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THE ASIAN ART SALE
including The Collection of Drs. Koos de Jong - Part One
505
Amsterdam

Auction: Monday 5 November 2018, 2 p.m.
Viewing: Friday 2 - Sunday 4 November, 10 a.m. - 5 p.m.
Prior viewing possible by appointment

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T/M 2 DECEMBER 2018



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ABN-AMRO

René-Xavier Prinet. Aan de kust van het Kanaal, olieverf op doek, Musée de la Chartreuse, Douai

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Annandale - Banks Peninsula, Nieuw-Zeeland

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Kunsthistoricus Kati Wieg is met jarenlange ervaring en kennis van de kunstmarkt één van de drijvende krachten achter Dutch Inventory Brokers. Van Oude Meesters tot en met Moderne en Hedendaagse schilderijen, sculpturen, antiek, juwelen en design begeleidt Dutch Inventory Brokers nabestaanden. Jan-Willem Königel en Kati Wieg vormen de directie en verzorgen de gehele boedelafwikkeling van A-Z.

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Kröller
Müller

30 SEP 2018

03 FEB 2019



ALS KUNST JE LIEF IS

Ontdek in één
tentoonstelling
80 belangrijke
aanwinsten voor
40 musea!



Vereniging
Rembrandt

Op initiatief van de Vereniging Rembrandt organiseert het Kröller-Müller Museum de tentoonstelling *Als kunst je lief is*. Voor één keer zijn ruim tachtig belangrijke aankopen van veertig Nederlandse musea bijeengebracht die de afgelopen tien jaar mede zijn verworven met steun van de Vereniging.

Als kunst je lief is toont de volle breedte van de museale aankopen: van een 3000 jaar oud Egyptisch beeld uit het Allard Pierson Museum in Amsterdam tot een schilderij van Neo Rauch uit Museum de Fundatie in Zwolle dat twee jaar geleden nog in het atelier van de kunstenaar stond.

Feest van onverwachte ontmoetingen

De tentoonstelling is een feest van onverwachte ontmoetingen van kunstwerken en objecten die met grote zorg zijn geësceneerd. Zo hangt een monumentaal zestiende-eeuws Bijbels historiestuk uit het Stedelijk Museum in Alkmaar naast een reusachtige foto van Andreas Gursky uit 2007 uit het Stedelijk Museum te Amsterdam, en is een prototype

stoel van Rietveld uit de collectie van het Centraal Museum in Utrecht geflankeerd door een schilderij van Alma-Tadema uit het Fries Museum in Leeuwarden en een zeventiende-eeuws bloemstilleven uit het Mauritshuis. Onderweg krijgt de bezoeker inzicht in de verwervingsgeschiedenis van de individuele aankopen, stuk voor stuk publiekslievelingen, en de soms spannende route die moest worden afgelegd om het felbegeerde werk te verwerven.

Het Kröller-Müller Museum is geopend van dinsdag tot en met zondag en op feestdagen van 10.00 uur tot 17.00 uur, de beeldentuin sluit om 16.30 uur. Op 1 januari is het museum gesloten. De tentoonstelling *Als kunst je lief is* is van 30 september 2018 t/m 3 februari 2019 te bezoeken.

Koop je ticket: www.alskunstjeliefis.nl

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CHINESE HISTORICAL PERIODS

XIA DYNASTY	c. 2070 BC - c. 1600 BC
SHANG DYNASTY	c.1600 BC - c.1046 BC
ZHOU DYNASTY	
Western Zhou	c. 1046 BC - 771 BC
Eastern Zhou	770 BC – 255 BC
Spring and Autumn period	771 BC – 476 BC
Warring States Period	475 BC – 221 BC
QIN DYNASTY	211 BC - 206 BC
HAN DYNASTY	
Western Han	206 BC – 9 AD
Xin dynasty	9 – 23 AD
Eastern Han	25 AD - 220 AD
THREE KINGDOMS	220 - 280
JIN DYNASTY	
Western Jin	266 - 316
Eastern Jin	317 - 420
SIXTEEN KINGDOMS	304 - 420
SOUTHERN AND NORTHERN DYNASTIES	
Southern	420 - 589
Northern	386 - 581
SUI DYNASTY	581 - 618
TANG DYNASTY	618 - 907
FIVE DYNASTIES AND TEN KINGDOMS	907 - 960
SONG DYNASTY	
Northern Song	960 - 1127
Southern Song	1127 - 1279
LIAO DYNASTY	907 - 1125
WESTERN XIA DYNASTY	1032 - 1227
JIN DYNASTY	1115 - 1234
YUAN DYNASTY	1279 - 1368
MING DYNASTY	
Hongwu	1368 – 1398
Jianwen	1399 – 1402
Yongle	1403 – 1424
Hongxi	1425
Xuande	1426 – 1435
Zhentong	1436 – 1449
Jingtai	1450 – 1456
Tianshun	1457 – 1464
Chenghua	1465 – 1487
Hongzhi	1488 – 1505
Zhengde	1506 – 1521
Jiajing	1522 – 1566
Longqing	1567 – 1572
Wanli	1573 - 1619
Taichang	1620
Tianqi	1621 – 1627
Chongzhen	1628 – 1644
QING DYNASTY	
Shunzhi	1644 – 1661
Kangxi	1662 – 1722
Yongzheng	1723 – 1735
Qianlong	1736 – 1795
Jiaqing	1796 – 1820
Daoguang	1821 – 1850
Xianfeng	1851 – 1861
Tongzhi	1862 – 1874
Guangxu	1875 – 1908
Xuantong	1909 – 1911
REPUBLIC	
Hongxian	1915 – 1916

JAPANESE HISTORICAL PERIODS

Jomon	until c. 200 BC
Yayoi	c. 200 BC – c. 250 AD
Kofun (Tumulus)	c. 250 – 552
Asuka	552 – 646
Nara	646 – 794
Heian	794 – 1185
Kamakura	1185 – 1392
Muromachi	1392 – 1572
Momoyama	1573 – 1602
Edo	1603 – 1867
Meiji	1868 – 1911
Taisho	1912 – 1925
Showa	1926 – 1989
Heisei	1989 - 2019



大明宣
德年製

Xuande (1426-1435)

大明成
化年製

Chenghua (1465-1487)

大明嘉
靖年製

Jiajing (1522-1566)

大明萬
曆年製

Wanli (1573-1619)

大清康
熙年製

Kangxi (1662-1722)

大清雍
正年製

Yongzheng (1723-1735)

大清乾
隆年製

Qianlong (1736-1795)

Symbols



Lotus



Artemisia leaf



Mushroom



Shell



Hare and the moon



Kangxi (1662-1722)



Yongzheng (1723-1735)



Qianlong (1736-1795)



Heron



Swastika in a diamond



Incense burner



Shou or long life



Yu or Jade



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1

A collection of Chinese jade *bi*-discs

Zhou dynasty (circa 1100-256 BC) and later

Comprising a disc carved with raised bosses; two discs carved with geometrical bands; a plain mottled brown and russet jade disc; a three-part disc carved with scrolls; and a brown jade disc fragment carved with a *taotie* mask.

Diam. 14 cm (the largest)

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

(6x)

€ 1.500 - 2.000



2

A collection of Chinese jade *bi*-discs

Han dynasty (220 BC-206 AD) and later

Comprising a disc carved with *chilong*; a disc carved in relief with mythological animals; a circular clasp carved with *chilong*; and three discs variously carved with scrolls and raised bosses.

Diam. 6.7 cm (the largest)

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

(6x)

€ 1.500 - 2.000



3

A collection of Chinese jade carvings and fragments

Zhou dynasty (circa 1100-256 BC) and later

Comprising a grey and mottled green jade bell carved with raised nose; a celadon jade figure of a seated man; and two brown jade fragments carved with geometrical decoration.

H. 8.5 cm (the largest)

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

(4x)

€ 1.000 - 1.500



4

A collection of two bronze Chinese bells, a Chinese rattle and a Tibetan bronze and iron priest-bell

19th century

One bell with three *ruyi*-shaped handles, three reserves with Buddhist figures, and an eyelet in the shape of a dragon, on three feet; the other bell with two handles, Buddhist figures and braided handle; the rattle with central medallion showing a tantric deity; the handle of the priest-bell issuing a curved prong around a central rod. H. 10-24.5 cm (excl. stand)

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

(4x)

€ 1.000 - 2.000



5

A Chinese pottery figure of a fat lady

Tang dynasty (618-907)

Modelled in standing position, dressed in long pleated robes with her hands folded in front of her chest, her face with smiling expression, on wood stand.

H. 50.5 cm

Provenance:

Acquired by the great-grandfather of the present owner in the early 20th century (1900-1920)

Note:

The dating of this piece is consistent with the results found in the Oxford Authentication report no. C114a10.

€ 5.000 - 8.000





6
Two Chinese gilt-, red- and black-lacquered bronze figures of an official and an immortal

Ming dynasty, 17th century

The first standing on a rectangular pedestal, holding pencil and scroll, wearing various garments, with beard and topped with a hat. The second standing on a pedestal on four legs, his hands clasped in front of his breast. H. 19.3 / 29.5 cm

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

(2x)

€ 600 - 1.000



8
A Tibetan figure of a dancing Dakini

18th-19th century

Cast dancing on her left leg, right hand raised, wearing jewelry and tiara.

H. 10.2 cm

Provenance:

- Polak Works of Art, Amsterdam

- Private collection, the Netherlands

€ 1.200 - 1.800



7
A Chinese bronze figure of Buddha Amitayus

Late 18th century

The figure seated in *dhyanasana* on a double lotus throne, his hand folded in *dhyanamudra*, wearing *dhoti* and billowing shawls, adorned with necklaces, earrings and tiara.

H. 16.5 cm

€ 1.500 - 2.000



9
A Chinese silver rose water sprinkler

Late 19th century, maker's mark 'Lian'

Standing on a circular foot with bulbous body and tall tapering neck terminating in a flower-head, decorated with floral scrolls and leaves.

H. 31 cm

€ 700 - 900



10

A collection of Chinese sancai-glazed objects

Ming dynasty (1368-1644)

Comprising a pair of table screens; a pair of models of yoke-back chairs; a small offering table; and three various figures, all covered in ochre, green and brown glazes.

H. 17-23 cm

Provenance:

Private collection, the Netherlands

(8x)

€ 1.500 - 2.000



11

A rare Chinese bronze figure of the ascetic Buddha Shakyamuni

17th/18th century

The emaciated figure is seated with his long hands supported on his bent raised knee, his *dhoti* falling open to reveal his skeletal rib cage, his face finely modelled with downcast eyes and benign expression, the bronze patinated to a dark brownish-black colour with traces of gilding at the extremities. H. 16.5 cm

Provenance: Private collection, the Netherlands

Note:

The present finely modelled figure depicts Shakyamuni Buddha during his long fast under the Bodhi tree, where he sat until he discovered the true nature of existence and suffering and realized how suffering can be ended. His meditation ultimately helped him to attain his enlightenment. It was in the Yuan dynasty that the modelling of Buddha in this manner became popular and a convention in Chinese art. However, according to Sherman Lee and Wai-kam Ho in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, 1968, p. 124, 'the prototype could be traced back at least to Kuan-hsiu's Sixteen Arhats of the Five Dynasties period, or Buddhist paintings of the ninth and tenth centuries showing hermits and the familiar figure of Vasu in Tun-huang and Central Asia.'

Compare a similar bronze figure of Buddha from the Yuan dynasty, sold at Sotheby's Hong Kong, 4 April 2012, lot 164. See also a lacquered gilt-bronze Shakyamuni figure, included in the Oriental Ceramic Society exhibition *The Arts of the Ming Dynasty*, London, 1957, cat. no. 292, from the Sedgwick collection, sold at Sotheby's Hong Kong, 2 July 1968, lot 37. € 3.000 - 5.000



12

A Chinese iron figure of Buddha Shakyamuni

Early Ming dynasty, 15th century

Seated in *vajrasana* on a lotus base with both hands resting on his lap in *dhyanamudra*, wearing a monastic garment, his face displaying a serene expression with downcast eyes below arched eyebrows running into his nose-bridge and his curled hair-dress continuing into a low *ushnisha*. H. 24.5 cm

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

€ 1.200 - 1.800



13

A Chinese iron head of Guanyin

Circa 15th century

Her head displaying a serene facial expression with downcast eyes below arched eyebrows running into the nose-bridge, smiling lips, elongated earlobes and her hair combed in a chignon set to the front with a small figure of Buddha Shakyamuni. H. 24.5 cm

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

€ 1.200 - 1.800



14

A Chinese lacquered wood figure of Guanyin

18th century

The goddess is seated in Royal Ease on a loose wooden base, wearing long robes falling in drapes over her knees, ornate jewellery while having a benevolent expression.

H. 41.5 cm

€ 500 - 800



15

A Chinese gilt-lacquered bronze figure of a foreign groom

Circa 17th century

Cast in a supporting posture, kneeling on a rocky base, his right hand raised, his left resting on his hip, clad in pleated skirt secured with ribbon knotted to the front, scarf necklace, his face displaying wrathful expression with bulging eyes below raised eyebrows. With beard and whiskers and his hair ornamented with a tiara. H. 27.5 cm

Provenance: Private collection, the Netherlands (assembled from 1950 till the 1990's)

€ 1.500 - 2.500







Jan van Haaften, circa 1909
 Lot 16 in the center part of the cabinet

16

A Chinese gilt-bronze figure of Guanyin

Ming dynasty, 17th century

The deity seated in *padmasana*, the right hand raised in *karanamudra* and the left holding a cup, dressed in long robes decorated with flowers at the hems, wearing ornate jewellery and a crown set with a small figure of Amitabha Buddha.

H. 37 cm

Provenance:

Collection Jan van Haaften (1869-1904), commander of the guard of the Dutch legation in Beijing from 10 October 1907 to 1 August 1909, thence by descent to the present owner


Note:

Van Haaften wrote a book, *Drie jaar op wacht in China* (Three years on guard in China), which was quoted in *A Qianlong Legacy - The Censer of the Dutch Embassy* by Schelling, Wesseling, Jansen & Hendriks, published to celebrate the return of the famous censer, now in the Capital Museum, by the Embassy of the Kingdom of the Netherlands in Beijing: "On the day of his arrival Van Haaften remarks, everything in the embassy seemed to be very European. While taking a walk over the embassy grounds, however, he made an exciting discovery: "Look, here suddenly Peking is visible again in our own courtyard. A Chinese temple demands our attention. The young Dutch engineer who accompanies me on my walk, reads my mind, and tells me this is his home. He invites me to come in. (...) Except for some European necessities, everything in his house is Chinese. Beautiful Chinese textiles in delightful colours match with the dazzling blue of the temple's ceiling, while all sorts of objects d'art give impression that the inhabitant has a taste for things Chinese." Van Haaften was intrigued by Chinese culture and objects and collected these during his stay in China.

€ 20.000 - 30.000







The Collection of DRS. KOOS DE JONG

*Collecting as a passion,
but also as the main
motive for conducting
research and related
publications.*

Drs. Koos de Jong's fascination with Chinese art began during his Art History and Archaeology studies at the University of Amsterdam. In the Netherlands, interest in Asian art traditionally focused on works of art intended for export, such as 'kraak' porcelain, Blanc de Chine and Chine de commande, but De Jong wished to look beyond this and began to collect early Chinese ceramics. Since his museum career was centered in the field of Western art and history, this remained a private hobby until his early retirement in 2009. A big advantage of his profession was that he was able to travel a lot: 'During one of these journeys, in 1998, I bought a glazed Cizhou-type stone-ware sculpture in an unsightly bric-a-brac shop in Macao. It depicts a little boy who, leaning on the broad back of a resting water buffalo, happily views the world. Further examination revealed that it is a water-dropper, part of calligraphy-, writing- and painting equipment, that would usually be found on a scholar's desk. The dropper was used to sprinkle water on the inkstone, so that a piece of dried ink would dissolve. This touching image also has a deeper meaning since it refers to the classical philosophical theme of human ratio; that even a little boy is able to prevail over nature.'

What De Jong did not realise at the time was that this piece would be the first early Chinese miniature of his collection, which steadily began growing hereafter. 'I only realised this when the miniature was joined by others I collected. I asked myself whether there was potential here for a special object category and especially wondered what the function of these miniatures was.' Eventually these early Chinese miniatures (5000

BC until 1424 AD) would become the subject of De Jong's PhD research. These miniatures were initially mainly made of jade, as well as similar types of stone, bronze, ceramics, ivory, amber wood, lacquer, gold, silver and later many other materials. This broad use of materials and techniques forced him to adopt a more synthetic approach; whereas most researchers now specialise. Combining these specialized fields of knowledge yielded surprising new insights. 'This course of events helped me understand what it means to me to be a collector: it creates the possibility that my collection can provide a basis for the study of the materiality of art objects. These are studies that often lead to publication. In the long run it is easier to part from the objects because usually a new field of interest has prompted.

The combination of scientific knowledge and a good eye for exceptional pieces meant that a high quality collection of early, not purely miniatures, Chinese art was built up, as reflected in this part of the auction. The compilation of such an impressive collection is surely not a one-man job. But when asked about the role of Ingeborg de Roode, his wife, De Jong replied: 'her role was limited to the payment for items that exceeded my budget. Of course she only did so if she found these pieces beautiful or interesting, but in terms of content she never interfered with the collection. After all, Ingeborg is, unlike me, not a real collector. She 'collects' eclectically; she buys special artefacts that vary in nature and date; ranging from a marble Roman Venus-head to a screen-print by Andy Warhol from the famous Reigning Queens series or a piece of contemporary jewellery.'

Of the works displayed in this auction, the most attention will undoubtedly go to the black glazed stoneware Jizhou tea bowl from the Song period. It was once acquired at the PAN trade fair in Amsterdam because its interior decoration, made using the gold-luster technique, intrigued de Jong. The decoration consists of painted bamboo bushes and a text in Chinese characters in between. 'Through my studies of early Chinese miniatures, I discovered that bamboo symbolizes the officials who had to show the necessary inner strength and flexibility in dealing with rulers. I am pleased that the text was recently translated as well.'

This translation revealed that it is a jueju verse by the famous poet and neo-Confucian philosopher Zhu Xi (1130-1200). The eighth verse of the ten poems, written in the year 1185 (Chunxi), about the River of the Nine bends (Jiuquxi) in the Wuyi Mountains in the Fujian province reads:

*In the eighth turn, the strings of mist start to rise,
the water under the rock with the drum tower swirls.
One cannot deny that this is a beautiful sight,
of course, visitors can not come here.*

From the bamboo painting and the text we can conclude that the bowl was most likely a gift for a scholar.

An equally special item is a second Jizhou bowl that was bought from a befriended antique dealer in Venice. This bowl is also made of black glazed stoneware, but the decoration is very different from the previous one. The red and blue speckled spots are probably an imitation of a co-

lourful natural rock. 'Although the bowl looked convincing, I did not manage to find a comparable copy for a very long time. A few years ago, however, I came into contact with a collector in Taiwan, who has an almost identically decorated example. Now the bowl can be attributed, with a high degree of certainty, to Jizhou in the Song period.'

Another striking piece is the gilt bronze tiger from the late Warring States period or the beginning of the Western Han dynasty (ca. 250-200 BC). This is almost certainly a weight, but scientists are still not sure whether these were used to straighten textiles or scrolls. Fortunately the ceramic core still present could be dated by a TL-test in Oxford and the authenticity of the corrosion and the turquoise stones with which the eyes are inlaid was tested in a laboratory of the VU in Amsterdam.

Drs. Koos de Jong is currently busy with his doctoral dissertation. It was partly due to an upcoming move and a regularly changing area of interest, that it was decided to sell his long-cherished collection. 'At one point it is finished. And as I said before; that makes it easier to let it go.'



17

17

An important and extremely rare gold Xiongnu crest of a headdress in the shape of a mythological animal

Warring States period, 5th-3rd century BC

Shaped as a reclining stag with scrolling antlers terminating in bird's heads.

W. 5.8 cm

Provenance:

Collection of Claude Sciaky - Menaschè, Venice

Compare:

- J.F. So and E.C. Bunker, *Traders and Raiders on China's Northern Frontier*, Seattle and London 1995, p. 56, fig. 20

- E.C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, New York 1997, pp.49-50, figs. A53 and A56

- *Oriental Art*, November 1999, p. 52, fig. 6

- H. Wei and C. Deydier, *Ancient Chinese Gold*, Paris 2001, pp. 62-63, fig. 101

Note:

A similar crest is in the Museum for the History of Shaanxi and is excavated from a tomb near Nalingaotu Village, Shenmu County, China. These precious metal luxury objects were probably produced by Chinese craftsmen for Scythian or Ukok nomads living at the northwestern borders.

€ 50.000 - 75.000







18

18

An important Chinese gilt-bronze figure of a tiger

Late Warring States or early Western Han Dynasty (250 BC-200 BC)

The animal standing foursquare in a fierce position, its head held high, with open mouth showing its teeth, his eyes inlaid with turquoise, the sculpture with remains of gilding.

L. 12.5 cm

Provenance:

R. Solaimani Gallery, London (2001)

Note:

The date is confirmed by the results of the Oxford Authentication TL test no. C115n39. The authenticity of the corrosion and the turquoise-inlaid eyes have been tested in the Analytical Chemistry Laboratories, Dept. of Earth Sciences of the Vrije Universiteit Amsterdam.

Although the function of these kind of objects is still under debate, it is generally accepted that they were used in tombs as weights for garments. In a set consisting of four weights, the tiger is a symbol for the West, the dragon for the East, the red bird for the South and the turtle encircled by a snake for the North.

€ 70.000 - 90.000

'Another striking piece is the gilt bronze tiger from the late Warring States period or the beginning of the Western Han dynasty (ca. 250-200 BC). This is almost certainly a weight, but scientists are still not sure whether these were used to straighten textiles or scrolls.'

- Drs. Koos de Jong





19

19

A Chinese yue celadon bowl*Sui dynasty (581-618)*

The steep rounded sides rising from a slightly splayed foot, covered to the interior and exterior with a greyish green glaze suffused with a fine crackle, an incised line accentuating the mouth rim and the foot rim, the base unglazed.

Diam. 8.8 cm

Provenance:

Collection Prof. dr. Maartje Draak, the Netherlands (1996)

Compare:

[exhib.cat.] *Pre-Sung Dynasty Chinese Stonewares in the Royal Ontario Museum* (ed. Yutaka Mino), 1974, no. 10, p. 23

€ 2.000 - 4.000

20

A Chinese 'Loyang-style' straw-glazed amphora*Tang dynasty (618-907)*

The ovoid body modelled with narrow flared neck and applied with twin dragon handles that bite the mouth rim, covered with a straw-coloured glaze ending irregularly on the upper body.

H. 29 cm

Provenance:

Cheung King Antiques, Hong Kong (1999)

Compare:

- R. Krahl, *Yuegutang. Ein Berliner Sammlung Chinesischer Keramik*, Berlin 2000, p. 110, no. 87

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 224, p. 137

- [exhib.cat.] *Yutaka Mino, Pre-Sung Dynasty Chinese Stonewares*, The Royal Ontario Museum, Toronto, Ontario 1974, no. 17, p. 30

Note:

The shape of the amphora is derived from Roman ceramic examples or Sassanid silverware, exported via various Silk Roads to China by Central Asian traders.

€ 12.000 - 18.000





21

21

A Chinese Changsha brown-glazed ewer*Tang dynasty (618-907)*

The bulbous body surmounted with a rope twist and dragon-form overhead handle, with short upright spout, covered overall with a russet and dark brown glaze ending in a neat line above the foot.

H. 12 cm

Provenance:

Bo Bo Lam Gallery, Hong Kong (1999)

Compare:

- *Chinese Ceramics, Han Tang Dynasty*, 1996, p. 387 & 516- [cat.] *Black Porcelain from the Yeung Wing Tak Collection*, [Hong Kong] 1997, no. 7, p. 19

€ 1.600 - 2.400

22

A Chinese white-glazed ewer*Tang dynasty (618-907)*

The bulbous body surmounted by a short waisted neck with everted rim, applied with rope-twist handle and short spout, covered with a milky white glaze ending in a straight line on the lower body.

H. 13 cm

Provenance:

E. Pranger Oriental Arts, Amsterdam (1998)

Compare:

- [exhib.cat.] *Pre-Sung Dynasty Chinese Stonewares* (ed. Yutaka Mino), The Royal Ontario Museum, Toronto, Ontario 1974, no. 66- [exhib. cat.], *Ting Ware*, National Palace Museum, Taipei 1987, no. 1

- [cat.] Priestley & Ferraro, London, Summer 2010, no. 17

- [exhib.cat.] *Fire & Earth, Chinesische Frühkeramik im Museum für Ostasiatische Kunst Köln*, Köln 2008, no. 81, p. 125

€ 5.000 - 8.000





23

A Chinese amber-glazed moulded pottery bowl

Liao dynasty (907-1125)

The rounded sides rising from a short foot, the interior moulded with a central flower-head surrounded by various trailing flower sprays and covered in a deep amber glaze spilling over to the exterior and stopping short above the foot revealing the pale pinkish buff, the interior with three unglazed spur marks.

Diam. 13.2 cm

Provenance:

Fong's Gallery, Hong Kong (1999)

Compare:

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 191, p. 419 and 192, p. 421

- Lu Jing Zu, *Liao Pottery*, Liaoning 2002, no. 4 - 131, p. 215

€ 1.800 - 2.200

23

24

A Chinese slib-covered ewer

Liao-Song dynasty (907-1279)

The body modelled with six lobes, surmounted by a slightly flared neck, applied with C-shaped handle and upright spout, covered in a layer of white slib below a transparent glaze, stopping short above the foot revealing the grey-beige buff.

H. 19.3 cm

Provenance:

Gallery Lam & Co, Hong Kong (1999)

Compare:

- [exhib.cat.] *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.* (ed. Yutaka Mino), Indianapolis Museum of Art, Indianapolis 1981, p. 34, ill. 5

- He Li, *Chinese Ceramics*, London 1996, p. 149, ill. 226

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 478, p. 261

€ 4.000 - 6.000





25



25

An interesting Chinese green-glazed moulded pottery dish

Liao dynasty (907-1125)

The rounded, shallow dish supported on a short foot, the interior covered with a soft green glaze and moulded with a central flower-head surrounded by various floral bands, three unglazed spur marks, the exterior covered with an amber glaze partially covering a black inscription referring to the 11th day of the 11th month of an unknown year and stopping short above the foot revealing the pale buff.

Diam. 12.9 cm

Provenance:

Auction Sotheby's Amsterdam, 7 December 1998, lot 461

Compare:

- R. Krahl, *Yuegutang. Ein Berliner Sammlung Chinesischer Keramik*, Berlin 2000, p.141, no. 113

- Lu Jing Zu, *Liao Pottery*, Liaoning 2002, p. 292, no. 4 – 221

€ 1.500 - 3.000

26

A Chinese silver dead-mask

Liao dynasty (907-1125)

Modelled in the repoussé technique, with oval face, with well-defined mouth, aquiline nose with pierced nostrils and slit eyes, with remains of original gilding.

H. 19.5 cm

Provenance:

Collection Michel Paciello, Venice (1999)

Compare:

- C. Deydier, *Les Bronzes Chinoises*, Paris 1980, p. 168, fig. 129

- [exhib. cat.] *Schätze der Liao. Chinas vergessene Nomaden-dynastie 907-1125*, Museum Rietberg, Zürich 2006, no. 6, pp.

108-109

€ 5.000 - 7.000







28

27

A magnificent Chinese Yue celadon-glazed 'lotus' vase and cover

Five dynasties, 10th century

The ovoid vase carved with seven lotus leaves, the shoulder applied with four knobs below the cylindrical neck, the domed flower-form cover with branch finial, covered in a pale sea-green glaze suffused with a delicate crackle and pooling at the recesses, the glaze stopping short above the foot, revealing the burnt orange and cream buff.

H. 14.2 cm

Provenance:

E. Pranger Oriental Arts (PAN Amsterdam 2004)

Compare:

- [exhib.cat.] *Inaugural Exhibition, Vol. 1. Chinese Ceramics*, The Museum of East Asian Art, Bath 1993, no. 41, p. 79

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London 1994, Vol. 1, no. 319, p. 186

Note:

The shape of this elegant vase refers to Buddhism, of which the white lotus, rising from the muddy waters, is pre-eminently the symbol.

€ 10.000 - 15.000

28

A Chinese white-glazed ewer

Five Dynasties, 10th century

The rounded body supported on a short foot, the waisted neck with wide bowl-shaped upper part, applied with one strap- and two lug-shaped handles, with short upright spout, covered in a crackled, creamy white glaze, the base left unglazed.

H. 13 cm

Provenance:

Fai Kei Ferros Velhos, Macao (1998)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg 1982, pp. 143-145, fig. 192

- [exhib.cat.] *Art Chinois (coll. Uberto Draghi)*, Musée Royal de Mariemont 1990, no. 93, p. 194

- W. Watson, *Tang and Liao Ceramics*, 1984, p. 122, ill. 94

- [exhib.cat.] *Bright as Silver White as Snow. Chinese White Ceramics from Late Tang to Yuan Dynasty*, The Denver Art Museum, Denver 1998, no. 31, p. 146

€ 2.500 - 5.000



29

29

A Chinese Cizhou white-glazed sgraffito 'peony' pillow

Northern Song dynasty (960-1127)

The bean-shaped pillow fluidly carved to the top with a single large peony flower, covered overall with a white slip under a transparent glaze.

W. 23 cm

Provenance:

Fai Kei Ferros Velhos, Macao (1998)

Compare:

- [exhib.cat.] *Chinese Ceramic Pillows. The Mr. & Mrs. Yeung Wing Tak Gift*, Museum of the Western Han Tomb of the Nanyue King, Guangzhou 1993, no. 70

- [cat.] *Feuer und Erde. Chinesische Frühkeramik*, Museum für Ostasiatische Kunst, no. 141, p. 181

- R. Krahl, *Yuegutang. Ein Berliner Sammlung Chinesischer Keramik*, Berlin 2000, no. 160, p. 203

€ 6.000 - 8.000



30

30

A Chinese Cizhou white-glazed sgraffito ruyi-shaped 'peony' pillow

Northern Song dynasty (960-1127)

The shaped pillow incised to the top with a pair of peonies on a ground of fish-scales, the sides decorated with leaves, covered with a cream glaze over a white slip.

W. 18.8 cm

Provenance:

Fong's Gallery, Hong Kong (1999)

Compare:

- [exhib. cat.] *Freedom of Clay and Brush through Seven Centuries in Northern China: Tzú-chou Type Wares, 960-1600 A.D.* (Yutaka Mino), Indianapolis Museum of Art, 1980, ill. 20, pp. 64-65

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 152, p. 343

- [cat.] *Chinese Ceramic Pillows. The Mr. & Mrs. Yeung Wing Tak Gift*, Museum of the Western Han Tomb of the Nanyue King, Guangzhou 1993, no. 41 & no. 43

€ 4.500 - 6.500



31

31
A fine Chinese Cizhou-type painted girl-form pillow

Song dynasty (960-1279)

Shaped as a reclining girl, painted in russet and black on a white slip ground, with delicately modelled facial features, her dress decorated with scattered flowers, the head support decorated with bamboo.

W. 36 cm

Provenance:

- Private collection, Japan
- Dries Blitz, Amsterdam (TEFAF, 2011) (with label)

Compare:

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 162, p. 361
- [exhib.cat.] *Chinese Ceramic Pillows. The Mr. & Mrs. Yeung Wing Tak Gift*, Museum of the Western Han Tomb of the Nanyue King, Guangzhou 1993, no. 126

Note:

The most remarkable feature of this pillow is the realistic representation of the girl's flowered silk jacket.

€ 15.000 - 30.000



32

32

A rare Chinese Cizhou-type 'Juluxian' flower-shaped white-glazed bowl

Northern Song dynasty, 11th-12th century

The delicately moulded sides raised on a cylindrical foot and with slightly upturned rim, covered with a finely crackled milky white glaze.

Diam. 9.4 cm

Provenance:

Fong's Gallery, Hong Kong (1999)

Compare:

- R. Krahl, *Yuegutang, Ein Berliner Sammlung Chinesischer Keramik*, Berlin 2000, no. 146, p. 188

- [exhib.cat.], *Song Ceramics from the Kwan collection* (Kam-chuen Ho [et al.]), Hong Kong Museum of Art, Hong Kong, 1994, pp. 72-73, no. 18

€ 2.000 - 4.000



33

33

An important and rare Chinese Ding-type flower-form footed cup

Song dynasty (960-1279)

The dish delicately potted on a splayed foot, the sides modelled with twelve lobes, the interior moulded with a central flower-head radiating twelve flowers, covered overall with a rich milky white glaze.

Diam. 10.9 cm

Provenance:

E.W. Hendriks Oriental Art, Amsterdam (1997)

Compare:

[exhib.cat.] *Ting Ware White Porcelain*, National Palace Museum, Taipei, Taiwan 1987, no. 93

Note:

Ding-ware usually consists of bowls and dishes. A footed cup is rare.

€ 25.000 - 40.000







34

34

A Chinese marbled bowl*Song dynasty (960-1279)*

The conical bowl raised on a short foot and with wide flared rim, the buff and cream marbled pattern of the body overall covered in a matte transparent glaze.

Diam. 9.8 cm

Provenance:

J. Wagenaar-Terpstra Oude Aziatische Kunst, Amsterdam (1998)

Compare:

- [exhib.cat.] *Inaugural Exhibition, Vol. 1. Chinese Ceramics, The Museum of East Asian Art*, Bath 1993, no. 72, p. 115

- [exhib.cat.] *Ancient Chinese Tea Wares*, Flagstaff House Museum of Tea Ware, Hong Kong 1994, no. 18

- He Li, *Chinese Ceramics*, London 1996, p. 170, ill. 328

- *Orientalis*, vol. 38, no. 1, p. 29

€ 4.000 - 6.000



35

35

A small Chinese 'hare's fur'-glazed and russet-decorated bowl

Song dynasty (960-1279)

The bowl is potted with rounded sides raised on a short rim, covered with a lustrous black glaze decorated with russet 'hare's fur' stripes and with reddish russet tending towards pale green stripes, stopping above the foot ending in a thick drop.

Diam. 8 cm

Provenance:

E.W. Hendriks Oriental Art, Amsterdam (1996)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg 1982, pp. 188-189, figs. 258-259

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 38 a-b, p. 143

- [brochure] Priestley & Ferraro, London 2008, p. 4

- [exhib.cat.] *Fire & Earth Chinesische Frühkeramik*, Museum für Ostasiatische Kunst, Köln 2008, no. 166, p. 207

€ 10.000 - 15.000







36

36

A Chinese Jizhou black-glazed bowl*Northern Song dynasty (960-1127)*

The rounded sides covered with a brownish black glaze decorated to the interior and exterior with even rows of white dots.

Diam. 9.4 cm

Provenance:

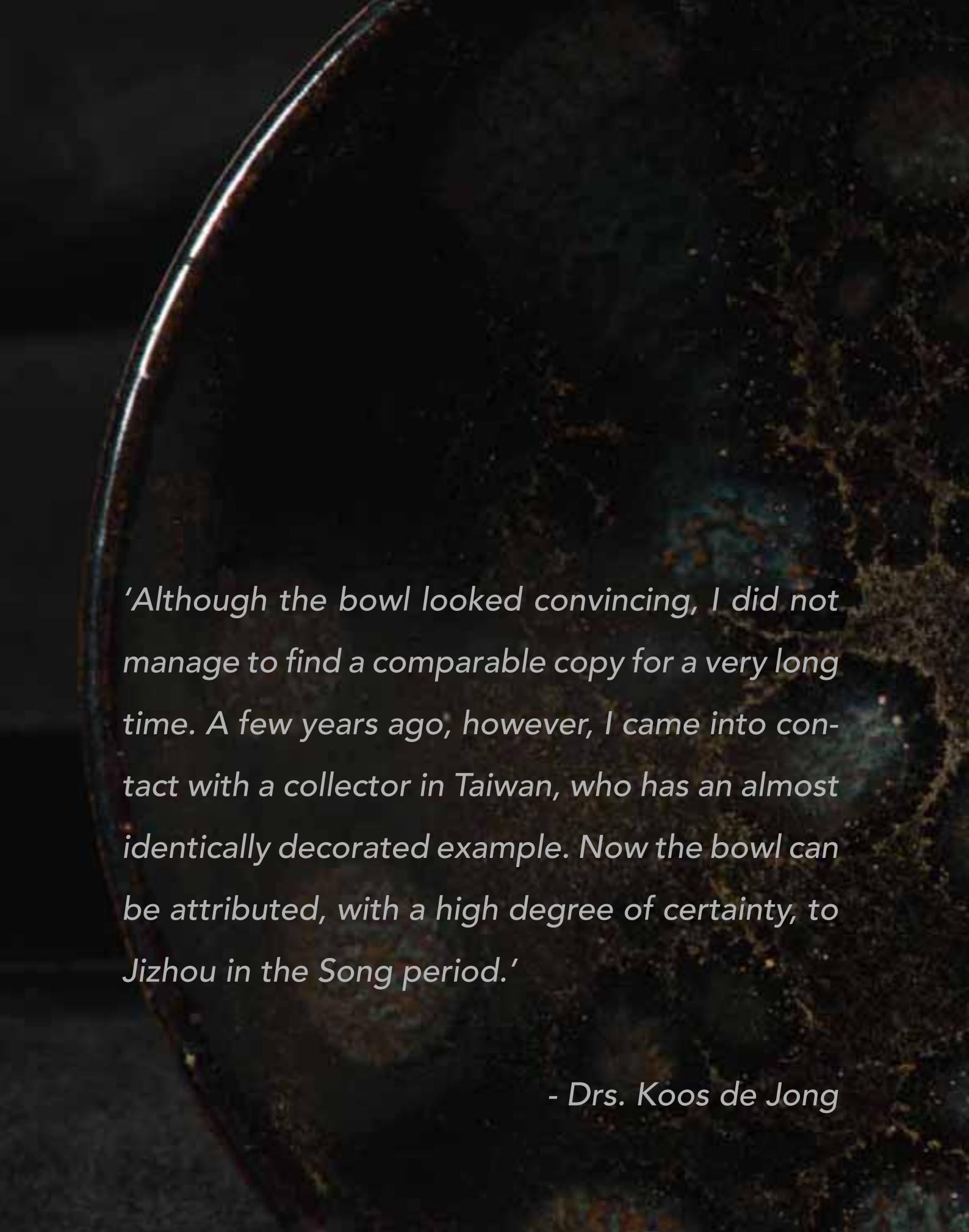
E.W. Hendriks Oriental Art, Amsterdam (1998)

Compare:

- *Black Porcelain from the Yeung Wing Tak Collection*, [Hong Kong] 1997, no. 111, p. 227

- [exhib.cat.] *The Multiplicity of Simplicity*, University Museum & Art Gallery, Hong Kong 2012, no. 103, p. 254

€ 4.000 - 6.000



'Although the bowl looked convincing, I did not manage to find a comparable copy for a very long time. A few years ago, however, I came into contact with a collector in Taiwan, who has an almost identically decorated example. Now the bowl can be attributed, with a high degree of certainty, to Jizhou in the Song period.'

- Drs. Koos de Jong





37

37

An important and extremely rare Chinese Jizhou black-glazed bowl

Song dynasty (960-1279)

The conical sides rising from a short foot, covered with a black glaze suffused with irregular blue and russet dots, the glaze stopping short in an even line above the foot revealing the sand coloured buff.

Diam. 10.5 cm

Provenance:

Collection Michel Paciello, Venice (1999)

Compare:

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 109, p. 108

- [exhib.cat.] *The Multiplicity of Simplicity*, University Museum & Art Gallery of the University of Hong Kong, Hong Kong 2012, no. 103, p. 255

- [exhib.cat.] *Song Ceramics*, Tobu Museum of Art, Tokyo 1999, no. 81, p. 119

Note:

The only other known, yet slightly earlier example is in the Roy Hu collection in Taipei.

€ 30.000 - 50.000





38

38

A Chinese Jizhou leaf-decorated bowl

Song dynasty (960-1279)

The conical bowl is decorated to the interior with the imprint of a tree-leaf against a brownish-black glaze covering the interior and the exterior stopping short above the foot revealing the orange and sand coloured buff.

Diam. 12.4 cm

Provenance:

Jack Nelis Asian Antiquities, The Hague (2015)

Compare:

- [exhib.cat.] *Inaugural Exhibition, Vol. 1. Chinese Ceramics*, The Museum of East Asian Art, Bath 1993, no. 98, p. 144

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 108, p. 262

- [cat.] *Black Porcelain from the Yeung Wing Tak Collection*, Hong Kong 1997, no. 92, pp. 188-189

- [exhib.cat.] *Song Ceramics*, Toby Museum of Art, Tokyo, 1999 no. 79, p. 117

€ 5.000 - 8.000



39

39
A Chinese Jianyao 'hare's fur' bowl
 Song dynasty (960-1279)

The deep conical sides raised on a short cylindrical foot, covered with a lustrous black glaze finely streaked with russet 'hare's fur' stripes, thickening to a reddish-russet tone at the mouth rim and stopping short in thick drops above the foot, the mouth rim mounted with a metal band.

Diam. 12.4 cm

Provenance:

Auction Sotheby's, Amsterdam, 22 October 1996, lot 364

Compare:

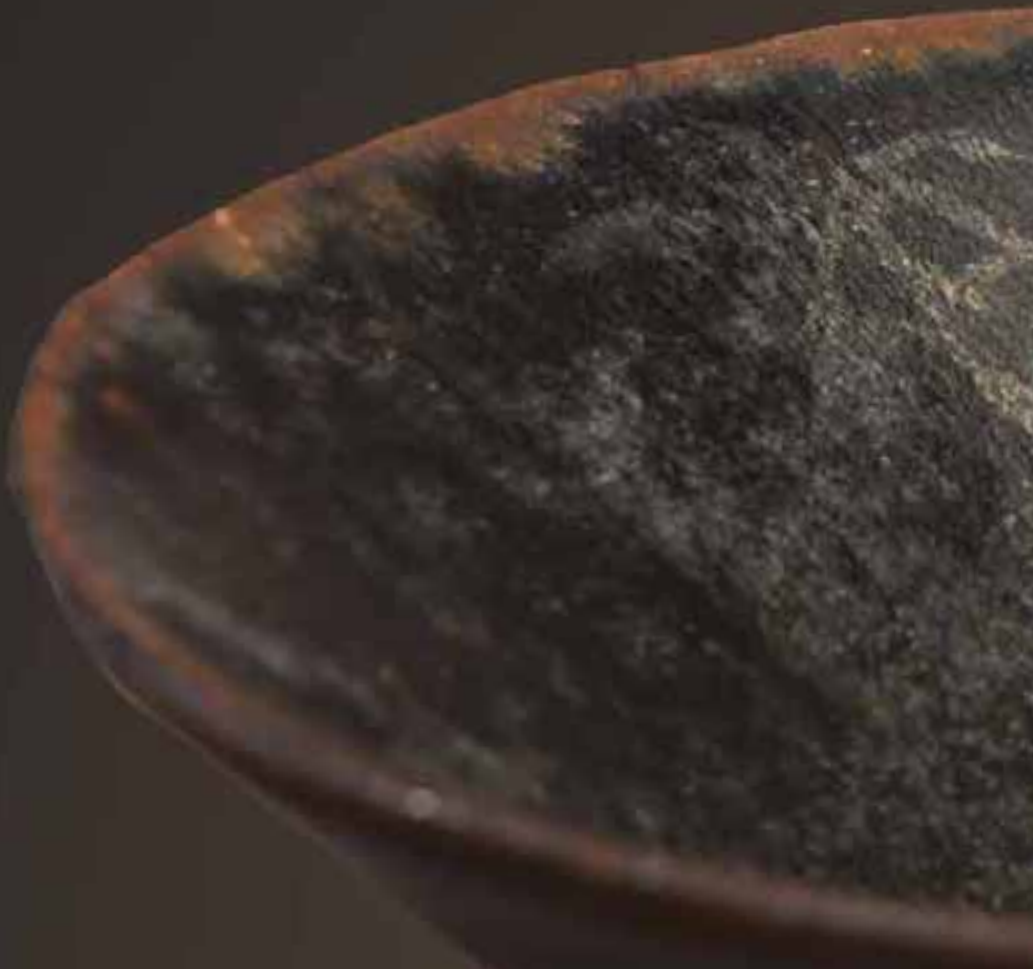
- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 530, p. 285

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 115, p. 113

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 76, p. 205

- [cat.] *Feuer und Erde. Chinesische Frühkeramik*, Museum für Ostasiatische Kunst, Keulen 2008, no. 171, p. 212

€ 6.000 - 8.000



'Through my studies of early Chinese miniatures, I discovered that bamboo symbolizes the officials who had to show the necessary inner strength and flexibility in dealing with rulers.'

- Drs. Koos de Jong



八曲風煙勢欲開，
鼓樓巖下水縈洄。
莫言此處無佳景，
自是遊人不上來。

淳熙甲辰中春精舍閒居戲作武夷櫂歌十首呈諸同遊相與一笑

*In the eight river-bent the mist
is on the point of rising,
while the water below
the drum-tower rock swirls around.
One cannot deny this is a place of perfect beauty,
a place where visitors can not come.*

- Zhu Xi 朱熹 (1130-1200)





40

40

An important and unique Chinese Jizhou-type black-glazed and gold lustre 'inscribed' bowl

Late Song dynasty (960-1279)

The flared sides covered with a brownish-black glaze, the interior decorated and inscribed in overglaze gold with bamboo and a poem by Zhu Xi (1130-1200), the glaze stopping above the foot revealing the reddish buff.

Diam. 12.4 cm

Provenance:

E. Pranger Oriental Arts (PAN Amsterdam, 2007)

Note:

The bowl is inscribed with a poem (*jueju*) by the famous neo-Confucian philosopher Zhu Xi 朱熹 (1130-1200).

It is one of the ten poems written in the year Chunxi 11 (1185) about the bends in the river Jiuquxi (Stream of the nine bends) in the Wuyi mountains 武夷山 in the province Fujian. This is the eighth verse.

Compare:

- [exhib.cat.] *Inaugural Exhibition, Vol. 1. Chinese Ceramics*, The Museum of East Asian Art, Bath 1993, p. 161

- [exhib. cat.] *Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese brown- and black-glaze ceramics 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 86, pp. 224-225

- [cat.] *Black Porcelain from the Yeung Wing Tak collection*, Hong Kong 1997, no. 99 and 100, pp. 202-205

- [exhib.cat.] *The Multiplicity of Simplicity*, University Museum & Art Gallery of the Hong Kong University, Hong Kong 2012, no. 109 and 110, pp. 267-269

€ 45.000 - 60.000



41

41

A Chinese Yaozhou celadon-glazed moulded 'chrysanthemum' bowl

Northern Song dynasty (960-1127)

The conical sides modelled with a flared rim, the interior moulded with trailing chrysanthemum scroll, the exterior carved with vertical ribs, covered overall with a soft greyish-green glaze thinning to mushroom at the rim.

Diam. 9.6 cm

Provenance:

E. Pranger Oriental Art (PAN Amsterdam, 1997)

Compare:

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London, 1994, no. 429, p. 239

- R. Kerr, *Song Ceramics*, V&A Museum, London, 2004, no. 49 right, p. 54

- He Li, *Chinese Ceramics*, London, 1996, p. 153, ill. 249

€ 4.000 - 6.000



42

42

A rare Chinese Yaozhou-type celadon-glazed 'peony' dish
Song dynasty (960-1279)

The dish potted with shallow rounded sides with a flared rim and raised on a short foot, the interior crisply moulded with two large peony blooms among foliage and the exterior with overlapping petals, covered overall in an olive-green glaze.

Diam. 19.4 cm

Provenance:

Three Friends Studio Ltd, Chicago, IL (Niles) (2000)

Compare:

- [exhib.cat.] *Ice and Green Clouds* (ed. Yutaka Mino), Indianapolis Museum of Art, Indianapolis 1987, no. 61, p. 158

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 57 right, p. 60

Note:

The large size and the crisply moulded decoration of peony blooms make this dish a rare piece.

€ 20.000 - 25.000



43

43

A Chinese Longquan celadon-glazed jarlet*Southern Song-Yuan dynasty, 13th-14th century*

Modelled with rounded sides and thick-lipped rim applied with two lug handles, the body decorated in relief with a band of trailing peony above a band of lappets, covered in a greyish green glaze.

H. 9.4 cm

Provenance:

J. Wagenaar-Terpstra *Oude Aziatische Kunst*, Amsterdam (1998)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg, 1982, p. 181, fig. 250

- [cat.] Benjamin J. Stein, *Longquan Celadons*, Amsterdam, 1982, no. 21, p. 13

€ 2.000 - 4.000



44

A splendid Chinese Longquan celadon-glazed guan-type censer

Southern Song dynasty (1127-1279)

The cylindrical vessel potted with a slightly tapering rim and raised on a short foot, the sides applied with twin stylised dragon handles, covered overall in a pale green-grey glaze suffused with a network of fine crackles.

H. 6.5 cm

Provenance:

Kunsthandel Joseph M. Morpurgo, Amsterdam (1999)

Compare:

- [exhib.cat.] *Guan Ware*, National Palace Museum, Taipei 1989, no. 36, p. 78

- *Orientalis*, November 1993, pp. 72-75

- [exhib.cat.] *Possessing the Past. Treasures from the National*

Palace Museum, Taipei (Wen C. Fong and J.C.Y. Watt), Metropolitan Museum of Art, New York 1996, p. 245, ill. 124

Note:

Regina Krahl notes the following with regard to this type of stoneware: 'The extremely fine glaze, attractive crackle and thin potting link this [type] closely with the official (guan) ware of the Southern Song dynasty, made in the capital Hangzhou. Its somewhat uneven potting, however, and the fact that at the foot-ring its body was coloured with an iron-rich wash to simulate the darker body of guan ware, suggests that the piece was not produced for the court. It may have been made at Hangzhou, where a great variety of guan and guan-type wares was produced, or at one of the Longquan kilns where guan ware was extensively and successfully copied'.

€ 35.000 - 45.000



45

45

A Chinese Yaozhou celadon-glazed bowl*Northern Song dynasty (960-1127)*

The conical bowl raised on a short ring-shaped foot, the rim slightly everted, covered with a greyish green glaze pooling to the interior and around the base, the footring left unglazed.

Diam. 11.4 cm

Provenance:

Robert Mc Pherson, London (2000)

Compare:

[exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 69, p. 175

€ 2.000 - 4.000

46

A Chinese Qingbai-type model of a granary*Southern Song dynasty (1127-1279)*

The oval vessel modelled as a granary with a rectangular opening flanked by scrolls, the body modelled with horizontal ribs, the domed cover with applied nodes, scrollwork ribs and surmounted by a lotus bud finial, overall covered in a bluish white glaze.

H. 29.5 cm

Provenance:

Parthenon Gallery, London (2003)

Compare:

- *Chinese Ceramics Song-Yuan*, Taipei 1997, p. 388

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 96, p. 229

€ 4.000 - 6.000





47

A Chinese straw-glazed incised ewer and cover*Song dynasty (960-1279)*

The pear-shaped ewer applied with a scroll handle and shaped spout, the body decorated with an incised decoration of tea-leaves, the shoulder with two scroll appliques, covered overall with a beige-cream glaze suffused with a fine network of crackles, the base left unglazed.

H. 14.5 cm

Provenance:

Fai Kei Ferros Velhos, Macao (1998)

Compare:

Auction Christie's London, 14 April 1980, lot 189

€ 2.500 - 3.500

48

A Chinese Qingbai lobed ewer*Northern Song dynasty (960-1127)*

The melon-shaped body potted with eight vertical lobes and incised with a band of five lines to the centre, supporting a tall flared neck, high curved spout and strap handle applied with a small loop, covered overall with a pale bluish white glaze.

H. 25 cm

Provenance:

M. Mardellis, London (1999)

Compare:

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 97, p. 97- [exhib.cat.] *Song Ceramics*, Toby Museum of Art, Tokyo, 1999 no. 43, p. 80- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 597, 598, p. 320

€ 4.500 - 6.500







50

49

A Chinese Qingbai cup and stand*Northern Song dynasty (960-1127)*

The delicately potted cup with five lobed sides and incised to the exterior with petals and supported on a spreading foot, the stand with lobed sides as well and stepped platform to hold the cup, the rim incised with leaves, the stand and cup covered with a pale icy blue glaze.

Diam. 12.5 cm

Provenance:

E. Pranger Oriental Arts, (PAN Amsterdam, 1996)

Compare:

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 592, p. 317

- He Li, *Chinese Ceramics*, London 1996, p. 160, no. 282 and 285

- J. Rawson (ed.) *The British Museum Book of Chinese Art*, London 1992, p. 30, fig. 9

€ 8.000 - 12.000

50

A Chinese Ding carved 'lotus' dish*Northern Song dynasty (960-1127)*

The shallow dish potted with slightly rounded sides rising to a wide rim, the interior carved with a large lotus leaf and bloom, the exterior with two incised horizontal lines, covered overall in a warm white glaze.

Diam. 11.5 cm

Provenance:

Collection Michel Paciello, Venice (2003)

Compare:

- *Chinese Ceramics, Song Yuan Dynasty*, Taipei 1987, p. 164, 167 and 171

- [exhib.cat.] *Ting Ware*, National Palace Museum, Taipei 1987, no. 111

€ 1.800 - 2.400



51

51

A pair of Chinese Qingbai foliate dishes

Northern Song dynasty, 11th-12th century

Each elegantly shaped as a flower with six petals, covered with a bluish white glaze, stopping short at the foot revealing the orange burnt buff.

Diam. 9.3 cm

Provenance:

Robert Mc Pherson, London (2000)

Compare:

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 102, p. 241

- [exhib.cat.] *Bright as Silver White as Snow. Chinese White Ceramics from Late Tang to Yuan Dynasty*, The Denver Art Museum, Denver 1998, no. 37, p. 158

€ 2.400 - 5.000



52

52

A Chinese Qingbai shallow bowl

Song dynasty, 12th-13th century

Modelled with wide slightly rising sides and standing on a short cylindrical foot, the interior carved with three stylised phoenixes, covered with a pale bluish grey glaze, except for a central ring to the interior and the base, the base with a black four-character inscription reading *Yihai, mengwei* (in the middle of the cyclical year yihai).

Diam. 17.1 cm

Provenance:

Ming House, Hong Kong (1996)

Compare:

[exhib.cat.] *Chinese and South-East Asian White Ware Found in the Philippines*, Ayala Museum, Makati, Metro Manila 1992, no. 19, p. 68

€ 1.250 - 2.500





54

53

A rare Chinese brown-glazed jar*Early Northern Song dynasty, 10th-11th century*

The tapering jar moulded with five horizontal sections, each applied with three lotus buds, covered with a brownish black glaze, the base left unglazed revealing the sienna buff.

H. 22.7 cm

Provenance:

Gallery Ancient World, York (UK) (1996)

Compare:

Chinese Ceramics, Shanghai 1995, no. 376, p. 282

Note:

An almost identical jar is in the collection of the Keramiekmuseum Princessehof, Leeuwarden.

The five sections and the lotus buds are both Buddhist symbols that refer to the stages that need to be accomplished before reaching the enlightened state of nirvana.

€ 4.500 - 6.500

54

A Chinese melon-shaped white-glazed jarlet*Northern Song dynasty, 11th-12th century*

The lobed body raised on a short cylindrical foot and with thick-lipped neck applied with two lug handles, covered with a greyish white glaze, the foot left unglazed revealing the buff.

H. 9.5 cm

Provenance:

Fai Kei Ferros Velhos, Macao (1998)

Compare:

R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London 1994, Vol. 1, no. 328, p. 190

€ 1.500 - 3.000



55

55

A rare Chinese 'oilspot' black-glazed bowl

Jin dynasty (1115-1234)

The conical body covered to the interior with a lustrous black glaze suffused with a pattern of silver-coloured oil spots, continuing over the rim stopping short to reveal a layer of brown glaze ending above the foot, revealing the sand coloured buff with black mark.

Diam. 11.7 cm

Provenance:

Michael Willcox, London (2004)

Compare:

- [cat.] *Black Porcelain from the Yeung Wing Tak collection*, Hong Kong 1997, no. 81, p. 167

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong 1994, no. 158, p. 353

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 43a-b, p. 149 and no. 46, p. 153

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 83 - 84, p. 83

€ 5.000 - 8.000





56

56

An unusual Chinese brown-glazed 'hare's fur' 'floral' bowl

Jin dynasty (1115-1234)

The rounded sides rising from a short cylindrical foot, the interior stamped with four flower-heads, covered with a purplish-brown glaze faintly streaked with 'hare's fur' markings, stopping irregularly above the foot exposing the greyish-brown buff.

Diam. 13.2 cm

Provenance:

J. Wagenaar-Terpstra Oude Aziatische Kunst, Amsterdam (1998)

Compare:

Arts of Asia, May/ June 1997, p. 92, ill. 13

Note:

As far as known the stamped decoration with flower-heads is a unique feature.

€ 3.000 - 5.000

57

A magnificent Chinese Cizhou black-glazed jar

Jin dynasty (1115-1234)

The rounded body decorated with seven groups of four raised ribs each, the wide short neck everted and applied with twin lug handles, covered with a thick blackish-brown glaze spilling over the mouth rim where it thins to brown and thinning to a mushroom tone on the ribs while stopping short in thick drops above the foot.

H. 16.3 cm

Provenance:

E. Pranger Oriental Arts (Olympia Fair London, 1999)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg 1982, p.19, ill. 8

- He Li, *Chinese Ceramics*, London 1996, p. 165, fig. 305

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers.*

Chinese brown- and black-glaze ceramics, 400-1400 (ed. R.D.

Mowry), Harvard University Art Museums, Cambridge (MA)

1996, no. 61, p. 175

- R. Krahl, *Yuegutang. Ein Berliner Sammlung Chinesischer*

Keramik, Berlin 2000, p. 222, no. 176

€ 20.000 - 30.000







58

58

A rare Chinese Junyao censer*Jin dynasty (1115-1234)*

The cylindrical sides raised on a short ring-shaped foot, covered with a thick opaque glaze of a pale blue tone thinning to mushroom at the rim, the interior left unglazed and the glaze stopping short above the foot, revealing the sand-coloured buff.

Diam. 10.7 cm

Provenance:

Robert Mc Pherson, London (2000)

Compare:

R. Schmidt, *Chinesische Keramik von der Han-zeit bis zum XIX. Jahrhundert*, Frankfurt am Main 1924, p. 41, ill. 48f

Note:

The unglazed interior reveals the function of this object: to burn incense.

€ 5.000 - 8.000

'This course of events helped me understand what it means to me to be a collector: it creates the possibility that my collection can provide a basis for the study of the materiality of art objects.'

- Drs. Koos de Jong





59

59

A Chinese Qingbai *ding*-shaped censer

Yuan dynasty (1271-1368)

Raised on three mask-and-claw legs, the bulbous body applied with two clambering chilong, covered overall in a pale blue glaze pooling in the recesses.

H. 13.5 cm

Provenance:

Three Friends Studio, Chicago, Illinois (2000)

Compare:

- M. Medley, *Yuan Porcelain and Stoneware*, London 1974, p. 28, fig. 20a

- [exhib.cat.] *Jingdezhen Wares*, Fung Ping Shan Museum, Hong Kong 1984, no. 56, p. 108

- Anthony Lin, 'Chinese Ceramics from Song to Qing. The C.P. Lin Collection', *Arts of Asia*, May-June 1995, pp. 64-75, ill. 2

€ 3.000 - 5.000



60

60

A Chinese Junyao purple-splashed bowl

Yuan dynasty (1271-1368)

The bowl potted with rounded sides, covered with a milky lavender glaze thinning to mushroom at the rim, one bold purple splash to the interior, the glaze stopping short above the foot, revealing the grey buff.

Diam. 18.4 cm

Provenance:

E. Pranger Oriental Arts, Amsterdam (Nederlandse Kunst- en Antiekbeurs 's-Hertogenbosch, 1999)

Compare:

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 397, 398, p. 225

- [exhib.cat.] *Possessing the Past. Treasures from the National Palace Museum Taipei* (by Wen C. Fong and J.C.Y. Watt), The Metropolitan Museum, New York 1996, p. 240, fig. 117

€ 5.000 - 8.000





62

61

A Chinese Longquan celadon-glazed 'twin-fish' dish

Late Southern Song-Yuan dynasty, 13th-14th century

Modelled with deep rounded sides and flat everted rim, the exterior carved with a band of petals, the interior decorated with two moulded fish, covered overall with a sea-green glaze except for the foot rim.

Diam. 21.2 cm

Provenance:

Auction Sotheby's, Amsterdam, 12 May 1998, lot 452

Compare:

- M. Tregear, *La Céramique Song*, Fribourg 1982, p. 180, fig. 245

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 559, p. 299

- [exhib.cat.] *Ice and Green Clouds. Traditions of Chinese Celadon*, Indianapolis Museum of Art, Indianapolis 1987, no. 77, p. 190

€ 3.000 - 5.000

62

A Chinese Longquan celadon-glazed tripod censer

Yuan dynasty (1271-1368)

The shallow vessel potted with rounded sides and raised on three short feet, covered with a yellowish green glaze suffused with a fine crackle, the interior and base partially left unglazed, revealing the orange buff.

Diam. 14.2 cm

Provenance:

Glade Antiques, Buckinghamshire (2003)

Compare:

- L. & C. Locsin, *Oriental Ceramics discovered in the Philippines*, Rutland, Rutland (VT) and Tokyo 1967, no. 63a & b, p. 79

- [cat.] Benjamin J. Stein, *Longquan Celadons*, Amsterdam 1982, no. 52, p. 71

€ 2.000 - 4.000



63

63

A Chinese Longquan celadon-glazed 'lotus' bowl

Southern Song-Yuan dynasty, 13th-14th century

Raised on a short cylindrical foot, the conical sides carved to the exterior with overlapping lotus petals, covered overall with a greyish green glaze except for the base revealing the grey buff.

Diam. 17.5 cm

Provenance:

Galerie v.d. Crommert, Amsterdam (1998)

Compare:

- *Chinese Ceramics Song-Yuan*, Taipei 1997, p. 403

- [exhib.cat.] *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, no. 61, p. 159

- R. Kerr, *Song Ceramics*, V&A Museum, London 2004, no. 58, p. 61

€ 2.200 - 2.600



64

64

A Chinese celadon-glazed bowl*Song or Yuan dynasty, 13th-14th century*

Potted with rounded sides and raised on a short cylindrical foot, covered with a green and mushroom glaze suffused with a network of brown crackles, the dark grey footrim left unglazed.

Diam. 12.2 cm

Provenance:

J. Wagenaar-Terpstra Oude Aziatische Kunst, Amsterdam (1998)

€ 700 - 900



65

65

A Chinese russet-splashed blackish-brown-glazed bowl

Song-Yuan dynasty, 12th-13th century

The ribbed rising sides rising towards a pronounced upright rim, covered to the interior with three bold russet splashes on a black and brown speckled ground, the glaze running over to the exterior stopping above the foot revealing the sand-coloured buff.

Diam. 18.4 cm

Provenance:

Collection Michel Paciello, Venice (2000)

Compare:

- [cat.] *Feuer und Erde. Chinesische Frühkeramik*, Museum für Ostasiatische Kunst Köln, Köln 2008, no. 171, p. 212

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vols. I-II, London 1994, no. 466, p. 256

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 42, p. 148

- [cat.] R. Keverne, London 2002, no. 64

€ 3.000 - 5.000



66

66

A Chinese Jizhou papercut resist-decorated bowl

Southern Song dynasty (1127-1279)

The rounded conical body resist-decorated on the interior with twelve scattered paper-cut plum blossoms, reserved in brown on the russet ground, the exterior with a dark brown glaze stopping short above the foot revealing the orange buff.

Diam. 12 cm

Provenance:

Cheung King Antiques, Hong Kong (1999)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg 1982, p.193, no. 264 and p.198, no. 272

- M. Medley, *The Chinese Potter*, Oxford 1989, p. 159, fig. 119

- R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, no. 525, p. 283

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 101, p. 250

€ 4.000 - 6.000



67

67

A Chinese beige-glazed two-handled vase

Yuan dynasty (1271-1368)

The pear-shaped body raised on a splayed cylindrical foot, the neck with dish-shaped rim, the shoulder applied with twin mask handles, the body moulded with a frieze containing dragons chasing the flaming pearl, covered with a pale beige glaze suffused with a fine crackle and stopping short above the foot revealing the buff.

H. 22.7 cm

Provenance:

- Collection Dr. F.K.D. Bosch
- Algemene Ethnografica- en Kunsthandel Aalderink, Amsterdam (1996)

Compare:

- *Chinese Ceramics. Song Yuan Dynasty*, Taipei, 1997, p. 362
- He Li, *Chinese Ceramics*, London, 1996, p. 178, fig. 372

Note:

These kind of vases were used as funerary gifts, *mingqi*. The dragon symbolises the East.

€ 1.500 - 3.000



68

68

A Chinese moulded Qingbai octagonal vase

Yuan dynasty (1271-1368)

The body potted with eight facets rising from a circular waisted foot and surmounted by a tall tapering neck, the facets moulded with flower-heads and decorative bands below a band of chrysanthemum petals at the shoulder, covered in a pale bluish green glaze, the base left unglazed.

H. 22.4 cm

Provenance:

Fong's Gallery, Hong Kong (1999)

Compare:

- M. Tregear, *La Céramique Song*, Fribourg, 1982, pp. 164, fig. 226

- He Li, *Chinese Ceramics*, London, 1996, p. 179, fig. 373

€ 1.250 - 2.500



69

69

A Chinese brown-glazed ewer*Yuan dynasty (1271-1368)*

Modelled with horizontal ribs and wide neck, with short spout and applied C-shaped handle, covered in a chocolate-coloured glaze stopping short above the foot revealing the sand-coloured buff.

H. 10.9 cm

Provenance:

Pou Fok Antique Arts, Macao (1998)

Compare:

- Kam-Chuen Ho, *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Arts, Hong Kong 1994, no. 120, p. 276

- For another brown-glazed dish of the Raozhou-type, see: idem, no. 122, p. 281

€ 500 - 1.000



70

70

A Chinese Cizhou-type flower-pot

Yuan dynasty (1271-1368)

The cylindrical pot modelled with thick lip and decorated in brown tones on the cream ground with one cartouche enclosing an official near a censer and another cartouche with a hare.

H. 15.5 cm

Provenance:

Acquired in Amsterdam in 1999

Compare:

B. Jansen, *Chinese Ceramiek*, Haags Gemeentemuseum 1976, no. 123, p. 71

€ 1.500 - 3.000





71

A Chinese brown-glazed vase*Yuan dynasty (1271-1368)*

The ball-shaped vase raised on a short slightly flared foot and with flared neck, covered in a dark chocolate-brown glaze, the rim and base glazed white, the footrim left unglazed revealing the orange buff.

H. 10.5 cm

Provenance:

E. Pranger Oriental Arts, Amsterdam (1998)

Compare:

- [exhib.cat.] *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese brown- and black-glaze ceramics, 400-1400* (ed. R.D. Mowry), Harvard University Art Museums, Cambridge (MA) 1996, no. 31, p. 133

- [cat.] *Black Porcelain from the Yeung Wing Tak Collection*, (Hong Kong) 1997, no. 83, pp. 170-171

€ 2.000 - 4.000

72

A Chinese Qingbai tobi seiji-glazed ewer and cover*Yuan dynasty (1271-1368)*

The double-gourd-shaped vessel modelled with a long spout and dragon-shaped handle, the domed cover with a loop finial, covered overall with a *qingbai* glaze with dark iron-brown splashes.

H. 13 cm

Provenance:

E. Pranger Oriental Arts, Amsterdam (1999)

Compare:

- Collection database V&A Museum, London inv. no. FE.14-1975

- L. and C. Locsin, *Oriental Ceramics discovered in the Philippines*, Rutland (VT) and Tokyo, 1967, no. 79, p. 97

- [cat.] Museum Het Prinsessehof, Leeuwarden 1985, p. 29, ill. 29

€ 3.000 - 6.000









73
A Chinese blue-glazed sgraffito tripod censer
Ming dynasty (1368-1644)

The circular censer raised on three scroll feet, the bombe sides incised with peony scroll, covered in a cobalt blue glaze stopping short at the foot and to the centre revealing the buff clay.
 Diam. 21.3 cm
 € 800 - 1.200



74
A Chinese blue and white Swatow jar
16th-17th century

The baluster vase applied with four handles to the shoulder, decorated with phoenix among flowers.
 H. 32.5 cm
 € 500 - 700



75
Two Chinese blue and white 'kraak porselein' dishes and two Japanese Arita blue and white dishes
Wanli period (1573-1619) and circa 1700

The first with a decoration of three geese by a lotus pond and a bird on a rock, the second painted in the Chinese 'kraak' style with flowers in a vase. Diam. 28.5 / 30.5 / 31.5 cm

Provenance:

Collection dr. F.A. van Woerden, Amsterdam (Dutch consul in Hong Kong late 1930's)

(4x)

€ 500 - 800



76
A Chinese blue and white jar
Kangxi period (1662-1722)

One side painted with panels of scholars in a garden, one playing the *qin*, the reverse with a panel enclosing peonies.

H. 19.4 cm

€ 1.200 - 1.600



77

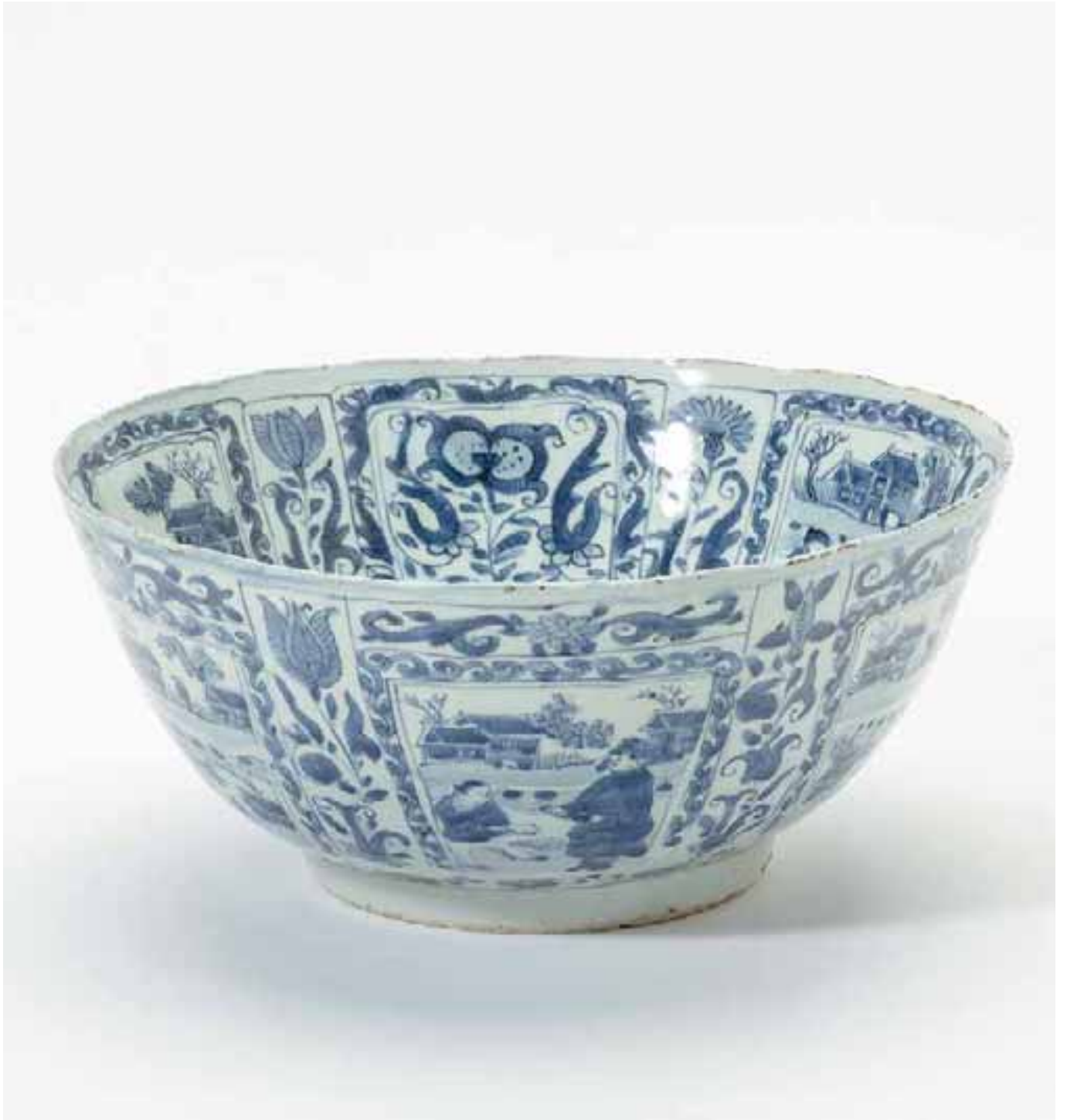
A Chinese blue and white wine-jar and cover

Wanli period (1573-1619)

The moulded sides decorated with panels of Buddhist lions and peony, with overhead handle and curved spout.

H. 20.5 cm

€ 2.000 - 3.000



78

A Chinese Transitional blue and white large bowl*Circa 1635-1650*

Decorated to the central roundel with a pavilions in a river landscape, surrounded to the steep sides with panels enclosing two figures on a riverbank with European-style houses in the background alternated by flower panels, the exterior with similar decoration.

Diam. 34.2 cm

€ 3.000 - 5.000



79

A Chinese blue and white bowl*Late Ming dynasty (1368-1644)*

The exterior decorated with a continuous landscape with boys on buffalo's, the interior with a roundel of pavilions in a landscape, the base with Chenghua six-character mark.

Diam. 21.5 cm

€ 800 - 1.200



80

A Chinese blue and white 'kraak porselein' bowl*Wanli period (1573-1619)*

The interior roundel decorated with a central bird, surrounded at the steep sides by panels enclosing peach, the exterior decorated with panels of birds, bamboo and chrysanthemum, divided by narrow panels of tasselled jewels.

Diam. 14.4 cm

€ 500 - 700



81

A Chinese blue and white dish*Ming dynasty (1368-1644)*

Decorated to the centre with a phoenix perched on rockwork, surrounded by floral scrolls at the well and rim, with mark in cursive script.

Diam. 30.5 cm

€ 1.000 - 1.500



82

A Chinese blue and white 'kraak porselein' jar*Wanli period (1573-1619)*

The lobed sides painted with panels enclosing a figure on a terrace alternated with flower panels.

H. 10.5 cm

€ 500 - 700



83
A Chinese blue and white 'phoenix' dish
Late Ming dynasty (1368-1644)
 The shallow dish decorated with two confronting phoenixes among sprays of peony, with six-character mark.
 Diam. 13 cm
 € 500 - 700



84
A Chinese blue and white 'kraak porselein' plate
Wanli period (1573-1619)
 The central roundel painted with figures at a riverbank, an island with a pagoda in the background, surrounded by a shaped border decorated with *ruyi* and antiquities, the reverse with birds perched in branches.
 Diam. 20.1 cm
 € 600 - 800



85
A Chinese blue and white dish for the Japanese market
Mid 17th century
 Modelled on a short foot and with slightly rising sides, boldly decorated to the centre with a large leaf above rockwork, the rim with a brown band.
 Diam. 21.5 cm
 Provenance:
 Geoffrey Waters, London (with label)
 € 600 - 800



86
A Chinese blue and white 'kraak porselein' plate
Wanli period (1573-1619)
 Decorated to the central star-shaped panel with a lotus spray, the rim moulded with roundels enclosing flowers.
 Diam. 20.6 cm
 Provenance:
 Catherine Hunt Oriental Antiques, Cheltenham (label)
 € 600 - 800



87
A pair of Chinese blue and white plates
Ming dynasty (1368-1644)
 Decorated to the centre with a bird among flowers, the wavy rim with a decorative band.
 Diam. 19.8 cm
 (2x)
 € 500 - 700



88
A pair of Chinese dishes for the Japanese market
Mid 17th century
 Decorated with an equestrian figure approaching a bridge.
 Diam. 15 cm
 (2x)
 € 800 - 1.200



89
A pair of Chinese blue and white moulded 'deer' plates
Ming dynasty (1368-1644)
 Decorated to the central roundel with two deer in a garden beside a pine tree, the high well moulded with flutes.
 Diam. 20.2 cm
 (2x)
 € 1.500 - 2.000



90
A pair of Chinese blue and white plates
Ming dynasty (1368-1644)
 Decorated to the central roundel with scholars in a river landscape, two conversing and one crossing a bridge.
 Diam. 20.5 cm
 (2x)
 € 1.000 - 1.500



91
Two Chinese blue and white deep plates

Kangxi period (1662-1722)

The first plate decorated with Fan Lihua and Xue Dingshan on horseback, surrounded by six leaf-shaped panels with equestrian warriors and flowers, the base with six-character Kangxi mark; and a plate decorated with a central prunus branch, surrounded by panels containing antiques and prunus, marked with artemisia leaf. Diam. 20.6 / 21.7 cm

Provenance: Collection K. Fesos, the Netherlands
(2x)

€ 1.000 - 1.500



92
Two Chinese blue and white figural plates

Kangxi period (1662-1722)

One plate decorated with a boy and two elegant ladies in a garden, with an apocryphal Chenghua mark to the base; the other plate with a gardening attendant watched by a contemplating official in a garden, the base with a six-character Kangxi mark. Diam. 22.8 cm

Provenance:
Collection K. Fesos, the Netherlands

(2x)

€ 1.000 - 1.500



93
A pair of Chinese blue and white plates

Kangxi period (1662-1722)

Each moulded with panels of birds and flowers at the rim and painted to the centre with chrysanthemum in a rockwork garden.

Diam. 20.9 cm

Provenance:

Private collection, the Netherlands

(2x)

€ 600 - 800



94
A pair of Chinese blue and white plates

Kangxi period (1662-1722)

Each decorated to the central panel with a boy at a terrace surrounded by antiques and flower panels.

Diam. 22.5 cm

Provenance:

Collection K. Fesos, the Netherlands

(2x)

€ 700 - 900



95

Two Chinese blue and white 'dragon' dishes

Kangxi period (1662-1722)

Comprising a dish decorated to the centre with two dragons contesting the flaming pearl, the stepped rim reserved with waves and flower-heads on a washed-blue ground, with Buddhist lion mark to the base; and a dish potted with deep sides and decorated with two dragons contesting the pearl of wisdom, their scales finely detailed and wearing fierce expressions. Diam. 15.7 cm

Provenance:

- R&G McPherson Antiques, London (with label) (the first dish)
- Private collection, the Netherlands

(2x)

€ 1.500 - 2.000



96

A Chinese blue and white dish*Kangxi period (1662-1722)*

Decorated with a central chrysanthemum-head and surrounded by various bands of floral panels.

Diam. 36.7 cm

€ 500 - 700



97

A Chinese blue and white 'phoenix' dish*Daoguang six-character seal mark in underglaze blue and of the period (1821-1850)*

Painted with two confronting phoenix among cloud scrolls, the reverse similarly decorated.

Diam. 16.5 cm

€ 1.200 - 1.500



98

A Chinese blue and white 'philosophers' plate*Kangxi period (1662-1722)*

Decorated in cobalt blue tones with philosophers seated at a riverbank in a mountainous landscape, the base with an apocryphal Jiajing mark.

Diam. 21 cm

Provenance:

Collection K. Fesos, the Netherlands

€ 700 - 900



99

A Chinese export blue and white armorial deep plate for the Dutch market*Circa 1735-1740*

The centre decorated with the coat-of-arms of the Dutch family De la Haye or Schreuder surmounted by a crest, the well with a band of flowers and the rim with four flower sprays.

Diam. 22.5 cm

Note: For a discussion of Chinese porcelain bearing these coat-of-arms, please refer to: Dr. J. Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague 2007, pp. 186-187.

€ 800 - 1.200



100

A set of three large Chinese blue and white bowls

Kangxi period (1662-1722)

Each modelled with slightly flared rim and decorated to the exterior with panels enclosing figures in river landscapes, alternated with panels of peony and chrysanthemum, the interior with flowers in a rockwork garden, the rim with cartouches of antiquities.

Diam. 30 cm

(3x)

€ 5.000 - 8.000



101

A Chinese incised aubergine-glazed bowl

18th century, possibly Kangxi period (1662-1722)

Modelled with deep rounded sides, incised with a band of peonies and covered overall with a rich purple glaze.

Diam. 17.7 cm

Provenance:

Ott Antiquairs, The Hague

Note:

Remains of a French collection label adhering to the base.

€ 2.000 - 3.000



102

A Chinese blue and white 'lotus' bowl

Kangxi six character mark in underglaze blue within a double circle and of the period (1662-1722)

Decorated all over with a dense pattern of lotus scrolls.

Diam. 19.6 cm

€ 800 - 1.200



103

A Chinese blue and white floral bowl

Kangxi six-character mark in a double circle and of the period (1662-1722)

Moulded with a row of leaf-shaped panels and decorated with peony and ruyi-heads.

Diam. 20.4 cm

€ 500 - 700



104

A Chinese blue and white dish for the Japanese market

Tianqi - Chongzheng period (1621-1644)

Decorated with a large figure standing with a broom in his hands and wearing flowing robes, the rim with scrolling foliage.

Diam. 21.4 cm

€ 700 - 900



105

A Chinese blue and white 'chrysanthemum' dish

Circa 1800

Decorated to the centre with five chrysanthemum-heads, the rim with a decorative border.

Diam. 21 cm

€ 500 - 700



106
A Chinese blue and white square bowl
Kangxi period (1662-1722)

Each side painted in variegated cobalt blue tones with a panel of scholars admiring a painting, bearing gifts or engaged in conversation, the interior painted with a scholar reading on a tree-trunk, the base with apocryphal Chenghua mark.

W. 19 cm
 € 1.200 - 1.600



107
A Chinese blue and white square bowl
Kangxi period (1662-1722)

Decorated with four panels containing an elegant lady and a boy, the interior with three boys at play, the base with an apocryphal Zhengde mark.

Diam. 16 cm
 Provenance:
 Collection K. Fesos, the Netherlands
 € 800 - 1.200



108
Two Chinese blue and white figural bowls
Kangxi period (1662-1722)

Each modelled with flared rim, one decorated with attendants and officials in a palace interior, the other with dancers in a garden, each with a *lingshi* mark to the base.

Diam. 15.9 cm
 Provenance:
 Collection K. Fesos, the Netherlands
 (2x)
 € 1.500 - 2.500



109
A Chinese blue and white bowl
Kangxi six-character mark within a double circle and of the period (1662-1722)

The exterior decorated with two panels of elegant figures in an interior, the interior roundel with boys at play.

Diam. 21.2 cm
 € 1.200 - 1.600



110

A Chinese blue and white 'hundred boys' bowl

Yongzheng underglaze blue six-character mark in double circle and of the period (1723-1735)

Decorated on the exterior with a continuous landscape with a joyous scene of boys dancing and playing music in a garden, the interior with a boy and *lingzhi* fungus.

Diam. 20 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



111
A Chinese famille rose spittoon

Qianlong period (1736-1795)

Modelled after a European prototype, the squared sides and everted rim decorated with panels enclosing figures in landscapes divided by floral panels.

H. 7.5 cm
 € 700 - 900



112
A Chinese famille rose spittoon

Qianlong period (1736-1795)

The lobed sides and wide neck decorated with sprays of peony.

H. 10.5 cm
 € 600 - 800



113
A pair of Chinese famille rose 'cockere' cups and saucers

Qianlong period (1736-1795)

Each decorated with a cockerel perched on rockwork amidst large peony blooms.

Diam. 13.2 cm
 (4x)
 € 1.000 - 1.500



114
A pair of Chinese famille rose bowls

Qianlong period (1736-1795)

The sides decorated with roundels of peony, the interior with central lotus.

Diam. 19.3 cm
 (2x)
 € 600 - 800



115

A Chinese famille verte 'Buddhist lion' dish

Kangxi period (1662-1722)

Decorated to the interior with a Buddhist lion playing with its brocade ball, surrounded by birds, butterflies and flowers, the border with floral cartouches on a floral ground, the base with a *lingzhi* mark.

Diam. 35 cm

Note:

Another 'Buddhist lion' dish can be found in the collection of the Staatliche Kunstsammlungen Dresden and comes from the collection of August the Strong (inv.no. PO 6928).

€ 3.000 - 5.000



116

A Chinese famille verte dish

Kangxi period (1662-1722)

Decorated to the central panel with a flower-basket, surrounded by panels of chrysanthemum, peony, lily and prunus at the rim, marked with artemisia leaf.

Diam. 38.2 cm

€ 1.500 - 2.000



117
A Chinese famille verte teapot with a cover
 Kangxi period (1662-1722)
 Decorated with lotus, prunus, chrysanthemum and peony,
 symbolising the four seasons.
 H. 8.5 cm
 € 800 - 1.000



118
A Chinese famille verte dish
 Kangxi period (1662-1722)
 The centre decorated with a large peony, surrounded by four
 fan-shaped panels enamelled with cockerels, a qilin, ducks in a
 water pond and deer.
 Diam. 27 cm
 € 1.000 - 1.500



119
A pair of Chinese famille verte bowls
 Kangxi period (1662-1722)
 Each modelled with flared rim and decorated with two panels
 containing bamboo and prunus, each marked with a symbol.
 Diam. 19 cm
 Provenance:
 - Collection Mr. & Mrs. Luigi Anton Laura
 - Auction Sotheby's, Paris, 27 June 2001
 (2x)
 € 1.200 - 1.800



120
A Chinese famille verte ecuelle and cover
 Kangxi period (1662-1722)
 The small tureen applied with twin dragon-shaped handles,
 decorated to the sides and slightly domed cover with ruyi-
 shaped panels enclosing antiquities and flowers.
 Diam. 15 cm
 € 700 - 900



121

A Chinese blue and white teapot and cover*Kangxi period (1662-1722)*

The barrel-shaped teapot decorated with panels enclosing antiquities and moulded with bands of beads, the flat, circular cover applied with a Buddhist lion finial surrounded by a band of *ruyi*-heads.

H. 10 cm

€ 2.000 - 3.000



122

A collection of Chinese blue and white cups and saucers

Kangxi period (1662-1722) and 19th century

Comprising a set of eight cups and saucers decorated with antiquities; a pair of cups and saucer with the 'cuckoo in the house' pattern; a pair of cups and saucers with flowers; a set of three cups and a pair of saucers decorated with flower panels; and a set of five cups with floral panels.

(34x)

€ 1.500 - 2.000



123

A collection of Chinese blue and white cups and saucers and a bianco sopra bianco cup and saucer

Kangxi period (1662-1722)

Comprising three cups and four saucers variously painted with elegant ladies; a set of three moulded cups and saucers painted with cockerels amongst flowers; a set of three floral cups and saucers; two various moulded floral cups; a cup decorated with equestrian warriors; two various floral saucers; and a *bianco sopra bianco* cup and saucer.

(26x)

€ 1.200 - 1.500



124

A Chinese blue and white teapot and cover

Kangxi period (1662-1722)

The compressed globular body decorated with two panels, one enclosing a scholar and his servant in a landscape, the other with chrysanthemum growing in a rockwork garden.

H. 8 cm

€ 1.000 - 1.500



125

Two Chinese blue and white cups and saucers and an iron-red and gilt-decorated cup and saucer

17th-18th century

Comprising a blue and white coffee-cup and saucer decorated with a buffalo standing in a fenced garden; a blue and white teacup and saucer painted with shaped cartouches enclosing figures; and an iron-red and gilt-decorated tea bowl and saucer painted with a central figural panel, possibly with a scene from the Romance of the Western Chamber, surrounded by shaped panels of deer and peony. Diam. 10-12 cm

(6x)

€ 600 - 800



126
A Chinese blue and white ewer with silver cover
Kangxi period (1662-1722), the silver later
 The lower body modelled with leaf-shaped panels decorated with elegant ladies, finger citrus and peony, the upper body with lotus, the base with yu mark, the cover mounted with later silver cover and thumb-piece.
 H. 17 cm
 Provenance:
 Collection Stassen, Schiedam
 € 600 - 800



127
A Chinese blue and white silver-mounted ewer and cover
Kangxi period (1662-1722), the silver later
 The pear-shaped vessel moulded with two rows of petals, below panels painted with elegant ladies and flowers, the rim and cover mounted in silver.
 H. 14.5 cm
 € 600 - 800



128
Three Chinese blue and white ewers and covers
Kangxi period (1662-1722) and Qianlong period (1736-1795)
 Comprising a jug moulded to the lower body with flower panels, the wide neck painted with flowers, with silver mounts, yu mark to the base; a ewer and cover decorated with flower sprays; and a ewer and cover painted with scattered flowers and with peach-shaped finial. H. 14-15.5 cm
 Provenance:
 Collection K. Fesos, the Netherlands
 (3x)
 € 1.000 - 1.500



129
Two Chinese blue and white 'lotus' mustard-pots and covers
18th century
 Modelled after a European prototype, each painted with lotus sprays, the feet and domed covers with a band of stiff leaves.
 H. 13.5 / 14.5 cm
 (2x)
 € 800 - 1.200



130

A pair of Chinese blue and white ewers and covers

Kangxi period (1662-1722)

Each in pear-shape, the sides with peach-shaped medallions enclosing scrolls on a washed-blue ground, on a decorative ground.

H. 19 cm

(2x)

€ 2.000 - 3.000



131

A pair of Chinese blue and white dishes*Kangxi period (1662-1722)*

Each decorated with birds and insects hovering above branches of peony growing in a rockwork garden, the rim with sprays of peony and chrysanthemum on a diaper ground.

Diam. 33.6 cm

Provenance:

Collection K. Fesos, the Netherlands

(2x)

€ 800 - 1.200



132

A near pair of Chinese blue and white dishes*Kangxi period (1662-1722)*

Each decorated with a central panel containing a peony growing from rockwork, surrounded by leaf-shaped panels of flowers.

Diam. 27.3 cm

Provenance:

Collection K. Fesos, the Netherlands

(2x)

€ 1.000 - 1.500



133

A Chinese blue and white with 'floral' dish*Kangxi period (1662-1722)*

Decorated with a central lotus surrounded by a band of ruyi and bands of leaf-shaped panels of flowers.

Diam. 28.8 cm

Provenance:

Collection K. Fesos, the Netherlands

€ 700 - 900



134

A set of four and two Chinese blue and white ewers and covers*Kangxi and Qianlong periods (1662-1795)*

Comprising a set of four squared ewers and covers moulded with floral panels and decorated with flowers; a pear-shaped ewer and cover painted with a scholar and boys in a landscape; and a floral ewer and cover.

H. 11.5-15 cm

(6x)

€ 800 - 1.200



135

A collection of six Chinese blue and white plates and dishes
Kangxi period (1662-1722)

Comprising a peony scroll dish; a moulded dish with chrysanthemum, peony and pomegranate; a moulded plate with birds and peony in a fenced garden; a pair of dishes with peony and pine; and a small floral dish. Diam. 16.8-22 cm

Provenance:

Collection K. Fesos, the Netherlands

(6x)

€ 1.200 - 1.800



136

A collection of Chinese blue and white cups and saucers and a teapot and cover

Kangxi period (1662-1722) and 19th century

Comprising a set of four cups and saucers decorated with a scholar and a servant; a set of six cups and saucers with elegant ladies; a set of six 'fish and waterweeds' cups and saucers; a pair of ribbed cups and saucers with flowers; and a pear-shaped ribbed teapot and cover. Teapot: H. 9.5 cm

(37x)

€ 800 - 1.000



137

A collection of Chinese blue and white plates and a bowl
Mostly 18th-19th century

Comprising a pair of large deep dishes painted with pagoda in a river landscape; a set of seven similar octagonal 'pagoda' plates; a set of five similar 'pagoda' plates; a large octagonal 'river landscape' dish; a set of seven floral plates; a set of three plates painted with bamboo and pine; two pairs of floral plates; and a large bowl. Diam. 21.3-28.9 cm

(30x)

€ 600 - 800



138

A collection of Chinese blue and white porcelain
Mostly 17th-18th century

Comprising a 'kraak porselein' kendi; a set of fourteen deep floral dishes; a set of three deep dishes painted with bamboo and peony; a set of four cups and eight saucers moulded with tulip-shaped panels and decorated with flowers; a set of four cups and three saucers moulded with tulip-shaped panels and decorated with figural panels; a set of one cup and seven saucers moulded with floral panels; a set of one cup and two saucers with 'boy' panel; two various cups; two various saucers; a small bowl; and a milk-jug and cover. H. 21 cm (kendi)

(54x)

€ 600 - 800



139
A Chinese *grisaille* and gilt decorated 'landscape' cup and saucer

Qianlong period (1736-1795)

Decorated with fishermen in an extensive mountainous river landscape, the border with a gilt band with flower scroll.

Diam. 11.5 cm

(2x)

€ 500 - 700



140
A pair of Chinese *grisaille* and gilt 'female Immortal' cups and saucers

Qianlong period (1662-1722)

Each delicately decorated with Magu holding a vase and *ruyi*-sceptre, a deer and an attendant standing beside her.

Diam. 11.5 cm

(4x)

€ 800 - 1.200



141
A pair of Chinese Canton *famille rose* cachepots on stands
Late 19th century

Each of hexagonal shape with everted rims, decorated with various figures in palace settings, the stands with flowers and butterflies.

Diam. 16 cm

Provenance:

Private collection, the Netherlands

(2x)

€ 500 - 700



142
A Chinese *Imari* tureen and cover

Qianlong period (1736-1785)

The rounded sides decorated with continuous landscape enclosing pavilions in a mountainous river landscape, applied with two shell-shaped handles, the domed cover with landscape cartouches.

W. 18.5 cm

€ 800 - 1.200



143

A pair of Chinese verte-Imari 'Governor Duff' plates

Circa 1730

Decorated with a European couple and their dog on a terrace below a paulownia tree, surrounded by precious objects at the rim.

Diam. 23.3 cm

(2x)

€ 1.500 - 2.500



144
A set of Chinese blue and white 'Cuckoo in the House' plates and dishes

18th century

Each painted with a bird looking out of a window at another bird in flight, painted with vignettes enclosing pine and bamboo, comprising two large circular serving dishes; a circular serving dish; a set of eight large dinner plates; and a set of eight dinner plates. Diam. 22.5 / 26 / 39 cm

(19x)

€ 1.000 - 1.500



145
A collection of Chinese blue and white dishes

18th/19th century

Comprising a set of three dishes with alternating panels with flowers and elegant ladies, the base with apocryphal Kangxi mark; a set of six floral dishes; a set of five dishes painted with flowers, peonies and prunus; a set of five dishes with a willow and peonies in a garden and three floral plates. Diam. 22-26 cm

Provenance: Collection dr. F.A. van Woerden, Amsterdam

(22x)

€ 500 - 800



146
A collection of Chinese blue and white plates

Kangxi period (1662-1722) and later

Comprising a plate decorated with a flower-basket; a set of three deep saucer dishes painted with flower-shaped panels on a washed-blue ground; a set of three floral plates; two various plates painted with antiquities; and a pair of 'Kraak'-style plates.

Diam. 16-28.2 cm

(12x)

€ 600 - 800



147
A collection Chinese blue and white and Imari porcelain

Kangxi period (1662-1722) - 18th century

Comprising a set of six Chinese verte-Imari plates, decorated in underglaze blue, iron-red and *famille verte* enamels and gilt with antiquities and flowers; a ribbed teapot and cover decorated with river landscapes; a ribbed Imari teapot and cover decorated with butterflies; a tea caddy and cover modelled and decorated with a pavilion and river landscapes; and a pair of miniature trumpet vases. Diam. 22.7 / H. 9.5-10.5 cm

(11x)

€ 750 - 1.000



148

A pair of Chinese blue and white salts*Qianlong period (1736-1795)*

Modelled after a European silver prototype, the oviform octagonal salts decorated with figures in a landscape, the feet with a composite band of butterflies and flowers.

W. 8 cm

(2x)

€ 600 - 800



149

A pair of Chinese blue and white brush rests*Early 20th century*

Each with shaped tops and decorated to each side with an elongated dragon.

W. 15 cm

(2x)

€ 500 - 700



150

A pair of Chinese blue and white covered bowls*18th/19th century*

Decorated with scrolling peonies, the rims with metal mount, with four-character marks on both the bowl and cover.

Diam. 22.5 cm

Provenance:

Collection dr. F.A. van Woerden, Amsterdam (Dutch consul in Hong Kong late 1930's)

(2x)

€ 500 - 800



151

A pair of Chinese export blue and white candlesticks*Circa 1800*

Each modelled after a European silver prototype, with rounded bases and baluster stem, decorated with river landscapes and flowers.

H. 24 cm

(2x)

€ 600 - 1.000



152
A Chinese famille rose dish
 18th-19th century

Decorated with a courtier standing in a garden below a terrace with two elegant ladies, the rim with a floral border.
 Diam. 36 cm
 € 600 - 800



153
A Chinese famille rose 'peach and bat' dish

Hongxian four-character mark in iron-red, early 20th century
 The dish modelled with rounded sides, decorated with a stem of fruit-bearing peach growing in a garden with *lingzhi* fungus, five bats hovering above.
 Diam. 23.9 cm
 Provenance:
 Private collection, the Netherlands
 € 600 - 800



154
A large Chinese famille rose rectangular 'cockerel' tile
 Circa 1800

Enamelled with a large cockerel presiding over a hen with her four chicks, in a rocky garden with bamboo and peony.
 H. 25.7 x W. 42.4 cm
 Provenance:
 Private collection, the Netherlands
 € 800 - 1.200



155
A Chinese polychrome-decorated 'water buffalo' tile panel
 20th century, signed 'Ren Huan Zhang'

The rectangular panel painted with water buffalo in a garden below a pine tree, with seal mark and inscribed.
 H. 38.4 x W. 26 cm
 € 1.000 - 1.500



156

A Chinese export tureen, cover and stand

Qianlong period, circa 1750

Modelled after a Rouen faïence example after a silver shape, the cover with a turquoise-glazed snake handle, painted in iron-red enamels and gilt with peonies within floral borders.

W. 39.5 / Diam. 10.6 cm

Provenance: Collection B.F. Edwards, United States (with labels)

Note:

A similar tureen yet with different decoration is illustrated in David Howard and John Ayers, *China for the West*, 1978, p. 553, ill. 570.

€ 2.000 - 4.000



157

A Chinese rose-lmari armorial 'Provinces' shaving bowl

Circa 1730

Painted with a central coat-of-arms surmounted by a coronet and bearing the inscription *Zeelandt*, flanked by large peony blooms and butterflies, the wide rim with foliage and the top pierced for hanging.

Diam. 27 cm

€ 3.000 - 5.000



158
A Chinese Imari openworked cup and stand
 18th century

The sides openworked with chrysanthemum-heads and cartouches within a trellis-pattern, revealing the blue and white and gilt-decorated body below.

Diam. 10.6 cm

Provenance:

Collection B.F. Edwards, United States

(2x)

€ 600 - 800



159
A Chinese export famille verte oil and vinegar set
 Kangxi period (1662-1722)

Modelled after a European silver prototype, the oval bulbous sides raised on four mask-and-paw feet, decorated with floral panels on a floral ground, with two apertures for flasks and two smaller apertures for the stoppers.

W. 25 cm

€ 1.000 - 1.500



160
A large Chinese famille rose bowl
 Qianlong period (1736-1795)

The exterior decorated with antiquities, a dish with the *sanduo* and peony, the interior with flowers.

Diam. 26.2 cm

€ 750 - 1.000



161
A Chinese famille rose shaped dish
 Qianlong period (1736-1795)

Decorated to the central panel with peonies in a jardinière and *lingzhi* fungus, the shaped border with large peach on a prunus and cracked-ice ground.

Diam. 38.2 cm

€ 900 - 1.100



162
Three Chinese *famille rose* and *famille verte* dishes
Kangxi and Qianlong periods (1622-1795)

Comprising a *verte*-Imari dish moulded with lobed sides and decorated with sea-creatures surrounded by various panels of flowers and antiquities; a *famille rose* dish painted with two peacocks confronting a frog; and a *famille rose* dish with large chrysanthemum blooms. Diam. 19.8-25 cm

Provenance: Private collection, the Netherlands

(3x)

€ 1.000 - 1.500



163
A pair of Chinese *famille rose* models of phoenixes and a pair of *famille rose* vases

19th-20th century

The phoenixes modelled in mirror image standing on an open-work base, brightly painted in pink, yellow, green, blue and red enamels; and a pair of pear-shaped vases enamelled with elegant ladies surrounded by boys in a fenced garden.

H. 14-19.5 cm

Provenance: Private collection, the Netherlands

(4x)

€ 800 - 1.200



164
Three sets of Chinese *famille rose* cups and saucers and a pair of cups

Yongzheng period (1723-1735)

Comprising a tea bowl and saucer finely enamelled with jays perched on branches of peony in a gilt scroll border; a coffee-cup and saucer decorated with jays within a diaper-pattern border; a tea bowl and saucer decorated with butterflies among chrysanthemum and peony; and a pair of tea bowls painted with leaf-shaped panels.

(8x)

€ 800 - 1.200



165
A set of four Chinese *famille rose* 'figural' cups and saucers
Yongzheng period (1723-1735)

Each delicately decorated with an elegant lady holding a double-gourd spilling fruit and a boy in a landscape, the rims with birds and pseudo coats-of-arms and monograms.

Provenance:

Collection Quarles van Ufford, the Netherlands

(8x)

€ 500 - 800



166

A Chinese export armorial charger

Circa 1750

Decorated in *famille rose* enamels and gilt with the impaled coat-of-arms of possibly Van Hatten, surrounded by *grisaille* panels of birds and landscapes.

Diam. 42 cm

Note:

For the discussion of porcelain bearing these coat-of-arms, please refer to: Dr. J. Kroes, *Chinese armorial porcelain for the Dutch market*, The Hague, 2007, pp. 223-224.

€ 1.500 - 2.000



167
A Chinese export famille rose plate

Circa 1735

Decorated with Apollo playing his lyre, seated half-dressed beside a muse in a field with trees in the background, the rim with sprays of chrysanthemum and peony.

Diam. 22.9 cm
 € 1.500 - 2.000



168
A pair of Chinese famille rose teapots with covers
18th century

Each teapot and cover lobed and decorated with peonies within black outlined reserves, surrounded by diaper pattern.

H. 11 cm

Provenance:

Collection dr. F.A. van Woerden, Amsterdam (Dutch consul in Hong Kong late 1930's)

(2x)

€ 500 - 800



169
A Chinese iron-red and gilt-decorated 'passing of the state's exam' cup and saucer

First quarter 18th century

The flower-shaped cup and saucer finely decorated with a boy seated on a water buffalo while flying his kite. Diam. 13 cm

Note:

A boy seated on a water buffalo and flying his kite symbolises the successful passing of the difficult state's exams.

(2x)

€ 600 - 800



170
A Chinese famille rose milk-jug and cover and a cup and saucer

Yongzheng period (1723-1735) and Qianlong period (1736-1795)

The pear-shaped milk-jug decorated with shaped panels of peony on a trellis-pattern ground; and a cup and saucer painted with birds amongst peony. H. 10.5 cm

Provenance:

Collection K. Fesos, the Netherlands

(3x)

€ 800 - 1.200



171

A set of three Chinese export European subject cups and saucers, three *famille rose* cups and a milk-jug

Qianlong period (1736-1795)

The set of three cups and saucers decorated with a Meissen-style scene of European figures on a quay; two various *famille rose* cups; a *famille rose* Mandarin pattern cup; and a milk-jug decorated with peonies. H. 10 cm

(10x)

€ 600 - 800



172

A collection of Chinese *famille rose* plates

Qianlong period (1736-1795)

Comprising a set of six plates painted and gilt with a pair of pheasants amidst peonies; a set of three scalloped plates painted with peony; and a verte-lmari plate painted with scholar's objects.

Diam. 22.5-23 cm

(10x)

€ 800 - 1.200



173

A collection of five Chinese *famille rose* pattipan

Qianlong period (1736-1795)

Comprising a lozenge-shaped pattipan decorated with ladies and a boy at a calligraphy table; a lobed Mandarin-pattern pattipan painted with figures before a European-style church; and three various pattipan with flowers.

W. 10-12.5 cm

(5x)

€ 500 - 800



174

Three Chinese *famille rose* plates and a *famille rose* and *bianco sopra bianco* teapot and cover

Qianlong period (1736-1795)

Comprising a pair of plates decorated with quail in a scroll cartouche surrounded by peonies; a plate painted with scholar's objects and a bowl containing the Three Abundances; and a pear-shaped teapot and cover painted with shaped cartouches of flowers on a foliate *bianco sopra bianco* ground.

Diam. 22.3 / H. 17 cm

(4x)

€ 700 - 900



175

A Chinese blue and white bottle vase

Kangxi period (1662-1722)

Decorated to the rounded body with panels enclosing antiquities, elegant ladies and flower vases, the tall neck with stiff leaves.

H. 24 cm

Provenance:

Collection K. Fesos, the Netherlands

€ 2.000 - 4.000



176

Two Chinese blue and white bottle vases*Kangxi period (1662-1722)*

Each modelled with rounded body and tall flared neck, variously decorated with antiquities in varying shades of cobalt blue.

H. 19.5 cm

Provenance:

Collection K. Fesos, the Netherlands

(2x)

€ 1.500 - 2.000



177

A Chinese blue and white bottle vase*Kangxi period (1662-1722)*

The pear-shaped body decorated with antiquities, the tall flared neck with insects among flowers.

H. 21 cm

Provenance:

Collection K. Fesos, the Netherlands

€ 700 - 900



178

A set of three Chinese blue and white rosewater sprinklers*Kangxi period (1662-1722)*

Each pear-shaped vase decorated with shaped panels enclosing lotus on a washed-blue ground, the tall necks with floral stems.

H. 17.5 cm

(3x)

€ 600 - 800



179

A Chinese blue and white vase*Kangxi period (1662-1722)*

Modelled with lotus petals, each decorated with a boy at play or an elegant lady, the tall flared neck applied with gilt twin dragon handles, the base with an apocryphal Chenghua mark.

H. 28 cm

Provenance:

Collection K. Fesos, the Netherlands

€ 800 - 1.200



180

A large Chinese blue and white five-piece matched garniture*Kangxi period (1662-1722)*

Comprising a set of three baluster vases, three covers and a pair of beaker vases, each decorated with a diaper pattern, the baluster vases with river landscapes and the beaker vases with birds and prunus.

H. 42.5-50.5 cm

(5x)

€ 4.000 - 6.000



181
Two Chinese blue and white vases
 19th century

Each baluster vase decorated in mirror image with a warrior standing in front of two ladies reading a letter, possibly a scene from the Romance of the Western Chamber, each with an apocryphal Kangxi mark.

H. 35.5 cm

(2x)

€ 600 - 1.000



182
Three small Chinese blue and white vases
 Kangxi period (1662-1722)

Comprising a pear-shaped bottle vase decorated with birds among flowering branches; a moulded vase decorated with swirling panels of chrysanthemum and narcissus; and a baluster vase and cover decorated with birds among flowering branches. H. 12.9-15.4 cm

Provenance: Collection K. Fesos, the Netherlands

(3x)

€ 700 - 900



183
A Chinese blue and white vase
 Kangxi period (1662-1722)

The slender baluster sides painted with elegant ladies in an interior, marked with artemisia leaf.

H. 22 cm

€ 1.000 - 1.500



184
A pair of Chinese blue and white small vases
 Kangxi period (1662-1722)

The squared baluster vases each applied with twin dragon handles and decorated with elongated ladies on a terrace and flowers.

H. 11.5 cm

(2x)

€ 600 - 800



185
A Chinese blue and white dish

Qianlong period (1736-1795)

Painted with pagoda's beside pine and willow trees in an extensive river landscape, surrounded at the border by a composite band of butterflies, flowers and *ruyi*-heads.

Diam. 44.2 cm

€ 600 - 800



186
A Chinese blue and white ewer and cover

Qianlong period (1736-1795)

The lower body painted with chrysanthemum, bamboo, antiquities and peony, the upper body with branches of prunus centred by antiquities, the flat cover with further flowers.

H. 21.3 cm

Provenance:

Collection Mr E.P. Van Lanschot (former mayor Breda)

€ 700 - 900



187
A collection of Chinese blue and white plates

Qianlong period (1736-1795)

Comprising a set of five dinner plates decorated with peonies and antiquities, a set of five plates decorated with peonies and a set of six plates painted with flower-heads.

Diam. 26.3 / 23.2 / 21.5 cm

(16x)

€ 750 - 1.000



188
A blue and white cadogan teapot

19th century

The peach-shaped teapot decorated with roundels enclosing lotus, pine-trees, flower-heads and various decorative patterns.

H. 13.5 cm

€ 500 - 800



189
A large Japanese blue and white bowl
Late Edo period (1603-1868)

The interior decorated with a roundel enclosing a river landscape, the deep well with pine, peony and chrysanthemum, the exterior painted with antiquities.

Diam. 37.2 cm
 € 800 - 1.200



190
A Chinese copper-red-glazed dish
20th century

Covered with a pale red glaze, the rim and base left white, the base with an apocryphal Qianlong mark. With wooden stand.

Diam. 20.4 cm

€ 500 - 800



191
Five Chinese Yixing teapots and covers
20th century

Comprising two lobed teapots, the covers with lion finials; an oval teapot with squirrels and vine; a lotus-shaped teapot with a frog-shaped finial; and an hexagonal teapot and cover.

H. 10-16 cm

(5x)

€ 500 - 700



192
A small Chinese Yixing gilt-decorated teapot and cover

The bulbous sides decorated with pavilions in mountainous landscapes, the base with seal mark.

H. 5.5 cm

€ 500 - 800



193

A Chinese Longquan celadon 'dragon' dish

Ming dynasty (1368-1644)

Modelled with ribbed sides and everted rim, the interior moulded in relief with a dragon and the flaming pearl, surrounded by carved scrolls at the well, all covered with a sea-green glaze. With wooden stand.

Diam. 35.7 cm

€ 2.000 - 3.000



194

A Chinese celadon-glazed 'peony' jar*Ming dynasty (1368-1644)*

The baluster sides freely carved with peony-scroll, bordered by a panel of *ruyi*-heads at the shoulder and upright leaves at the foot, covered overall in a sea-green glaze.

H. 24 cm

€ 1.000 - 1.500



195

A Chinese sancai-glazed 'pagoda' basin*Kangxi period (1662-1722)*

The leaf-shaped basin modelled with a lotus-plant, the side with pagoda's against a rockwork background.

H. 17.5 cm

€ 800 - 1.200



196

A Chinese powder-blue bowl and a green-glazed vase*19th-20th century*

The bowl decorated to the exterior with a powder-blue glaze, the interior and base left white, the base with an apocryphal Qianlong mark; the baluster vase covered with a green glaze suffused with a dense crackle.

Diam. 18.3 cm (bowl)

H. 27 cm (vase)

(2x)

€ 400 - 600



197

A Chinese black-mirror-glazed vase, fanghu*19th-20th century*

The squared sides moulded with a peach-shaped panel, flanked by a pair of lug handles on the neck, covered overall with a shiny black glaze, the base with an apocryphal Qianlong mark.

H. 31 cm

€ 500 - 700



198

A Chinese blue-glazed and gilt-decorated 'dragon' charger

Guangxu six-character mark and of the period (1875-1908)

The centre decorated with a fierce dragon contesting the flaming pearl surrounded by four striding dragons amidst cloud and fire scrolls, the rim with a prunus and cracked ice band.

Diam. 52.2 cm

Provenance:

- Perotto Antichita, Milano (with label)

- Private collection, Italy

€ 8.000 - 12.000





199
A Chinese Dehua sculpture of Guanyin

Late 19th-20th century

Modelled in seated position wearing long flowing robes, wearing a beaded necklace, her high topknot adorned with jewellery, holding a scroll in her right hand, her high topknot, with double-gourd Dehua mark and square seal mark.

H. 32 cm

€ 1.000 - 2.000



200
A Chinese Dehua sculpture of Damo

20th century

Modelled standing on a base of waves, dressed in long flowing robes and a hat and string of prayer-beads slung over his back, with Dehua blind mark.

H. 31.5 cm

€ 800 - 1.200



201
A Chinese Dehua sculpture of Samantabhadra seated on an elephant

Late 19th-20th century

The Bodhisattva is seated on a lotus throne on the back of an elephant, holding a lotus stem and a scroll, wearing a serene expression on the face and the hair pulled back with a tiara, Dehua mark and square seal mark.

H. 31.7 cm

€ 1.000 - 2.000



202
A Chinese *blanc-de-chine* sculpture of Budai riding a carp

20th century

Modelled as Budai riding a carp and dragging a boy seated on a cloth sack behind him.

L. 24.5 cm

€ 600 - 800



203
A Chinese *blanc-de-chine* figure of Guanyin
 19th century

The deity shown seated on a rockwork base, flanked by two acolytes and various attributes beside her.

H. 24 cm
 € 600 - 800



204
A Samson white-glazed figure of a monkey
 19th century

Seated on its haunches claspng a bowl in his hands.

H. 39 cm
 € 600 - 1.000



205
A Chinese Qingbai funerary vase
 Song dynasty (960-1279)

The upper part of the tall tapering vase applied with whorls and a row of figures, covered in a greyish cream crackled glaze.

H. 46.7 cm
 € 500 - 700



206
A Chinese white-glazed 'chilong' ewer
 Early 20th century

The vessel modelled as a section of bamboo with one *chilong* forming the handle and another functioning as the spout, the finial shaped as a *qilin*, the base with a moulded mark.

H. 14.5 cm
 € 800 - 1.200



207
A set of four Chinese *blanc-de-chine* stemcups
18th century
 Each raised on a high splayed foot, moulded with branches of prunus.
 H. 6 cm
 (4x)
 € 600 - 800



208
A pair of Chinese export polychrome painted models of roosters
18th/19th century
 The white birds with long tail feathers, standing on rockwork.
 H. 44 cm
 Provenance:
 Collection dr. F.A. van Woerden, Amsterdam (Dutch consul in Hong Kong late 1930's)
 (2x)
 € 500 - 800



209
A Chinese export silver 'bamboo' cutlery set
Shanghai, circa 1900, maker's mark 'HM'
 Each handle shaped as bamboo, the knives with bamboo-engraved blades, comprising six forks and six knives.
 L. 18.5 / 21.5 cm
 Provenance:
 Acquired in 1996 in Singapore by the current owner
 (12x)
 € 500 - 700



210
A Chinese silver bowl
Circa 1900, marked
 The lobed circular bowl raised on three dragon feet.
 Diam. 15 cm
 € 500 - 700



211
A Chinese bronze tripod 'vine and squirrel' censer
 19th century

The circular bombe censer raised on three feet shaped as vine growing over the body and inhabited by squirrels, the openwork cover with a vine and squirrel pattern, the base cast with a seal mark.

H. 23 cm
 € 1.000 - 1.500



212
A Chinese bronze tripod censer
 19th-20th century

The rounded body incised decorated with bats and clouds, the sides applied with elephant-mask handles suspending loose rings, with openwork wood cover.

H. 23 cm
 € 600 - 700



213
A Chinese bronze 'figural' censer
 19th century

The six sides moulded with interior scenes enclosing boys and ladies.

W. 36 cm
 € 600 - 800



214
A Chinese bronze censer
 Ming dynasty (1368-1644)

The shaped compressed censer surmounted by an openwork cover.

Diam. 10.5 cm
 Provenance:
 Private collection, the Netherlands
 € 900 - 1.200



215
A Chinese cloisonné 'phoenix' bowl

Circa 1800

The bowl raised on three elephant's-head supports and applied with two elephant handles, the bowl decorated in various coloured enamels on a turquoise ground with a large phoenix among peonies.

W. 26.5 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.800



216
A pair of Chinese cloisonné vases

Late 19th/ 20th century

The bottle-shaped vases each decorated in various coloured enamels on a turquoise ground with panels of birds among flowers and deer below a flowering tree.

H. 32.5 cm

(2x)

€ 600 - 1.000



217
A Chinese cloisonné enamel Islamic market square vase

19th century

Two of the square sides decorated with a panel with Arabic inscription, the sides with Arabic calligraphy, surrounded by lotus scroll, the base with an apocryphal Qianlong mark on a gilt panel.

H. 32 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.000



218
A Chinese green glass Islamic market vessel

19th-20th century

The sides with panels enclosing Arabic inscriptions, the sides applied with twin handles, the glass of an apple-green tone, with apocryphal Qianlong mark.

Diam. 15 cm

Provenance:

Private collection, the Netherlands

€ 700 - 900



219

A Chinese cloisonné enamel Islamic market box, cover and stand

19th century

The domed cover decorated with a central roundel with Arabic inscription reading *alhamdulillah* (Praise to God), surrounded by a lotus scroll that is repeated on the base and stand, the base with an apocryphal Qianlong mark on a gilt raised panel.

Diam. 9.5 cm

Provenance:

Private collection, the Netherlands

(2x)

€ 2.000 - 4.000

FINE AND RARE SNUFF BOTTLES

from a private collection







220

A Chinese inside-painted glass snuff bottle*Ye Xiaofeng, Republic Period (1912-1949)*

Delicately painted with variously coloured butterflies in a garden, seal and inscription, stopper.

H. 7.5 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.600



221

A Chinese inside-glass painted snuff bottle*Ye Zhongsan, dated 1924*

Decorated to both flattened sides in bright yellow, green, red and blue tones with a figure of Buddha, one seated on a lotus throne, the other holding a *ruyi*-sceptre, seal and inscription, stopper.

H. 6 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.000



222

A Chinese celadon jade fish-shaped snuff bottle*19th century*

Modelled as a carp, with incised eyes, mouth and gills, with carved bifurcated tail, the stone of an even pale celadon tone, stopper.

H. 9 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.600



223

A Chinese celadon jade snuff-bottle*Signed Ze Kang, 20th century*

The flattened bottle is carved to one side with a fierce dragon amongst clouds, the reverse inscribed with a poem, the sides elegantly carved with two elongated handles, the stone of an even pale celadon tone, stopper.

H. 6 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.000



224

A Chinese inside-painted glass 'landscape' snuff bottle*Chen Zhongsan, dated 1916*

The flattened baluster sides painted to the interior with a continuous scene of figures and a pavilion in an extensive mountainous landscape strewn with pine-trees, seal and inscription.

H. 6 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



225

A Chinese inside-painted glass snuff bottle*Ye Shuiying, dated 1973*

The flattened bottle painted to one side with a bird perched in a tree, the reverse with ducks at a river bank, seal and inscription, stopper.

H. 7.2 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



226

A Chinese pink tourmaline 'prunus and pine' snuff bottle*Circa 1900*

One side carved with a spray of prunus, the other with pine tree, the stone of a delicate pink tone, stopper.

H. 6.4 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 1.500



227

A Chinese carved pink glass 'dragon' snuff bottle*Late Qing dynasty (1644-1911)*

The flattened bottle well carved to the rounded sides with six dragons amongst stylised cloud scrolls, symbolising the number of dragon princess in the imperial family, stopper.

H. 6 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.500





霜氣生南瑞
花光繞研北
紅綠間金英
居然萬華谷
乾隆

228

A Chinese amethyst-coloured glass snuff bottle

Imperial workshop, Qianlong mark and period (1736-1795)

The delicate flattened bottle carved with octagonal sides, surmounted by a cylindrical neck, one side wheel-cut with a spray of orchid, the other with a poem and mark of the Qianlong emperor, the glass of a translucent amethyst tone, green jadeite stopper.

H. 4.7 cm

Provenance:

Private collection, the Netherlands

Note:

The poem reads:

Cold air comes from the south

Flowers shed lights northwards,

Golden markings amongst reds and greens,

Found in the valley of a thousand beauties.

- Qianlong

€ 3.000 - 5.000



229

A fine Chinese red-overlay bubble-suffused glass snuff bottle

Beijing, 18th century

Of flattened baluster form deep and well carved through the red overlay with a design of four pomegranates growing from leafy stems, the yellow glass ground suffused with a fine network of bubbles, stopper. H. 7.8 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.500



230

A Chinese dendritic agate 'Daoist' snuff bottle

The cameo ink-master, Official School, late Qing dynasty (1644-1911)

The flattened baluster bottle carved to one side with a horse standing before a Daoist trigram, *Ba Gua*, and beside a small spray of *lingzhi* fungus, the reverse with trees and cloud scrolls divided by a pine tree, cleverly using the brownish-black inclusions for highlights, stopper. H. 7 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.500



231

A Chinese inside-painted glass snuff bottle*Yan Yutian, dated 1895*

The rectangular bottle carved with canted corners, inside-decorated to one side with prunus growing from rockwork, the reverse with a crane beside a pine tree, seal and inscription.

H. 6 cm

Provenance:

Private collection, the Netherlands

€ 900 - 1.200



232

A rare Chinese carved imperial yellow glass snuff bottle*Dated Daoguang Chi-yu, corresponding to 1849, marked Xingyouheng Tang (the Hall of Constancy)*

The rounded baluster bottle carved to both sides with a pair of archaic confronted phoenixes, stopper.

H. 6.9 cm

Provenance:

Private collection, the Netherlands

Note:

The incumbent of the *Xingyouheng Tang* (the Hall of Constancy) was the fifth Prince Ding, Zaichuan, who was a great-great-grandson of the Qianlong emperor and who died in 1851.

€ 1.200 - 1.500



233

A Chinese celadon and russet jade snuff bottle*Late Qing dynasty (1644-1911)*

One side of the rounded bottle carved with a scholar playing the *qin*, an attendant beside him, the reverse with a boy on a buffalo, the stone of a pale celadon tone with a pale russet inclusion, stopper.

H. 6.9 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 1.500



234

A rare and unusual Chinese carnelian agate 'deer' snuff bottle*Late Qing dynasty (1644-1911)*

Carved in the shape of a reclining deer with its legs tucked below its body and holding a leafy spray in its mouth, the striped agate of white and cream tone, red coral stopper.

H. 5 cm

Provenance:

Private collection, the Netherlands

Note:

For a similar 'deer' snuff bottle, please refer to *Important Snuff Bottles from the J&J Collection*, part IV, Christie's New York, 22 March 2007, lot 19.

€ 1.200 - 1.600



235

Two Chinese ivory models of ladies*Early 20th Century*

Modelled in mirror image as two standing ladies, each dressed in long robes and holding a lotus flower.

H. 37.9 cm

(2x)

€ 700 - 900



236

Three Chinese ivory figures of Immortals*Late 19th-early 20th century*

Comprising figures of Shoulao, He Xiangnu and Lu Dongbin, each carrying their specific attributes and carved in standing position.

H. 30-34.5 cm

Provenance:

Private collection, the Netherlands

(3x)

€ 600 - 800



237

A Chinese ivory brushpot*19th century*

Carved in relief with four of the eight Immortals, one riding his crane, in a garden with *lingzhi* fungus and pine, on wood stand.

H. 18 cm

€ 800 - 1.200



238

A Japanese ivory okimono of a lady*Meiji period (1868-1912)*

Modelled standing on an oval plinth holding a chicken and carrying a jar on her shoulder, signed.

H. 20.5 cm

€ 500 - 700









239

A Chinese export stucco figure of a dignitary

Circa 1800

The female figure is modelled seated on a low chair, her hands resting on her knees, dressed in long red robes embellished with four roundels and a rank badge with lotus, the hair tied in a high knot.

H. 102 cm

Provenance:

Private collection, United Kingdom

€ 30.000 - 35.000



240

A Chinese wooden table*Circa 1900*

The rectangular table top with a stepped apron, supported on four legs, the grain of a deep honey tone.

H. 82.5 x W. 164 x D. 64 cm

€ 800 - 1.200



241

A Chinese wooden table*Circa 1900*

The square table top resting on four cylindrical legs, the top with openwork railing.

H. 86 x W. 95 D. 95 cm

€ 400 - 600



242

A Chinese wooden 'bamboo' table*Circa 1900*

The square top supported on bamboo legs and bamboo aprons.

H. 85.5 x W. 84 x D. 84 cm

€ 400 - 600



243

A Chinese huali table cabinet

19th century

With two doors above a drawer, the sides openworked with *ruyi*-shaped panels, the wood of an attractive dark caramel tone.

H. 48 x W. 31.7 x D. 23.1 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 3.000







244

A set of two Chinese *huanghuali* horseshoe-back armchairs with matching *huanghuali* table*20th century*

With intricately carved backspat and curvilinear arms ending in a scrolled floral motif, the seat fronted by a plain bead edge apron and supports raised on a rectangular base, the wood with a fine grain and of a rich amber tone.

H. 77.5 cm

H. 99 cm

Provenance:

Acquired by the present owner with an art dealer/collector in Den Helder, the Netherlands in the 1990's

€ 4.000 - 6.000



245

An exceptionally large Chinese wooden painting table*19th century*

The large rectangular top supported on four cylindrical legs with scroll supports, the wood with a rich caramel patina.

H. 81.5 x W. 259.5 x D. 119.5 cm

Provenance:

Acquired in Hong Kong in the 1970's by the previous owner

€ 1.000 - 2.000



246

A set of six Chinese wooden 'official's hat' chairs*19th century*

With curved top rail supported by gently curving back splat, the plain seats supported by four cylindrical legs joined by stepped stretchers at the base.

H. 111 cm

Provenance:

Acquired in Hong Kong in the 1970's by the previous owner

(6x)

€ 600 - 1.000



247

A set of four Chinese wooden 'official's hat' chairs*19th century*

With curved top rail supported by gently curving back splat, the plain seats supported by four cylindrical legs joined by stepped stretchers at the base.

H. 109 cm

(4x)

€ 400 - 600



248
A Chinese wood four-leaf screen

Circa 1900

Each leaf openworked with decorative geometrical patterns.

H. 200 x W. 49 cm (each leaf)

€ 1.000 - 2.000



249
A Japanese six-leaf screen

Meiji period (1868-1912)

Decorated with roosters and chicken below blossoming sakura branches.

Ink and colour on paper.

H. 163.5 x W. 59 cm (each leaf)

€ 600 - 1.000



250
A Chinese export lacquer tripod table

Late 19th-20th century

The table-top decorated in gilt on the black lacquer ground with dancers and musicians on a palatial terrace.

H. 75 x Diam. 60.5 cm

€ 600 - 1.000



251
Two Chinese black lacquer and mother-of-pearl inlaid chests and mother-of-pearl tokens

Late 19th/ 20th century

Each variously inlaid with birds and flowers on a black lacquer ground, the larger with various mother-of-pearl tokens.

H. 10.5 x W. 33 x D. 27.5 cm

H. 12.5 x W. 24 x D. 18.2 cm

(2x)

€ 500 - 800



252

A Chinese six-fold hardwood screen inlaid with quartz and soapstone

Late 19th-20th century

Each panel inlaid with various types of carved quartz and with soapstone with a scene of birds amongst flowering branches, on a black lacquered ground, the reverse with gilt decoration of prunus, chrysanthemum and peony.

H. 183 x W. 40.5 cm (each panel)

€ 2.000 - 4.000

JAPANESE SCROLL PAINTINGS & ANTIQUES
FROM THE COLLECTION OF PETER POLDERVAART



A line is, after all, simply a line. But the disparity between a printed line and a line drawn with a brush is tremendous. At first glance it does not seem like an enormous difference, but it is almost like stepping into another world. A printed line offers certainty, it appears as though it were literally printed. We are able to ascertain the authenticity of Japanese prints by comparing them with other examples of the same woodblock for printmaking. A woodcut block provides all the information we need to qualify a print as real and authentic. This is not only a question of curves, thickness of lines, or the overflow with a different line, but also a question of the pressure intensity. Is the perimeter line a 'lively' black, or a 'dull and monotonous' black which indicates the printing of the eighteenth and nineteenth centuries?

If we step towards Japanese paintings, as Peter Poldervaart did, - after knowing him for years, since I was a dealer in Japanese prints back in the 1970s at the Reguliersbreestraat - the lines acquire a very different intensity. This is determined by a combination of the artist's intention, his experience, and his ability to know the precise amount of ink his brush needs, combined with the knowledge that he can use this ink until the next point in his painting.

And with that, certainty is abandoned. It all comes down to the eye; one must observe and look again until you can gauge the painter's 'mood'. Follow the lines with your eye and try to see if you can trace the painter's interplay of lines. This is the first step in valuing Japanese paintings whilst the recognition of the image is less important. It is all about combining an idea, whether a landscape, a still-life, a historical or mythological figure, and the quality assessed purely through the intensity and strength of the lines, the ability to

steer the brush. In this way, every painting becomes another attempt to lay down an idea through these indelible lines – since Japanese ink is inefaceable, a line is set as soon as it is drawn. This is how Japanese paintings must be appreciated, or not.

As a paper conservator for the Rijksmuseum in the early 80's, Mr. Poldervaart had to rely on his steady hand, dealing with the often horrible condition of the paper, clumped together as once the frozen journals of the Dutch at Nova Zembla recovered from the defrosting ice. Not only has a paper conservator to deal with the condition of the paper itself, also with the printed lines, whether a copper engraving, lithography or drawing in ink, pencil or chalk. But the paper is only the subsurface medium and a museum or collector is primarily concerned with the image. It is thus highly imaginable that one tries to forget their daily worries about the condition of paper by simply enjoying the lines in a Japanese painting. And then to realise that a line drawn by Kawamura Bunpo (1779-1821) is totally different from the equally impressive images in the printed album 'Journey over the Tokaido with a Poem at Every Stop' (*Kaidō kyōka awase*) of 1812.

Indeed, Peter's interest lay in the paintings of the Shijō tradition that arose in Kyoto during the eighteenth and nineteenth centuries. They were compelling images; profane depictions, representing the reality of daily life which was completely different from the Edo period during which era life was shown through rose-tinted glasses. These are the so-called 'Images of life's fleeting nature.' This connection with everyday life helps to be able to admire the work of art. Only the slightest attempt is worth the effort.



253
A Japanese scroll painting a.o. by Kubota Shumman and Ota Nampo
 Late 18th/early 19th century
Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting the Rokkasen (six Japanese poetic geniuses), with calligraphy, in wooden box.
 H. 93.5 x W. 31 cm (painting)
 H. 172 x W. 42 cm (scroll)
 € 600 - 1.000



254
A pair of Japanese nanga scroll paintings 'Views near Kyoto' by Kawamura Bumpo
 1779-1821
Kakejiku (vertical hanging scrolls), in ink and colour on paper, depicting a contemplating philosopher in rocky landscape and a teacher and apprentice walking towards a temple in a rocky landscape, both signed and sealed, in one wooden box.
 H. 93 x W. 34 cm (painting)
 H. 182 x W. 45 cm (scroll)
 (2x)
 € 600 - 1.000





255

A pair of Japanese scroll paintings by Hasegawa Gyokuho

1822-1879

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a moonlit mountainous river landscape with a barge near a village, signed and sealed, in wooden box.

H. 118 x W. 31 cm (paintings)

H. 197 x W. 33 cm (scrolls)

Provenance:

Oranda Jin, Den Bosch

(2x)

€ 600 - 1.000

256

A Japanese scroll painting by Yamamoto Baiitsu

1783-1856

Kakejiku (vertical hanging scroll), ink and colour on paper, depicting hibiscus.

Signed, dated *an autumn day in the year Koin* (1830) and sealed, in wooden box.

H. 74.5 x W. 26.5 cm (painting)

H. 128 x W. 39 cm (scroll)

€ 600 - 1.000



257
A Japanese nanga scroll painting by Hanabusa Itchō

1652-1724

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a priest under a *torii* at the entrance of a Shinto shrine. Signed *Hanabusa Itchō sho* and sealed *Shinkō noin*, in wooden box.

H. 87 x W. 27.5 cm (painting)

H. 166 x W. 30 cm (scroll)

€ 1.000 - 2.000



258
A Japanese scroll painting by Nagazawa Rosetsu

1755-1799

Kakejiku (vertical hanging scroll), ink on paper, depicting a waterside with bamboo in the moonlight. With a haiku by Murase Kotei (1744-1819). Signed and sealed, in signed wooden box.

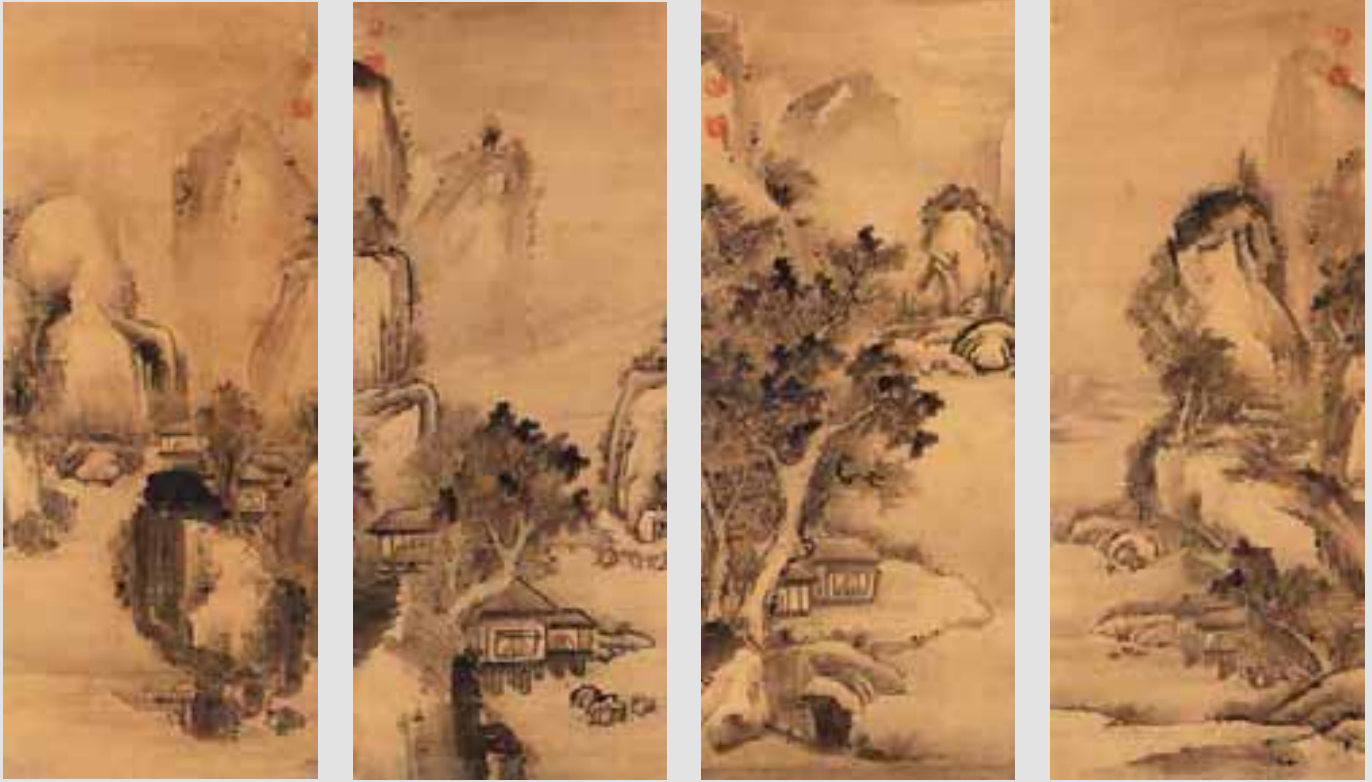
L. 173 x W. 105 cm (painting)

L. 228 x W. 123 cm (scroll)

Note:

From the mid-1780's on, Rosetsu came into closer contact with the Zen priests from the monasteries Tofuku-ji and Myoshin-ji in Kyoto, which led to his largest and most important commission—the production of mural paintings for the main halls of the three Zen temples Joju-ji, Muryo-ji and Sodoji in the southern Kii region (today's Wakayama prefecture). In 1785, the year before Rosetsu embarked on his southern journey, he collaborated with Shishin Sogin (1726–86), a priest from Myoshin-ji, to produce *Miscellaneous Paintings and Calligraphy*, a pair of screens that combines Rosetsu's paintings with Shishin's elegant script. (*Orientalism magazine*, September/October 2018)

€ 1.000 - 2.000



259

Four Japanese folding screen panel paintings by Soga Shohaku

1730-1781

All vertical in ink on paper, all depicting a mountainous river landscape with scholars, based on *Shan shui* painting. All bearing seal.

H. 136 x W. 56 cm

H. 136 x W. 56 cm

H. 135 x W. 50.5 cm

H. 136 x W. 55 cm

Provenance:

- Frank Lloyd Wright, United States

- Felix Tikotin, Amsterdam

Note:

Perhaps no individual in the U.S. did more to shape Americans' visions of the screen format than architect Frank Lloyd Wright. In many of the rooms of his house, Japanese screens of various heights, stretched flat, were placed on the wall, newly framed by him. Sometimes Wright designed wooden slats to hit the screen at the folds of each panel. He had been incorporating Japanese screens into rooms in this manner since at least his 1906 proposal for the remodelling of the Peter A. Beachy house in Oak Park, Illinois.

These four paintings were part of two multi-panel 'Shohaku folding screens' by Frank Lloyd Wright (1867-1959), who transported them from Japan to Boston, but unfortunately the screen got damaged during transit and were sold to Felix Tikotin (1893-1986). In the 1980's, the panels were cut out and sold separately. Several panels are known, from which a few are located in an important private collection in Switzerland, and a few in a private Dutch collection.

(4x)

€ 4.000 - 8.000



260
A Japanese nanga scroll painting by Kawamura Bumpo
 1779-1821

Kakejiku (vertical hanging scrolls), in ink and colour on paper, depicting a contemplating philosopher in rocky landscape, signed and sealed, in wooden box.

H. 103 x W. 39.5 cm (painting)

H. 187 x 53 cm (scroll)

€ 600 - 1.000



261
A Japanese scroll painting by Nakahara Nantembo
 1839-1925

Kakejiku (vertical hanging scroll), in ink on paper, depicting Mt. Fuji with calligraphy, signed *Nachijusan Nantembo Toju* 83 (painted while he was 83) and sealed *Hakugaibutsu Toju*, in signed wooden box.

H. 128.5 x W. 41.5 cm (painting)

H. 200 x W. 56 cm (scroll)

€ 600 - 1.000



262
A Japanese scroll painting by Kishi Chikudo
 1826-1897

Kakejiku (vertical hanging scroll), in ink on paper, depicting a fisherman on a boat near a bridge, in a wide mountainous river landscape, signed and sealed, in wooden box.

H. 138 x W. 56 cm (painting)

H. 193 x W. 63.5 cm (scroll)

€ 600 - 1.000



263
A Japanese scroll painting of Kyoto by Hirai Baisen

1889-1969

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting Kamogawa river in Kyoto during winter, signed and sealed, in signed wooden box.

H. 126 x W. 30 cm (painting)

H. 205 x W. 42 cm (scroll)

Note:

An important figure in the Kyoto art world, Hirai Baisen graduated from Kyoto Municipal School of Fine Arts and Crafts in 1906 and then studied under the influential painter Takeuchi Seiho (1864-1942). He won a prize at the first national Bunten exhibition in 1907 and showed his work at the Bunten and its successors until 1943.

€ 600 - 800



264
A Japanese scroll painting by Taizan

19th century

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a *tengu* with his long nose, signed and sealed, in wooden box.

H. 128.5 x W. 29.5 cm (painting)

H. 200 x W. 42 cm (scroll)

Note:

Tengu are legendary creatures found in Japanese folk religion and are considered a type of Shinto gods (*kami*) or *yokai* (supernatural beings). They were originally thought to take the forms of birds of prey, and are traditionally depicted with both human and avian characteristics. The earliest *tengu* were pictured with beaks, but this feature has often been humanized as an unnaturally long nose.

€ 600 - 800



265
A Japanese scroll nanga painting by Ikeno Taiga

1723-1776

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a scholar under a pine tree in rocky landscape, signed and sealed, in wooden box.

H. 119 x W. 27 cm (painting)

H. 176 x W. 42 cm (scroll)

€ 600 - 1.000





266

A scroll painting by Obaku Moku'an (Mu'an Xingtao)

1611-1684

Kakejiku (vertical hanging scroll), in ink on paper, depicting Hotei with his bag filled with everything you could wish for, with calligraphy haiku, signed *Obaku Moku'an* and sealed, in wooden box.

H. 84 x W. 27.5 cm (painting)

H. 170 x W. 39 cm (scroll)

Note:

Obaku Moku'an, also known as Mu'an Xingtao, was a Chinese monk who travelled to Japan in 1655 and never returned to his homeland.

€ 600 - 1.000



267

A Japanese scroll painting by Mori Tetsuzan

1775-1841

Kakejiku (vertical hanging scroll), ink on paper, depicting a tiger. Signed *Tetsuzan* and sealed *Shushin*, in wooden box.

H. 133 x W. 52 cm (painting)

H. 205 x W. 67 cm (scroll)

Note:

Mori Tetsuzan was a cousin of Mori Sosen (1747-1821), the famous painter of Japanese monkeys. Tetsuzan painted a tiger, but possibly never saw one in real life, for they are not native to the Japanese archipelago. Therefore artists used cats (*neko*) as example, resulting in a tiger with domestic cat-like features, also known in Japan as *neko tora* (cat tiger).

€ 2.000 - 3.000



268
A Japanese scroll painting by Imao Keinen
 1845-1924

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting *saru kani gassen* or The Crab and the Monkey, signed and sealed, in wooden box.

H. 106 x W. 31 cm (painting)

H. 195 x W. 44 cm (scroll)

Note:

The Crab and the Monkey or The Quarrel of the Monkey and the Crab is a Japanese folktale. In the story, a sly monkey kills a crab by hurling fruit at it. The crab is so shocked that she gives birth before she dies. The offspring seeks revenge with the help of several allies. Clearly retributive justice is the main theme of this story.

€ 600 - 1.000



269
A Japanese scroll painting by Kishi Chikudo
 1826-1897

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a procession of monks descending from a monastery, setting out on their daily alms round, signed *Tsuchinoto hitsuji shunki(?)* (painted in Spring, in the year of the sheep', [1859]), *Kishi Chikudo sha* and sealed *Chikudo*, in wooden box.

H. 126 x W. 50 cm (painting)

H. 194 x W. 63 cm (scroll)

Note:

In 1896 Chikudo was appointed to the art committee of the Imperial Household.

€ 600 - 1.000



270
A Japanese scroll painting signed Mori Sosen

18th/19th century

Kakejiku (vertical hanging scroll), ink and colour on paper, depicting frolicking Japanese macaques on a rock ledge. Signed *Sosen* and sealed, in signed wooden box.

H. 112 x W. 51 cm (painting)

H. 208 x W. 67 cm (scroll)

€ 600 - 1.000



271

A Japanese scroll painting by Hashimoto Kanetsu

1883-1945

Kakejiku (vertical hanging scroll), ink on paper, depicting a tiger. Signed, dated *start of the summer of the year kibo* (1903) and sealed, in wooden box.

H. 115 x W. 46.6 cm (painting)

H. 191.5 x W. 60 cm (scroll)

Note:

Kanetsu is also known as Guanxue Qiaoben in China.

€ 1.000 - 2.000



272
A Japanese nanga scroll painting by Cho Gessho
 1772-1832

Kakejiku (vertical hanging scroll), in ink and colour on paper, depicting a firewood trader walking from the forest to the city, signed *Gessho* and sealed *Gyotei* and *Genkei*, in wooden box.

H. 113.5 x W. 29 cm (painting)

H. 192 x W. 41 cm (scroll)

Note:

In winter, the people of the cities, like Kyoto, depended on dry sticks from the forests to keep their houses warm. This resulted in the roads around Kyoto, bustling with firewood traders walking from the forests to their clients in town.

€ 600 - 1.000



273
A Japanese scroll painting 'one stroke daruma' by Nakahara Nantembo
 1839-1925

Kakejiku (vertical hanging scroll), in ink on paper, depicting calligraphy and a stylized daruma watching the moon, signed *Hachijugo Nantembo toju* and sealed *Hakugaikutsu Toju* and *Nantembo Hachijugo o*, in wooden box.

H. 137 x W. 34 cm (painting)

H. 190 x W. 46 cm (scroll)

€ 600 - 800



274
A Japanese scroll painting by Nakahara Nantembo
 1839-1925

Kakejiku (vertical hanging scroll), calligraphy in ink on paper, signed and sealed, in signed wooden box.

H. 132 x W. 31 cm (painting)

H. 203 x W. 33 cm (scroll)

€ 600 - 1.000



275
A collection of eight Japanese stoneware chawan and a bottle

19th-20th century

Covered with various glazes, comprising one Raku bowl.

H. 22.5 / Diam. 14 cm (the largest)

(9x)

€ 600 - 800



276
A collection of Japanese stoneware chawan and porcelain and lacquer teaware 19th-20th century

The chawan covered with various glazes, comprising one inscribed bowl by Rengetsu, a Raku summer bowl, an Oribe bowl, a Raku bowl; two stoneware tea-caddies; a celadon-glazed box and covered modelled with bamboo; a black lacquer box and cover decorated in gold *hiramaki-e* with a crane; a red-lacquer box and cover; and a pale lacquer box and cover.

Diam. 14 cm (the largest)

(11x)

€ 600 - 800



277
Two Japanese stone scholar's rocks, suiseki

19th-20th century

In natural, jagged shape, on wood stands.

H. 9.5-14.5 cm

(2x)

€ 500 - 700



278
Three Japanese stone scholar's rocks, suiseki

19th-20th century

Each of natural, jagged shape.

H. 7-20 cm

(3x)

€ 500 - 700



279
A scroll painting by Hashimoto Kanetsu (Guanxue Qiaoben)
 1883-1945

Kakejiku (vertical hanging scroll), ink and colour on paper, depicting a Japanese macaque. Signed and sealed, in wooden box.

H. 36.6 x W. 42 cm (painting) / H. 120 x W. 54 cm (scroll)

Note:

Kanetsu is also known as Guanxue Qiaoben in China and his work has ever been sought after by the Chinese.

€ 600 - 1.000



280
A collection of two Japanese print design studies, by Toyohara Kunichika, one by Yoshitora and three by Katsukawa Shuntei

1835-1900, c. 1830-c.1880 & 1770-1820

The first two, by Kunichika, studies for prints with geisha, the one by Yoshitora a study for an actor as *Soga no Goto*, the three by Shuntei, studies for prints with a godly battle between warriors, three men by a teahouse and a scene with samurai. All in ink on paper, with several onlay corrections.

(6x) *One illustrated*

€ 1.000 - 2.000



281
Two Japanese ukiyo-e prints by Kunisada and Toyokuni

Late 18th/early 19th century

One rare *uchiwa* fan print by Kunisada Utawaga (1786-1865), depicting the portrait of an actor and one by Toyokuni Utawaga (1769-1825), depicting a posing actor in fan shaped reserve. Both framed.

H. 16.5 x W. 28.5 cm (Kunisada, measured within the mount)

H. 37.5 x W. 24.5 cm (Toyokuni, measured within the mount)

(2x)

€ 600 - 1.000



282
A collection of four Japanese illustrated books by Kawamura Bumpo
 1779-1821
 Comprising of *Bumpo Gafu* (sketches by Bumpo), vol. I & II, 1807 & 1811, *Teito Gakei Ichiran* (Choice sights of the Capital), Kyoto 1809-1816 and *Nagaku Bumpo Kaido Soga* (Highway pictures) Osaka 1811.
 H. 26.5 x W. 18 cm
 (4x)
 € 600 - 1.000



283
A collection of four Japanese illustrated books
 First quarter 19th century
 Comprising a book by Aikawa Minwa (act. 1806-1821), *Manga Hyakujo* (Sketchbook of One Hundred Women), Kyoto 1814, one by Cho Gessho (1772-1832), *Fugyo Gasu* (album of paintings by Gessho), Nagoya 1817, one by Cho Gessho, A thicket of pictures without shapes, Nagoya 1804-1817 and one by Kawagata Keisai (1764-1824), *Sansui Ryakuga-shiki* (Methods of cursive drawing of landscapes), Edo 1800. H. 26.5 x W. 18 cm
 (4x)
 € 600 - 1.000



284
Two finely painted Japanese albums
 Circa 1900
 One album with 19 paintings of landscapes, flowers and birds by Kinseki and Manju amongst others, all signed and sealed. The other album, anonymous, containing 18 finely painted images of birds, landscapes, insects and mammals.
 H. 18 x W. 24 cm
 (2x)
 € 600 - 1.000



285
A collection of seven Japanese netsuke
 Meiji period (1868-1912) or later
 One, made of wood, carved as a monkey in the form of Ashinagai; one in mother-of-pearl, in the form of a tako (squid) with inlaid eyes; one in boxwood and ivory, in the form of a sanbaso dancer; one in soapstone, in the form of a Chinese scholar; one in ivory in the form of Hyottoko; one in ivory in the form of a rabbit, signed Yamamura; and one ivory manju-netsuke.
 L. 3-7 cm
 (7x)
 € 500 - 700







286

A Japanese ivory netsuke*Possibly Tomokazu, 18th-19th century*Carved as a reclining water buffalo looking over its back and with its tail flicked over its haunches. Signed *Tomokazu*.

L. 4.7 cm

€ 800 - 1.200



287

A Japanese ivory netsuke*Possibly Seizan, 19th century*Carved in the form of a hare with elegant long ears, raising the head, with inlaid eyes, towards the right with one paw raised. Signed *Seizan*.

H. 4.7 cm

Provenance:

Private collection, the Netherlands

€ 600 - 800



288

A Japanese ivory netsuke*Tomochika Chikuyosai of Edo, Edo period (1615-1868)*Elaborately carved in the form of a gnarling wolf with his paw resting on a human skull. Signed *Tomochika*.

H. 4.9 cm

Provenance:

Private collection, the Netherlands

€ 600 - 800



289

A Japanese ivory netsuke*Possibly Ranichi, 18th/19th century*Finely carved in the form of a bundle of four rats, with inlaid eyes. Signed *Ranichi*.

H. 2.6 cm

Provenance:

Private collection, the Netherlands

€ 600 - 800



290
A large Japanese ivory netsuke carved in the form of a kirin

Possibly Kangyoku, 19th century

Seated on his haunches and roaring with his head upturned, with inlaid eyes. Signed *Kangyoku*.

H. 10.8 cm

Provenance:

Private collection, the Netherlands

€ 600 - 800



291
A collection of three Japanese ivory netsuke
Edo/Meiji period, 19th/20th century

Comprising a monkey grabbing its own tail, with inlaid eyes, signed; a recumbent ox and two rabbits playing, with inlaid eyes, signed.

L. 4-6 cm

Provenance:

Private collection, the Netherlands

(3x)

€ 600 - 1.000



292
A collection of seven Japanese ivory netsuke
Meiji period (1868-1912) and later

Comprising a horse; a playful monkey; a tiger; a mouse on a fan; two horses circling around one another; a sperm whale with squid and a curled up snake.

L. 3-5 cm

Provenance:

Private collection, the Netherlands

(7x)

€ 500 - 800



293
A collection of four Japanese ivory netsuke
First half 19th century

Comprising a finely carved *Handaka*, with the dragon living in his alms bowl; a *Daikoku* with three *Oni* on his hammer, signed *Gyoku-san*; a *Hotei* with two *karako* on its sack; and a group of two deities holding a *hibachi* teased by *Oni*, signed *Kyokuga*.

H. 4-5.9 cm

Provenance:

Private collection, the Netherlands

(4x)

€ 600 - 800



294
A collection of three Japanese ivory netsuke and an okimono

First half 19th century

Comprising Ebisu riding a fish depicted as *karako*, signed *Shugetsu*; Hotei in *karakusa* robe dancing with his sack; a group of *karako* playing drum and performing a dragon dance; and an okimono depicting Hotei with *karako*, with inscription *long live prosperity*, signed *Ono-Semin* or *Masatami*.

H. 2.4-4.5 cm

(4x)

€ 600 - 800



295
A collection of five Japanese ivory netsuke
Meiji period (1868-1912) & early 20th century

Comprising a woman breastfeeding her child whilst being tormented by monkeys, signed *Shogetsu*; a group of brawling men with robes inlaid with abalone and mother-of-pearl; *Ik-koku sennin* carrying princess *Sendabujin* on his back, signed *Hokō*; a *karako* performing the dragon dance, signed *Gyoku-Sai*; and an erotic group, signed *Etsu-Gyoku*. H. 3.6-4.9 cm

(5x)

€ 600 - 800



296
A collection of seven Japanese ivory manju netsuke
Meiji period (1868-1912)

Comprising a manju with a deity against a stylised chrysanthemum background, signed *Hō-Shinsei*; a manju with openwork chrysanthemum carving, signed; a manju with peonies and *Shishi* lion meaning luck and abundance, signed *Gyoku-San*; a manju depicting a figure in a garden, inscribed *new treasures without end and flowers, birds and landscape*; an *Ryusa* manju with a *Nō* player; a manju with a goddess, signed *Kōsai*; and one with chrysanthemum. Diam. 3.2-5 cm

(7x)

€ 600 - 800



297
A collection of six Japanese netsuke
19th century and Meiji period (1868-1912)

Comprising a *kagamibuta*, signed *Shomin*; a *kagamibuta* signed *Shu-min*; an ivory netsuke in the form of a box with inlay depicting a bird near a branch with berries; a lacquer netsuke in the form of a *natsume*; an openwork netsuke in the form of a drum; and one manju with silver *shakundu*, in the form of a basket. Diam. 4.5 cm (*kagamibuta*)

L. 2-4 cm

(6x)

€ 600 - 800



298

A collection of five Japanese ivory netsuke

19th century & Meiji period (1868-1912)

Comprising one of the Seven Lucky Gods Fukurokuju, signed *Tomoichi*; a *Hyottoko* mask; a group with two Oni catching Shoki under a robe; an ornament of shells; and one depicting a bundle of rats.

H. 2.4-7.3 cm

(5x)

€ 600 - 800



299

A collection of four Japanese ivory netsuke

Meiji period (1868-1912) & early 20th century

Comprising an apparition with a rat on its back, keeping a rat trap closed, signed *Okuda*; an Oni polishing the third eye of a mask with inlaid eyes, signed *Sōroku*; an Oni playing drums or thunder god *Ru*; and one sake drinking Oni with *tokkuri*.

H. 3.4-4.7 cm

(4x)

€ 600 - 800



300

A collection of seven Japanese ivory netsuke

Meiji period (1868-1912) and later

Comprising a *kagamibuta* with silver disk with a dragon; a *kagamibuta* with silver disk with two dragons; a *manju*, openwork and with coloured metal Shinto priest; a mask; a hand; a square bundle of flowers and a peony with metal eyelet.

Diam. 4-5 cm

L. 2.5-4 cm

(7x)

€ 600 - 1.000



301

A collection of five Japanese netsuke

19th century & Meiji period (1868-1912)

One carved in the form of an old man riding a horse, signed *Kugetsu*; one in the form of a *Niō* being carved by two artisans, signed *Masahiro*; one as *Guan Yu*; one in the form of *Shoki* trampling an Oni; and one as a figure drawing a sword, with an evil spirit on its back.

H 4.5-8 cm

(5x)

€ 600 - 800



302
A Japanese Arita blue and white beer mug with metal cover

Late 17th century

Decorated with three panels enclosing birds among flowering branches, figures with a parasol on a landscape and birds in a river landscape, on a *karakusa* scroll.

H. 28 cm

€ 800 - 1.200



303
A Japanese Arita blue and white beer mug with metal cover
Late 17th century

The pear-shaped jug decorated with panels enclosing birds among flowering branches, figures in a mountainous landscape and a river landscape, on a ground of *karakusa* scroll.

H. 27.5 cm

€ 600 - 1.000



304
Two Japanese Arita blue and white jugs

Mid 17th century

Each modelled with bulbous body and variously painted with figures in a river landscape, the cylindrical neck decorated with upright stylised flowers, applied with C-shaped handle.

H. 24.5 / 25 cm

(2x)

€ 800 - 1.200



305
A Japanese Arita blue and white 'kraak'-style dish

Circa 1700

Decorated to the central cartouche with a flower-vase, surrounded at the rim by panels enclosing flowers and antiquities.

Diam. 47 cm

€ 500 - 1.000



306

A Japanese Arita blue and white 'V.O.C.' dish

Late 17th century

Painted to the central roundel with the V.O.C. monogram, surrounded by two *ho-o* birds (phoenix) among pomegranate and camellia, the border panels at the rim enclosing bamboo and peony.

Diam. 21 cm

€ 1.500 - 2.000



307
A Japanese Satsuma plate

Circa 1900

Decorated in coloured enamels and gilt with numerous figures in a landscape.

Diam. 24.9 cm

Provenance:

Kunsthandel Peter Pappot, Amsterdam, the Netherlands

€ 400 - 600



308
Two Japanese Imari shaving basins

18th century

One painted with a vase enclosing peony, the other with sprays of prunus.

Diam. 26 / 27.3 cm

(2x)

€ 700 - 900



309
Two Japanese Kutani sculptures

Meiji period (1868-1912)

One modelled in the shape of an owl seated on a tree trunk and the other shaped as a parrot.

H. 28.5-33 cm

(2x)

€ 500 - 700



310
A Japanese Imari figure of a bijin

Edo period (1603-1868)

The elegant lady modelled in standing position wearing elaborately decorated kimono, her hair with a high topknot.

H. 34 cm

Provenance:

Collection Jan van Haften (1869-1904), commander of the guard of the Dutch legation in Beijing from 10 October 1907 to 1 August 1909, thence by descent to the present owner
€ 1.000 - 1.500



311

A Japanese Imari trumpet vase*19th century*

Decorated with panels enclosing jardinières, on various floral grounds.

H. 78 cm

€ 600 - 1.000



312

A pair of Japanese Imari chargers*19th century*

Each decorated to the centre with a *shishi* lion and a brocade ball, surrounded by shaped panels enclosing carp among waves, a phoenix and a pheasant.

Diam. 57 cm

(2x)

€ 700 - 900



313

A kakiemon-style whistle*18th century*

Shaped as a reclining boy.

W. 7 cm

€ 400 - 600



314

A Japanese kakiemon box and cover*Late 17th century*

The lobed box decorated in iron-red, overglaze blue, green and iron-red enamels and gilt with cherry branches in a rocky garden, the slightly domed cover similarly decorated.

H. 9 cm

€ 1.000 - 1.500



315
Two Japanese Namban iron tsuba
 17th/ 18th century

One oval and one *sendai* shape *tsuba* with raised rim and decorated in relief with rain dragons and pseudo-Latin letters, with gold *nunome*.

W. 6-6.3 cm
 (2x)
 € 600 - 800



316
Two Japanese iron tsuba and two metal clasps
 19th century

Comprising an oval *tsuba* openworked with a foreigner on horseback, signed 'Shigesada'; a *tsuba* of *mokkô* shape decorated in relief with a dog and *hagi* in relief with gold details; and two *menuki*, one shaped as a reclining *tenaga* and the other of copper and shaped as a recumbent *ashinaga*.

W. 6.6 cm (largest)
 (4x)
 € 600 - 800



317
A gilt-bronze Japanese lantern
 Early 20th century

The six sides openworked with scrolls surmounted by a leaf-shaped top supporting the domed cover.

H. 50 cm
 € 500 - 700



318
A Japanese silver coffee-pot
 19th century, marked

The octagonal pot surmounted by a slightly domed cover, with ivory handle.

H. 8.5 cm
 € 500 - 700



319

Two Japanese 'Boy's Day' miniature samurai suits of armour

Possibly late Meiji/early Taisho Period, late 19th/early 20th century

One larger and one smaller, both in gold lacquer, comprising *kabuto* with demon mask, the cuirass threaded in gold with sleeves and *kawara haidate* and shoes. Both in a wooden armour box and on a stand. H. 114 / 68 cm

Note: Traditionally, 'Children's Day' is celebrated in Japan on the 5th of May. Also known as *Tango-no-Sekku*, or Boys' Festival, and is marked by special customs and observances focussing on the healthy growth and development of young boys. On this day, the elaborately miniature masculine suits of armour are displayed in homes, and also the famous carp kites are risen in front of the house, one each for every member of the family. The day is the counterpart of *hinamatsuri* or Girl's Day, during which the famous dolls of the imperial court are placed in homes.

(4x)

€ 3.000 - 5.000



320
An East-Tibetan Thangka

19th century

Depicting the *lokapala* Kubera, standing on a rock, an adorant in front, the right hand holding a parasol, the left the mongoose, wearing elaborate armour, boots, scarf, behind his head a flaming aureole, below his name with *dBu-can* script. Framed and glazed. 70 x 51 cm

Provenance:

- Auction Christie's Amsterdam, 2 November 1999, lot 65
- Private collection, the Netherlands

€ 2.000 - 3.000



321
A Thangka of the Buddha Amitabha

19th century

Amitabha depicted in Sukhavati, the Western paradise. In gilded wooden and glazed frame.

H. 75 x W. 54 cm

Provenance:

- Private collection, the Netherlands

€ 600 - 1.000



322
An illustrated folio from a Safavid Shahnaa (book of kings), a scene from the Ragamala series: Hindol Raga Bundi and an Indian erotic miniature

Iran, 17th century; North India, possibly circa 1800; India, possibly 17th/18th century

H. 30 x 25 cm

H. 33 x W. 26.5 cm

H. 25.5 x W. 18.5 cm

Provenance: Private collection, the Netherlands

(3x)

€ 600 - 1.000



323
A large Thai wooden model of a Naga

19th century

With remains of the original decoration, mounted on a base.

H. 220 cm (excl. base)

Provenance:

- The Ashwood Gallery, Bangkok
- Private collection, the Netherlands

€ 600 - 1.000



324
An Indian polychrome-painted wood sculpture of a lady
Probably late 19th century
 Modelled in standing position wearing a dotted sari.
 H. 58 cm
 € 500 - 700



325
A Nepalese wooden mask and a Cambodian bronze lingam
20th century
 The polychrome-painted mask carved with bulging eyes and open mouth; the lingam cast with a head. H. 26 / 26.5 cm
 Provenance:
 - Private collection, the Netherlands (assembled from 1950 till the 1990's)
 - By descent to the present owner
 (2x)
 € 500 - 800



326
A Tibetan part-gilt metal oracle crown
Early 20th century
 The crown consisting of a low alloy band embossed with five skulls set amongst foliate, the inside with brocade filling and supporting five large skulls, each topped with a separate embossed ornament, with turquoise and coral. Diam. 21 cm
 Provenance:
 - Private collection, the Netherlands (assembled from 1950 till the 1990's)
 - By descent to the present owner
 € 500 - 800



327
A Mongolian metal, bronze en leather ornament
19th century
 The low alloy and brass hook-shaped ornament set to its front with turquoise and red coral beads, attached to a leather strap decorated with a pair of coins and a silver coloured metal medallion. L. 30.5 cm
 Provenance:
 - Private collection, the Netherlands (assembled from 1950 till the 1990's)
 - By descent to the present owner
 € 500 - 800



328
A Burmese Mandalay-style bronze figure of Buddha
Circa 19th century

The figure is shown seated in *vajrasana*, his right hand in *bhumisparsamudra*, his left resting in his lap, wearing long robes, with a serene expression on his face below the tightly curled hair.

H. 38 cm
 € 400 - 600



329
A Burmese Mandalay-style bronze figure of Buddha
Circa 19th century

The figure is shown seated in *vajrasana* on a pedestal base, his right hand in *bhumisparsamudra*, his left resting in his lap, wearing long robes, with a serene expression on his face below the tightly curled hair.

H. 46 cm
 € 800 - 1.200



330
A Burmese Mandalay-style bronze figure of Buddha
Circa 19th century

The figure is shown seated in *vajrasana* seated on a pedestal base, his right hand in *bhumisparsamudra*, his left resting in his lap, wearing long robes, with a serene expression on his face below the tightly curled hair, traces of red pigment on his lips.

H. 52.5 cm
 € 800 - 1.200



331
A Burmese Mandalay-style lacquered wood figure of Buddha
20th century

Carved in standing position wearing long robes decorated at the hems with glass beads, wearing a benevolent expression.

H. 103 cm
 € 500 - 700



332

An exceptionally large Tibetan bronze vajra

19th/20th century

The diamond sceptre cast with a central globular-pressed knob flanked to each side by a lotus petal band supporting four Makara-heads, each issuing a curved prong around a central rod.

L. 68 cm

Provenance:

- Private collection, the Netherlands (assembled from 1950 till the 1990's)

- By descent to the present owner

€ 2.000 - 4.000



333

A large gilt and polychrome bronze figure of a tantric deity

Nepal, 20th century

The godly figure in *pratyahidhasana* on a gnarling tiger standing on a man and a naked woman, over a lotus base, in his hands a *vajra* and a *phurba* and wearing an elaborately engraved skirt, the head wrathful in expression, showing bared fangs and bulging eyes, wearing a skull crown and with flaming hair.

H. 44.5 cm

Provenance:

- Private collection, the Netherlands (assembled from 1950 till the 1990's)

- By descent to the present owner

€ 600 - 800



334

A large gilt and polychrome bronze figure of a tantric deity

Nepal, 20th century

The magnificent deity strides in *pratyahidhasana* on animals and figures over a lotus base and is flanked by his consort. In his hands he holds a curved knife pressed to a skull cup. He wears a skirt adorned with various jewellery, snakes, streaming ribbons and a garland of severed heads and has two lions on his shoulders. The head is wrathful in expression, showing bared fangs, stuck-out tongue and bulging eyes, wearing a skull crown and has flaming hair. H. 42.5 cm

Provenance:

- Private collection, the Netherlands (assembled from 1950 till the 1990's)

- By descent to the present owner

€ 600 - 800



335
A Thai gilt-bronze figure of Buddha Muchalinda
Ratnakosin period, 19th century
 Seated in cross-legged position with his hands, *Dhyanamudra*, folded in his lap on the coiled *naga* rising to a seven-headed hood behind him.
 H. 27 cm
 € 500 - 800



336
Three Thai Ratnakosin-style gilt-bronze figures of Buddha
19th century
 Each standing on a stepped plinth, their hands in various *mudra's*, their faces with serene expressions and wearing elaborate dress and jewellery.
 H. 28-35 cm
 (3x)
 € 700 - 900



337
A group of three Gandhara schist architectural elements
2nd/3rd century
 Comprising one frieze depicting two rows of figures, the lower row flanked by columns; one depicting a deity holding a female figure with long hair and dress, on a piers stand, and one depicting a female figure with a basket filled with fruits, on a piers stand.
 H. 23 / 32 / 15.5 cm
 (3x)
 € 600 - 1.000



338
A collection of buff and red terracotta Chandraketugarh fragments
West-Bengal, possibly 1st century BC
 Comprising a female head, chariot, animal deity, large fragment of a goddess and several other figures.
 L. 17 cm (the largest)
 Provenance:
 Private collection, the Netherlands
 (14x)
 € 800 - 1.200



339

An Indian bronze figure of Vishnu

Southern India, 18th/19th century

Standing in *samabhanga* on a lotus base placed on a square pedestal, his principle hands in *abhayamudra* and resting on the club, both secondary hands holding *cakra* and *sankha*, wearing pleated *dhoti*, bejewelled, his face displaying a serene expression with almond-shaped eyes, aquiline nose, his head topped with the *kiritamakuta* and the *cakra* behind his head.

H. 51.5 cm

Provenance:

- Private collection, the Netherlands (assembled from 1950 till the 1990's)

- By descent to the present owner

€ 2.500 - 3.500



Specialised in auctioning Art, Antiques & Fine Wines

AAG

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AUCTION CALENDAR
NOVEMBER - DECEMBER 2018

Monday 5 November
THE ASIAN ART SALE
including The Collection of Drs. Koos de Jong - Part One
Viewing: Friday 2 - Sunday 4 November

Monday 26 November
OLD MASTERS TO MODERNISTS
Viewing: Friday 23 - Sunday 25 November

Monday 10 December
POST-WAR & CONTEMPORARY ART
Viewing: Friday 7 - Sunday 9 December

Monday 17 December
THE CHRISTMAS SPECIAL
Viewing: Friday 14 - Sunday 16 December

We invite you to browse our catalogues online:
WWW.AAGAUCTIONEERS.COM

Museum Van Loon

Keizersgracht 672 Amsterdam
Dagelijks geopend, 10 – 17 uur
www.museumvanloon.nl

Please note:

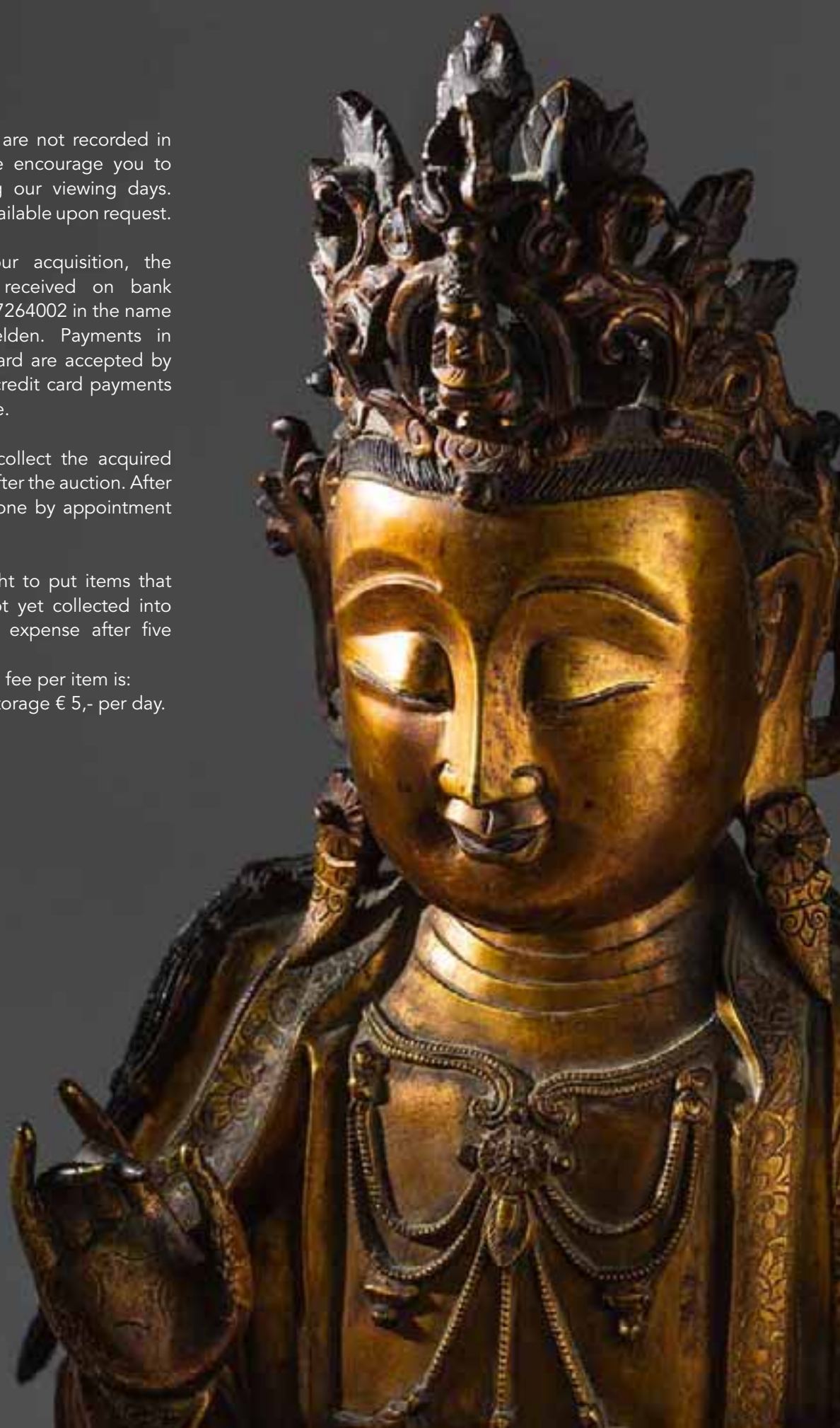
Faults or imperfections are not recorded in the lot description. We encourage you to inspect the lots during our viewing days. Condition reports are available upon request.

Before picking up your acquisition, the payment has to be received on bank account: NL28FVLB0637264002 in the name of Stichting Derdengelden. Payments in cash, debit- or credit card are accepted by AAG Auctioneers. For credit card payments a surcharge is applicable.

You are requested to collect the acquired item(s) within five days after the auction. After five days this can be done by appointment only.

AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.

The applicable handling fee per item is: transportation € 10,- / storage € 5,- per day.



ALGEMENE VEILINGVOORWAARDEN

Deze voorwaarden zijn van toepassing op alle veilingen van Arts & Antiques Group v/h Glerum Kunst- en Antiekveilingen B.V. (hierna 'AAG' genoemd). Een ieder die aan de veiling deelneemt, geeft daarmee te kennen dat hij de toepasselijkheid van deze voorwaarden aanvaardt. De toepasselijkheid van deze voorwaarden wordt bij aanvang van de veiling aan de deelnemer kenbaar gemaakt.

In deze algemene veilingvoorwaarden wordt verstaan onder:

- a. Veiling: de verkoop bij opbod van de kavel in het openbaar;
- b. Kavel: de roerende zaak of samenstelling van roerende zaken onder één nummer geveild;
- c. Bod: door eenieder op een in de veiling aangeboden kavel geboden bedrag;
- d. Bieder: degene die in de veiling een bod uitbrengt;
- e. Koper: de bieder, aan wie een kavel wordt toegewezen;
- f. Toewijzing: de verklaring van de veilingmeester waardoor een bod wordt geaccepteerd en waardoor de koopovereenkomst tussen de inzender en de koper tot stand komt;
- g. Inzender: degene die aan AAG de kavel ter veiling heeft aangeboden;
- h. Hamerprijs: bedrag waarvoor de kavel door de veilingmeester aan de koper is toegewezen;
- i. Koopprijs: hamerprijs vermeerderd met een toeslag terzake van opgeld en BTW en, indien van toepassing, met verschuldigd volgrecht. Afhankelijk van de hoogte van het hamerbedrag wordt aan de koper opgeld in rekening gebracht als volgt:

Tot € 20.000	29,6% (incl. 21% BTW)
€ 20.001 - € 200.000	25% (incl. 21% BTW)
Vanaf € 200.001	20% (incl. 21% BTW)

In het opgeld is de daarover verschuldigde BTW verrekend.

ARTIKEL 1

1. Elk bod is onvoorwaardelijk en onherroepelijk.
2. Degene, die ter veiling een bod uitbrengt, wordt aangemerkt als bieder, ook als hij verklaart niet voor zichzelf te hebben geboden.
3. Indien een koper heeft geboden op last of voor rekening en risico van één of meerdere anderen is of zijn deze naast de koper hoofdelijk verbonden voor de op koper krachtens deze veilingvoorwaarden rustende verplichtingen.

ARTIKEL 2

1. AAG is gerechtigd de volgorde van de te veilen kavels te wijzigen, kavels samen te voegen dan wel te splitsen, één of meerdere kavels uit de veiling te nemen en tijdens de veiling over de kavels aanvullende of afwijkende informatie te verschaffen.
2. De veiling geschiedt in door de veilingmeester aan te geven steeds hogere biedstappen; door het uitbrengen van biedingen wordt het laatste bod automatisch verhoogd tot de volgende biedstap.
3. De veilingmeester heeft het recht, zonder opgave van redenen een bod niet als zodanig te erkennen en het bieden te doen voortgaan.
4. De veilingmeester is gerechtigd namens niet bij de veiling aanwezige gegadigden biedingen uit te brengen.
5. Het oordeel van de veilingmeester omtrent alles wat zich tijdens de veiling voordoet en omtrent de uitleg of toepassing van de Algemene Veilingvoorwaarden tijdens de zitting is - bij wijze van bindend advies - beslissend.

ARTIKEL 3

1. AAG staat er voor in, dat behoudens nadrukkelijke vermelding tijdens de veiling, elke kavel overeenstemt met de beschrijving ervan in de catalogus.

2. Koper is gerechtigd ontbinding van de koop te vorderen en heeft recht op restitutie van de koopprijs, indien hij binnen 30 (dertig) dagen na de veiling deugdelijk aantoonde dat de kavel zo ernstige gebreken vertoonde of de verstrekte omschrijving zodanig onjuist is, dat indien deze gebreken of de onjuiste omschrijving aan de koper op het ogenblik van de veiling bekend waren geweest, hij van de koop zou hebben afgezien of slechts tegen een aanmerkelijk lagere prijs zou hebben gekocht.
3. Koper heeft voormeld recht niet indien het gebrek of de onjuistheid van de beschrijving tijdens de veiling is kenbaar gemaakt of na het moment van toewijzing is ontstaan.

ARTIKEL 4

1. Een kavel wordt verkocht en gaat over op de koper in de toestand waarin de kavel zich bevindt op het tijdstip van toewijzing.
2. Vanaf het moment van toewijzing is de kavel onmiddellijk en geheel voor rekening en risico van de koper.

ARTIKEL 5

1. De levering van de kavel aan de koper of diens gemachtigde vindt plaats nadat AAG de koopprijs heeft ontvangen.
2. De koopprijs dient uiterlijk binnen drie dagen na de veiling aan AAG te zijn voldaan, bij gebreke waarvan de koper vergoeding is verschuldigd van de kosten van vervoer, opslag en verzekering, benevens een rente, gelijk aan de wettelijke rente. Deze rente wordt berekend vanaf de datum der veiling tot de dag der algehele voldoening.
3. AAG heeft het recht om verkochte, niet afgehaalde goederen na vijf werkdagen op kosten van de koper in opslag te geven.
4. Indien de koper 30 (dertig) dagen na de veiling de koopprijs niet of niet volledig heeft voldaan, is hij in gebreke en is AAG gerechtigd onmiddellijk invorderingsmaatregelen te treffen, dan wel de koopovereenkomst als ontbonden te beschouwen en de kavel, hetzij openbaar, hetzij onderhands te verkopen.
5. De nalatige koper is aansprakelijk voor de door AAG tengevolge van de ontbinding en verkoop als hiervoor bedoeld geleden schade en heeft nimmer aanspraak op een meeropbrengst uit zodanige verkoop.
6. Alle kosten die AAG redelijkerwijs heeft moeten maken terzake van het niet nakomen door koper van enige verplichting voortvloeiende uit deze voorwaarden zijn voor rekening voor koper.

ARTIKEL 6

BTW wordt met toepassing van de z.g. margeregeling slechts in rekening gebracht over het opgeld en eventuele overige kosten. In de koopprijs zoals bedoeld in deze voorwaarden is BTW over het opgeld reeds inbegrepen. Kopers die daarvoor in aanmerking komen kunnen verzoeken ook de hamerprijs in de heffing van BTW te betrekken. Bij de kavels, die ter veiling zijn ingevoerd in de Europese Unie, wordt de hamerprijs steeds in de heffing van BTW betrokken; de betreffende kavels zijn in de veilingcatalogus aangeduid met (*).

ARTIKEL 7

1. Op de rechtsbetrekking tussen de koper(s) en AAG is Nederlands recht van toepassing.
2. Bij verschillen tussen de Nederlandse tekst en enige buitenlandse vertalingen van deze voorwaarden of van de veilingcatalogus is de Nederlandse tekst beslissend.

TERMS AND CONDITIONS

These terms and conditions apply to all auctions held by Arts & Antiques Group, f.k.a. Glerum Kunst- en Antiekveilingen B.V. (hereinafter referred to as: 'AAG'). Participants are informed at the beginning of an auction that these terms and conditions are applicable. Participation in an auction implies acceptance of these terms and conditions.

In these terms and conditions:

- a. auction means a public auction sale of a lot;
- b. lot means the item or set of items of movable property sold by auction under one number;
- c. bid means the price offered by a bidder for a lot offered for sale at the auction;
- d. bidder means anyone making a bid at the auction;
- e. buyer means the bidder to whom a lot is knocked down;
- f. knock-down means the statement by the auctioneer that a bid is accepted, as a result of which a contract of sale and purchase is concluded between the consignor and the buyer;
- g. consignor means the person who has consigned the lot to AAG for auction;
- h. hammer price means the price at which the auctioneer knocks down a lot to the buyer;
- i. purchase price means the hammer price plus buyer's premium (including VAT) and, where appropriate, any resale royalty.

Depending on the hammer price the buyer will be charged the following premium:

Up to € 20.000	29,6%
€ 20.001 - € 200.000	25%
From € 200.001	20%

All percentages are including VAT.

ARTICLE 1

- 1. Each bid shall be unconditional and irrevocable.
- 2. Anyone making a bid at an auction shall be deemed to be a bidder, even if the individual in question declares that he has not made a bid on his own behalf.
- 3. If a buyer has made a bid on behalf and at the expense and risk of one or more third parties, such third party/parties and the buyer shall be jointly and severally liable for the fulfilment of the obligations incumbent upon the buyer under these auction terms and conditions.

ARTICLE 2

- 1. AAG shall have the right to change the order in which the lots are sold, to combine or divide lots, to withdraw one or more lots, and to furnish additional or different information on the lots at the auction.
- 2. The auctioneer shall determine the bid increments; a new bid shall automatically increase the standing bid by the applicable bid increment.
- 3. The auctioneer shall have the right to refuse a bid without giving reasons, and to continue the bidding process.
- 4. The auctioneer shall have the right to make bids on behalf of prospective buyers who are not at the auction.
- 5. The auctioneer's decision made at the auction regarding any occurrence during the auction and regarding the interpretation or application of the auction terms and conditions shall, by way of a binding opinion, be absolute and final.

ARTICLE 3

- 1. AAG guarantees that each lot conforms with its description in the catalogue, except as expressly stated otherwise at the auction.
- 2. The buyer shall have the right to demand rescission of the sale and a refund of the purchase price if he satisfactorily demonstrates, within thirty (30) days of the auction date, that the lot is defective or that its description is incorrect to such an extent that if the buyer had been aware of the defects or incorrect description at the time of the auction, he would not have purchased the lot or would have purchased it only at a substantially lower price.
- 3. The buyer shall not have the aforesaid right if the defect or incorrect description is announced at the time of auction or has arisen after the knock-down.

ARTICLE 4

- 1. A lot shall be sold and title thereto shall pass to the buyer in the condition in which the lot is at the time of knock-down.
- 2. The lot shall be entirely at the buyer's expense and risk from the time of knock-down.

ARTICLE 5

- 1. The lot shall be transferred to the buyer or the buyer's representative after AAG has received the purchase price.
- 2. The purchase price must be paid to AAG within three days of the auction, failing which the buyer shall be required to pay the costs of transport, storage and insurance, plus interest at the rate of statutory interest. Such interest shall be calculated from the date of the auction until the date of payment in full.
- 3. AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.
- 4. If the buyer has not paid the (full) purchase price within thirty (30) days of the auction date, the buyer shall be in default and AAG shall have the right to take immediate action to recover the outstanding debt, or to consider the contract of sale and purchase cancelled and to sell the lot by auction or private treaty.
- 5. A defaulting buyer shall be liable for any loss or damage sustained by AAG as a result of a cancellation and sale as referred to above and shall not be entitled to any surplus arising from such sale.
- 6. Any costs reasonably incurred by AAG in connection with the non-fulfilment by the buyer of any obligation arising from these terms and conditions shall be payable by the buyer.

ARTICLE 6

In accordance with the margin scheme, VAT is charged only on the premium and any other charges. The purchase price referred to in these terms and conditions includes VAT on the premium. Buyers entitled to opt for application of the margin scheme may request that VAT also be charged on the hammer price. The hammer price of lots imported for auction from outside the European Union is always subject to VAT; the lots in question are marked in the auction catalogue with an asterisk (*).

ARTICLE 7

- 1. The legal relationship between the buyer(s) and AAG shall be governed by the laws of the Netherlands.
- 2. In the event of a conflict or inconsistency between the Dutch text and any translation of these terms and conditions or the auction catalogue, the Dutch text shall prevail.

