleroom.com)) ersteigert hat, berechnet VAN HAM eine Umlage von 3% zum Ausgleich der dadurch entstehenden Fremdkosten, für ein Live-Online-Gebot über die Plattform von VAN HAM (My VAN HAM) wird eine Umlage von nur 1% berechnet.

## Folgerechtsumlage

VAN HAM ist gemäß § 26 UrhG zur Zahlung einer gesetzlichen Folgerechtsgebühr auf den Verkaufserlös aller Originalwerke der bildenden Kunst und der Photographie verpflichtet, deren Urheber noch nicht 70 Jahre vor dem Ende des Kalenderjahres des Verkaufs verstorben sind. Der Käufer ist an dieser Gebühr mit 1,5 % auf den Zuschlag beteiligt.

## Einlieferungen aus Drittländern

Objekte, die aus einem Drittland eingeführt wurden, sind im Katalog mit einem „N“ gekennzeichnet. Bei der Übergabe dieser Kunstwerke durch VAN HAM an den Käufer wird dieser zum Importeur und schuldet VAN HAM die Einfuhrumsatzsteuer in Höhe von z.Zt. 7 %. So gekennzeichnete Kunstwerke werden differenzbesteuert angeboten und die Einfuhrumsatzsteuer wird als Umlage in Höhe von 8% weiterberechnet. Auf Anfrage unmittelbar nach der Auktion, kann die Rechnung für diese Objekte regelbesteuert ausgestellt werden. Der Mehrwertsteuerausweis kann dann zum Vorsteuerabzug berechtigen bzw. kann bei einem Ausfuhrnachweis in ein Drittland erstattet werden.

## Zahlung

Der Rechnungsbetrag ist per Electronic Cash, per Überweisung oder durch bankbestätigten Scheck zu begleichen. VAN HAM verschickt mit Rechnung per

Email einen Paylink. Somit haben Sie die Möglichkeit per Sofortüberweisung mittels Klarna Ihre Rechnung zu begleichen. Schecks werden nur erfüllungshalber angenommen. Alle Steuern, Kosten, Gebühren (inklusive der VAN HAM in Abzug gebrachten Bankspesen) gehen zu Lasten des Kunden. Barzahlungen ab € 10.000 pro Kalenderjahr werden entsprechend der gesetzlichen Vorgaben dokumentiert. Zahlungen können nur vom Rechnungsempfänger entgegengenommen werden. Für eine nachträgliche Umschreibung berechnen wir eine Bearbeitungsgebühr von € 25. 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 1,14 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 925862-104 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/Live 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. Via My VAN HAM you can participate live and securely in our auctions. Please register anew before each auction and at least 24 hours before each auction.*

## Announcement and bidding steps

*The objects listed in the catalogue will be offered for sale approximately 20% below the estimated price i.e. usually below the reserve. Auctioning will progress in max. 10%-steps; the auctioneer reserves the right to deviations.*

## Buyers premium

*For objects sold under the margin scheme a buyers premium of 29% on the first € 400,000 and 25% on all monies in excess thereof including VAT will be added on the bid award. This includes statutory VAT, which will, however, not be listed separately due to the margin*

*scheme as per § 25a UStG (German Sales Tax Act). Lots marked with \* will be sold with VAT and are calculated in line with standard taxation, i.e. statutory turnover tax is levied on the bid price plus 25% premium on the first € 400,000 and 21% on all monies in excess thereof. VAT currently amounts to 19%. Dealers who are entitled to prior-tax deduction generally have the option of regular taxation. We kindly request these dealers to inform us before invoicing. If the customer has purchased the item by live-online bid via an external platform (e.g. [www.the-saleroom.com](http://www.the-saleroom.com)), VAN HAM will charge a fee of 3% to compensate for the resulting third-party costs, for a live-online bid via the VAN HAM platform (My VAN HAM) a fee of 1% will be charged.*

## Artist's Resale Right

*In accordance with § 26 of the German Copyright Law (UrhG) VAN HAM is legally obligated to pay droit de suite (artist's resale right) on all original works of art as well as original photographic works, whose authors have not been deceased at least 70 years before the end of the legal year of purchase. The buyer is currently required to contribute 1.5% of the hammer price for this purpose.*

## Acquisition from third countries

*Objects, that have been imported from outside the EU are marked with "N". When VAN HAM releases such property to the buyer, he/she will become the importer and must pay VAN HAM's import VAT of currently 7% to VAN HAM. These lots will be invoiced under the margin scheme and are thus offered under on-charging the import VAT as apportionment in the amount of 8%. Upon request immediately after the auction the invoice for these objects can be made out with regular taxation. The value added tax can then entitle to deduct pre-tax or be refunded with an export certificate for a third country.*

## Payment

*Payment of the total amount shall be made via Electronic Cash, by wire transfer or by bank certified cheque. VAN HAM is sending the invoice by email together with a paylink. This gives you as a customer from a third*

*country the possibility to pay with credit card via Klarna. Cheques shall only be accepted on account of performance. Any taxes, costs, transfer or encashment fees (including any bank fees charged to VAN HAM) shall be borne by the buyer. Payments in cash or cash equivalents from € 10,000 per calendar year will be registered according to legal requirements. Payments can only be made by the person named on the invoice. We charge a processing fee of € 25 for any changes afterwards. In the event of a delay in payment, delay interest shall be charged at a rate of 1% per month begun.*

## Pick-up

*Paid objects may be picked up during the auction. In case of pick-up at a later date, we kindly request notification in order to avoid waiting times. Objects not picked up three weeks after invoicing at the latest may be stored at the purchaser's expenses.*

## Shipment/Export licence

*Upon receipt of a written shipment notification, shipment will be made to the best conditions possible and will be insured upon request. For shipment to a NON-EU-country in case of invoices of more than € 1,000 export documents have to be presented at costumes which we will prepare for your for a fee of € 25.*

## Auction results

*Auction results are transferred in real time to the online catalogue. No responsibility is taken for the correctness of the results. List of results and unsold items will be mailed upon request. Starting the first workday after the auction, you may enquire about the results and find them at [www.van-ham.com](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 1.14 US \$ concerning the estimates.*

# Einlieferung

## Schätzungen

Wir geben Ihnen gerne kostenlose und unverbindliche mündliche Schätzungen für Ihre Objekte, die Sie während unserer Geschäftszeiten präsentieren können. Sollten Sie nicht die Möglichkeit haben, persönlich zu kommen, geben wir gerne eine Schätzung anhand von Fotos, die Sie uns bitte mit zusätzlichen Informationen über Größe, Signaturen, Zustand etc. per Post oder E-Mail 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 Zuschlag, ggf. zuzüglich gesetzlicher Mehrwertsteuer, belastet und ist damit von der eigenen Verpflichtung zur Zahlung des Folgerechts befreit.

## Abbildungen

Die Kosten für für hochauflösende Farbabbildungen zur Vermarktung sind gestaffelt nach Größe (von € 65 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 € 65 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 vorliegt.

## 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.*







# List of consignors Einliefererverzeichnis

103338: 26, 27, 130, 131, 132, 133, 140, 142, 145, 152, 153, 155, 157, 161, 162 - 104523: 34 - 105453: 36, 53, 54, 62, 64A, 65, 65A, 76, 77, 81 - 105605: 188, 229 - 108873: 31, 134, 146, 151, 252 - 109114: 179, 198, 199, 200, 201 - 109393: 13 - 110791: 149, 187 - 111006: 55, 78, 79, 83, 226, 227 - 111195: 80 - 111254: 41, 208, 209 - 111298: 175 - 111307: 21 - 111472: 38, 39, 42, 173, 212, 214 - 111545: 258 - 111550: 206 - 111606: 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 231 - 113624: 91, 92, 93, 94, 95, 96, 97, 98, 293 - 113754: 189 - 114511: 1, 2, 3, 4, 5, 6, 190 - 114584: 84, 236, 243, 268, 269 - 115105: 25 - 115381: 14 - 115735: 139, 164, 191 - 115736: 295 - 115753: 58, 59, 60, 180 - 115757: 28, 137, 138, 183, 194 - 115817: 144 - 115903: 10, 29, 135, 136, 193, 211 - 115930: 7 - 116216: 85, 89, 90, 255, 256, 300 - 116261: 18, 20 - 116282: 238 - 116290: 177, 302 - 116331: 82, 237, 239 - 116332: 86, 254, 257, 292, 297, 298, 299, 303 - 116371: 23 - 116405: 8, 249 - 116437: 156, 228, 240, 301 - 116448: 244 - 116449: 22 - 116499: 210, 241, 242 - 116519: 202 - 116561: 99, 100, 101, 102, 103, 104, 105, 106, 107 - 116592: 24 - 116649: 108, 109, 110, 111, 112, 113, 114, 115, 116 - 116676: 235 - 116682: 40 - 116699: 19, 30, 32, 128, 233 - 402279: 61, 184 - 402441: 259, 260, 261, 262, 263, 264, 265, 266, 267, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289 - 402466: 143, 147, 158, 159, 160, 163, 181, 182 - 402513: 294 - 402572: 9, 16, 172, 234, 246 - 51505: 174 - 66235: 17, 33, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 167, 168, 185, 186, 195, 230, 247, 290, 291 - 68362: 87, 176, 203, 204, 205, 248, 253 - 71254: 192 - 73065: 12, 154, 245, 251 - 76196: 88 - 84476: 148, 171 - 85879: 150, 178, 222, 223, 232 - 90719: 11, 166, 250 - 94951: 35, 37, 43, 44, 45, 46, 47, 48, 49, 51, 207, 213, 215, 216, 217, 218, 219, 220, 221 - 95096: 52, 56, 57, 63, 64 - 95884: 50, 129, 141, 165, 169, 170, 196, 197, 224, 225, 296.

## Impressum

### Legal notice

Digitale Photographie: Saša Fuis  
Digitale Bildbearbeitung: Saša Fuis  
Expertenfoto: © Meike Wirsel  
Layout und Satz: Ben Wozniak  
VAN HAM Kunstauktionen, Köln  
Druck: VD Vereinte Druckwerke

## Gebotsformular | Bidding form

Auktion Nr. | Sale no: 446

# VAN HAM

_____ Firma   <i>Company Name</i>	_____ Telefon für Auktion   <i>Telephone for the sale</i>
_____ Vorname, Nachname, Titel   <i>First, Last name, Title</i>	_____ Telefon für Auktion   <i>Telephone for the sale</i>
_____ Straße   <i>Street</i>	_____ Tel.   Fax
_____ PLZ, Ort   <i>Postcode, city</i>	_____ E-Mail
_____ Land   <i>Country</i>	<input type="checkbox"/> Bitte <b>keine</b> Rechnung vorab per E-Mail <i>Please <b>do not</b> send invoice in advance via e-mail.</i>

Gemäß GWG (Geldwäschegesetz) sind wir verpflichtet die Identität und Adresse aller Bieter zu überprüfen. Daher benötigen wir von Ihnen die Kopie eines gültigen amtlichen Ausweises und ggf. einen Adressnachweis, so dieser aus dem Ausweis nicht hervorgeht. Die von Ihnen angegebene Adresse ist für die Rechnungslegung verbindlich; für eine nachträgliche Umschreibung berechnen wir eine Bearbeitungsgebühr von € 25. Sollten Sie nicht für sich persönlich bieten, beachten Sie bitte unser Informationsblatt zum GWG.

*According to the GWG (Money Laundering Act) we are obliged to verify the identity and address of all bidders. Therefore, we require a copy of a valid official identification document and, if necessary, proof of address if this is not evident from the identification document. The address provided by you is binding for invoicing purposes; we charge a processing fee of € 25 for any changes afterwards. If you are not bidding for yourself personally, please refer to our information sheet on the GWG.*

### ANGABEN BITTE IN DRUCKBUCHSTABEN | PLEASE WRITE CLEARLY

**Gebote müssen 24 Stunden vor Auktion für Bestätigung eingehen.** Bei identischen Geboten wird das als erstes eingegangene akzeptiert.  
**Bids must arrive 24 hours prior to the auction for confirmation.** In the event of identical bids, the earliest bid received will take precedence.

Lot	Titel <i>Title</i>	Tel. Gebot <i>Tel. bid</i>	Max. Gebot (Gebot ohne Aufgeld) <i>Max. bid (Bid without premium)</i>
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____

### Nur für Kunst-Händler | For art dealers only:

Bitte mit MwSt-Ausweis  *Please use my VAT-No. for my invoice (VAT-identification number)*

Bitte beachten Sie, dass die Ausführung von schriftlichen und telefonischen Geboten ein Service unseres Hauses ist. VAN HAM kann daher keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung geben. Hiermit erkenne ich die im Katalog abgedruckten Geschäftsbedingungen an.

*I understand that VAN HAM provides the service of executing absentee bids for the convenience of clients and that VAN HAM is not responsible for failing to execute bids or for errors related to the execution of bids. I accept the standard business conditions (see catalogue).*

_____ Ort, Datum   <i>Place, date</i>	_____ Unterschrift   <i>Signature</i>	
<b>VAN HAM Kunstauktionen GmbH &amp; Co. KG</b> Hitzelerstraße 2   50968 Köln USt-ID Nr. DE 122 771 785 Amtsgericht Köln HR A 375	Tel. +49 (221) 925862-0 Fax. +49 (221) 925862-4 info@van-ham.com www.van-ham.com	Persönlich haftender Gesellschafter: VAN HAM Kunstauktionen Verwaltung GmbH Amtsgericht Köln HR B 80313 Geschäftsführer Markus Eisenbeis

# VAN HAM

Lot	Titel <i>Title</i>	Tel. Gebot <i>Tel. bid</i>	Max. Gebot (Gebot ohne Aufgeld) <i>Max. bid (Bid without premium)</i>
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____
_____	_____	<input type="checkbox"/>	€ _____

## Hinweise für nicht anwesende Bieter | *Information for absentee bidders*

### Schriftliche/telefonische Gebote | *Absentee/Telephone bids*

Die umstehend und hier eingetragenen Gebote sind bindend und werden nur soweit in Anspruch genommen, wie andere Gebote überboten werden müssen. Das Aufgeld ist nicht enthalten; maßgeblich sind die eingetragenen Katalognummern. Bei Schätzpreisen ab € 500 haben Sie auch die Möglichkeit, telefonisch mitzusteigern. Per Fax geschickte Gebote müssen uns mit Original-Unterschrift bestätigt werden. Telefonische Gebote werden wie schriftliche Gebote behandelt. Bitte geben Sie uns statt des Höchstgebotes Ihre Telefon-Nr. an, unter der Sie zum Zeitpunkt der Auktion zu erreichen sind. Gespräche beim telefonischen Bieten können aufgezeichnet werden.

Im Interesse der Einlieferer können Gebote unter zwei Drittel der Schätzpreise nicht berücksichtigt werden. Ausfuhrlieferungen sind von der Mehrwertsteuer befreit, innerhalb der EU jedoch nur bei branchengleichen Unternehmen mit Umsatzsteuer-Identifikations-Nr.

*The overleaf and here inscribed bids are binding and will only be utilized to the extent necessary to overbid other bids. The buyer's premium is not included. Decisive are the inscribed lot numbers. You have the possibility to bid for lots from € 500 upwards. Bids sent via fax have to be confirmed with the original signature. Telephone bids are treated like absentee bids. Telephone bidders should provide the telephone number at which they can be reached instead of a maximum bid. Phone calls during the telephone bidding can be recorded.*

*Bids below 2/3rds of the estimate price cannot be accepted. Exported purchases are free of VAT and within the EU only for art dealers with a VAT number.*

### Abholung | *Transport*

Bezahlte Objekte können während der Auktion abgeholt werden. Bei späterer Abholung bitten wir um kurze Nachricht vorab, um Wartezeiten zu vermeiden. Objekte, die nicht spätestens drei Wochen nach Rechnungslegung abgeholt wurden, können auf Kosten des Käufers eingelagert oder zugesandt werden.

*Paid objects can be collected during the auction. In case of a later pick-up, please inform us to avoid delays. Objects not collected within three weeks of the invoice's issue date can be shipped or stored at the buyer's expense.*

### Auktionsergebnisse | *Auction results*

Ab dem ersten Werktag nach Auktion können Sie die Ergebnisse im **Internet** unter [www.van-ham.com](http://www.van-ham.com) einsehen.

*You find our results one day after the auction on [www.van-ham.com](http://www.van-ham.com).*

\_\_\_\_\_  
Ort, Datum | *Place, date*

\_\_\_\_\_  
Unterschrift | *Signature*

## Mitgliedschaften



Datenbank  
Kritischer  
Werke



THE ART LOSS REGISTER™

*Helping the victims of art theft*

Van Ham ist Partner von The Art Loss Register. Sämtliche Gegenstände in diesem Katalog, sofern sie eindeutig identifizierbar sind und einen Schätzwert von mindestens € 1.500 haben, wurden vor der Versteigerung mit dem Datenbestand des Registers individuell abgeglichen.

Bundesverband deutscher Kunstversteigerer e.V. (BDK)  
Kunsthändlerverband Deutschland (KD)

## Unsere Repräsentanzen

### Berlin

**Olaf Schneemann**  
Tel.: +49 172 5391429  
[berlin@van-ham.com](mailto:berlin@van-ham.com)

### Hamburg

**Dr. Katrin Stangenberg**  
Magdalenenstr. 18  
20148 Hamburg  
Tel.: +49 40 41 91 05 23  
Fax: +49 40 41 91 05 24  
Mobil: +49 172 14 81 800  
[hamburg@van-ham.com](mailto:hamburg@van-ham.com)

### München

**Dr. Barbara Haubold**  
Elly-Ney-Str. 15  
82327 Tutzing  
Tel.: +49 81 58 99 712 88  
Fax: +49 81 58 90 34 61  
[muenchen@van-ham.com](mailto:muenchen@van-ham.com)

### Belgien und Niederlande

**Dr. Petra Versteegh-Kühner**  
Sterrenlaan 6  
3621 Rekem | Belgien  
Tel.: +32 89 71 60 04  
Fax: +32 89 71 60 05  
Mobil: +31 620 40 21 87  
[p.versteegh@van-ham.com](mailto:p.versteegh@van-ham.com)

### Luxemburg

**Marina Gräfin von Kamarowsky**  
MvK Fine Art  
2, Rue Nicolas Braunshausen  
1257 Luxemburg  
Tel.: +352 44 04 95  
Fax: +352 44 04 92  
Mobil: +352 661 822 055  
[luxemburg@van-ham.com](mailto:luxemburg@van-ham.com)

### Hauptsitz

**VAN HAM Kunstauktionen**  
Hitzelerstraße 2  
50968 Köln  
Tel.: +49 221 92 58 62-0  
Fax: +49 221 92 58 62-4  
[info@van-ham.com](mailto:info@van-ham.com)  
[www.van-ham.com](http://www.van-ham.com)

## Beirat

**Kommerzialrat Prof. Ottmar Braun** Sprecher  
**Prof. Dr. Albert Mayer**  
**Drs. Guido de Werd**

# VAN HAM

亚洲古董珍玩  
2020年5月27日

