



## AMSTERDAM

Lekstraat 63, 1079 EM  
Tel. +31 20 301 29 50  
Fax +31 20 301 29 60  
Email: [info@aagauctioneers.com](mailto:info@aagauctioneers.com)  
Website: [www.aagauctioneers.com](http://www.aagauctioneers.com)

## GENEVA

Rue du Rhône 59-I  
CH-1204  
Tel. +41 22 310 33 32  
Fax +41 22 312 02 03

## JAKARTA

Jl. Pasuruan no. 9  
10310  
Tel. +62 21 315 86 36  
Fax +62 21 398 99 533

## SINGAPORE

30 Bideford Road #03-02  
Thong Sia Building, 229922  
Tel. +65 67 372 130  
Fax +65 67 371 859





## **A COLLECTOR'S CHOICE**

**511**

**Amsterdam**

**Auction: Monday 18 November 2019, 13 p.m.**

**Viewing: Friday 15 - Sunday 17 November, 10 a.m. - 5 p.m.**

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.

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.





## 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.

## DROIT DE SUITE

The applicability of Droit de Suite (The Artist's Resale Right) has taken effect on 1 April 2006 and applies to:

Original works of art by artists (alive or up to 70 years after death), being a national or an inhabitant of a country, member of the EU or EEA or of a country that applies a similar Droit de Suite.

Arts & Antiques Group BV will collect the legally compulsory Droit de Suite fee from the buyer for the financial settlement.

The Droit de Suite fee will be collected over a sale price starting at €3.000,- including the premium (excluding VAT) and will be calculated using a sliding scale of percentages of the sale price:

> € 3.000 - ≤ € 50.000	4%
> € 50.000 - ≤ € 200.000	3%
> € 200.000 - ≤ € 350.000	1%
> € 350.000 - ≤ € 500.000	0,5%
> € 500.000	0,25%

(with a maximum of €12.500,-)



## 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
Konfun (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

# LOT-ART

THE ART INVESTMENT PLATFORM



Diversify Your Portfolio  
in Fine Art and  
Luxury Collectibles

**Search - Compare - Buy**

The Art you Like Where it is Sold at the Best Price

INVEST IN ART

[WWW.LOT-ART.COM](http://WWW.LOT-ART.COM)



# HELEMAAL WEG VAN DE WEG

Annandale - Banks Peninsula, Nieuw-Zeeland

U bent even onderweg om een prachtige verlaten weg te vinden zoals deze. Maar wanneer u er één vindt, vindt u er vele. Aan de andere kant van de aarde. In een land beroemd om haar natuur, verschillende landschappen en gastvrijheid. Nieuw Zeeland. U rijdt door oeroude regenwouden, langs slapende vulkanen en over kronkelende kustwegen.

Om u goed op weg te helpen, zorgen wij ervoor dat u uitgerust in Nieuw-Zeeland aankomt. Geen gedoe met parkeren of volle treincoupés. Wij brengen u graag met

een privé chauffeur naar het vliegveld, vanwaar u boven in de wolken zult zijn in uw ruime First Class ligstoel. Hemelse spijs, wijn, films of een goed boek geven u al helemaal het gevoel op weg te zijn.

Beleef Nieuw-Zeeland à la TravelEssence. In een rustig tempo, via plaatsen waar u zelf nooit gekomen zou zijn.

**Uw wensen. Onze kennis. Uw perfecte reis.**  
[www.travelessence.nl](http://www.travelessence.nl) | 030 272 5335

**TRAVELESSENCE**  
Nieuw-Zeeland • Australië





**fab  
fabrics**

[www.fabfabrics.nl](http://www.fabfabrics.nl)  
[info@fabfabrics.nl](mailto:info@fabfabrics.nl)



**NEUMANN & VETTIN B.V.**

# Packers and shippers of antiques and fine art

[www.neumannenvettin.com](http://www.neumannenvettin.com)



Langs de Werf 18-20 • 1185 XT Amstelveen • Holland  
Postbus 9147 • 1180 MC Amstelveen  
Tel. (020) 640 75 84  
[info@neumannenvettin.com](mailto:info@neumannenvettin.com)



weer  
en  
wind  
Avercamp  
tot  
Willink

03.09 – 05.01.2020

**SINGER LAREN**

BankGiroLoterij  ABN-AMRO

Anton Mauve, Sneeuwlandschap bij ondergaande zon, ca. 1885 – 1887, olieverf op doek, Singer Laren

Z J H T

Zweerts de Jong & Heerkens Thijssen  
Meesters in Verzekeringen



'Oeps' by Natasja van der Meer





# Museum Van Loon A Splendid House

Museum Van Loon is the house of governing and merchant family Van Loon. Since 1973 the family opens their home and collection to the public. It is one of the best preserved historical houses in The Netherlands. Visitors can not only explore the richly decorated Louis XV reception rooms but also the bedrooms, the kitchen quarters, garden and coach house. The collection contains fine portraits, signed furniture, silver and porcelain.

Keizersgracht 672 10am – 5pm [www.museumvanloon.nl](http://www.museumvanloon.nl)



# VAN ECK MEUBELRESTAURATIE

B.A.D.A PGDIPL. WESTDEAN COLLEGE



ATELIER  
TINGIETERSWEG 93  
2031 ER HAARLEM  
06 - 12 80 62 68

INFO@VANECKMEUBELRESTAURATIE.NL  
WWW.VANECKMEUBELRESTAURATIE.NL

Jean-François

# Millet

Zaaier van de moderne kunst

Van  
Gogh  
Museum

Amsterdam

Jean-François Millet, *De arenlezers* (detail), 1857, Musée d'Orsay, Parijs



Camille Pissarro  
Edgar Degas  
Winslow Homer  
Paul Cézanne  
Claude Monet  
Paul Gauguin  
Vincent van Gogh  
Ferdinand Hodler  
Jan Toorop  
Georges Seurat  
Edvard Munch  
Emile Bernard  
Kazimir Malevich  
Salvador Dalí

## Nu te zien

Genieten wanneer je wil?  
Word vriend!

[www.vangoghmuseum.nl/wordvriend](http://www.vangoghmuseum.nl/wordvriend)



Ministerie van Onderwijs, Cultuur en  
Wetenschap

BankGiroLoterij

Van Lanschot  
SINDS 1737

ASML

SAINT LOUIS  
ART MUSEUM

Met de uitzonderlijke  
steun van het  
Musée d'Orsay



Deze tentoonstelling wordt georganiseerd  
door het Van Gogh Museum en het Saint  
Louis Art Museum.



# HARROGATE

SPRING WATER



HARROGATE.NL



Dutch Inventory Brokers is gespecialiseerd in het complete traject boedelafwikkeling van nalatenschappen. Van advies en transport tot en met taxatie en verkoop. In het bijzonder richt Dutch Inventory Brokers zich op het hogere segment kunst, antiek en design. Bij nalatenschappen verzorgt Dutch Inventory Brokers ontruiming van huis of appartement en is deskundig en respectvol partner voor familieleden.

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.

Dutch Inventory Brokers werkt onder meer samen met Private Wealth relaties en cliënten van financiële instellingen, Family Offices en adviseert notarissen, advocaten en accountants.

Wordt u vandaag ook  
***Ami de Tableau?***

**DAN BOUWT EN PROFITEERT U MEE VOOR SLECHTS 95,- PER JAAR\***

**Als *Ami de Tableau* krijgt u o.a.:**

- Vier keer per jaar een gedrukte editie van Tableau
- Speciale edities over leidende kunst-evenementen zoals TEFAF en PAN
- Actualiteiten, tips en aanbiedingen via de nieuwe digitale edities
- Speciale (VIP)arrangementen rond openingen van musea, galleries en exposities
- Art & Finance: voorlichting en adviezen over de kunstmarkt



Wij verwelkomen u graag als ***Ami de Tableau***

Voor meer informatie en alle voordelen gaat u naar [www.tableaumagazine.nl/ami](http://www.tableaumagazine.nl/ami)

\***BELANGRIJK:** U participeert als *Ami de Tableau* ook in het nieuwe Tableau Fonds dat geld geeft aan instellingen en kunstenaars en zodoende werkt aan billijke honorering van (nieuwe) kunstenaars. Stichting Lenthe schenkt per *Ami de Tableau* namelijk € 20,- aan het onafhankelijke Tableau Fonds.



**LENTHE**  
STICHTING



Gaudron  
No 100 Roy

Paris

**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 Deringelden. 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.











1

**A German silver five-light candelabrum**

*With the mark of Kühn, 20th century*

The candelaber rests on a octagonal stepped foot, the knopped stem supports a central vase-shaped socket and four arms.

H. 43 cm

Weight approx. 1169 g

€ 800 - 1.200



2

**A pair of Dutch silver candlesticks**

*Mark of Pieter van Reidt, Amsterdam, 1796*

Each on a navette-shaped base, the tapering stems supporting a vase-shaped socket with detachable drip-pans, with beaded borders.

H. 31 cm

Gross weight approx. 856 g

(2x)

€ 800 - 1.200



3

**A pair of Dutch silver candlesticks**

*Maker's mark unclear, 1908*

Each rests on an oval fluted base, the tapering fluted stems supporting the vase-shaped candleholder with detachable drip-pans, with infilled bases.

H. 21 cm

Gross weight approx. 662 g

(2x)

€ 600 - 800



4

**Two sets of English silver Corinthian column candlesticks**

*Variouly marked, first half 20th century*

Each fluted column is supported on a square stepped base, the capitals with floral motifs, with detachable nozzles with beaded rims, infilled bases.

H. 15.4 / 20 cm

Provenance:

Collection of a prominent family, the Netherlands

(8x)

€ 1.000 - 1.500



5

**A pair of Danish silver candelabra, designed by Georg Jensen**

*Marked for Georg Jensen*

Each is supported on a circular base and the fluted stem is decorated with stylized berries; the three sockets have lobed bases.

H. 33.2 cm

Gross weight approx. 1507 g

(2x)

€ 5.000 - 8.000



6

**A Dutch silver teapot**

Mark of Francois van Stapela, The Hague, 1740, also struck with later Dutch duty mark for 1814-1893

Barrel-shaped on stepped foot, the rim engraved with scrollwork, the body engraved with a coat-of-arms, with flat cover and shaped spout, with wood handle and finial. H. 11 cm  
Gross weight approx. 325 g

Provenance:

Collection of a prominent family, the Netherlands

€ 1.000 - 2.000



7

**Two Dutch silver chambersticks**

The first with indistinct maker's mark, circa 1900, the second with unclear marks

The first candlestick is supported on a circular tray with beaded rim and has a loose extinguisher, it is engraved with the accollee arms of Torck-Van Heeckeren van Rosendael. The second candlestick is supported on a circular tray engraved with the coat-of-arms of Van Pallandt.

Total weight approx. 814 g

(3x)

€ 600 - 800



8

**Four Dutch silver Renaissance-style salts**

Two with the maker's mark of Johannes van Straten, Hoorn, 1894-1901, two with unclear marks

Each oval salt is raised on four cabriole legs, the bombe sides are chased with flutes, masks and lion-and-ring handles.

W. 9.2 cm

Total weight approx. 902 g

Provenance:

Collection of a prominent family, the Netherlands

(4x)

€ 600 - 1.000



9

**A Dutch four-piece associated tea service**

Mark of Fa. J.M. van Kempen & Zonen, Voorschoten, 1882 and 1897

Comprising: a hot water kettle on stand with lamp, the kettle with part ivory overhead swing handle, a teapot and cover, a milk jug and a two-handed sugar bowl. H. 10 / 15 / 20.5 / 32 cm / Gross weight approx. 3537 g

Provenance: Baroness Van Pallandt, thence by descent to the present owner

(4x)

€ 1.000 - 1.500



10

**A pair of Dutch silver sauce boats**

*Mark of Isacq Samuel Busard, The Hague, 1735*

Each of oval shape raised on a stepped base, the shaped rim with two spouts and applied with two S-shaped handles.

W. 21 cm

Total weight approx. 955 g

Note:

Identical sauce boats, yet with the date mark for 1734 are illustrated in Jet Pijzel-Domisse, *Haags Goud en Zilver*,

Gemeentemuseum The Hague / Waanders Uitgeverij Zwolle 2005, p. 242, nr. 40

Provenance:

- Baron and Baroness Torck- Van Heeckeren  
- Baron and Baroness Van Pallandt-Torck van Rosendael,  
thence by descent to present owner

(2x)

€ 8.000 - 12.000



11  
**A Dutch silver Louis XV-style sweetmeat basket**  
*Circa 1900, marks unclear, also marked with ZII*  
 The small basket is modelled as a wickerwork basket, standing on a floral foot and the rim with floral ornaments, it has two floral handles.  
 W. 14.2 cm  
 Weight approx. 251 g  
 € 800 - 1.200



12  
**An English silver parcel-gilt chalice**  
*Mark of George Fox, London, 1907*  
 The circular lobed foot is chased with a band of stylized leaves, the knobbed stem supports the lobed cup.  
 H. 17.5 cm  
 Weight approx. 361 g  
 € 500 - 700



13  
**A pair of Dutch silver salvers and an oval serving dish**  
*Each with mark of Francois van Stapele, The Hague, 1748 (the salvers) and 1749 (the oval serving dish)*  
 The circular dishes and the oval dish all with reeded rim, the borders engraved with the coat-of-arms of Van Aylva.  
 Diam. 29.5 / L. 36.4 cm  
 Total weight approx. 2912 g  
 Provenance:  
 Collection of a prominent family, the Netherlands  
 (3x)  
 € 800 - 1.200



14  
**A Dutch silver brandy bowl**  
*Maker's mark unclear, Schoonhoven, 1967*  
 The oval bowl is resting on an oval foot, the bowl and foot are modelled with lobes, the sides are applied with floral handles.  
 W. 18.5 cm  
 Weight approx. 151 g  
 € 400 - 600



15

**A Dutch silver tobacco box and cover**

*Mark of Douwe Eysma, Rotterdam, probably 1770, also marked with later Dutch duty marks*

The octagonal box stands on four cabriole feet, the sides are applied with shaped cartouches enclosing grapes, the stepped domed cover is surmounted by a shell-shaped finial.

H. 15.8 cm

Weight approx. 589 g

€ 8.000 - 12.000



16

**A silver sugar basket 'kandijmandje'***Marked for Barend Swierink, Amsterdam 1782*

One shaped as a wine cooler on spreading low foliate base, the high-pierced and spreading rim with further foliage and two handles.

H. 7.5 cm

Weight approx. 143.8 g

€ 2.000 - 3.000



17

**A silver sugar basket 'kandijmandje'***Marked for Anthony Huys, Rotterdam, 1761*

On oval shaped spreading base, winecooler-shaped, the lower part of the body finely engraved with foliate panels, the spreading pierced rim similarly engraved and applied with shell-shaped ornaments, two suspending hinged handles.

H. 6.2 cm

Weight approx. 113.6 g

€ 1.500 - 2.000



18

**A Dutch silver basket***Mark of Jelle de Vries or Wed. J. de Vries, Groningen, 1852*

The oval basket is raised on four foliate feet, the sides are pierced and engraved in simulation of wickerwork, with cast flower borders, the centre is pierced and the base is engraved with a dedication.

W. 28 cm

Weight approx. 456 g

€ 600 - 800



19

**A set of two Dutch silver biscuit boxes and a tray***The boxes with the mark of A. Bonebakker & Zoon, Amsterdam, 1930; the tray with the mark of Fa. J.M. van Kempen & Zonen, Voorschoten, 1882*

Comprising a circular and a rectangular biscuit box and cover and a tray, with reeded rims and beaded borders, the rectangular tray has a beaded border.

W. 32.5 cm

Total weight approx. 1843 g

(3x)

€ 800 - 1.200





20

**A Dutch silver assembled tea service***20th century, all marked*

Comprising a teapot and cover, a sugar bowl with swing handle, a milk jug, a spoon vase, twelve tea spoons and a coffee spoon and an oval tray, all with beaded borders, the tray with openwork gallery.

W. 37 cm (tray)

Gross weight approx. 1750 g

(17x)

€ 600 - 800



21

**A Dutch silver teapot and cover***Mark of A. Durnik, Groningen, 1712/1713*

Modelled with panels enclosing scrolls, with dragon spout and putto finial.

H. 9.5 cm

Weight approx. 152 g

€ 600 - 800



22

**A silver rectangular filligree casket and cover***18th/19th century*

Rectangular, on bombe footrim, the floral sides flanked by slightly tapering twisted columns, with four ball feet, one missing, the oval medaillon on hinged cover with inscription.

H. 8.5 x D. 10.8 x W. 15 cm

Weight approx. 537 g

Provenance:

Collection of a prominent family, the Netherlands

€ 600 - 1.000



23

**A rectangular silver filligree casket and hinged cover***18th century, apparently unmarked*

The casket raised on an accolade stand and decorated with an intricate stylized pattern, traces of gilding.

Weight approx. 688 g

H. 9.5 x D. 10.4 x W. 15 cm

€ 1.000 - 2.000

# *The art of dining*



Our dining habits have changed drastically throughout the ages. In mediaeval times people used to share plates and mugs in the company of others. Cupbearers and carvers would assist at court banquets, so that food could be eaten by hand. Entertainment in the form of court jesters was considered to be of great importance, for laughing was thought to stimulate one's digestion. However, the majority of the people in the Middle Ages had to feed themselves with one-pot-meals, like porridge, soup or stew, cooked in earthenware pots above the fire. There were only two meals a day, a main hot meal at noon and some bread in the evening. Eating meat was mainly restricted to the nobility, who had the privilege to go game hunting. Moreover, spices were extremely expensive or even still unknown in the Netherlands. Therefore, mustard, vinegar, honey and herbs from the garden were used as seasonings.

After the Middle Ages people kept sharing their dishes and mugs for a long period of time. However, table manners were much appreciated back then and rude behaviour was not tolerated. Desiderius Erasmus (1466-1536), a humanist scholar, published an etiquette book for boys in 1530, in which some table manners were described, such as "do not place your elbows on the table, do not scratch yourself while eating, do not blow over your food, wipe your lips before drinking from a cup". It was also not done to eat from a piece of meat and place it back again into the pan. Women were prohibited to get drunk or sleep during dinner, which possibly happened to men as well.

In the 17th century, the heydays of the Dutch East India Company, the population of the Dutch cities increased tremendously. However, the amount of cattle did not, so that preparing meat pasty was limited to once a week, which could be eaten from during the rest of the week. In this period new spices and products were introduced. Bakers in particular became rather enthusiastic about these spices and started experimenting with new recipes. Spiced biscuits ('speculaas') were invented, made tasty by adding cloves, nutmeg and cinnamon. Inhabitants of Amsterdam liked eating these biscuits so much that they were called 'koeketers' (biscuit eaters).

During the Golden Age the upper classes changed their eating habits by taking four meals a day instead of two. Meals offered the ideal possibility for showing off. For example, in 1690 the menu of an exuberant upper class dinner party for 42 guests was divided into 3 courses and 13 side dishes. During the first course 16 varieties of soup were served, 13 entrees and 28 'hors-d'oeuvres', the second course consisting of 16 varieties of roasts, 13 side dishes and even more 'hors-d'oeuvres' and the third course comprising 75 plates filled with desserts.

In those days, there certainly was a development in taste, becoming more refined, and oysters were appreciated again. Oyster parties were thrown at which great amounts of oysters were devoured, even to such an extent that oyster supplies were being threatened. Therefore, selling oysters was prohibited between April and September. Drinking chocolate milk was another novelty that became fashionable. The Spanish had shipped cocoa beans from the New World to Europe, where they were distributed rapidly to the Royal courts and thence to citizens all over

Europe. Together with the fashion of drinking chocolate milk the demand for fancy services grew.

Royal and noble tables used to be lushly laid with silver and gold tableware and with porcelain and crystal objects from the 17th century onward. Initially, tables were laid 'à la Française', which means that all dishes from all courses were placed onto the table at the same time, together with a napkin and just one plate per person. Glasses, knives and forks were provided later by the servants. This resulted in an opulent table, meant to impress guests. Also, wealthy citizens started imitating this art of Royal and noble dining, soon resulting in a form of 'China mania' or porcelain mania, when possessing porcelain objects was a must. When tea was introduced as a commodity, services extended even further: teapots, sugar bowls, milk jugs, slop basins, 'pattipannen', which are stands for hot teapots or coffee pots, and 'trembleuses', a special type of cup and saucer, intended for elderly people with trembling hands. All these items were imported from the Far East. Ladies competed with other ladies, boasting about their fancy tea services, while gentlemen boasted about their fancy coffee services.

In the 19th century laying the table 'à la Russe' became fashionable. The many different courses consisted of just one dish, served on a plate or in a tureen. Knives, forks and spoons were arranged per dish, lying on the table next to the dishes. The centre of the table was usually decorated with floral arrays, candlesticks, candelabra and fruit bowls as centrepieces. In order to facilitate communication there were strict rules of laying the table, including the positioning of the individual dishes, no more than 70 cm and no less than 60 cm apart. Also a woollen table undercloth was required in order to prevent loud noises, made while handling the service. The table setting was of utmost importance, positioning the host and hostess in the middle, opposite each other, surrounded by alternating male and female guests. The table setting depended largely on age and social status. Dinner was served by footmen, supervised by valets and butlers. Food was served at the left hand side, whereas drinks were served at the right hand side. Nowadays, laying the table 'à la Russe' is still fashionable, although rules are less strict.

In the late 19th century simplicity and sobriety were focussed on. However, table manners became even more important and Asian dishes became more popular. Moderation was approved of and gluttony despised of. Food and beverages were considered to serve the body and were not meant to indulge. The idea was that women could eat less than men and could do with simple vegetable dishes, whereas physical active men needed to gain strength by eating meat. Female weakness could be a proper reason for women to eat meat, though.

Inventions like the stove, the tin and the fridge have contributed to a transformation in cooking and dining. Eventually, because of changes in society and the rise of feminism many etiquette rules have disappeared. Not only the well-to-do, but also ordinary people could afford dining out, in fancy restaurants, enjoying the chef's cuisine. These changes prompted the rise of gastronomy, a world we can still indulge in.



24

**A Dutch silver salver***Mark of Francois van Stapele, The Hague, 1749*

The shaped dish with reeded rim, the border engraved with the coat-of-arms of Van Aylva.

Diam. 38 cm

Weight approx. 1567 g

Provenance:

- Baron Van Aylva van Waardenburg en Neerijnen
- Baron and Baroness Van Pallandt-Torck van Rosendael,

thence by descent to present owner  
€ 800 - 1.200*Note lot 24 & 25:*

The engraving of the coat-of-arms is surrounded with decorations of military symbols such as canons. Most probably this refers to the illustrious member of this extinct Frisian family Van Aylva, lieutenant-general Hans Willem Baron van Aylva (1633-1691) also known "de Ontzagijke", who took part in the The Raid on the Medway, during the Second Anglo-Dutch War in June 1667 on behalf of the Frisian Admiralty.



25

**A large Dutch silver salver***Mark of Francois van Stapele, The Hague, 1765*

The shaped dish with reeded rim, the border engraved with the coat-of-arms of Van Aylva.

Diam. 44 cm

Weight approx. 2430 g

Provenance:

- Baron Van Aylva van Waardenburg en Neerijnen
- Baron and Baroness Van Pallandt-Torck van Rosendael,

thence by descent to present owner  
€ 1.500 - 3.000

26

**A silver inkstand and two silver mythological figures***Marked '925', 20th century*

The inkstand shaped with shell-shaped borders, and two holders for pencils and one for paper, together with two mythological figures, one of Pan and the other of a nymph.

H. 11 x W. 22 x D. 15 cm (inkstand)

H. 16 cm (figures)

Gross weight approx. 382 g

(3x)

€ 600 - 800



27  
**An Art Nouveau silver plated table mirror by Victor Saglier (1809 - 1894) for Louis Majorelle (1859 - 1926)**

*France, circa 1900*

A silver coated bronze framed beveled mirror with floral decorations on the frame, marked *Victor Saglier*, a sailboat with three masts in an oval shape surrounded by the letters V and S in a rectangle.

H. 61 cm

€ 600 - 800



28  
**A Dutch silver tea caddy and cover**

*Mark of Nicolaas van Nuys, The Hague, 1798*

The oval caddy is engraved on the rims with bands of scrollwork, it has a swing loop handle.

H. 9.7 x W. 12.9 x D. 9.3 cm

Gross weight approx. 413 g

€ 2.000 - 3.000



29  
**A Dutch silver circular tray**

*Mark of Hendrik Smits, Amsterdam, 1817, also with retailer's mark Diemont*

The tray rests of three knopped feet and the raised rim has a beaded border.

Diam. 23.3 cm

Weight approx. 434 g

€ 1.000 - 1.500



30  
**A Dutch silver cabaret**

*Maker's mark of Otto Knoop, Amsterdam, 1731*

The square tray is supported on four cabriole legs, the sides are embellished with shell-shaped motifs, the centre is engraved with a monogram.

W. 32 x D. 32 cm

Weight approx. 1085 g

€ 1.500 - 2.500



31  
**A collection of Dutch silver flatware**

*Various dates, various marks*

Total gross weight approx. 2022 g

Provenance:

Collection of a prominent family, the Netherlands  
 (115x)

€ 600 - 800



32  
**A Danish silver flatware service designed by Georg Jensen**  
*Mark of Georg Jensen, Copenhagen, after 1945*

Continental pattern, comprising twelve dinner forks, twelve dessert forks, twelve cake forks, four meat forks, twelve table spoons, twelve coffee spoons, twelve table knives, twelve dessert knives, twelve cheese knives, twelve fish forks and knives, two butter knives, two pairs salad serving forks and spoons, one soup ladle, three various serving spoons, a knife and a cake slice. Total weight approx. 4713 g  
 (136 x)

€ 1.500 - 3.000



33  
**A collection of Dutch silver spoons and forks**

*A set of twelve spoons and forks with the mark of Frederik Rudolf Precht, Amsterdam, 1776; four dessert spoons and two dessert forks with maker's mark Isacq Busard, The Hague, 1777; two dessert spoons and three dessert forks with the mark of Leendert Brouwer, The Hague, 1775; four dessert spoons and five knives with the mark of Martinus van Stapele, The Hague, 1785*

L. 21.2 / 17.5 cm / Total weight approx. 2806 g

(44x)

€ 1.000 - 2.000



34  
**A set of twelve Dutch silver table forks and knives, dessert forks and knives and a sauce ladle**

*Mark of Kon. Utrechtse Fabriek van Zilverwerken C.J. Begeer, Utrecht, 1892*

Each engraved to the reverse with the coat-of-arms of Sloet van Oldenruitenborgh. Total weight approx. 2887 g

L. 18 / 21 cm

Provenance:

Collection of a prominent family, the Netherlands  
 (49x)

€ 600 - 800



35  
**A collection of Dutch silver serving spoons, forks and knives**

*Various dates, various marks*

Total weight approx. 1860 g

Provenance:

Collection of a prominent family, the Netherlands

(24x)

€ 600 - 800



36  
**A set of twelve Dutch silver table spoons and forks and a set of twelve Dutch silver dessert spoons and forks**

*Various dates, various marks*

All with a beaded border on the stem, in a J.M. van Kempen & Zonen case.

L. 21 / 18.2 cm

Total weight approx. 1020 g

(48x)

€ 600 - 1.000



37  
**A pair of Dutch silver wine coasters**

*Mark possibly that of Isaac Samuel Busard, The Hague, 1780, both also struck with later duty mark for The Hague 1795*

Each of circular shape and with openwork and engraved wicker-work pattern sides. Diam. 14 cm

Total weight approx. 312 g

Provenance:

D.G.J. Baron van Heemstra, thence by descent to the present owner

(2x)

€ 600 - 1.000



38  
**A pair of Dutch silver navette-shaped salts and spoons**

*The salts with the mark of Nathanael Teuter, Amsterdam, 1798, the spoons associated*

Each two-handled salt is raised on four column feet, the sides are openworked between beaded borders, with blue glass liners.

L. 12 cm

Total weight approx. 129 g

(4x)

€ 800 - 1.200



39

**A pair of diamond and South Sea pearl earrings**

*21st century*

Each stud pavé-set with modern brilliant-cut diamonds in platinum and 18 carat gold setting, suspending an oval-shaped South Sea pearl measuring approx. 15 x 13 mm.

Gross weight approx. 12.7 g

Graded and measured in mount

(2x)

€ 600 - 800



40

**A pair of 18 carat white gold, diamond and pearl earrings**

*20th century*

Of foliate design and pavé-set with modern brilliant-cut diamonds suspending a South Sea and Tahiti pearl measuring approx. 10.50 mm.

Total estimated diamond weight approx. 2.50 ct, colour ca.

H-I, clarity ca. VS2-SI1

Gross weight approx. 12.6 g

Graded and measured in mount

(2x)

€ 800 - 1.200



41

**A pair of diamond and South Sea pearl earrings**

*21st century*

Each stud pavé-set with modern brilliant-cut diamonds in 18 carat gold, suspending a circular-shaped golden South Sea pearl measuring approx. 10.80 mm

Total estimated diamond weight approx. 0.35 ct

Gross weight approx. 7.9 g

Graded and measured in mount

(2x)

€ 600 - 800



42

**A pair of onyx, emerald and diamond ear studs**

*21st century*

Of symmetrical design, centred by a square step-cut emerald in diamond surround, set in a closed 18 carat gold mount comprised of onyx.

Total estimated emerald weight 1.45 ct

Gross weight approx. 4.6 g

(2x)

€ 900 - 1.200





43

**A Belle Epoque pearl pendant necklace**

*Circa 1900*

The front suspending an openwork of old mine and old European-cut diamonds in foliate design, central pearl measuring circa 8.00 mm and suspending below a pearl measuring 9.10 mm, mounted in a platinum and 14 carat gold applique attached to a presumably natural pearl necklace with later white gold clasp.

Total estimated diamond weight approx. 7.00 ct

Gross weight approx. 31.0 g

L. 42 cm / 16.5 in

Pearls have not been tested

Graded and measured in mount

€ 3.000 - 5.000



44

**A cultured pearl necklace***20th century*

Graduated round South Sea cultured pearls terminating in a drilled hidden clasp lock.

Pearls measuring approx. 12.3 - 12.90 mm

L. 45cm / 21.6 in

Gross weight approx. 96.6 g

Pearls not tested

€ 700 - 900



45

**A cultured pearl necklace***20th century*

Graduating light round to Baroque white South Sea cultured pearls terminating in an 18 carat yellow and white gold clasp.

Pearls measuring approx. 10.24 - 12.74 mm

L. 42 cm / 16.5 in

Gross weight approx. 75 g

Pearls not tested

€ 600 - 800



46

**An Art Deco platinum, 14 carat white gold, diamond and pearl bracelet***Circa 1925*

Centred by a bezel-set old-cut diamond, weighing approx. 0.50 ct, within an old and circular-cut diamond openwork plaque, connected by three strands of ascending pearls.

Total diamond weight ca. 3.00 ct, colour ca. H-J, clarity ca.

VS2-SI1. Gross weight approx. 24.4 g

L. 18 cm / 7 in

Graded and measured in mount

€ 1.500 - 2.000



47

**A sapphire, cultured pearl and diamond choker necklace**

*20th century*

Designed as a three-strand necklace terminating in an 18 carat yellow and white gold cluster, centred by a natural blue sapphire measuring approx. 12.20 x 9.77 x 6.20 mm, in diamond surmount.

Estimated sapphire weight 5.90 ct

Gross weight approx. 64.7 g

L. 35 cm / 13.7 in

Measured and graded in mount

€ 3.000 - 5.000



48  
**A pair of white gold and diamond cluster earrings**  
*21st century*  
 Centred by a modern brilliant-cut diamond in diamond surmount.  
 Total estimated diamond weight approx. 1.20 ct  
 Gross weight approx. 2.9 g  
 (2x)  
 € 1.400 - 1.800



49  
**A pair of 18 carat white gold and diamond solitaire ear studs**  
*21st century*  
 Each set with a modern brilliant-cut diamond.  
 Total estimated diamond weight ca. 0.75 ct, colour ca. G-I  
 clarity ca. VS2-SI1  
 Gross weight approx. 1.8 g  
 Graded and measured in mounts  
 (2x)  
 € 700 - 900



50  
**A pair of 14 carat white gold and diamond earrings**  
*21st century*  
 Designed as hinged clasp creoles and set with modern brilliant-cut diamonds.  
 Total estimated diamond weight approx. 0.75 ct, colour ca. H-J, clarity ca. VS2-SI2  
 W. 2.4 cm  
 Gross weight approx. 6.60 g  
 Graded and measured in mount  
 (2x)  
 € 600 - 800



51  
**A pair of 14 carat white gold and diamond earrings**  
*20th century*  
 Each set with a pair of old European-cut diamonds above which a smaller modern brilliant-cut diamond is set.  
 Total estimated diamond weight approx. 1.35 ct, colour ca. H-J, clarity ca. SI1-I1.  
 Gross weight approx. 3.6 g  
 Graded and measured in mount  
 (2x)  
 € 800 - 1.200



52

**A pair of 18 carat white and rose gold and diamond flower ear clips**

*21st century*

Of foliate design, comprised of three flexible ornaments, pavé-set with modern brilliant-cut diamonds.

Total estimated diamond weight approx. 6.40 ct

Gross weight approx. 16 g

L. approx. 5 cm / 2 in

(2x)

€ 3.600 - 4.600

*Diamonds  
are  
forever*



It seems that engagement rings and diamonds have always been inseparable. Actually, diamond engagement rings are associated with eternity, strength and lucidity. They accompany a perfect marriage proposal and are part of a tradition many women dream of. Throughout the ages this symbol of love has undergone a mere transformation up to today's diamond rings.

The Egyptians were the first to start the engagement ring tradition. Around 3000 B.C. women used to wear a metal thread on their ring fingers, believing this finger to be connected to the 'vena armoris', the vein that leads straight to the heart. Women were supposed to always wear them. The Greeks also adopted this custom, adding a promise of eternity, which is symbolized by the circular form of the ring. The Romans followed suit. However, their interpretation was less romantic, for to them the ring was a token of ownership. The Roman bride was given a ring in which a small key was engraved, indicating the husband's ownership. In Europe, after the fall of the Roman Empire, the engagement ring regained its original meaning as symbol of love and faithfulness, but it also became a status symbol. In 1215 Pope Innocentius introduced a period of reflection between the engagement and the actual marriage, so-called 'courtship'. Thus, the ring became a symbol of 'courtship'. Furthermore, the ring was a token of wealth, that only the well-to-do could afford. People from the lower classes also used to exchange engagement rings, consisting of pieces of the couples' braided hair.

The first documented diamond engagement ring dates from 1477, the year in which Maximilian of Austria proposed to Mary of Burgundy. He offered her a ring with her initial, set with small diamonds. European aristocrats soon copied this gesture and gradually an increasing number of women were spotted with sparkling rings, set with all sorts of diamonds in various shapes and sizes. This custom has remained popular until this day and age.

Throughout the centuries diamonds have been the symbol of everlasting love. According to the myth Cupid's arrow tips were made of diamonds so that they could penetrate the heart, filling it with uncontrollable desire. In Shakespeare's plays engagement rings often play an important role. They used to be executed in a rather romantic way, displaying romantic inscriptions on the interior of both rings. However, this romantic object changed during the Reformation and was replaced by a more practical one: the thimble, which could be used by the young woman, while sowing bed linen and garments

for the dowry. After the actual marriage the thimble could be made into a proper wedding ring, as a symbol of a rich dowry.

In 1840 the wedding of Queen Victoria (1819-1901) and Prince Albert of Saxe Coburg and Gotha triggered the development of the engagement ring. The industrial revolution in the Victorian era meant social, economic and technological progress. At the same time it was a Romantic period in which 'posie-rings', that were made of precious metals, set with diamonds and other gemstones, were exchanged for sentimental reasons. Nowadays, this type of ring is rather popular. In the Edwardian period (1841-1910) engagement rings became even more common. In Europe and America an increasing number of people could afford to buy jewellery, prompting a rapid development in the manufacturing of gem-set engagement rings.

In the 1920s and 1930s, the Art Deco period, designs of engagement rings became more geometric in form and therefore less female. Gemstones like rubies and sapphires contributed to the designs.

After the discovery and development of African diamond mines the production of diamonds by De Beers Company increased to such an extent that the supply became greater than the demand, due to the newly founded diamond mine in Botswana. De Beers Company still holds a monopoly position regarding diamonds. Its slogan "Diamonds are forever" was the motto of the 1947 campaign, showing pictures of film stars wearing lush diamond rings. Celebrities in Hollywood in the 1960s also would show off with their diamond engagement rings. Elizabeth Taylor (1932-2011), the famous actress, was given a huge and well-known 33-carat diamond by her beloved Richard Burton (1925-1984).

The main idea of presenting engagement rings seems to have been rather constant throughout the centuries. Its circular shape represents eternity and consequently everlasting love and marriage. Although its symbolism is less prominent in today's world, we still imitate the ancient Egyptians by wearing an engagement ring on our left ring finger.

Indeed, "Diamonds are forever", whether this is true because of their magic, hardness, preciousness or everlasting lustre.



53

**A 14 carat white gold and diamond solitaire ring***20th century*

Centred by a brilliant-cut diamond weighing 3.57 ct, with an HRD grading report stating that the colour is I, and the clarity SI1, numbered 180000177192.

Gross weight approx. 3.3 g

Ring size 55/17.5

€ 10.000 - 15.000



54

**A white gold and diamond solitaire ring***20th century*

Centred by a modern brilliant-cut diamond, weighing 1.02 ct, with an HRD diamond grading report 19000080398 stating that the diamond colour is D and the clarity VS2.

Gross weight approx. 2.3 g

Ring size 54/17.2

€ 3.000 - 5.000



55

**An 18 carat white gold and diamond solitaire ring***Circa 1950*

Centred by a brilliant-cut diamond to a plain white gold band.

Diamond measuring approx. 7.25 x 7.05 x 4.46 mm

Estimated diamond weight approx. 1.40 ct, colour ca. K-L, clarity ca. SI1-SI2.

Gross weight approx. 2.8 g

Ring size 55/17.5

Graded and measured in mount

€ 1.500 - 2.500



56

**A white gold and diamond solitaire ring***20th century*

Centred with an emerald-cut diamond set in four prong setting.

Diamond measuring approx. 7.74 x 5.71 x 4.08 mm

Estimated diamond weight 1.60 ct, colour ca. J-K, clarity ca. VS2-SI2

Gross weight approx. 8.5 g

Ring size 49/15.5

Graded and measured in mount

€ 3.000 - 5.000





57

**A 14 carat white gold and diamond solitaire ring**

*21st century*

Centred by a modern brilliant-cut diamond in plain gold mount, with a Gassan pouch.

Diamond measuring approx. 6.78 x 4.06 mm

Diamond weight approx. 1.15 ct, colour ca. F-G, clarity ca. VVS2-VS1

Gross weight approx. 2.5 g

Ring size 55/17.5

Graded and measured in mount

€ 3.500 - 5.500

TIFFANY & Co.





58

**A platinum and fancy yellow diamond solitaire ring by Tiffany & Co**

*21st century*

Centred with a fancy yellow modified cushion brilliant-cut diamond stated to weigh 1.26 ct, set in gold claws and surrounded by a double entourage of modern brilliant-cut diamonds, the ring band pavé-set with modern brilliant-cut

diamonds, marked *Tiffany & Co. Plat. 950 Au. 750*, inscribed *D1.26ct 29401772*, with diamond certificate 29401772 Tiffany & Co. stating that the diamond is natural, fancy vivid colour, internally flawless.

Gross weight approx. 5.30 g

Ring size 50/15.7

€ 10.000 - 15.000



59

**A platinum white gold and diamond ring**

*Mid 20th century*

Centred with a marquise-cut diamond weighing 3.09 ct, surrounded by 14 modern brilliant-cut diamonds and two emerald-cut emeralds, with HRD certificate 190000162892 stating that the diamond colour is G, clarity VVS1, showing Nil fluorescence with very good polish and very good symmetry.

Gross weight approx. 6.6 g

Ring size 54/ 17

€ 20.000 - 30.000



60

**An 18 carat white and yellow gold, emerald and diamond three stone ring**

*21st century*

Centred by an emerald measuring 10.70 x 8.70 x 6.37 mm in between two pear shaped diamonds.

Total estimated diamond weight approx. 0.50 ct, colour ca. G-H, clarity ca. SI

Total estimated emerald weight 4.10 ct

Gross weight approx. 4.0 g / Ring size 17.5/55

Graded and measured in mount

€ 3.800 - 4.800



61

**An 18 carat white gold and diamond dome ring**

*21st century*

Set in white gold and pavé-set with modern brilliant-cut diamonds.

Total estimated diamond weight approx. 3.80 ct

Gross weight approx. 10.0 g

Ring size 17/53

Graded and measured in mount

€ 2.500 - 3.000



62

**An 18 carat white gold and diamond solitaire ring and a 14 carat white gold seven diamond ring**

*20th century*

Centred with an old European-cut diamond, flanked by two trillion-cut diamonds. Estimated central diamond weight approx. 0.75 ct, colour ca. H-J, clarity ca. SI3-I1 and total estimated diamond weight approx. 1.25 ct (solitaire) / Total estimated diamond weight approx. 0.35 ct, colour ca. H-J, clarity ca. VS2-Si2 (seven diamond) / Total gross weight approx. 7.0 g

Ring size 54.5/17.3 (solitaire) / Ring size 55/17.5 (seven diamond) / Graded and measured in mount (2x)

€ 1.000 - 2.000



63

**An Art Deco diamond rivière necklace and bracelet suite**

*First quarter 20th century*

The necklace is composed of a line of 110 graduated round brilliant-cut diamonds, with matching rivière bracelet set with 44 brilliant-cut diamonds.

Total estimated diamond weight approx. 17.00 ct, colour ca.

H-J clarity ca. VS-I1 (necklace)

Total estimated diamond weight approx. 7.00 ct, colour ca.

H-J clarity ca. VS-I1 (bracelet)

Gross weight approx. 43.7 g

L. 42 cm / 16.5 in (necklace)

L. 18 cm / 7.08 in (bracelet)

Graded and measured in mount  
(2x)

€ 8.000 - 12.000



64  
**A pair of 18 carat yellow and white gold, peridot and diamond ear clips**  
*20th century*  
 Each with centred a bezel-set with round-cut diamond surmount.  
 Total Peridot weight approx. 7.00 ct  
 Gross weight approx. 9.5 g  
 Graded and measured in mount  
 (2x)  
 € 1.000 - 1.500



65  
**A 14 carat gold, diamond and sapphire pendant**  
*20th/21st century*  
 Centred by many loose presumably round-cut yellow sapphires, sealed in two glass plates with diamond surmount, indistinct maker's marks.  
 Total diamond weight approx. 0.60 ct  
 Gross weight approx. 7.5 g  
 L. 46 cm / 25 in  
 Graded and measured in mount  
 € 1.000 - 1.500



66  
**An 18 carat white gold and diamond fringe necklace**  
*20th century*  
 Set with 22 modern brilliant-cut diamonds in circular setting.  
 Total estimated diamond weight approx. 3.00 ct, colour ca. G-H, clarity ca. VS-I1  
 L. 42 cm / 16.5 in  
 Gross weight approx. 5.9 g  
 € 1.600 - 2.000



67  
**A sapphire and diamond rivière necklace**  
*Late 20th century*  
 Set with 51 oval-cut dark blue sapphires in between a double diamond spacer.  
 L. 40 cm  
 Gross weight approx. 23 g  
 € 700 - 900



68

**An 18 carat white gold and diamond necklace and bracelet suite**

*21st century*

Necklace comprising of 27 oval segments connected by rectangular bridges, all set with brilliant-cut diamond, with a matching bracelet, three diamonds deficient, maker's marks *ASP* for Arthur Scholl, both in fitted case.

Total estimated diamond weight approx. 7.00 ct (necklace)

Total estimated diamond weight approx. 3.00 ct (bracelet)

Gross weight approx. 49.1 g

L. ca. 42 cm / 16.5 in (necklace)

L. ca. 19 cm / 7.5 in (bracelet)

Graded and measured in mount (2x)

€ 3.500 - 4.500



69

**A 14 carat white gold, spinel and diamond cluster ring**  
21st century

Centred by a natural red spinel measuring 7.40 x 6.30 x 4.60 mm, in diamond surmount.

Gross weight approx. 4.20 g

Ring size 57/18

Graded and measured in mount

€ 900 - 1.200



70

**A sapphire and diamond cluster ring**  
20th century

Centred by a rectangular shaped sapphire measuring approx. 12.58 x 8.03 x 6.77 mm, surrounded by a double 18 carat gold mount of 36 modern brilliant-cut diamonds.

Total estimated diamond weight approx. 1.00 ct, colour ca. H-J, clarity ca. VS2-SI1 / Total estimated sapphire weight 3.50 ct With a Laboratory certificate by C. Dunaigre, stating that the sapphire is natural, origin opinion is Sri Lanka and no indications of heating have been found. Gross weight approx. 11.8 g

Ring size 17/53 / Graded and measured in mount

€ 2.800 - 3.400



71

**A 14 carat white gold, diamond and aquamarine dress ring**

*Circa 1950*

Centred by a step-cut aquamarine measuring 18.55 x 14.14 x 10.33 mm, flanked by 14 swiss-cut and brilliant-cut diamonds. Total estimated aquamarine weight approx. 18.00 ct

Gross weight approx. 11.2 g

Ring size 60/19.2

Graded and measured in mount

€ 1.500 - 2.500



72

**An Art Deco diamond and sapphire entourage ring**  
*Circa 1925*

Centred with a bezel-set old-cut diamond, weighing approx. 0.94 ct, within a calibr -cut sapphire surround, and openwork gallery.

Estimated diamond colour ca. J-L, clarity ca. SI2-I1

Gross weight approx. 3.1 g

Ring size 51/16

Graded and measured in mount

€ 1.500 - 2.500





73

**An 18 carat white gold, diamond and sapphire three stone ring**

*21st century, French hallmarks and maker's marks*

Centred by a cushion-cut sapphire measuring approx. 11.50 mm x 9.70 mm, flanked by two trillion-cut diamonds measuring 5.70 x 4.50 mm.

Total estimated diamond weight approx. 0.70 ct

Gross weight approx. 7.00 g

Ring size 51/16.2

Graded and measured in mount

€ 5.000 - 8.000



74

**An 18 carat gold and diamond Piaget ring***21st century*

Centred with an interchangeable boule-set brilliant-cut diamond and an optional cultivé pearl centre piece and diamond surmount, signed and hallmarked *Piaget 750*, with fitted case.

Gross weight approx. 17.6 g

Ring size 53/17

€ 1.500 - 2.000



75

**An 18 carat gold and diamond ring***20th century*

Centred by a brilliant-cut diamond weighing 2.05 ct, with an HRD grading report numbered 180000177193 stating that the colour is M and the clarity is SI1, the central diamond surrounded by 11 diamonds.

Gross weight approx. 7.8 g

Ring size 58/18.5

One diamond missing

€ 3.000 - 5.000



76

**An 18 carat gold, sapphire and diamond ring***21st century*

Centred by a natural yellow sapphire and surrounded by brilliant and princess-cut diamonds, signed Stelman and with maker's marks.

Total estimated diamond weight approx. 0.60 ct, colour ca.

H-J, clarity ca. VS2-SI1

Gross weight approx. 6.6 g

Ring size 48.5/15.2

Graded and measured in mount

€ 1.500 - 2.000



77

**A 14 carat gold and diamond ring***20th century*

Centred by a pair of trillion-cut diamonds surrounded by five rows of brilliant and baguette-cut diamonds, indistinct maker's marks.

Estimated central diamond weight approx. 1.00 ct, colour ca.

H-J, clarity ca. SI2-I1

Total estimated diamond weight approx. 2.00 ct

Gross weight approx. 10.0 g / Ring size 55/17.5

Graded and measured in mount

€ 1.500 - 2.000



78

**A gold, ruby and diamond ring***Early 20th century*

Set with an old European-cut diamond and a natural oval mixed-cut ruby in white gold claw setting on yellow gold band, with a NEL certificate stating that the ruby is natural and heat treatment was observed with moderate residue in fissures, numbered E18555.

Diamond weight approx. 2.30 ct, colour ca. K-L, clarity ca. SI2

Gross weight approx. 4.1 g

Ring size 53 /16.7

€ 4.000 - 6.000



79

**An 18 carat gold, sapphire and diamond ring***20th century*

Centred by a natural sapphire measuring 8.58 x 6.58 mm, surrounded by 12 modern brilliant-cut diamonds.

Total estimated diamond weight approx. 0.60 ct, colour ca.

G-H, clarity ca. VS

Gross weight approx. 6.5 g

Ring size 53/16.5

Measured and graded in mount

€ 1.000 - 1.500



80

**An 18 carat gold and diamond cross-over ring***20th century*

Designed as a white and yellow yin-and-yang ring, pavé-set with modern brilliant-cut diamonds.

Total estimated diamond weight approx. 2.00 ct

Gross weight approx. 15.0 g

Ring size 17/54

One diamond chipped

Graded and measured in mount

€ 600 - 800



81

**An 18 carat yellow and white gold and diamond ring***21st century*

V-shaped design set with 7 modern brilliant-cut diamonds.

Total estimated diamond weight ca. 1.00 ct, colour ca. G-I,

clarity ca. VS2-SI1

Gross weight approx. 4.6 g

Ring size 18.8/56

Graded and measured in mount

€ 1.000 - 1.500



82  
**A pair of sapphire, ruby, emerald and diamond ear clips**  
 20th century

Comprised of a detachable segment, pavé-set with brilliant-cut diamonds and cabochon-cut emerald, ruby and sapphires, in fitted case.

Total estimated diamond weight approx. 2.00 ct, colour F-G, clarity ca. VS

Gross weight approx. 32.1 g

(2x)

€ 1.500 - 2.000



83  
**A pair of 14 carat white and rose gold and diamond cluster earrings**  
 21st century

Each centred by a round brilliant-cut diamond, weighing ca. 0.25 ct, within a double diamond surround comprised of rose and white gold respectively.

Total estimated diamond weight approx. 1.30 ct, colour ca.

G-H, clarity ca. SI2-P1. Gross weight approx. 5.6 g

L. 2.55 cm / Graded and measured in mount

(2x)

€ 600 - 800



84  
**A pair of 18 carat gold and rock crystal Sabbadini ear clips**  
 20th century

Carved rock crystal of chequered design and set in between golden torsade border, signed *Sabbadini*, maker's marks and *Italy 750*.

Gross weight approx. 42.4 g

L. 3 cm / 1.18 in

(2x)

€ 2.000 - 3.000



85  
**A pair of 14 carat white and yellow gold and diamond ear clips**  
 20th century

White and yellow gold, pavé-set with modern brilliant-cut diamonds.

Total estimated diamond weight approx. 1.20 ct, colour ca.

H-J, clarity ca. VS2-SI1

Gross weight approx. 7.3 g

Graded and measured in mount

(2x)

€ 650 - 850



86  
**A pair of 18 carat rose gold, angel skin coral and diamond ear pendants**

*21st century*

Two round angel skin coral cabochons with diamond surround, terminating in a matching pear drop angel skin coral cabochon.

Total estimated diamond weight approx. 2.40 ct

Gross weight approx. 20.6 g / L. 6.4 cm / 2.4 in

Graded and measured in mount

(2x)

€ 2.500 - 3.500



87  
**A pair of 18 carat white gold feather earrings**

*21st century*

Designed as a loose hanging feather segments each set with modern brilliant-cut diamonds.

Gross weight approx. 13.6 g

L. 5.5 cm / 2.1 in

(2x)

€ 3.000 - 4.000



88  
**A pair of 18 carat gold and diamond ear clips**

*20th century*

Designed as three pear-drop segments pave-set with modern brilliant-cut diamonds and decorated with a corded border.

Total estimated diamond weight ca. 0.80 ct

Gross weight approx. 19.3 g

Graded and measured in mount

(2x)

€ 850 - 950



89  
**A pair of 18 carat yellow and white gold and diamond earrings**

*21st century*

Of foliate design terminating in four ascending clusters, set with fancy yellow diamonds.

Total estimated diamond weight approx. 2.80 ct

Gross weight approx. 7.3 g

L. 6.8 cm / 2.68 in

Fancy yellow diamonds not tested

(2x)

€ 1.400 - 1.800



90

**An 14 carat white gold and diamond line bracelet***21st century*

Designed as a linked bracelet set with 71 modern brilliant-cut diamonds.

Total estimated diamond weight approx. 2.00 ct, colour ca.

G-J, clarity ca. VS2-SI1

L. 20 cm / 7.8 in

Gross weight approx. 9.1 g

Graded and measured in mount

€ 700 - 900



91

**An 18 carat white gold and diamond line bracelet***Late 20th century*

Designed as a collet linked bracelet, set with 41 modern brilliant-cut diamonds.

Total estimated diamond weight approx. 4.00 ct, colour ca.

G-I, clarity ca. VS2-SI1

Gross weight approx. 18.8 g

L. 19.5 cm / 7.6 in

Graded and measured in mount

€ 1.000 - 1.500



92

**A 14 carat gold and diamond line bracelet***21st century*

Set with 49 modern brilliant-cut diamonds.

Total estimated diamond weight approx. 2.45 ct, colour ca.

H-J, clarity ca. SI2-I1

Gross weight approx. 8.8 g

L. 19.5 cm / 7.6 in

One diamond deficient

Graded and measured in mount

€ 1.000 - 1.500



93

**An 18 carat rose gold and diamond bracelet***21st century*

Designed as eight links decorated with a screw in the centre flanked by two modern brilliant-cut diamonds, indistinct maker's marks.

Total estimated diamond weight approx. 0.75 ct, colour ca.

H-I, clarity ca. VS2-SI1

L. 18.5 cm / 7.2 in

Gross weight approx. 29.5 g

Graded and measured in mount

€ 1.500 - 2.000



94

**An 18 carat yellow and white gold and diamond bracelet***21st century*

Bracelet of foliate design, collet-set with 70 brilliant-cut diamonds.

Total estimated diamond weight approx. 5.30 ct, colour ca.

H-J, clarity ca. VS2-SI2

L. 18.5 cm / 7.2 in

Gross weight approx. 28.2 g

Graded and measured in mount

€ 3.000 - 4.000



95

**An 18 carat gold necklace and bracelet suite***20th century*

Designed as woven flexible rope terminating in a solid round barrel clasp.

L. 44 cm (necklace)

L. 21.5 cm (bracelet)

Gross weight approx. 76.4 g

(2x)

€ 2.200 - 2.800



96

**An Indian silver, diamond and turquoise necklace***20th century*

Designed as 16 hinged segments of foliate design, each set with turquoise cabochons, below 4 smaller round-cut diamonds set in silver, the reverse with an openwork design, strung on a silk cord, attached to a clasp matching the design.

Gross weight approx. 65.2 g

€ 1.200 - 1.500





97

**An 18 carat gold and diamond necklace and bracelet suite**

*Circa 1960*

Necklace designed as 21 loose segments, the front set with beads of chrysoprase, amethyst and modern brilliant-cut diamonds, with a matching bracelet designed as ten segments randomly set with beads of chrysoprase, amethyst and modern brilliant-cut diamonds. L. 18.5 cm (bracelet)

Gross weight approx. 172 g

(2x)

€ 4.500 - 5.500



98

**A natural blue oval mixed-cut sapphire weighing 2.13 ct**  
*21st century*

With a sealed IGI certificate stating that the sapphire weighs 2.13 ct, the suggested origin is Sri Lanka and evidence of heat treatment has been observed, report no. 361969083.

Provenance:

Property of a Dutch collector

€ 1.000 - 1.500



99

**A natural blue oval mixed-cut sapphire weighing 3.04 ct**  
*21st century*

With a sealed IGI certificate stating that the sapphire weighs 3.04 ct, the suggested origin is Sri Lanka and no evidence of heat treatment has been observed, report no. 361969086.

Provenance:

Property of a Dutch collector

€ 1.000 - 1.500



100

**A natural blue oval mixed-cut sapphire weighing 2.66 ct**  
*21st century*

With a sealed IGI certificate stating that the sapphire weighs 2.66 ct, the suggested origin is Madagascar, report no. 361969089.

Provenance:

Property of a Dutch collector

€ 1.500 - 2.500



101

**A natural blue oval mixed-cut sapphire weighing 4.07 ct**  
*21st century*

With a sealed IGI certificate stating that the sapphire weighs 4.07 ct and the suggested origin is Sri Lanka, report no. 361969092.

Provenance:

Property of a Dutch collector

€ 2.500 - 3.500



102

**An oval mixed-cut blue sapphire weighing 7.16 ct**  
21st century

With a IGI gem lab certificate stating that no indications of heat treatment were found and the suggested origin is Sri Lanka.

€ 7.000 - 9.000



103

**A natural blue mixed cushion-cut sapphire weighing 5.28 ct**  
21st century

With a sealed IGI certificate stating that the sapphire weighs 5.28 ct, the suggested origin is Sri Lanka and heat treatment has been observed, report no. 361969087.

Provenance:

Property of a Dutch collector

€ 1.500 - 2.500



104

**A collection of four natural blue sapphires**

21st century

Comprising an oval-cut sapphire stated to weigh 1,08 ct; a round-cut sapphire stated to weigh 2.17 ct; a cushion-cut sapphire stated to weigh 1.18 ct; and a square cushion-cut sapphire weighing 1.14 ct.

Provenance:

Property of a Dutch collector

(4x)

€ 600 - 800



105  
**A natural yellow mixed cushion-cut sapphire weighing 5.69 ct**  
*21st century*  
 With a NEL certificate stating that the sapphire shows no indications of heat treatment, report no. *E17920*.  
 Provenance:  
 Property of a Dutch collector  
 € 1.500 - 2.500



106  
**Two oval mixed-cut sapphires weighing 11.55 ct and 31.25 ct**  
*20th century*  
 The larger sapphire with NEL laboratory report *E17093* stating that it is untreated and the suggested origin is Sri Lanka. (2x)  
 € 800 - 1.200



107  
**A natural yellow radiant-cut sapphire weighing 3.24 ct**  
*21st century*  
 Provenance:  
 Property of a Dutch collector  
 € 800 - 1.200



108  
**A natural pink mixed oval-cut sapphire weighing 5.86 ct**  
*21st century*  
 With a CISGEM certificate numbered *6421*, stating that the sapphire is natural and no indications of heat treatment were observed.  
 Provenance:  
 Property of a Dutch collector  
 € 1.000 - 1.500



109  
**A natural mixed cushion-cut spinel weighing 1.58 ct**  
*21st century*  
 With CGL certificate stating that the Spinel is of natural, neon pink colour and shows characteristics corresponding to Mehenge spinel (Tanzania), report no. 20180182377.  
 Provenance:  
 Property of a Dutch collector  
 € 600 - 800



110  
**A natural mixed cushion-cut spinel weighing 1.54 ct**  
*21st century*  
 With CGL certificate stating that the spinel is of natural, pink colour and shows characteristics corresponding to Mehenge spinel (Tanzania), report no. 20171171107.  
 Provenance:  
 Property of a Dutch collector  
 € 600 - 800



111  
**A natural mixed cushion-cut spinel weighing 3.08 ct**  
*21st century*  
 With GIC certificate stating that the spinel is of natural and orange-pink colour, report no. SP-SPMDMS0037-001710.  
 Provenance:  
 Property of a Dutch collector  
 € 3.500 - 4.000



112  
**A natural orangey pink cushion-cut sapphire weighing 1.81 ct**  
*21st century*  
 Provenance:  
 Property of a Dutch collector  
 € 2.000 - 2.500



113  
**A collection of five yellow to peach coloured natural sapphires**

21st century

Comprising an oval-cut natural peach coloured sapphire weighing 2.10 ct; an oval coloured natural light yellow weighing 1.65 ct; a natural yellow cushion-cut sapphire weighing 1.83 ct; an orangy yellow round-cut sapphire weighing 2.74ct; and a yellowish orangy coloured sapphire weighing 1.75ct.

Provenance: Property of a Dutch collector  
 (5x)

€ 1.000 - 1.500



114  
**A collection of seven Padparascha and natural pink sapphires**

21st century

Comprising an oval-cut natural pink coloured sapphire weighing 1.38 ct; a cushion-cut coloured reddish pink coloured sapphire weighing 1.12 ct; a natural oval-cut weighing 1.95 ct; a reddish pink oval-cut sapphire weighing 1.54 ct; a pink rectangular-cut sapphire weighing 1.38 ct; and two orangy pink and light pink oval sapphires, weighing 1.00 and 1.01 ct respectively. (7x)

€ 1.200 - 1.500



115  
**A collection of antique jewellery**

Late 19th and early 20th century

Comprising an antique 14 carat gold cuff bracelet centred by an old brilliant-cut diamond weighing approx. 0.35 ct; a 14 carat gold ring set with three green stones; a Victorian 14 carat gold brooch set with turquoise; a medallion set with pearl and turquoise; a brooch set with yellow stone; and a Venetian style fob pendant. Gross weight approx. 88.7 g

Graded and measured in mount

(6x)

€ 800 - 1.000



116  
**A collection of antique jewellery**

19th and 20th century

Comprising of an antique cuff bracelet; a pearl and amethyst bar brooch; a pearl and sapphire bar brooch; a 15 carat gold, diamond and ruby bar brooch; an 18 carat gold, amethyst and diamond ring; and a metal composite and red stone brooch.

Gross weight approx. 48.5 g

(6x)

€ 600 - 800



117  
**An 18 carat rose gold and onyx ring with matching earrings**  
*21st century*  
 Comprised of a ring and earrings both set with oval checkerboard-cut cabochon-cut onyx, indistinct maker's marks.  
 Gross weight approx. 13.0 g  
 Ring size 54/17  
 (3x)  
 € 600 - 800



118  
**A 14 carat white gold, diamond and onyx brooch**  
*Late 20th century*  
 Set with eight round cabochon-cut onyx interspaced with collet-set brilliant-cut diamonds.  
 Central diamond estimated weight 0.40 ct, colour ca. H-J clarity ca. VS. Total diamond weight 0.45 ct  
 Gross weight approx. 23.5 g  
 L. 4.5cm / 1.7 in  
 Graded and measured in mount  
 € 600 - 800



119  
**A 14 carat gold and amethyst ring with matching earrings**  
*20th century*  
 The ring and earrings both set with amethyst, indistinct maker's marks.  
 Gross weight approx. 15.4 g  
 Ring size 56/18  
 (3x)  
 € 650 - 850



120  
**An 18 carat white gold, diamond and calcedony ring with matching earrings**  
*21st century*  
 Comprised of a ring and earrings both set with square cabochon-cut green calcedony and flanked by modern brilliant-cut diamonds. Gross weight approx. 12.4 g  
 Ring size 49/15.5  
 (3x)  
 € 600 - 800



121

**Two pairs of cufflinks by Cartier and Patek Philippe**  
20th century

The first pair designed as a diablo and set with onyx and coral. Signed and hallmarked *Cartier Paris*. Marked 925 for Sterling silver in matching box. Together with a pair of 18 carat rose gold cufflinks with Calatrava cross monogram inside guilloché outer ring.

Gross weight approx. 17.6 g & 18.7 g

(4x)

€ 600 - 800



122

**An Art Deco 14 carat gold, diamond and pearl bar brooch**  
Circa 1925

Centred with a pearl measuring 7.50 - 7.60 mm and surrounded by ten old European-cut diamonds, in fitted case.

Total estimated diamond weight approx. 2.00 ct, colour ca.

I-J, clarity ca. VS2 - SI2

Gross weight approx. 6.5 g

Graded and measured in mount

€ 1.000 - 2.000



123

**An 18 carat gold snake bangle**

20th century

Comprised as a solid gold bangle with the tail and head not connected and eyes set with rose-cut diamonds.

Gross weight approx. 35.4 g

€ 600 - 800



124

**A diamond hinged bangle**

20th century

Designed as a graduating line of old European and old mine-cut diamonds.

Total estimated weight 2.80 ct, colour ca. H-K, clarity ca. SI1-I1

Gross weight approx. 14.7 g

Graded and measured in mount

€ 800 - 1.200





125

**A pair of ruby and emerald brooches by Castellani**

*19th century*

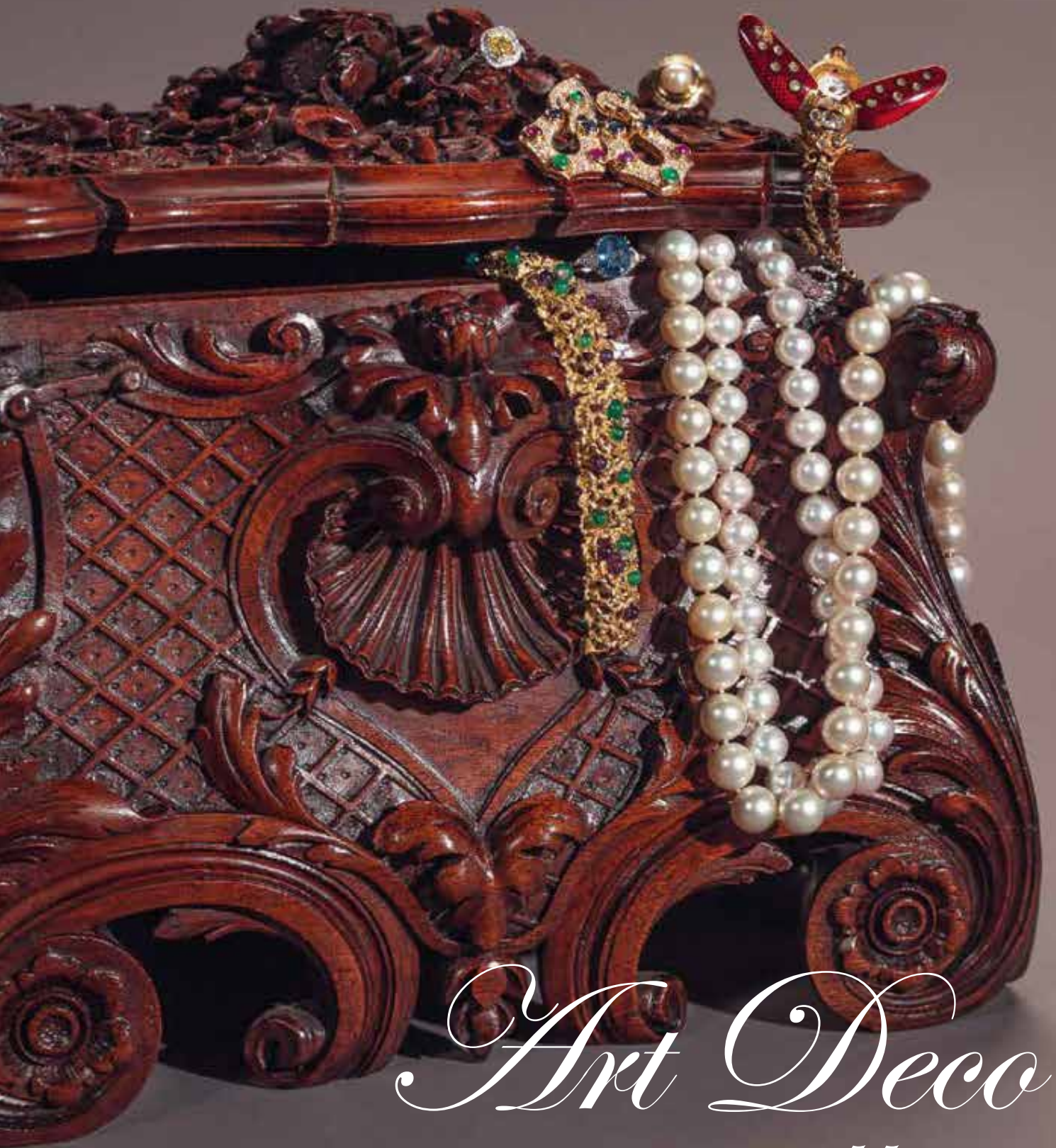
Designed as a cross set with cabochon-cut rubies and emeralds with trefoil pierce work, millegrain edges corded borders and ormolu finish in Gothic revival style, maker's marks adorsed C's for Castellani.

W. 3.5 cm

Gross weight approx. 21.7 g

(2x)

€ 4.000 - 6.000



*Art Deco  
jewellery*

World War I was a turning point in women's fashion. While their husbands were absent, many women had to do heavy physical labour, forcing them to give up uncomfortable corsets and long hair. When the war was over, fashion designers like Coco Chanel introduced a new style of clothing, more simple, yet elegant, with straight lines and loose silhouettes. This new type of fashion has also changed jewellery designs drastically.

Some important innovations by Parisian 'Bijoutiers-jouailliers' at that time contributed to the characteristic style of Art Deco jewellery. Diamond cutters were taught the skills of cleaving diamonds into new shapes, like trapezoid, half moon and triangle, which resulted in mosaic-shaped designs. The introduction of platinum resulted in jewellery that was lighter in weight and appearance. Moreover, lacquer techniques from the Far East replaced the former fashionable, but expensive enamel techniques. Due to the fact that pearls could be cultivated on a large scale, pearl jewellery from the 1920s has become iconic. Also, plastic and other new synthetic materials, like Bakelite, could replace other expensive ones. Presumably the most important invention in goldsmithing at that time was the 'serti invisible' (invisible setting), initiated by Van Cleef & Arpels, a unique technique of setting special-cut precious stones into a system of rails, so that no metal prongs are visible.

Jewellery designers from leading 'Maisons' were inspired by jewels from all over the world. Art Deco jewellery, for instance by Cartier, displays features derived from jewels from the Far East, India and Persia. Typical are gemstones cut in the shape of flowers and foliage. Also, Art Deco jewellery often displays many Islamic geometrical patterns. The exciting excavations in the Valley of Kings in Egypt were another source of inspiration, be it a contemporary one. These excavations, primarily done in the tomb of Tutankhamun, appealed to the jewellers' imagination, who started using new colour combinations, with lapis

lazuli, turquoise and gold. Symbols such as lotus flowers, pyramids and scarabs are often found in 1920s jewellery. These motifs were applied frequently in designs by leading companies like Van Cleef & Arpels.

Furthermore, different shapes of several sorts of jewels were introduced in the Art Deco period. For example, earrings were elongated and became more feminine, dangling below the fashionable short-cut women's hairdos at that time. Earrings were often executed in linear shapes, inlaid with diamonds, with a larger (often colourful) gemstone pendant. Even necklaces were elongated, long 'sautoirs' becoming characteristic for the ladies' attire in the roaring twenties. Long strings of pearls and beads would often be wrapped around the neck in a dashing way. Ladies also used to wear shorter necklaces, often set with diamonds and gemstones, sometimes fitted with a detachable pendant, which could be used as a brooch. Brooches too were very fashionable at that time, as were hair ornaments: the 'bandeau' turned out to be a perfect accessory for the short-cut hairdo. Also, all sorts of bracelets were worn at the same time, varying in shape: broad cuff bracelets, subtle bracelets with dangling charms and iconic ones that had to be worn around the upper arms. Art Deco rings consist of a solitaire large central gemstone or diamond. Emerald-cut diamonds, set in a rectangle, were also often executed. The typical and famous Cartier 'rolling ring' is still extremely popular.

The 1929 Wall Street crash did not have a negative effect on the production of Art Deco jewellery. On the contrary, in the 1930s even larger brooches, earrings and broader bracelets were made, all lushly decorated with diamonds. Recent auction results demonstrate that Art Deco jewellery is still very much sought after.



126

**An 18 carat gold Patek Philippe Remontoir pocket watch**  
20th century

Open face pocket watch, manual movement, monogrammed for Patek Philippe, hallmarked and numbered no. 167841 Patek Philippe & Cie Genève (44 mm), gold with Arabic numerals, sub dial at 6 o'clock, gold hands, on an antique 14 carat yellow gold watch chain, in original box.

With original certificate of guarantee.

Gross weight approx. 91.3 g

L. 27 cm / 10.6 in (watch chain)

€ 2.000 - 3.000



127

**An 18 carat gold Patek Philippe Gondolo wristwatch  
2007**

An 18 carat gold tonneau shaped automatic annual calendar, with sweep centre seconds and moon faces, calibre 325/205 lever movement engraved with Calatrava cross, 34 jewels Gyromax balance 18 carat gold rotor, silvered guilloché dial with dagger and Arabic numerals, sweep centre seconds and inner minute divisions, day, date, month and moon phases with 24

hour indication, with Patek Philippe buckle and leather strap and signed 18 carat gold clasp, dial and movement signed, the case numbered 4378868, the movement numbered 3650064 324/205, with an extract from the Patek Philippe Genève Archives confirming the serial numbers and sale date. Gross weight approx. 117.6 g  
Movement not tested  
€ 10.000 - 20.000



128

**An 18 carat gold Patek Philippe Calatrava wristwatch**

*20th century*

With hobnail bezel, white dial with Roman numerals, date indication, crown decorated with Calatrava cross and case hall-marked 18 carat, with leather strap and 18 carat gold clasp.

Gross weight approx. 47.8 g

Movement not tested

€ 4.000 - 6.000



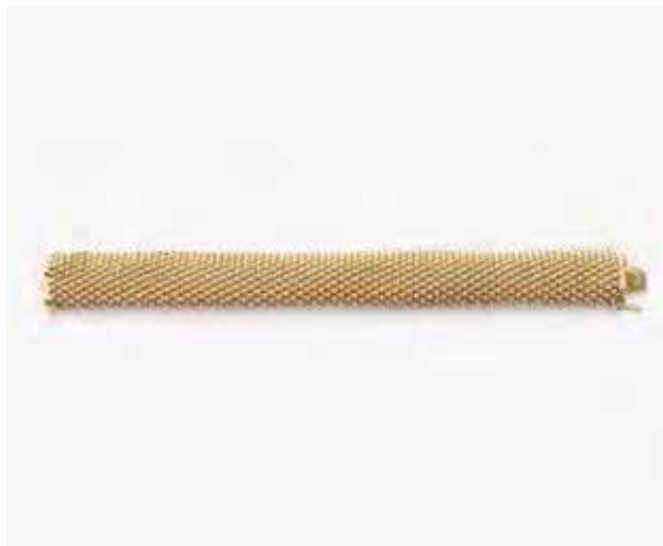
129  
**A 14 carat gold Patek Philippe Remontoir pocket watch and a pair of 14 carat yellow golden cufflinks**

*Circa 1920*

Open face pocket watch, manual movement, monogrammed *Patek Philippe*, gold with Arabic numerals, sub dial at 6 o' clock, blued hands, on a matching antique 14 carat yellow gold watch chain, hallmarked and signed *No 807391 Patek Philippe & Cie Genève* (44 mm). Gross weight approx. 89.8 g  
 L. 53.5 cm / 20.8 in (watch chain)

(3x)

€ 800 - 1.200



130  
**An 18 carat gold flexible bracelet**

*20th century*

Designed as a thatched flexible curved link bracelet with gold clasp.

L. 18.5 cm / 7.28 in

Gross weight approx. 44.5 g

€ 1.000 - 1.500



131  
**Two 14 carat white gold lady's wristwatches by Amdiam and Genève**

*Mid 20th century*

Both with a white coloured dial, manual winding movement and diamond-set bezel, both cases marked 14K 0.585, both watchstraps hallmarked 585 for 14 carat gold.

L. 18.5 cm / 7.28 in & L. 17 cm / 6.69 in

Gross weight approx. 65.3 g

Movements not tested

(2x)

€ 600 - 800



132  
**A stainless-steel Breitling wristwatch and a compass**

*Mid 20th century*

Breitling Datora, with dark blue dial and manual winding movement, together with a U.S. Airforce pocket compass dated 1941.

Gross weight approx. 105.9 g

Movement not tested

(2x)

€ 600 - 800



133  
**A collection of eight lady's wristwatches**

*Early to mid 20th century*

Comprising four lady's wristwatches with a gold case and leather straps; two lady's wristwatches with gold case and steel straps; one 14 carat yellow gold watch by Buren with 14 carat yellow gold strap; and a yellow gold watch on a solid bracelet strap. Gross weight approx. 143.2 g

Movements not tested

(8x)

€ 600 - 800



134  
**A collection of five watches and a gold pocket watch holder**

*Early 20th century*

Comprising a yellow golden pocket watch by Rolex; a golden pocket watch by Freunder et Cie; a plain gold pocket watch by IWC; and a plain wristwatch, and a gold pocket watch holder. Gross weight approx. 82.2 g

Movements not tested

(6x)

€ 600 - 800



135  
**A collection of ten gold and steel wristwatches**

*Early to mid 20th century*

Comprising two 14 carat yellow gold watches by Schaap&Citroen; a gold-plated Cartier watch; an 18 carat gold Jaeger-LeCoultre watch; a plain gold watch with square case and five steel and gold-plated watches.

Gross weight approx. 262.1 g

Movements not tested

(10x)

€ 600 - 800



136  
**A collection of seven lady's wristwatches**

*Early to mid 20th century*

Comprising an 18 carat white gold Jaeger-LeCoultre with silver coloured dial and manual winding movement, bezel-set with diamonds; an 18 carat gold Badenia watch with silver coloured dial and manual winding movement, bezel-set with diamonds; an 18 carat white gold Omega with silver coloured dial and manual winding movement; an 18 carat white gold Fabiola with silver coloured dial and manual winding movement, bezel-set with diamonds and three steel and silver watches. Gross weight approx. 180.2 g / Movements not tested (7x)

€ 1.500 - 2.500





137  
**An 18 carat white gold and diamond Cartier Lanières Mini Tonneau lady's wristwatch**

2003

Set with 10 brilliant-cut diamonds and 18 carat white gold clasp and strap, signed *Cartier* and numbered 2545 14205CE, hallmarked *Cartier*, quartz movement, with a copy of the original invoice from Cartier.

Gross weight approx. 51.5 g

16.5 cm / 6.5 in

Movements not tested

€ 3.000 - 4.000



138  
**An 18 carat gold lady's wristwatch by Bucherer**

20th century

Quartz movement, signed *Bucherer* and numbered 1610, with leather strap.

Diam. 25mm (case)

Gross weight approx. 26.0 g

Movement not tested

€ 600 - 800



139  
**An 18 carat gold wristwatch by Incabloc**

20th century

Invicta Incabloc, manual winding movement, Plexiglass and leather strap.

Diam. 38 mm (case)

Gross weight approx. 45.8 g

Movement not tested

€ 800 - 1.000



140

**An 18 carat rose gold Jaeger-LeCoultre Reverso Grande Sun Moon wristwatch**

*21st century*

With silvered guilloché dial with black transferred numerals, hand-winding calibre 873 movement with day/night indicator, moon phases, power-reserve approx. eight days and rose gold bracelet, with original box.

Gross weight approx. 220.2 g

Movement not tested

€ 8.500 - 9.500



141

**An 18 carat gold Jaeger-LeCoultre Reverso lady's wristwatch**

*20th century*

Model Reverso Duo Manual, mechanical movement, numbered 260.1.86 / 202.4867 and signed Jaeger-leCoultre 18 carat in clasp.

Gross weight approx. 42.4 g

Movement not tested

€ 2.200 - 2.800



142

**A 14 carat gold Omega Seamaster DeVille wristwatch**

*20th century*

With white dial and date indication, 14 carat gold bracelet with gold clasp, with hallmarks for Omega.

Gross weight approx. 91.8 g

Movement not tested

€ 2.000 - 4.000



143

**An 18 carat yellow gold Rolex Cellini lady's wrist watch**

*Last quarter 20th century*

The yellow coloured dial signed Rolex Cellini; with manual winding movement in 18 carat gold case; ref. no 3801; with leather strap.

Gross weight approx. 24 g

€ 600 - 800



144

**An 18 carat gold and diamond Rolex Oyster Perpetual Datejust lady's wristwatch**

*20th century*

Dial 28 mm diameter, bezel-set with round brilliant-cut diamonds, sapphire glass and mother-of-pearl dial, fitted with an 18 carat gold President's bracelet, signed *Rolex* and numbered 179138, no. Z572999, complete with original box and papers.

Gross weight approx. 108.4 g

Movement not tested

€ 7.500 - 9.500



145  
**An 18 carat gold and steel Cartier Santos Demoiselle lady's wristwatch**  
 20th century  
 Quartz movement, signed *Cartier Santos Demoiselle*, ref no. 2701, no. 585081PB, complete with original box, watch booklet and extra spare links.  
 Gross weight approx. 89.7 g  
 Movement not tested  
 € 1.200 - 1.800



146  
**An 18 carat gold and steel Cartier Santos lady's wristwatch**  
 20th century  
 Quartz movement, signed *Cartier*, ref no. 1567, no. 17628400, with a Cartier pouch and papers.  
 Gross weight approx. 61.9 g  
 Movement not tested  
 € 600 - 1.000



147  
**An 18 carat white gold C de Cartier pendant**  
 20th century  
 Pendant of traditional double C de Cartier design pavé-set with modern brilliant-cut diamonds, signed *Cartier 750* and numbered *ND6117*.  
 L. 2.5 cm  
 Gross weight approx. 2.6 g  
 € 1.000 - 1.500



148  
**A set of dress pens by Cartier**  
 1990 & 1992  
 Comprising of a gold plated Panthère model dress fountain pen in fitted *Le Must de Cartier* case with three packs of ink cartridges, and a gold plated Panthère model dress ballpoint pen in fitted *Le Must de Cartier* case with extra ballpoint refill cartridge, both with guarantee paperwork.  
 Gross weight approx. 94.5 g  
 (2x)  
 € 450 - 550



149  
**An 18 carat white gold Ebel lady's wristwatch**  
*Mid 20th century*  
 With a white dial, manual winding movement, the case numbered 878613, the inside marked 0.750 18K, watchstrap hallmarked 750 for 18 carat gold, with original box.  
 L. 18.5 cm / 7.28 in  
 Gross weight approx. 50.5 g  
 Movement not tested  
 € 600 - 800



150  
**An 18 carat gold Van Cleef and Arpels lady's wristwatch**  
*Late 20th century*  
 Quartz movement, signed Van Cleef and Arpels, model Classique, with a white dial and roman numerals, attached to an 18 carat yellow gold strap, case back hallmarked 18K SWISS with serial number 1810154496.  
 Gross weight approx. 69.8 g  
 Movements not tested  
 € 1.000 - 2.000



151  
**An 18 carat white gold Chopard lady's wristwatch**  
*Mid 20th century*  
 With a silver coloured dial and manual winding movement, the case numbered 75661, the inside marked 0.750 18K, the watchstrap hallmarked 750 for 18 carat gold.  
 L. 18 cm / 7 in  
 Gross weight approx. 47.6 g  
 Movement not tested  
 € 600 - 800



152  
**A collection of four gold lady's watches**

*Mid 20th century*

Comprising an 18 carat yellow gold lady's wristwatch by Tissot, manual winding movement, L. 16.5cm / 6.5 in; a 14 carat yellow gold lady's wristwatch by Tusal, manual winding movement, L. 16.5 cm / 6.5 in; a 14 carat yellow gold lady's wristwatch by Lanco, manual winding movement; and a 14 carat yellow gold lady's wristwatch by Girard Perregaux, manual winding movement, L. 17.5 cm / 6.9 in.

Gross weight approx. 73.9 g / Movements not tested (4x)  
 € 600 - 800



153  
**A collection of three lady's wristwatches**

*Early to mid 20th century*

Comprising of a 14 carat white gold lady's wristwatch by Eterna, manual winding movement and 14 carat white gold strap; an early 20th century 14 carat yellow gold lady's wristwatch by IWC, manual winding movement and 14 carat yellow gold strap; and an early 20th century 14 carat yellow gold lady's wristwatch by Modavo, manual winding movement and 14 carat yellow gold watch strap. Gross weight approx. 84.0 g

Movements not tested (3x)  
 € 1.000 - 1.500



154  
**A collection of four gold lady's watches**

*Mid 20th century*

Comprising an 18 carat yellow gold wristwatch by Longines with white coloured dial and manual winding movement, the case numbered 40766, the inside marked 0.750 18K, watchstrap hallmarked 750 for 18 carat gold; a 14 carat yellow gold lady's wristwatch by Junghans, manual winding movement and no. strap; and an Audemars Piguet lady's wrist watch. Gross weight approx. 83.3 g

Movements not tested (4x)

€ 1.000 - 1.500



155  
**A collection of three lady's wrist watches and a gold and diamond bracelet**

*Mid 20th century*

Comprising a 14 carat yellow gold lady's wristwatch by Tissot, manual winding movement; a 14 carat yellow gold lady's wristwatch by Tusal, manual winding movement; a 14 carat yellow gold lady's wristwatch by Eterna, manual winding movement; and a 14 carat yellow gold bracelet set with three small old European-cut diamonds. Gross weight approx. 86.8 g

Movements not tested (4x)

€ 1.000 - 1.500



156

**A collection of twenty-eight ten guilder gold coins**

*Dated 1875 - 1933*

Depicting King Willem III and Queen Wilhelmina.

Total weight approx. 189 g

(28x)

€ 4.000 - 6.000





157

**A gold, diamond and enamel Scarab beetle pendant watch**

*Circa 1890*

The gold beetle form case with hinged wings decorated with translucent red enamel over an engine-turned background, set with rose and 8/8-cut diamonds chased, and engraved head set with diamonds and emeralds as eyes, manual movement with Arabic numerals, attached to matching chain.

Gross weight approx. 30.7 g

€ 1.500 - 2.500

# Clocks



Primeval life on earth used to be determined by the sun, the moon and the stars. They were subjects of veneration. In ancient Egypt, Ra, God of the Sun, ruler of heaven and earth, was one of the most important gods. Egyptian and Babylonian astronomers would make use of his shadow in order to measure time. The oldest archaeological finding of a sundial dates from 1500 B.C. It was discovered at the entrance of an ancient tomb in the Valley of Kings, near Thebe, where Pharaohs used to be buried.

Hourglasses and candles were calibrated, aided by the sun, enabling people to measure time, even at night, indoors, or when it was cloudy. Another way of measuring time was by using a water clock. According to some, this type of clock was invented in China, as early as 4000 B.C. The Greeks called it 'clepsydra (water thief)' and started using it from 325 B.C. The water level was indicative of the time passed. In Athens this water clock would function as a modern timer. Used in courts it could limit long pleadings and used in parliament it could limit endless debates. The Romans elaborated on the Greek sundials. However, one felt rather ambiguous to measuring time, which is stressed by a play by Plautus (251-184 B.C.), in which one of the main characters complains about the sundial, that forces him having to wait for his dinner.

After the fall of the Roman Empire the evolution in time measurement came to a hold, but it revived during the Middle Ages, when the Islamic scholar Abu'l Hassan Ibn al-Shatir (1304-1375) was able to improve the sundial by placing its vertical column parallel to the earth axis. Consequently, all hours are exactly the same, in spite of the season. Western European clock makers would build on this improvement.

At the end of the Middle Ages mechanical clocks were introduced in monasteries. These clocks were fitted with dials and hands, which were rotated by gear and weights. Monks benefitted from this invention, enabling them to pray at the proper hours. In the 15th century smaller timepieces were necessary to be taken on board of ships that went overseas on discovery voyages. These had to be rather accurate, for 1 minute extra would mean a divergence of 28 kilometres.

The 'Nuremberg egg' is a small ornamental spring-driven clock that is considered to be the first watch that has even been worn. It was presented in 1511 by the German clockmaker Peter Henlein (1479/80-1542). Switzerland followed suit, inventing a new, ingenious mechanism, fitted with a circular spring movement, which ensured precision. In the Netherlands, the pendulum clock was invented by Christiaan Huygens (1629-1695) in 1656.

At the end of the 18th century Jacquet -Droz, a talented Swiss gentleman, invented the winding watch. He surrounded himself with distinguished watchmakers, enamellers and gemstone setters, with whom he founded international 'manufactures'. Due to his excellent connections in China, he could make use of precious jade

for his dials. Special minerals, meteorites, and the rare nuummite could also be used in watches.

Ladies watches were often integrated in bracelets, thus becoming a piece of jewellery. Gentlemen kept wearing pocket watches. Initially these were handmade, but Omega started producing them in their factory around 1850, focussing on a broader market.

In 1905 Cartier launched the wristwatch with leather band, custom made for Alberto Santos (1873-1932). As a pilot he needed a proper and practical watch that he could easily use while flying an aeroplane. His commission with Cartier triggered others and soon the popularity of the men's wristwatch was a fact.

During World War I army officers praised wristwatches for their practicality. Army divisions had to operate simultaneously and therefore officers were given reliable Fortis wristwatches, which they could keep as a commemoration after the war. This Swiss watch factory was the first to produce an automatic wristwatch, which did not have to be wound daily.

During World War II many brands were forced to make military instruments. In neutral Switzerland, however, one could still concentrate on the production of watches that could be sold to both parties at war alike. There is a story about Hans Wildorf (1881-1960), founder of Rolex, who supplied 3000 British soldiers, who were captured in Bavaria, with watches. It is said that the captivated soldiers could postpone payment, which improved their morale, because Wildorf implied that the allies would win the war.

The first electronic Bulova wristwatch, a Swiss-American brand, was revolutionary in 1957. It was fitted with a so-called Accutron mechanism, which was later used by Nasa on the occasion of the first flight to the moon. It was battery-operated.

Other brands, mostly Japanese and American, adopted this knowledge and started making Quartz watches that use electronic oscillators regulated by a quartz crystal to keep time. The crystal oscillator creates a signal with very precise frequency, so that these watches are very accurate. Furthermore, they can be produced quickly and therefore they could compete with Swiss watches, which used to be considered avant-garde, but the latter were soon beaten by other brands in the 1960s and 1970s. The Swiss watch market suffered for a while.

Seiko became known for its Quartz watch and the Japanese brand Casio launched digital watches with many additional functions. In 1983 a Lebanese-Swiss businessman provided an answer to the Swiss 'quartz crisis' by launching a Swiss-made watch that was mass produced and therefore affordable. The new brand Swatch became a mega success and eventually managed to take over the renowned brand Jacquet-Droz.



158

**A large French Louis XV-style gilt and patinated bronze  
'elephant' mantel clock**

*Circa 1860*

Rectangular French eight-day movement, with rack half hour striking on a bell.

H. 66.5 cm

€ 3.000 - 4.000



159

**A French Louis XV Boule bracket timepiece***Circa 1740 and later, signed Croute & Kehlhoff Verdun*

Signed movement with baluster pilars anchor escapement silk suspended pendulum, pull rack quarter repeating on a bell.

H. 58.6 cm

€ 1.000 - 1.500



160

**A French Régence Boule bracket clock***1730, signed Feuillet Lainé à Beauvais*

Similarly signed rectangular French movement with baluster pilars, verge escapement and silk suspended pendulum, numbered countwheel half hour striking on a bell.

H. 61.2 cm

€ 1.500 - 2.000



161

**A French Empire ormolu urn mantel clock***Circa 1810, signed Musypère à Turin*

French eight-day movement, with silk suspended pendulum, half hour count wheel striking on a bell.

H. 34.2 cm

€ 1.000 - 1.500



162

**A French Louis-Philippe ormolu and bronze mantel clock on music box***Circa 1840*

French eight-day movement and anchor escapement silk suspended pendulum, countwheel half hour striking on a bell, with connection to a cylinder music box in the base.

H. 59.5 cm

€ 800 - 1.200



163

**A French Louis XVI ormolu and marble temple d'amour  
'cercles tournants' mantel clock**

*Late 18th century*

French eight-day movement with anchor escapement, silk suspended pendulum, half hour countwheel striking on a bell, driving the horizontal chapter rings.

H. 44.4 cm

€ 3.000 - 5.000



164

**A French Louis XVI ormolu and marble portico mantel clock**

*Late 18th century*

French eight-day movement, anchor escapement, silk suspended pendulum, countwheel half hour striking on a bell.

H. 49.7 cm

€ 800 - 1.200



165

**A French gilt-bronze Transition-style mantel clock**

*Late 19th century*

French eight-day movement with brocot escapement, half hour rack striking on a missing bell.

H. 55.1 cm

€ 1.500 - 2.000



166

**A French Empire ormolu and marble 'lectura' mantel clock**

*Circa 1800, signed Dantine, rue du Mt. Blanc no. 25*

French eight-day movement, countwheel striking on a bell.

H. 32.4 cm

€ 800 - 1.200



167

**A French Directoire ormolu mantel clock**

*Circa 1800, signed Foutin a Paris*

French eight-day movement, with anchor escapement and silk suspended butterfly pendulum, half hour countwheel striking on a bell.

H. 46.5 cm

€ 800 - 1.200



168  
**A Swiss gilt-brass quarter-striking pendule d'officier**  
*Circa 1790, signed Leroi et fils*  
 Movement with verge escapement and balance, rack quarter striking on two bells, pull wind alarm on a bell, lever for strike / silent on the bottom.  
 H. 23.7 cm  
 € 1.000 - 2.000



169  
**A Swiss gilt-brass quarter repeating travel timepiece**  
*Circa 1900, signed Marius Favre & co, Genève*  
 Eight-day movement marked *Nocturne*, platform lever escapement and compensated balance, with push wind quarter repeating on two gongs.  
 H. 10.4 cm  
 € 800 - 1.200



170  
**A French Rococo-style cloisonné small mantel clock garniture**  
*Late 19th century*  
 French eight-day movement with cylinder platform escapement.  
 H. 25 cm (clock)  
 H. 14.4 cm (candlesticks)  
 (3x)  
 € 600 - 800



171  
**A French Neo-Gothic silvered-bronze mantel clock garniture**  
*Circa 1860*  
 French eight-day movement with brocot escapement rack, half hour striking on a missing bell.  
 H. 40.5 cm (clock)  
 H. 29.5 cm (candlesticks)  
 (3x)  
 € 800 - 1.200





172

**A French Louis XIV-style gilt-bronze mantel clock**

*Last quarter 19th century, signed Lerolle Fres a Paris*

French eight-day movement with brocot escapement, rack  
half hour striking on a bell.

H. 62 cm

€ 2.500 - 3.000



173

**A Dutch burr walnut musical longcase clock**

*Circa 1740, signed Allin Walker Amsterdam, 19th century case*

Eight-day movement, anchor escapement, Dutch half hour striking on two bells, playing one of four melodies on nine bells.

H. 287 cm

€ 2.500 - 3.500



174

**A French Louis XVI ormolu cartel clock***Circa 1770, signed Pierre Le Roy a Paris*

Square French eight-day movement, with tictac escapement and countwheel half hour striking on a bell.

H. 71.1 cm

€ 1.000 - 2.000



175

**A pair of gilt-bronze vases***Second half 19th century*

Each on four scroll, mask and foliate feet, baluster acanthus stem, the foliate gadrooned body with acanthus handles and floral festoons, the top with seagods and cupids, the spreading openworked top with further foliage.

H. 46.2 cm

€ 1.500 - 2.000



176

**A pair of Louis-Philippe four light ormolu candelabra***France, circa 1840*

Each on triangular scrolled base, plain tapering column stem with masks and foliate top, the central candle holder surrounded by three scrolled branches.

H. 57.5 cm

(2x)

€ 800 - 1.200



177

**A pair of gilt-bronze Empire-style candlesticks***France, 19th/20th century*

Each on circular base, decorated with lyres, swags of flowers, the set on three pairs of feet, reeded column, surmounted by three classical female heads, vase-shaped floral candle holder with detachable nozzle.

H. 35 cm

(2x)

€ 400 - 600



178  
**A pair of Empire-style gilt and patinated bronze four-light candelabra**

*Possibly France, circa 1900*

Each on triangular base with three winged lions, baluster stem with stylized foliage, three branches with candle holders centered by a vase-shaped candle holder, detachable nozzles (one replaced).

H. 52 cm

(2x)

€ 1.500 - 2.000



179  
**A pair of patinated and gilt bronze four-light candelabra**  
*Possibly France, 19th century*

On tripod with goat's feet and foliage, plain tapered stem, with three branches with candle holders, the central candle holder with detachable gilt bronze bunch of flowers.

H. 59.5 cm

(2x)

€ 2.000 - 2.500



180  
**A pair of Italian carved fruit wood candlesticks**  
*Italian, 18th century*

Each on triangular cherub-shaped foliate scroll feet, baluster and knobbed stem with further cherub masks and gadrooning, with plain drip pan, pricked lacking, fitted for electricity.

H. 67 cm

(2x)

€ 1.000 - 2.000



181  
**A pair of Empire-style gilt bronze and green marble lidded vases**  
*France, circa 1900*

Each on a square base, the tapering marble body with acanthus leaves and winged swan handles, the detachable covers each with cone finial.

H. 42 cm

(2x)

€ 1.000 - 1.500



182

**A pair of Charles X five-light gilt and patinated bronze candelabra**

*France, circa 1825*

Each on stepped square and foliate base, one stem shaped as a classical girl, the other as a young man, each adorned and draped with vines and standing on a gilt ball and holding scrolling vine candleholders centered by a foliate and scroll openwork stem with candleholder and flame finial.

H. 85.5 cm

(2x)

€ 4.000 - 5.000



183

**A pair of large Napoleon III gilt and patinated bronze candelabra**

*France, second half 19th century*

Each on triangular stepped base with claw and foliate feet, foliate tapering breeded stem supporting a double tier of six swann-shaped candle holders and three light detachable top with flame finial.

H. 82 cm

(2x)

€ 3.000 - 4.000



184  
**A Napoleon III marquetry box**

*France, late 19th century*

Overall veneered with scrolling strapwork kingwood marquetry, gilt bronze mounts, handles, clawfeet and bandwork.

H. 17 cm

€ 600 - 800



185  
**A veneered wooden casket with bronze mounts**

*France, circa 1900*

On four plain feet, the bombe body with four foliate masks and lockplate, the flat hinged cover with foliate hinged bronze handle, the interior lined with floral and striped silk.

H. 20 cm

€ 800 - 1.200



186  
**A Louis XIV-style walnut jewellery casket**

*Possibly France, circa 1900*

The scalloped lid carved with flowers, the sides with trellis-work background and shells, the corners with elaborate volutes and rosettes, the hinged cover applied with a bunch of flowers in high relief.

H. 27.2 cm

€ 600 - 800



187  
**A Louis XVI-style centerpiece or jardinière**

*France, circa 1900*

A cut-glass bowl with scalloped rim, mounted in a gilt-bronze stand, with four lion heads, above four tapering legs, and festoons, with claw feet.

H. 25.2 cm

€ 600 - 800



188

**A pair of Charles X-style gilt and patinated bronze four light wall sconces***France, second half 19th century*

Hinged four light branch, decorated with masks and foliage, vase shaped candle holders with detachable nozzles, the central candle holder with griffin support.

H. 30.8 cm

(2x)

€ 1.000 - 1.500





189

**A pair of bois noirci encoignures or corner cabinets**

*Italy, circa 1900*

Each with a single door to the front and a secret drawer in the frieze above, the front and top inlaid with ivory and fruitwood, with bronze mounts.

H. 92 cm

(2x)

€ 3.000 - 4.000

A close-up photograph of birch wood grain, showing a light tan color with fine, wavy, and somewhat irregular grain patterns.

**Birch**

A close-up photograph of beech wood grain, characterized by a smooth, uniform, and fine-grained texture in a medium brown color.

**Beech**

A close-up photograph of cedar wood grain, showing a reddish-brown hue with a distinct, wavy grain pattern and some darker, irregular markings.

**Cedar**

A close-up photograph of oak wood grain, featuring a light tan color with a very prominent, wavy, and layered grain structure.

**Oak**

# Wood samples

The use of specific types of wood used to differ per period and region. Whereas in the Netherlands oak wood was leading, in Central Europe and Scandinavia pine wood was the main type available and in Italy nut wood was very much sought after. During the Golden Age there was an increasing demand for tropical hardwood, after it had been discovered overseas that it was of the highest quality. Even at that time tropical hardwood used to be very expensive. As a consequence sometimes furniture was made from less expensive types of wood, whereafter it was painted black or mahogany, in order to imitate tropical hardwood. From the 17th century onward veneer (a thin layer of wood) was used to create this effect.

When veneer used to be sawn by hand, it would be some 2 to 4 mm thick. From 1850 onward, the era of the industrial revolution, when machines took over the work, the veneer could even be some 0,5 to 2 mm thick. The distinction between hand sawn (smooth surface) or machine sawn (rough surface) can be felt by the expert hand.

If you are curious about what type of wood your piece of furniture or panel is made of, we are pleased to be able to assist you by offering this fan deck of wood samples!

Sycamore


Ash

Pine

Cherry

A close-up view of mahogany wood, showing a fine, uniform grain with a warm, reddish-brown hue. The texture is smooth and consistent across the surface.

**Mahogany**

A close-up view of walnut wood, characterized by a dark, rich brown color and a wavy, irregular grain pattern. The texture is more pronounced and varied than mahogany.

**Walnut**

A close-up view of rosewood, featuring a light to medium brown color with a very fine, vertical grain. The texture is smooth and consistent, with subtle variations in tone.

**Rose**

A close-up view of tulipwood, showing a deep, warm brown color with a wavy, irregular grain pattern. The texture is smooth and consistent, with subtle variations in tone.

**Tulip**



Poplar



Teak



Pine



Root



190

**A Louis XIV and Boulle-style centre table**

*France, second half 19th century*

On four cabriole feet, each with gilt-bronze mask, with a central mask to each side and one large drawer, the top outlined, with brass and gilt-bronze mounts.

H. 78.5 x W. 149 x D. 87 cm

€ 3.500 - 4.500



191

**A marquetry Régence-style table***France, circa 1900*

On four cabriole feet, with a central drawer and outlined top,  
with gilt-bronze mounts.

H. 77 x W. 137 x D. 86 cm

€ 1.500 - 2.500



192

**A Louis XIV and Boulle-style writing table***France, second half 19th century*

On four cabriole legs with satyrs masks, with a central drawer  
and outlined top.

H. 75 x W. 103 x D. 60 cm

€ 2.500 - 3.500



193  
**A Louis XV-style chinoiserie marquetry and lacquer bureau plat**  
*France, circa 1900*  
 On four cabriole legs, with a central drawer flanked by two smaller drawers to be opened with a button on the underside, with japanned black and gold lacquer panels, the outlined top with embossed leather, with gilt-bronze mounts.  
 H. 77 x W. 110 x D. 69 cm  
 € 2.500 - 3.500



194  
**A Louis XV-style Vernis Martin bombe meuble d'appui**  
*France, circa 1900*  
 The bombe cabinet on four cabriole feet, with a single door decorated with musicians in a landscape, with shaped marble top and gilt-bronze mounts.  
 H. 106 cm  
 € 600 - 1.000



195  
**A cherrywood Louis XVI-style bureau**  
*20th century*  
 On four tapering and fluted feet, with a central drawer flanked by two smaller drawers, the outlined top with green leather, with bronze mounts.  
 H. 76.5 x W. 129 x D. 69 cm  
 € 600 - 800



196  
**A marquetry occasional table signed Veder a Paris**  
*France, second half 19th century*  
 On four cabriole legs, with a lower plateau and an outlined lid above a blue textile lined compartment with mirror, with gilt-brass mounts.  
 H. 70.5 x W. 75.5 x D. 41.5 cm  
 € 600 - 800





197

**A Louis XVI-style bureau plat after a model by Martin Carlin**

*France, circa 1900*

On four fluted tapering legs, with outlined and embossed leather top above three drawers, with black and gold japanned lacquered panels, with elaborate gilt-bronze mounts.

H. 77 x W. 121.5 x D. 65.5 cm

€ 5.000 - 7.000



198

**A large Empire-style giltwood console table**

*Italy, late 19th century*

On four fluted legs, above which a carved frieze with central panel depicting toddler bacchanti flanked by acanthus scrolls, with hanging garlands underneath, the corners decorated with carved profile heads, with giallo antico marble top.

H. 108 x W. 167.5 x D. 78 cm

€ 5.000 - 7.000



199

**A Napoleon III eight-piece salon suite***Third quarter 19th century*

Comprising a giltwood bench, matching center table with shaped green onyx top, two matching armchairs and six side chairs, each with carved medaillon with profile bust, surrounded by foliage and with two foliate vase-shaped finials, the frame with carved laurel band, armrests upholstered, all on tapering and sable feet.

H. 135 cm (bench)

H. 78.5 cm (table)

H. 121 cm (armchairs)

H. 112 cm (side chairs)

(8x)

€ 8.000 - 12.000



*Furniture,  
a short survey*





The Dutch word 'meubel' and the French 'meuble' have been derived from the Latin word 'mobilis', which means movable, hence the word 'mobile'. Movable items in inventories were indicated as 'meubels' (furniture). In ancient Egypt furniture existed as early as 3000-2000 B.C. A wooden table, found at a Phrygian cemetery of the legendary King Midas, is thought to be 2700 years old and is therefore regarded as the oldest piece of furniture in the world. According to the Greek legend Apollo punished this arrogant king by adjusting donkey ears to his head.

Aristocrats, who often possessed several estates, commissioned the most precious furniture. They used to travel from one estate to the other in order to control specific regions. They were usually accompanied by many noblemen and took a great part of their inventory with them. Many pieces of furniture, therefore served a double purpose, including the purpose of storage. Ancient European furniture dates from around 500-1500 A.D. and can primarily be found in museum collections nowadays.

In the early Middle Ages guilds of craftsmen were formed which existed until the beginning of the 19th century. Cabinet-makers, ornament cutters and sculptors used to join different guilds, although they had to cooperate frequently. Sculptors, for example, joined the Guild of Saint Luke, in which painters were united. The members of this rather posh guild were well educated, had biblical knowledge and mastered the Latin language.

The earliest pieces of furniture that can be found offered at auctions were made during the Renaissance. Italian humanists introduced the term 'Renaissance' (rebirth) to indicate a new dawning golden era, after a period of decline in the late Middle Ages. They referred to classical antiquity by using this terminology as well as referring to new developments, discoveries and inventions in Europe. Modern historiographers, however, believe that there was no sharp caesura between the Middle Ages and the Renaissance, but rather continuity.

Louis XIV (1638-1715), King of France, known as the Sun King, managed to centralise power during his long reign, in which he became the most important commissioner of art and architecture. In fact the style in which furniture and decorative art in general was made derives its name from this king. Similarly, also his successors, Louis XV, Louis XVI and Louis Philippe had a style named after them respectively.

André-Charles Boulle (1642-1732) was a famous French cabinet-maker around 1700. As a multi-talent he also mastered architecture, sculpting, woodcarving, metal casting, drawing and painting. During his lifetime he set the example for many others who copied his special technique of inlay-work, known as Boulle-marquetry. He would apply layers of precious and exotic materials, like tortoise, ivory, ebony, silver, pewter and bronze on his oak cabinets. The ormolu (gilt bronze) ornaments he would also make in his own workshop. His opulent and costly style used to be copied in the 19th century.

During the reign of Louis XV (1710-1774) asymmetrical shell ornaments (rocaille) became fashionable in decorative art. The Louis XV style, therefore, is also known as Rococo, derived from the French words 'roc' (rock) and 'coquilles' (shells).

English furniture, however, can be stylistically determined by indicating the reign of the sovereign: Elizabethan (1520-1620), Jacobean (1603-1612), Carolean / Restoration (1660-1685), William & Mary (1690-1730), Queen Anne (1702-1760), Georgian (1714-1830), Victorian (1837-1901) and Edwardian (1901-1910).

In the Netherlands Amalia van Solms (1602-1675) and Prince Willem V (1748-1806) were important patrons of the arts, but no specific style has been named after them. There happens to be a King Willem III style (ca. 1849-1890), though, but his role as patron of the arts was rather limited.

In the 18th century cabinet-makers started signing pieces of furniture executed by them, for which special stamps were developed. In order to obtain the title of 'master cabinet-maker' a miniature cabinet had to be made and when it was approved of the maker was allowed to sign it with his own, unique brand mark. Many of these miniature cabinets still exist and it is often a challenge to find the hidden signature, sometimes on a drawer or on the underside of the cabinet. It is also suggested that miniature cabinets have been made as toy objects.

In England, because of the 'Community of Joiners and Cabinetmakers Law' from 1743, it was obligatory to sign furniture. This law was not implemented for raising taxes of for commercial reasons, but it was rather a quality guarantee. This way, independent craftsmen were excluded from the market.

The JME brand mark is sometimes found on furniture, which was made by registered cabinet-makers. During special workshop inspections, which occurred four times

a year, these special marks were applied. There was a severe penalty on the abuse of them, but they were abolished after the revolution. Famous cabinet-makers with their unique brand marks were, for example, Roger Vandercruse (1728-1799), Martin Carlin (circa 1730-1785), Jean-Henri Riesner (1734-1806), Charles Topino (1742-1803), Adam Weisweiler (1744-1820) and Jean-Joseph Chapuis (1765-1864).

The most famous Dutch cabinet-makers were presumably Matthijs Horrix (1735-1809), Johan Jacob Breytspreek (1739-1795) and Carel Breytspreek (1769-1810). They were renowned in their own day and age for their 'Parisian style', which was much appreciated by members of the House of Orange (the Stadholders) and King Louis Napoleon at a later stage.

The most famous German cabinet-makers in the 18th century were Abraham Roentgen (1711-1793) and his son David Roentgen (1747-1807). Their seemingly simple designs featured very intricate constructions. They were highly esteemed and received royal commissions. David Roentgen made the world famous desk for Catherine the Great in the Hermitage, which consists of many hidden drawers. The desk was part of the exhibition 'Treasury! Masterpieces from the Hermitage', that was held in the Hermitage in Amsterdam this year.

Biedermeier, dating from 1815 until 1848 is a typical German style, not associated with a specific sovereign. This was a period of middle class dominance and political restoration in Europe. Biedermeier was a reaction on the preceding Empire style of Napoleon Bonaparte. Whereas Empire style focussed on military and Roman ornamentation, Biedermeier style was more homely, using swans and harps as ornamentation instead. After the revolution and after two decades of war, people embraced this more homely Biedermeier style, not only in art, but also in music and literature.

After the abolition of the guilds, the tradition of 'signing' furniture also disappeared.

In the 19th century all preceding styles were re-introduced once more, sometimes with slight adaptations. Art Nouveau at the beginning of the 20th century meant a distinct caesura with traditional ornamentation. It paved the road for other revolutionary movements such as Stile Liberty, Wiener Secession, Wiener Werkstätte, Art Deco, Bauhaus, de Stijl, Mid-Century Modern, Memphis and Post-Modernism. Gradually, local commissioners become less important and therefore regional distinctions are fading in favour of global commissions.



200

**A Louis XV-style bureau rognon after Paul-Charles Sormani**

*France, early 20th century*

On four cabriole legs, above which three drawers and a desktop with central clock above a shelf, flanked by two doors opening to a satine and ebony parquetry veneered interior, faux cube pattern, with gilt-bronze mounts.

H. 124 x W. 148.5 x D. 76 cm

€ 10.000 - 15.000





201

**A fine Louis XIV walnut, olive and fruitwood marquetry veneered Mazarin desk**

*France, first quarter 18th century*

On eight legs with Ionic capitals joint by stretchers resting on bun feet, the lower section with a central door, flanked by two drawers on each side, the top with hinged lids, inlaid with a Maltese cross, above various drawers.

H. 82 x W. 103.5 x D. 66 cm

€ 10.000 - 15.000



202

**A burr walnut table***Germany or Austria, circa 1900*

On four tapering legs with stretcher, the top with beveled corners.

H. 74.5 x W. 141 x D. 81 cm

€ 1.000 - 1.500



203

**A small Louis XV-style bureau with gilt-bronze mounts***Early 20th century*

On four cabriole legs, the front with a central drawer flanked by two smaller drawers, the top with leather.

H. 74 x W. 134 x D. 67 cm

€ 2.000 - 3.000



204

**A Dutch Rococo-style rosewood commode with marble top***Late 19th/early 20th century*

Curved and with two small and three large drawers, with bronze mounts.

H. 85 x W. 60 x D. 136 cm

Provenance:

Private collection, the Netherlands

€ 750 - 1.250



205

**A Liège-style large carved oak console table with marble top***Second half 19th century*

On four claw scroll and foliate feet, the x-shaped stretcher with oval platter, the sides and front with open stylized floral and scroll aprons, grey-brown and white veined shaped marble top.

H. 82.8 cm

€ 1.000 - 2.000



206

**A rosewood-veneered Louis XV-style bureau plat with  
bronze mounts**

*France, 20th century*

On four shaped legs, the front with a central drawer flanked  
by two small drawers.

H. 78 x W. 160 x D. 82.5 cm

€ 2.500 - 3.500



207

**A pair of Louis XV-style green and gold lacquered open armchairs**

*Late 19th century*

On four cabriole feet, the seat, open arm rests and back with aubergine coloured upholstery. H. 81 cm

Provenance:

Baroness Van Pallandt-Loudon, the Netherlands, thence by descent to the present owner

(2x)

€ 600 - 1.000



208

**A pair of Louis XVI-style bergère chairs**

*France, late 19th century*

Each on four tapering legs, with curved armrests and squared back crowned by a central wood and gesso ornamental crest, upholstered with jaquard silk.

H. 100.5 cm

(2x)

€ 1.500 - 2.000



209

**A pair of Queen Anne-style walnut dining chairs**

*18th/19th century*

Each on scroll feet, with H-shaped stretcher, with shaped back, the front, sides and back later inlaid with flowers, birds and vases, watered silk upholstery.

H. 106 cm

(2x)

€ 800 - 1.000



210

**A set of six Queen Anne-style walnut dining chairs**

*19th century*

Each on scroll feet, with H-shaped stretcher, the shaped back with carved shell and stylized foliage, burned orange upholstery.

H. 107.5 cm

(6x)

€ 800 - 1.200



211

**A Louis XV-style bureau plat with gilt-bronze mounts**

*Possibly France, first half 20th century*

On four cabriole legs with masks, a large central drawer flanked by two smaller drawers, the outlined top with embossed leather.

H. 78 x W. 178 x D. 92 cm

€ 5.000 - 7.000



212  
**A Restoration-style mahogany, gilt bronze and black granite center table**

*Probably France, second half 19th century*

On four winged swan feet, joined below with shaped platter, plain mahogany mounted band with granite circular top.

H. 77.5 / Diam. 79 cm

€ 800 - 1.200



213  
**A Dutch Empire mahogany-veneered commode**

*Circa 1815*

On four plain feet, the three drawers, flanked by two columns, and a smaller one above, with brass knobs and mounts.

H. 92.3 cm

Provenance:

Baron and Baroness Van Pallandt-Torck van Rosendael, the Netherlands, thence by descent to the present owner

€ 400 - 600



214  
**A Napoleon III beachwood and mahogany Recamier sofa**

*Second half 19th century*

Upholstered in ochre yellow velvet.

H. 84 W. 150 x D. 67.5 cm

€ 600 - 800



215  
**An Empire mahogany-veneered sofa table by Jean Joseph Chapuis (1765 - 1864)**

*Brussels, circa 1810*

On four shaped scroll feet joined by a baluster turned stretcher, the top with two hinged sides, above two drawers, each stamped *Chapuis*. H. 72.5 cm

Provenance:

- Auction Hôtel Drouot, Paris, *Collection L. Chélo*, 1966

- Collection of a prominent family, the Netherlands

€ 1.000 - 2.000



216

**A burr walnut veneered Régence commode**

*France, circa 1720*

With two small drawers above two large central drawers, with *breche rouge* marble top, with gilt-bronze mounts.

H. 81 x W. 125 x D. 60 cm

€ 4.000 - 6.000



217

**A verdure tapestry**

*Flemish, possibly Oudenaarde, circa 1700*

Depicting a forest scene with two crowned cranes on a path  
with a sunlit castle in the back.

H. 270 x W. 261 cm

€ 2.500 - 3.500





218

**A fragment of a verdure tapestry***Flanders, possibly Brussels, 17th century*

Depicting a wooded landscape with a parrot and a heron, with tulips and flowers in the foreground.

H. 250 x W. 133 cm

Provenance:

Baron and Baroness Torck-Van Heeckeren, thence by descent to the present owner

€ 800 - 1.200



219

**A Georgian walnut-veneered bureau cabinet***England, first half 18th century*

On four plain cornered feet, three large graduated drawers and two smaller above, sloping hinged writing top, revealing six small and two larger drawers and four pigeon holes, the rectangular top and hinged doors revealing three small drawers and three shelves, with later brass mounts.

H. 191 cm

Provenance:

Baron and Baroness Van Pallandt-Loudon, the Netherlands, thence by descent to the present owner

€ 800 - 1.200



220

**A pair of Napoleon III grey marble tazzi**

*France, second half 19th century*

On square-shaped and column marble base, with bronze laurel wreath, each different stem shaped as a page boy, supporting a circular spreading bowl with detachable floral gilt-bronze band.

H. 53.5 cm

€ 3.000 - 4.000



221

**A bronze and glass six light chandelier***Early 20th century*

The bronze openworked frame decorated with floral swags, oval medaillons, seated cupids between foliate branches, the top further decorated with hanging floral swags.

H. 116 cm

€ 800 - 1.200



222

**An Art Deco silver metal and glass hanging ceiling lamp by Muller Freres***Circa 1920, signed Muller Freres on a glass cover*

A central light surrounded by four lights, sprouting from a rectangular stem, decorated with stylized floral motif, with engraved glass covers.

H. 70 cm

€ 800 - 1.200



223

**A pair of Historismus silver-plated candelabra***19th/20th century*

Each on drum-shaped base, each with a soldier holding the stem, each with three arms and a putto-shaped finial.

H. 66 cm

(2x)

€ 1.500 - 2.000



224

**A pair of brass and glass six light girandols***20th century*

On circular brass base with baluster stem with foliate scroll arms and vase-shaped candle holders and beaded drip pans, surrounded by glass balls, stars and plain pendants, and triangular tapering finial.

H. 76.5 cm

(2x)

€ 800 - 1.200



225  
**A large giltwood mirror**

*Circa 19th century*

The corners with scrolling acanthus, the top crowned by a central quiver and torch, flanked by two foliate branches and guirlandes partially hanging in front of the mirror.

H. 193 x W. 144 cm

€ 800 - 1.200



226  
**A large giltwood mirror**

*20th century*

The frame engraved with floral scrolls to the lower corners and crowned by a central crest with central shell flanked by foliage and scrolling acanthus.

H. 197 x W. 130 cm

€ 800 - 1.200



227  
**A giltwood mirror**

*19th century*

Of rectangular horizontal shape, decorated with foliate and scallop motif.

H. 108 x W. 116 cm

€ 600 - 1.000



228  
**A pair of bronze bouillotte tables**

*20th century*

Each on three claw feet, with triangular rozette stretcher, centered by a circular black hardstone platter and similar circular stone top supported by three ringed eagle heads.

H. 75 cm

Diam. 73.5 cm

(2x)

€ 800 - 1.200



229

**A pair of large gilt-bronze Napoleon III candelabra**

*France, second half 19th century*

Each on triangular base, supporting three claw and acanthus feet, tapering foliate stem, supporting six foliate and breeded candle holders with detachable nozzles, centered by circular shallow tazza.

H. 82.9 cm

(2x)

€ 4.000 - 5.000



230  
**A bronze statue titled 'Fête des Fleurs' by A. Levasseur**  
*France, late 19th century*  
 On rectangular base, cast in the form of a dancing lady holding flowers, signed on the base.  
 H. 48 cm  
 € 800 - 1.200



231  
**Two bronze covered vases**  
*France, late 19th century*  
 Each on shaped square foot, with circular foliate stem, each with different scenes of playing putti on the cylindrical body, the detachable covers each with conforming cupid finial and each holding cornucopias.  
 H. 38.5 cm  
 (2x)  
 € 800 - 1.200



232  
**A bronze sculpture of two satyr boys and a young bacchus at play by Joseph d'Aste (1881-1945)**  
*First half 20th century or later*  
 The two satyrs carrying the young bacchus on a garland, on a green marble plinth.  
 H. 36.5 x W. 63 cm  
 € 800 - 1.200



233

**Two bronze equestrian statues on marble base**

*Italy, 19th century*

One depicting Bartolomeo Colleoni after Andrea del Verrocchio (c. 1435 - 1488) and one depicting Gattamelata after Donatello (c. 1386 - 1466).

H. 63 / 63 cm

Note:

The original statue of Bartolomeo Colleoni by Verrocchio can be found at Campo Santi Giovanni e Paolo, Venice, Italy and the original of Gattamelata by Donatello at Piazza del Santo, Padua, Italy.

(2x)

€ 5.000 - 7.000



234  
**A Rococo-style giltwood and patinated grotto table**  
*Late 19th/early 20th century*  
 Triangular, with three dolphin feet, with shell-shaped stretcher and top.  
 H. 74 cm  
 € 1.000 - 2.000



235  
**A Rococo-style giltwood and patinated grotto bench**  
*Late 19th/early 20th century*  
 On shaped legs, with open dolphin-shaped armrests and shell-shaped back and seat.  
 H. 98 x W. 100 cm  
 € 2.000 - 3.000



236  
**A white marble vanitas bust**  
*Italian, Baroque-style*  
 The figure wearing a robe, with one side of the face as a skull.  
 H. 52.3 cm  
 Provenance:  
 Private collection, Italy  
 € 2.000 - 4.000



237  
**A pair of purple marble vases**  
*20th century*  
 Of bulbous plain form, the marble with white grey veins.  
 H. 61.7 cm  
 (2x)  
 € 600 - 1.000





238

**A pair of Rococo-style giltwood and patinated grotto chairs**

*Late 19th/early 20th century*

Each on shaped legs, with open dolphin-shaped armrests and shell-shaped back and seat.

H. 96 cm

(2x)

€ 3.000 - 4.000



239

**A rare model of a blue Bugatti Type 35 Grand Prix de Lyon 1924**

*1980's, by Jean Paul Fontenelle for Art Collection Auto of Vichy, France*

Made highly realistic of circa 800 pieces, with working brakes and steering, all in hand-worked metal, with hand-stitched leather seats, in plexiglass box with wood base.

Scale 1:8

H. 27 x W. 32 x L. 60 cm (plexiglass box)

H. 15.5 x W. 20.5 x L. 48.5 cm (car)

Provenance:

Private collection, the Netherlands

Note:

Including a spare leather comfort seat.

€ 2.000 - 4.000



240  
**A large wood model of the Dutch man-o-war 'Kampen'**  
*Possibly 19th century or earlier*  
 Fully rigged, with original cordage and textile, with a multitude of guns, on a stand.  
 H. 153 cm  
 Provenance:  
 Private collection, Saint-Malo  
 € 1.000 - 2.000



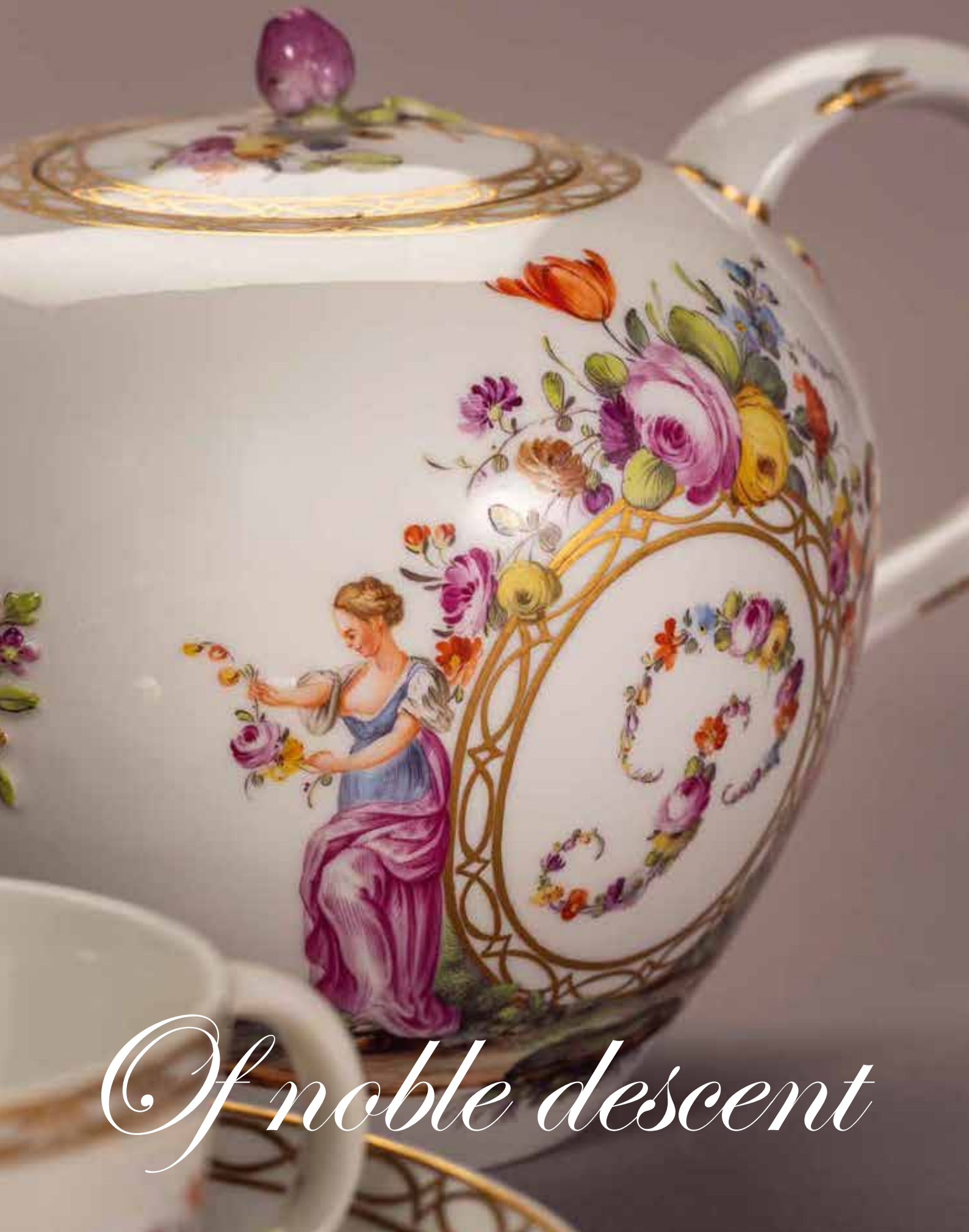
241  
**A wood model of possibly the Royal Stuart yacht 'Henrietta' of 1679**  
*Possibly 18th century*  
 With rigging, attributes and flag, on plinth, resting on gilt-wood dolphins.  
 H. 93cm  
 € 800 - 1.200



242  
**A model of a yacht of the State of Holland**  
*19th century or earlier*  
 Fully rigged with sails, ropes and loose guns, the pavillion richly carved with rocaille motifs, on a plinth.  
 H. 100 cm  
 Provenance:  
 Private collection, Paris  
 € 2.200 - 2.400



243  
**A wooden model of a schooner yacht**  
*20th century*  
 All with complete riggings, painted, named *Albatros*, on matching wooden plinth.  
 H. 120 cm  
 € 800 - 1.200



*Of noble descent*

Throughout centuries the international aristocracy has been collecting works of art in line of their social position and personal taste. They commissioned among others portraits, furniture, ceramics and silverworks made by contemporary artists or architects like Daniel Marot to design and decorate their houses and castles.

The Dutch nobility was no different. Some collections are dating back to the late 16th century and are still private estates.

Many objects in these collections have been lost over the centuries. For example vast porcelain dinner services were used daily at the risk of breaking. Apart from decorative, silver was also a means of 'storing' capital and objects like bowls and candlesticks would be melted if the value of silver went up, money was needed, or the silver was used to make another object. The same goes for jewellery, when gems were taken out of their fittings to be sold or reused in a new design. This seems complicated, but the artisans were cheap.

Paintings tended to survive better, as they often represented a substantial value. This can be seen in the many estate auctions at the time that are well documented. However, portraits, once passed on to more remote family members, were often sold or donated to a museum when the bond with the portaittee diminished.

Objects d'arts, like clocks, China, statues were cherished at the time as examples of wealth, wisdom, or good taste. There has been a relentless interest for these and if someone disposed of them it would probably have been for financial reasons mainly.

Due to the Dutch inheritance law, according to which estates are divided equally among all heirs

(and not only to the oldest son, as is common in the Anglo-Saxon world) family collections tend to resolve.

Unique collections that once formed a unity are often sold and end up scattered around the world in the private collections or those of museum institutions.

In Netherlands a few collections remain intact as for example the Royal Collection of the Netherlands, the accumulation of objects that members of the houses of Nassau and Orange-Nassau, have gathered and conserved over hundreds of years. Another striking example is the Six Collection, that owns works by Rembrandt van Rijn, and many other famous artists troughout the centuries that were commissioned by family members ever since the 17th century untill today.

Many items in A Collector's Choice are consigned by descendants of the extinct Frisian noble family Van Aylva van Waardenburg en Neerijnen, for example the large Dutch salver engraved with the coat-of-arms of Van Aylva (**13, 24 & 25**) and of the couple Baron and Barones Torck - Van Heeckeren van Rosendael from the eponymous castle Rosendael in Velp, whose silver collection was famous. These exquisite items have never been in auction before, such as the important pair of silver sauce boats by Isacq Samuel Busard, The Hague, 1735 (**Lot 10**).

As these collections were often well catalogued and preserved during centuries, the provenance of these items can be dated back to almost the date of manufacturing and purchase.

Works of art with these historical provenances are very sought after yet rarely appear on the market.



244

**A The Hague-decorated Ansbach porcelain 'Van Pallandt' coffee and tea service**

*Late 18th century, blue stork marks*

Each decorated with the monogram 'P' for Van Pallandt within a gilt roundel flanked by two ladies and surrounded by flowers, comprising: a coffee pot and cover, a teapot and cover, a milk jug and cover, a tea caddy and cover; a sugar bowl and

cover, a slob bowl, a pattipan, eleven teabowls, five coffee cups and seventeen saucers.

H. 27.5 cm (coffee pot)

Provenance:

Collection of a prominent family, the Netherlands (40x)

€ 2.000 - 4.000



245

**A Royal Copenhagen part dinner service**

Denmark, 1870-1890, blue wave and green printed mark  
 With gold encrusted band and flower basket pattern, comprising one tureen W. 30.6 cm, with underplate W. 38.3 cm; two small tureens, W. 26.8 cm; five oval serving platters (one large, W. 47.6 cm, two medium W. 40.6 / 41.6 cm, one small W. 38.3 cm and one elongated W. 61.6 cm); one round serving platter diam. 36.7 cm; two sauce boats, W. 22.2 cm; three small oval plates W. 22.3 cm; 21 dinner plates diam. 25.7 cm; eight soup plates, diam. 25.6 cm; and seven side plates, diam. 15.4 cm (51x)  
 € 800 - 1.200



246

**A Rosenthal 'Russian Dream' part dinner service**

Design Versace, executed by Rosenthal, 20th century  
 Comprising a coffee pot and cover, a milk jug, a sugar bowl and cover, six bouillon cups and saucers, six coffee cups and saucers, a serving dish, a salt and pepper caster, an ashtray, a set of five dinner plates and a set of six soup plates.  
 H. 25 cm (coffee pot)  
 (42x)  
 € 600 - 1.000



247

**A Royal Copenhagen ichthyological part dinner service**

20th century, blue wave and green printed marks  
 Each moulded with fish-shaped border and variously decorated with a fish, identified in Latin on the base, comprising nine dinner plates, diam. 23.5 cm, shape number 3002; a circular tureen and cover, diam. 20.5 cm, shape number 3005; an oblong serving tray for fish shape, W. 60 cm shape number 3001; and a sauce-boat, 25.5 cm, shape number 3003.  
 (12x)  
 € 1.500 - 2.000



248  
**A Capodimonte figural tazza**

20th century

The foot modelled with four figures dancing around a tree, together with a porcelain figural candlestick.

H. 50.5/ 27 cm

(2x)

€ 1.000 - 1.500



249  
**A Meissen 'Mercurius' group**

20th century, blue crossed swords mark

The god is shown with mathematical drawings, a cupoid seated behind him.

H. 27 cm

€ 1.000 - 2.000



250  
**A large earthenware Jugendstil cachepot on stand**

20th century

Decorated with stylized floral motifs in green, yellow, brown and cream glazes.

H. 88 cm

(2x)

€ 1.000 - 1.500



251  
**A group of four 'Strumenti Musicali' plates by Piero Fornasetti**

1950-1990

Each is variously decorated with musical instruments.

Diam. 26 cm

(4x)

€ 600 - 800





252

**A pair of Frankenthal porcelain figures***20th century*

One depicting a lady holding a jug and the other depicting a gentleman, both wearing pointed hats and long robes.

H. 29 cm / 27.5 cm

(2x)

€ 600 - 800



253

**Two Dutch Delft models of goats***18th century*

Each modelled seated in reclining position on a shaped plinth.

W. 9.4 cm

(2x)

€ 600 - 800



254

**Two Dutch Delft octagonal vases**

Marked of Gerrit Pietersz. Kam for Drie Posteleynne Astonne, Delft, late 17th century

Both variously painted with figures in a garden landscape.

H. 30 cm

(2x)

€ 800 - 1.200



255

**A collection of Dutch blue and white earthenware plates***17th-18th century*

Comprising a set of four 'kraak'-style plates, a pair of dishes decorated with an angel and a shaped dish painted in Chinoiserie style with a peacock.

Diam. 29.5 / 22.7 / W. 18 cm

(7x)

€ 600 - 800







256

**A set of three Chinese blue and white ribbed jars and two covers**

*Kangxi period (1662-1722)*

Each is decorated with medallions of elegant ladies beside a flower pot in a fenced garden, between floral and *ruyi* bands at the foot and rim, the bases have an apocryphal Chenghua mark.

H. 22 cm

(3x)

€ 4.000 - 6.000



257  
**A Chinese blue and white bowl**

*Kangxi period (1662-1722)*

Modelled with slightly everted rim, painted with a continuous scene with elegant ladies in a garden, the centre with a lady surrounded by Buddhist symbols.

Diam. 15.5 cm

€ 800 - 1.200



258  
**A Chinese blue and white bowl**

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

Modelled with everted rim and decorated to the exterior with panels enclosing elegant figures on terraces and pavilions, the interior roundel with boys at play.

Diam. 20 cm

€ 1.500 - 2.000



259  
**A Chinese blue and white bowl**

*Kangxi period (1662-1722)*

Decorated with a continuous scene of scholars at various pursuits such as making music, playing games and painting, in tree-strewn landscape, the interior roundel with a jardinière, the base with an apocryphal Chenghua mark.

Diam. 20 cm

€ 1.500 - 2.000



260  
**A Chinese blue and white 'scholars' saucer dish**

*Kangxi period (1662-1722)*

The dish is painted to the centre with five scholars studying a scroll, surrounded at the shaped rim with the Eight Buddhist Symbols divided by trigrams, the base has an apocryphal Chenghua mark.

Diam. 16.5 cm

€ 600 - 800



261

**Two Chinese blue and white 'kraak'-style plates**

Each decorated to the centre with a qilin confronting a phoenix in a garden, surrounded by panels enclosing flowers and antiquities.

Diam. 23.2 cm

(2x)

€ 600 - 800



262

**A set of three Chinese blue and white floral dishes**

*Kangxi Period (1662-1722)*

Each decorated to the centre with two large flowers and a bird perched on rockwork, the rim with floral scroll.

Diam. 28 cm

(3x)

€ 600 - 800



263

**A Chinese Imari 'Dame au Parasol' plate**

*Circa 1740*

The plate is painted after a design by Cornelis Pronk, depicting a lady approaching three birds on a riverbank, with her parasol-bearer standing behind her, the rim with bird and figural cartouches, the reverse with underglaze-blue insects.

Diam. 23.5 cm

€ 700 - 900



264

**A Chinese blue and white 'Dame au Parasol' saucer dish**

*Circa 1740*

The dish is decorated with the 'Dame au Parasol' design by Cornelis Pronk, showing two ladies near a pond with waterfowl, the rim is painted with a honeycomb-pattern and small cartouches of ladies and birds and the reverse with insects.

Diam. 17.4 cm

Provenance:

The Property of a Lady

€ 500 - 700



265  
**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



266  
**A pair of Chinese blue and white hookah bases on matched stands**

*Kangxi period (1662-1722), the stands 19th century*

Each bulbous vase is decorated with floral roundels, the shoulder with stiff leaves below the ribbed necks, each on an associated circular stand.

H. 21.4 cm

€ 600 - 1.000



267  
**A collection of Chinese blue and white plates**

*Wanli period (1573-1619) and Kangxi period (1662-1722)*

Comprising a 'kraak' bowl and two various 'kraak' dishes, a 'Joosje ter paard' dish, a pair of dishes painted with ladies in a garden; and a pair of floral dishes.

Diam. 15 / 28 cm

(8x)

€ 800 - 1.200



268  
**A collection of Chinese blue and white porcelain**

*Kangxi period (1662-1722) and 18th century*

Comprising a set of three moulded bowls painted with rabbits, three various teapots and covers and a coffee pot and cover.

H. 15 / Diam. 14.3 cm

(7x)

€ 600 - 1.000



269

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

Decorated to the centre with a dragon confronting a carp emerging from the waves.

Diam. 27.5 cm

€ 1.000 - 1.500



270

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

Decorated with two confronting dragons contesting the flaming pearl among fire scrolls, the rim with a border of waves.

Diam. 20.5 cm

€ 800 - 1.200



271

**A pair of Chinese 'dragon' saucer dishes***Kangxi period (1662-1722)*

Each dish is decorated with a pair of dragons fiercely contesting the flaming pearl on a washed blue ground, the rims are painted with cloud scrolls.

Diam. 16 cm

(2x)

€ 1.000 - 1.500



272

**A Chinese green-enamelled 'dragon' dish***20th century*

The dish is raised on a short foot and is enamelled to the exterior with two five-clawed dragons chasing the flaming pearl, the centre is painted with another dragon among fire scrolls.

Diam. 14.5 cm

€ 500 - 700





273

**A Chinese blue and white 'dragon' moonflask***20th/21st century*

Each side is decorated with a front-facing dragon and another dragon, surrounded by cloud and fire scrolls, the base has an apocryphal Qianlong mark.

H. 35 cm

€ 800 - 1.200



274

**A Chinese blue and white kendi***Wanli period (1573-1619)*

The bulbous body is decorated with panels of chrysanthemum, flowers and birds, the tall neck is painted with stylized upright leaves.

H. 19.9 cm

€ 1.500 - 2.000



275

**A pair and one Chinese blue and white chargers***18th century*

Comprising a pair of floral dishes and a dish decorated with a abundant flower basket.

Diam. 38.5-40 cm

(3x)

€ 600 - 1.000



276

**A Chinese blue and white oviform vase and cover***19th century*

The body is decorated with a dignitary and a servant approaching an elephant and its keeper, the domed cover is painted with two boys holding lotus in a fenced garden, the base has an apocryphal Kangxi mark.

H. 40 cm

€ 1.000 - 1.500



277

**A pair of Chinese blue and white 'dragon' Swatow jars**

*Early 17th century*

Each baluster jar is modelled with four lug handles and decorated with dragons chasing the flaming pearl.

H. 36 cm

(2x)

€ 2.000 - 3.000



278

**A Chinese blue and white 'kraak' dish***Early 17th century*

Decorated to the centre with two long-robed figures standing on a fenced terrace in front of a river, the rim with Buddhist symbols.

Diam. 30.7 cm

€ 1.000 - 1.500



279

**A Chinese powder blue gilt-decorated dish***Kangxi period (1662-1722)*

The deep dish decorated with a central stylized lotus bloom surrounded by six further lotus flowers, all on a mottled cobalt blue ground.

Diam. 27.7 cm

€ 600 - 800



280

**A Chinese blue and white Swatow dish***Early 17th century*

The large central roundel is decorated with ducks near a water pond, surrounded at the rim by a continuous landscape panel.

Diam. 35 cm

€ 700 - 900



281

**A Chinese blue-glazed sliib-decorated Swatow dish***Early 17th century*

The centre is decorated in white sliib with three asters, surrounded by flowers at the rim, all on a greyish blue ground.

Diam. 38.3 cm

€ 1.500 - 2.000



282

**A pair of Chinese blue and white dishes**

*Kangxi period (1662-1722)*

Each is painted in vibrant tones of blue with two asters to the centre surrounded by floral borders.

Diam. 37.7 cm

(2x)

€ 2.500 - 3.000



283

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

Decorated to the centre with a pair of confronting phoenix surrounded by panels enclosing peach and flowers.

Diam. 46.5 cm

€ 1.500 - 2.000



284

**A pair of Chinese blue and white hexagonal garden seats***20th century*

Each seat is vividly painted with a fierce dragon among flowers, two sides and the top are openworked with cash motifs, between bands of raised bosses.

H. 47 cm

(2x)

€ 600 - 800



285

**A Chinese blue and white 'phoenix' dish and a bowl***17th and 15th century*

The dish is painted with three phoenixes surrounding a butterfly roundel, the bowl painted with flowers in a lotus pond, the interior with a double vajra.

Diam. 15 cm / 19.3 cm

(2x)

€ 900 - 1.200



286

**A collection of Chinese blue and white 'kraak' plates and a bowl***Wanli period (1573-1619) and 17th century*

Comprising a dish decorated with deer, a dish painted with a cricket, a 'kraak' dish painted with precious objects, a bowl painted with precious objects and a 'kraak' dish with a bird on rockwork.

Diam. 14 / 20.2 cm

(5x)

€ 1.000 - 1.500



287  
**A collection of Chinese blue and white teacups and saucers and a powder blue teapot and cover**

*18th century and later*

Provenance:

Collection of a prominent family, the Netherlands

(76x)

€ 600 - 1.000



288  
**A collection of Chinese blue and white cups and saucers**  
*Mainly Kangxi period (1662-1722)*

Comprising a set of three cups and four saucers with the fish and crab motif, a set of five cups and six saucers painted with a fishing boat, a set of four cups and saucers with lotus scroll; a set of five floral cups and saucers, a set of three cups and four saucers with flowers, a set of three 'dragon' cups and two saucers, sixteen various saucers and fourteen various cups.

(78x)

€ 600 - 800



289  
**A set of four Chinese blue and white 'Cuckoo in the House' cups and saucers**

*18th century*

Each painted with two birds above a house, the cups with fish to the interior.

(8x)

€ 900 - 1.200



290  
**A collection of Chinese blue and white 'kraak' bowls**  
*Wanli period (1573-1619)*

Comprising a large bowl decorated with precious objects, and four smaller bowls painted with a deer, an insect, a flower and precious objects, all with masks at the borders.

Diam. 14.5 cm / 21 cm

(5x)

€ 1.000 - 1.500



291

**Two Chinese blue and white soft paste vases**

*Kangxi period (1662-1722)*

One is decorated with precious objects and the other with precious objects and figures.

H. 11.5 cm

(2x)

€ 800 - 1.200



292

**An associated set of ten Chinese blue and white small dishes**

*Mostly Kangxi period (1662-1722)*

Each decorated with a lady and a boy in a fenced garden.

Diam. 10.2 cm

(10x)

€ 1.000 - 1.500



293

**Two Chinese blue and white tea caddies and matched covers**

*Kangxi period (1662-1722)*

Each caddy is of rectangular shape, one is painted with precious objects and the other with figures in a river landscape, with matched Delft covers.

H. 11.5 cm

(2x)

€ 600 - 800



294

**A Chinese blue and white conical coffee pot and cover**

*Circa 1800*

The pot is painted with hunting dogs in a river landscape.

H. 26.2 cm

€ 400 - 600



295  
**A set of six Chinese blue and white cups and saucers and a bowl and cover**

*Kangxi period (1662-1722)*

The cups and saucers moulded with a sculpted rim and decorated with flowers, the bowl and cover moulded with horizontal boss and decorated with scrolling flowers.

Diam. 11.2 cm

(13x)

€ 600 - 800



296  
**A collection of Chinese blue and white cups and saucers and plates**

*Kangxi period (1662-1722)*

Comprising four plates painted with floral scroll, the borders with petal-shaped panels and four cups and saucers with sculpted rims and decorated with river landscapes and flowers.

Diam. 21.5 cm (plates)

(12x)

€ 600 - 800



297  
**A collection of Chinese blue and white and polychrome porcelain**

*18th century and later*

Comprising nine 'kraak'-style plates decorated with star-shaped panels enclosing flowers; two bowls painted with dragons; a pair of Imari plates decorated with ladies in a pavilion; a set of three blue and white plates painted with bamboo; and a *famille rose* vase, 20th century.

H. 21 cm (vase) / Diam. 25.7 cm max.

(17x)

€ 600 - 800



298  
**A Chinese export blue and white and gilt tureen, cover and stand**

In the Qianlong style, the moulded sides applied with two handles and the domed cover with a fruit finial, decorated all over with scattered flowers outlined in gilt, the rims with a composite cell-pattern border.

W. 38.7 cm (stand)

€ 800 - 1.200





299

**Three Chinese porcelain dishes***Kangxi period (1662-1722)*

Comprising a verte-Imari saucer dish with scalloped rim, painted to the centre with a lady in a rockwork garden; a blue and white dish painted with flowers and surrounded by rows of petals; and a silver-mounted blue and white dish decorated with a flower garden surrounded by shaped panels of flowers.

Diam. 16 / 19.6 / 26.4 cm

Provenance: The Property of a Lady

(3x)

€ 700 - 900



301

**A pair of Chinese blue and white salts***18th century*

The circular salt cellars are modelled after a European prototype and decorated with antiquities.

Diam. 8.7 cm

(2x)

€ 1.000 - 1.500



300

**A collection of Chinese blue and white porcelain***Kangxi period (1662-1722), the silver later*

Comprising a scalloped dish decorated with a bird perched on rockwork, with later silver swing handle; a blue and white floral dish with silver handle; a sprinkler painted with butterflies and flowers with detachable silver mount; and a bowl decorated with a chrysanthemum scroll.

Diam. 15.5 / 25 / H. 15.5 cm

Provenance: Collection of a prominent family, the Netherlands (4x)

€ 600 - 800



302

**Three Chinese blue and white silver-mounted vases***The porcelain Kangxi period (1662-1722), the silver later*

Comprising a pair of ewers and covers decorated with ladies in a flower garden and a vase painted with elegant ladies and flower baskets.

H. 21.5 / 13.5 cm

Provenance:

The Property of a Lady

(3x)

€ 800 - 1.200

Porcelain is a special type of ceramics, made by heating clay materials at very high temperatures. Its texture is refined, hard, white and non-porous, from which objects with very thin sides can be made. Porcelain consists of kaolin - a specific clay type - feldspar and quartz. Quartz is added in order to facilitate the process of purification and feldspar is added to reduce temperatures during the heating process. Thereafter, porcelain objects are glazed and reheated. Decorations can be applied before or after the glazing process.

As from ca.1000 A.D. porcelain has been produced in the Jingdezhen ovens in China, and it still is. From Jingdezhen it was transported to Canton or Shanghai and shipped elsewhere, in the beginning mostly to the Imperial Palace in Beijing, but also to the Middle East along the Silk Road. From the Middle East the Chinese imported cobalt in order to meet their demand for cobalt oxide, an essential for the blue decorations on the white porcelain. At the end of the 13th century Marco Polo, the Italian explorer, introduced porcelain in Europe, after one of his journeys to the Chinese Empire. He made the comparison to a pink shell of a sea snail, 'porcella', and thus the name 'porcellana' was given in Europe.

In the 16th century, after a sea route to China had been discovered, the Portuguese started shipping Chinese porcelain to Europe. In 1602 the Dutch fleet managed to seize the San Jago, a Portuguese ship, and shipped its porcelain contents to the Netherlands. The next year, another Portuguese ship, loaded with porcelain, was seized by the Dutch in the Strait of Malacca. This porcelain was put up for auction in Amsterdam, making an astronomical amount of money. The Portuguese used to transport less expensive and less refined porcelain objects, intended for the European market, in so-called carracks (three-mast sailing ships) - 'kraken' in Dutch - hence its name 'kraakporselein'. Its popularity increased rapidly in the Netherlands and it did not take long before many Dutch homes were filled with porcelain bowls and dishes, serving as showpieces on their mantelpieces or on their cupboards. These often unmarked objects came in different shapes, like 'kraaikoppen', 'kendi' and 'klapmutsen'. 'Kraaikoppen' are often decorated with images of crows ('kraaien'); 'Kendi' are bulbous, short-necked vases and 'klapmutsen' are bowls with a protruding rim, shaped like a hat ('muts'). The Dutch East India Company (VOC) started shipping these objects from China, while usually transporting tea, the porcelain objects serving as extra weight.

Between 1620 and 1680, due to the Chinese Civil War and the Dutch withdrawal from Fort Zeelandia, built by the Dutch as a strategic trading site on Formosa, it became increasingly difficult to export porcelain from China. Therefore, The Dutch East India Company started trading in Japanese porcelain instead, which was twice as expensive. After relations with China were settled, the trade in Chinese porcelain flourished again. At that time custom-made porcelain objects became fashionable. Governors of the East India Company, followed by wealthy Dutch citizens

commissioned Chinese porcelain objects decorated with their coats-of-arms, portraits and landscapes. This rather important, so-called 'Chine de Commande' used to be transported with great care on the upper deck of the ships. Unaware of expressions of Western culture the Chinese decorators sometimes made some mistakes in the decorations. Nevertheless, trade in porcelain flourished at that time. Decorations became more colourful and the different shades were divided into 'families', like 'famille-verte', in which green is the dominant colour. 'Famille-rose' is pink in perception, 'famille-jaune' is primarily yellow-coloured and in 'encre de Chine', shades of black and gold are combined.

Simultaneously, people in Europe were eager to discover the secrets of porcelain making, in which they did not succeed, for the Chinese kept the recipe for hundreds of years. However, in the 18th century, only after a French Jesuit had described the process of porcelain making in one of his letters from China and after W. von Tschirhaus, a geologist, and Johann Friedrich Böttger, an alchemist, had been commissioned to develop a magnifying glass by the Elector of Saxony and they had succeeded in obtaining the necessary high temperatures, only from then onward porcelain could be made in Europe. The first porcelain factory in Meissen, although well hidden in an isolated setting, was not able to keep the secret of porcelain making and thus those skills could spread over Europe rapidly.

Competitors used to buy out Meissen factory workers and consequently a porcelain factory could be opened in Weesp, the Netherlands, in 1759, producing top quality porcelain objects. Because of the huge expenses during the manufacturing process, when about half of the production failed for the lack of proper temperatures during the heating process, the Weesp factory went bankrupt. Thereafter, a Loosdrecht factory was founded, which also went bankrupt after ten years. The factory founded at Ouder-Amstel which moved to Nieuwer Amstel in 1814, had to close down, which put an end to the Dutch porcelain era. However, still existing is an earthenware factory in Delft, founded in 1653 that focussed on delicate decorations in cobalt blue.

Despite its high price and laborious manufacturing process the popularity of porcelain increased during the 18th century, due to the growing fashion of drinking tea, coffee and chocolate. The delicate porcelain was given the nickname 'white gold' because of its high price. In the 19th century China reflected on its ancient porcelain production by producing an increasing amount of white porcelain objects. During Mao Zedong's 'Great Leap Forward' porcelain objects had to become larger, better and their production cheaper. Some years later, during the Cultural Revolution, the ancient culture had to be destroyed, the porcelain masters tortured and the porcelain moulds smashed to pieces. The only ceramics that should be made at that time were Mao badges. Nowadays, the manufacturing of household porcelain again takes place in Jingdezhen.

*The secret  
of porcelain*





303

**A small Chinese five-piece *famille rose* garniture**

*Qianlong period (1736-1795)*

Each vase decorated with a hawk perched on a flowering branch, the reverse with a smaller bird seated on a branch growing from a *grisaille* rock, comprising three baluster vases and covers and two beaker vases.

H. 22.5 / 17.9 cm

(5x)

€ 2.500 - 3.500



304

**A Chinese famille rose plate***Yongzheng period (1723-1735)*

Painted to the centre with branches of peony and chrysanthemum within gilt borders and further flower sprays at the rim.

Diam. 21.9 cm

€ 600 - 800



305

**A pair of Chinese famille rose plates***Qianlong period (1736-1795)*

Each dish decorated to the centre with elegant ladies and boys in a garden holding baskets of flowers and accompanied by rams, the rims with a composite floral border.

Diam. 23 cm

(2x)

€ 1.000 - 1.500



306

**A Chinese export famille rose spittoon***Qianlong period (1736-1795)*

Modelled after a European prototype, decorated with branches of flowering peony.

W. 14.5 cm

€ 600 - 800



307

**A Chinese famille rose coffee pot and cover***Qianlong period (1736-1795)*

Of conical shape, the spout set at a right angle to the loop handle, decorated with peony growing from rockwork.

H. 19 cm

€ 600 - 800



308  
**A pair of Chinese famille rose 'double cockerel' teapots and covers**

*Qianlong period (1736-1795)*

Each rounded teapot is decorated to each side with two cockerels amongst flowers, applied flowering branches form the bases. H. 11.2 cm

Provenance:

The Property of a Lady

(2x)

€ 1.000 - 1.500



309  
**Two sets of famille rose octagonal 'cockerel' dishes**  
*Qianlong period (1736-1795)*

Each dish is painted with a cockerel perched on rockwork beside a peony while looking at a butterfly.

Diam. 15.3 / 18.5 cm

Provenance:

The Property of a Lady

(8x)

€ 600 - 800



310  
**A pair of Chinese famille rose 'cockerel' 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



311  
**A collection of Chinese famille rose porcelain**  
*Qianlong period (1736-1795)*

The collection comprises a set of four plates decorated with two pheasants in a rockwork garden, and a dish and a vase similarly painted with flower vases.

H. 22.9 / Diam. 22.2 / 24.5 cm

Provenance:

The Property of a Lady

(6x)

€ 600 - 800



312

**A Chinese famille rose 'Doctor's Visit' plate***Possibly Qianlong period (1736-1795)*

Enamelled at the centre with a design by Cornelis Pronk, three figures seated around a Ming-style blue and white dish, two holding a fish, with a fourth standing beside them, beside a peacock on the terrace balustrade, the border with six 'fish' panels divided by water fowl.

Diam. 26 cm  
€ 800 - 1.200



313

**A pair of Chinese famille rose 'ducks and Immortals' plates***Yongzheng period (1723-1735)*

Each is enamelled to the centre with a pair of Mandarin ducks swimming in a lotus pond, the rim painted with the Eight Daoist Immortals with their attributes amongst swirling waves.

Diam. 22.5 cm  
Provenance: The Property of a Lady  
(2x)  
€ 800 - 1.200



314

**A Chinese famille rose 'cherry picker' teabowl and saucer***Qianlong period (1736-1795)*

Each is finely enamelled with a young man standing on a ladder picking cherries and passing them to a lady standing below.

Diam 12.4 cm  
(2x)  
€ 500 - 700



315

**A Chinese famille rose octagonal teapot and cover***Yongzheng period (1723-1735)*

The teapot is delicately painted with cartouches of finger citron and peony, on a cell-pattern ground, the cover is decorated with flowers.

H. 10.8 cm  
€ 1.000 - 1.500



316

**A Chinese famille rose 'Generals of the Yang family' plate**

*Qianlong period (1736-1795)*

It is decorated to the centre with a scene from the *Yang Jia Jiang Yanyi* (Generals of the Yang family) showing figures on a balcony watching equestrians below them.

Diam. 21.5 cm

€ 3.000 - 4.000





317  
**A Chinese Canton 'Mandarin-pattern' gilt metal-mounted bowl**

*Qianlong period (1736-1795), the mounts later*

The bowl is decorated with large panels of figures seated on a riverside terrace, it is mounted in a later gilt metal stand.

Diam. 31 cm

€ 500 - 800



318  
**A Chinese *famille rose* 'Mandarin-Pattern' tea bowl and saucer**

*Qianlong period (1736-1795)*

Each is vividly enamelled with figures seated in pavilions, the rim with cartouches of birds on a gilt scroll ground.

Diam. 11.9 cm

(2x)

€ 500 - 700



319  
**A Chinese *famille rose* model of a boy**

*Qianlong period (1736-1795)*

The smiling figure modelled in a dynamic position with one hand raised, dressed in a short tunic and wide trousers, standing on a rectangular turquoise-glazed plinth.

H. 19 cm

€ 600 - 800



320  
**A Chinese *famille rose* group of an erotic couple**

*19th-20th century*

The couple is shown seated in an embrace on a rockwork pedestal.

H. 11 cm

€ 500 - 800



321

**A Chinese famille rose 'fishermen' deep plate**

*Early 18th century*

The centre is delicately painted with four fishermen wading in the river, the rim with further fishermen and fishing boats divided by prunus and bamboo.

Diam. 20.9 cm

€ 4.500 - 5.500



322  
**A collection of Chinese *famille rose* cups and saucers**  
 Yongzheng-Qianlong period (1723-1795)  
 Provenance:  
 The Property of a Lady  
 (26x)  
 € 1.500 - 3.000



323  
**A set of seven Chinese *famille rose* nesting cups**  
 Yongzheng period (1723-1735)  
 Decorated with peony, chrysanthemum and prunus.  
 Diam. 5.5-9 cm  
 Provenance:  
 The Property of a Lady  
 (7x)  
 € 800 - 1.200



324  
**A Chinese *famille rose* and *bianco-sopra-bianco* part tea service and a pair of *famille rose* salts**  
 Qianlong period (1736-1795)  
 The tea service is painted to each part with a bird perched on a prunus branch; the pair of salts modelled after a European prototype and decorated with flowers.  
 H. 11.5 cm (milk jug and cover) / Diam. 7.9 cm (salts)  
 Provenance:  
 The Property of a Lady  
 (15x)  
 € 1.000 - 1.500



325  
**A collection of Chinese *famille rose* teaware**  
 Yongzheng-Qianlong period (1723-1795)  
 Comprising a part tea service decorated with *ruyi*-shaped panels enclosing peony; a part tea service decorated with a river landscape; and a teapot and cover decorated with a flower basket.  
 H. 12 cm (teapot with flower basket)  
 Provenance:  
 The Property of a Lady  
 (12x)  
 € 800 - 1.200



326

**A Chinese famille verte charger**

*Kangxi period (1662-1722)*

Decorated to the centre with a temple scene, enclosing three pairs of figures holding various vessels in front of an altar table.

Diam. 38 cm

€ 2.500 - 3.500



327  
**A Chinese famille verte bowl**

*Kangxi period (1662-1722)*

Modelled with ribbed sides and wavy rim, the exterior decorated with panels enclosing flowers, river landscapes and antiquities, the interior with a roundel of dragons within foaming waves.

Diam. 13 cm  
 € 800 - 1.200



328  
**A Chinese famille verte ecuelle and cover**

*Kangxi period (1662-1722)*

The small shaped tureen applied with two handles, decorated to the sides and cover with a floral pattern.

W. 16.5 cm  
 € 600 - 800



329  
**A collection of Chinese famille verte porcelain**

*Kangxi period (1662-1722)*

The group comprises a bottle vase decorated with drop-shaped panels; an ovoid vase painted with panels of a lady on a terrace and flower vases with a wood cover; and a saucer dish painted with two peacocks in a rockwork garden, its base has an apocryphal Chenghua mark. H. 21 / 23.5 / Diam. 16.5 cm

Provenance: The Property of a Lady  
 (3x)

€ 1.000 - 1.500



330  
**A collection of Chinese famille verte porcelain**

*Kangxi period (1662-1722)*

The group comprises a teapot and cover decorated with butterflies in a flower garden, a pair of small hexagonal bottle vases painted with panels of ladies, landscapes and flower vases, and a libation cup moulded with Chilong dragons.

H. 17 / 17.5 / 5 cm

Provenance:  
 The Property of a Lady  
 (4x)

€ 1.200 - 1.800



331  
**A Chinese famille verte baluster vase**

*Kangxi period (1662-1722)*

The vase is decorated with shaped panels of mythical animals, figures and birds on a ground of flowers and butterflies. H. 45.5 cm

Provenance:

The Property of a Lady  
 € 600 - 800



332  
**A Chinese famille rose 'nine peach' vase**

*20th/21st century*

The large pale blue-glazed bottle vase decorated with gnarled flowering branches bearing nine fruits, the reverse with two iron-red bats, the base with an apocryphal Qianlong mark. H. 57.5 cm

€ 1.000 - 1.500



333  
**A pair of Chinese blue and white vases and a famille verte moonflask**

*19th century*

The blue and white vases are decorated with two panels of figures on a ground of dragons, ruyi-heads and scrolls, the moonflask is painted to each side with a procession including an elephant, on a yellow ground. H. 28 / 25.5 cm

Provenance:

The Property of a Lady  
 (3x)  
 € 700 - 900



334  
**A pair of Chinese powder-blue-ground famille verte jars and covers**

*19th century*

Each jar is painted to one side with a panel of a lady and a boy in a garden, and to the other side with a panel of a bird on a flowering branch, divided by small panels of antiquities and landscapes, each has an apocryphal Kangxi mark to its base. H. 24 cm

Provenance: The Property of a Lady  
 (2x)  
 € 600 - 800



335

**A pair of Chinese *famille verte* chrysanthemum-shaped plates**

*Kangxi period (1662-1722)*

Each is decorated in the Kakiemon-style with three tigers and a man below bamboo and prunus.

Diam. 25 cm

(2x)

€ 2.000 - 3.000



336  
**A Chinese copper-red-glazed vase**

*19th century*

Of bottle shape, covered overall in deep crushed strawberry glaze stopping short at the neck and the foot.

H. 31.5 cm

€ 700 - 900



337  
**A Chinese copper-red-glazed vase**

*Late 19th-20th century*

The vase applied with two deer-head handles, covered in a bright red glaze thinning to mushroom at the rim and handles.

H. 30.5 cm

€ 600 - 800



338  
**A pair of Chinese ruby-ground baluster vases and covers**  
*Yongzheng period (1723-1735)*

Each vase is decorated with a shaped panel enclosing lady and a boy in a garden, reserved on a ruby ground adorned with lotus.

H. 26.5 cm

Provenance:

The Property of a Lady

(2x)

€ 600 - 800



339  
**A Chinese red-enamelled 'dragon' vase**

*20th century*

The vase is decorated with two dragons emerging from the waves and chasing the pearl of wisdom.

H. 44.5 cm

€ 800 - 1.200





340  
**Two Chinese polychrome-enamelled baluster vases**  
 20th century

One vase decorated with a scholar seated on rockwork in a garden with bamboo and flowering plants, the other vase painted with a scholar playing the *qin* in a mountainous landscape with bamboo, each inscribed to the reverse *Yongzheng xing le tu* (Yongzheng's happiness) and with apocryphal Yongzheng mark to the base. H. 21 cm

(2x)  
 € 1.500 - 2.000



341  
**A Chinese Yixing teapot and cover**  
 19th century

The globular teapot is applied with dragons chasing the flaming pearl.

W. 12.8 cm  
 € 800 - 1.200



342  
**A Chinese Yixing 'squirrel and grape' teapot and cover**

The spout and handle of the oviform teapot are modelled as tree branches, the exterior is applied with a squirrel and vine leaves, the finial of the slightly domed cover is modelled as a squirrel.

H. 10.5 cm

Provenance:

Acquired in the Netherlands in the 1980s.

€ 600 - 800



343  
**A Chinese Yixing octagonal teapot and cover**  
 Qing dynasty

The teapot is modelled with a handle simulating bamboo, the sides are applied with prunus, bamboo and a bat, the flat cover has a branch-shaped finial.

H. 10 cm

€ 600 - 800



344

**A Chinese Longquan celadon-glazed charger**

*Ming dynasty, 15th century*

The large dish moulded with a geometrical centre and a floral scroll border, the glaze is of a sea green celadon tone.

Diam. 45.8 cm

€ 3.000 - 4.000



345  
**A Chinese celadon tripod censer**

*20th century*

It rests on three short feet with flanges continuing to the rounded body, the glaze is of an even sea green tone.

Diam. 14 cm

€ 700 - 900



346  
**A Chinese Longquan celadon-glazed vase**

*Ming dynasty, 15th century*

The vase is carved with a peony design, the sides are applied with two mask-and-ring handles.

H. 34 cm

€ 1.000 - 1.500



347  
**A Chinese 'tobacco leaf' sweetmeat set**

*Circa 1800*

The set consists of a large dish holding a central octagonal box and cover surrounded by eight shaped boxes and covers, the covers are all decorated in the bright tobacco leaf pattern.

Diam. 39.5 cm

(10x)

€ 1.500 - 2.000



348  
**A Chinese sancai-glazed jar**

*19th-20th century*

The barrel-shaped body is decorated in cream, green, blue and aubergine enamels with lotus, prunus, chrysanthemum and peony, the cover with butterflies, all on an ochre glaze, it has a ruyi-shaped handle.

H. 25.6 cm

€ 600 - 800

# The Chinese Empire



According to Chinese historiographers the first dynasty that came to power in China was the Xia-dynasty (ca. 2200-1750 B.C.). However, there are many doubts about this possibly mythical dynasty, therefore the Shang-dynasty (ca.1600-1100 B.C.) is often regarded to be the first one, which is supported by archaeological evidence. This dynasty is known for its use of bronze for weaponry, household goods and ritual objects. The first writings on oracle bones and bamboo date from this period. Specific dances were developed which led the way to today's 'Wushu', Chinese martial arts. During the Shang-dynasty Shang Di, the supreme God, was worshipped as a symbol of prosperity for harvests and in wars.

The Zhou-dynasty lasted from ca. 1046-256 B.C. Its power was said to be derived from the Mandate of Heaven, which meant that kings were appointed by Heaven. Consequently, they would be replaced by Heaven in case of any injustice. All successive dynasties used this Mandate of Heaven as justification for supremacy. During the Zhou-dynasty a hierarchical system arose, in which aristocratic families ruled small areas, like in feudal Europe, but in China the system was held together by the veneration of ancestors. Eventually, the system collapsed because of power related struggles between rulers. This led to The 'Spring and Autumn' periods and a second phase of the 'Warring States'. During this time of upheaval and during Confucius life time the first part of the Great Wall of China was built. The last Zhou king was killed when Qin captured the capital Wancheng. This event was followed by the rise of a new dynasty, the Qin-dynasty (221-206 B.C.).

Qin Shi Huang was the first Emperor of a unified China. Under his strict reign, in which dissidents were suppressed, standardization of writing was achieved and the calibrating of sizes and weights. Thousands of convicts were forced to build another part of the Great Wall of China and Qin's mausoleum, known for its Terracotta Army. Unfortunately, many of the labourers died. After a conspiracy at the court Qin's second son, who was even more strict and unjust, ascended the

throne. A period of rebellion followed, leading to an actual war, which gave rise to the Han-dynasty (206 B.C.-220 A.D.).

For more than four centuries the Han-dynasty held its power and Confucianism was its official philosophy. Under Emperor Wu's reign (140-87 B.C.) the empire kept extending to Vietnam and Korea. The Silk Route triggered trade and improved contacts between East and West and this way Indian Buddhism could spread in China. Rice was cultivated in order to feed the people, paper was invented and the Great Wall of China was extended. Special exams for civil servants were introduced about Confucian philosophies.

After 220 A.D. the empire was divided, for several rulers reigned over smaller areas.

However, it was reunified by the Sui-dynasty around 581 A.D. This dynasty had a short-lived reign, as the Tang-dynasty held the power from 618-906 A.D. The Tang territory extended by means of military campaigns. Historians regard this dynasty as a highpoint of Chinese civilisation, in which literature and arts flourished, due to the book printing press. Buddhism was an important religion and porcelain was developed to imitate the expensive jade and white jasper objects. The custom of foot binding, creating so-called 'lotus feet' was initiated during the Tang dynasty. In 742 circa two million people inhabited Chang, the capital, making it the largest city in the world at that time.

During the Song-dynasty (960-1279) economic and cultural growth continued, establishing a wealthy middle class. All kinds of inventions were made, like banknotes, uniforms, gunpowder, the first clock and the first compass. A tax system was introduced.

At that time poetry, painting, historiography, calligraphy and the production of porcelain flourished. The Confucian exams for civil servants were further developed.

In the 13th century the Mongol leader, Dzhengis Khan, conquered China and established the Yuan-dynasty. Under the reign of his successor, Kublai Khan, the territory extended even further. Marco Polo, the famous Italian discoverer, had the chance to stay in Kublai Khan's China for a couple of years. Theatre plays and new instruments, like the 'suona', a reed instrument, were developed. The well-known blue and white porcelain could be mass-produced at that time, due to the import of cobalt from the Middle East.

After the fall of the Yuan-dynasty, after a period of conspiracies, the Ming-dynasty (1368-1644) came to power. Hongwu, the first Ming Emperor, was an autocrat,

under whose leadership the agricultural sector formed the basis of society. Cultural growth was evident, for the porcelain production thrived. Especially the production of blue and white plates and bowls rocketed. In the 15th century the Chinese built innovative ships with adjustable sails and bamboo panels. During sea expeditions to the Indian Ocean and Africa exotic objects and animals, like giraffes, were shipped to China. The capital was moved from Nanking to Beijing, where the Forbidden City was built, functioning as imperial residence. In order to protect the country from invasions in the north by barbaric Mongols the Great Wall of China was elongated and fortified.

The last Ming Emperor lost the war against the Manchus, after three hundred years of Ming reign, due to the revenge of an imperial general, who helped the Manchu army enter the Forbidden City. The Qing-dynasty (1644-1912) was a fact. The Manchus were nomads from the north. The imperial territory extended, the population increased, and society flourished under their reign. All sorts of earthenware became popular and the decorations on ceramics became more colourful. 'Cloisonné enamel', a novel technique, was widely used. However, the growth of the population and the use of opium appeared to be a huge problem for the empire. No less than 12 million opium addicts were counted in China around 1830. The British had introduced opium and dominated the trade. China, however, objected to free trade in opium. This led to the Opium Wars, resulting in loss of Chinese territory and unequal international treaties.

Foreign interference and famines caused agitation and dissatisfaction in China, resulting in the fall of the Chinese empire in 1912, when the Xinhai revolution took place under the leadership of Sun Yat-sen, transforming it into the Republic of China. However, the Republic collapsed, due to interior revolts and Japanese occupation. The Chinese Civil War in 1949, when Mao Zedong founded the People's Republic of China, resulted in a communist era. Soon opponents of the regime were banned, including many people of the former government, who fled to the isle of Taiwan (Formosa). In 1895, Taiwan claimed its independency, which is still rejected by China and by those countries, which do not want to put their international relations with China at risk. Mao initiated the 'Great Leap Forward' and the 'Cultural Revolution', which resulted in extreme famines and many casualties. Since Mao's death social and economic standards have improved.

Despite its turbulent history China still appeals to us for its typical culture and art.



349  
**A Chinese ormolu-mounted turquoise-glazed model of a parrot**

*The porcelain Kangxi period (1662-1722)*

The bird perched on a pierced and aubergine-glazed rockwork base.

H. 21.5 cm

€ 1.000 - 1.500



350  
**A pair of Chinese turquoise-glazed models of parrots**  
*19th century*

Each turquoise-glazed bird perched on an openwork aubergine-glazed rockwork base.

H. 24 cm

(2x)

€ 700 - 900



351  
**A Chinese Dehua sculpture of Guanyin and a Chinese Dehua sculpture of Samantabhadra**

*Late 19th-20th century*

Guanyin is modelled in seated position wearing long flowing robes, a beaded necklace, holding a scroll in her right hand. Samantabhadra is seated on a lotus throne on the back of an elephant, holding a lotus stem and a scroll, each with Dehua mark and square seal mark. H. 32 / 31.7 cm

(2x)

€ 600 - 1.000



352  
**Two Chinese blanc-de-Chine incense stick holders**

*Kangxi period (1662-1722)*

Modelled as Buddhist lions seated on a rectangular plinth.

H. 13 cm

(2x)

€ 600 - 800



353  
**A Chinese black and gilt-lacquer sewing box**  
*19th century*

The octagonal box is decorated in gilt with figures near pavilions surrounded by a dense floral scroll, the centre is inscribed with a monogram, the box has an overhead swing handle and the interior is fitted with five compartments with four lacquer and one ivory cover.

H. 11 x W. 19 x D. 14.5 cm  
 € 600 - 800



354  
**A Chinese export black and gilt-lacquer sewing box and cover**  
*19th century*

Of oblong octagonal form, decorated with panels of figures and palaces on a foliate ground, the interior fitted with a tray, compartments and a drawer, filled with sewing implements.

H. 11.5 x W. 37 x D. 27 cm  
 € 500 - 700



355  
**A Chinese wood and cloisonné-inlaid rectangular box and cover**  
*19th century*

The box is carved with floral patterns and each side and the cover is inlaid with a cloisonné panel depicting lotus on a turquoise ground.

H. 14.5 x W. 23.6 x D. 16.6 cm  
 € 1.000 - 1.500



356  
**A Chinese 'dreamstone'-inset wood table screen**  
*Late Qing dynasty*

The creamy pale grey marble with grey inclusions suggestive of mountains, enclosed within a wood frame.

H. 55.5 cm  
 € 1.000 - 1.500



357  
**A Chinese famille verte bottle vase**

*Late Qing dynasty (1644-1912)*

The bulbous lower section is painted with two Buddhist lions and a dragon along brocade balls and fire scrolls, the tall neck is decorated with lotus scrolls reserved on a gilt ground, the base has an apocryphal seal mark.

H. 38.3 cm

€ 1.000 - 1.500



358  
**A Chinese famille verte biscuit figure of Guanyin**

*19th century*

The Goddess is seated in cross-legged position with one hand in *vitarkamudra* and the other one holding a vase, she is dressed in long flowing robes adorned with lotus roundels and flowers.

H. 20.7 cm

€ 800 - 1.200



359  
**A Chinese sancai-glazed figure of a monk**

*Probably Ming Dynasty*

The figure is modelled in standing position, he is wearing an ochre-glazed long robe with wide cuffs and a purple neckline, his face has a benevolent expression.

H. 27.3 cm

€ 1.000 - 1.500



360  
**A Chinese sancai-glazed figure of an Immortal**

*Probably Ming Dynasty*

The figure is modelled in standing position wearing an ochre, green and aubergine robe, he wears an aubergine-glazed hat and his bearded face has a benevolent expression.

H. 28.6 cm

€ 1.000 - 1.500





361

**A Chinese jade model of a reclining horse***Late Ming, 17th century*

The animal is carved in reclining position looking over its back, the stone is of a pale celadon tone with brown inclusions.

L. 6.2 cm

€ 600 - 800



362

**A Chinese celadon jade 'chilong' cup***19th-20th century*

The high cup is carved as a lotus flower with two chilong clambering on its side beside a flower, a butterfly and *lingzhi* fungus, the stems also form the base, the stone is of an even pale celadon tone.

H. 9.1 cm

€ 1.000 - 1.500



363

**A Chinese celadon jade 'horse and monkey' group***19th-20th century*

It is carved as a reclining horse resting its head on its tail, a monkey is clambering on its back, the stone is of a pale celadon tone with some russet inclusions.

W. 7.7 cm

€ 1.000 - 1.500



364

**A Chinese celadon jade carving of a monkey***19th-20th century*

The animal is carved, dressed as a monk wearing a long robe and holding a stick in its hand, the stone is of an even pale celadon tone.

H. 4.7 cm

€ 800 - 1.200



365  
**Two Chinese pale celadon jade pendants**  
 19th-20th century

The first is a circular plaque carved to one side in low relief with the animals of the zodiac surrounding a *shou* symbol, the second is carved and openworked as a pair of confronting phoenixes amongst a flower and scrolls.

H. 6 / 7.2 cm

(2x)

€ 600 - 800



366  
**A Chinese celadon jade 'fairy' pendant**  
 19th-20th century

It is carved and openworked as a fairy flying amidst cloud scrolls, the stone is of an even pale celadon tone.

W. 5 cm

€ 600 - 1.000



367  
**A Chinese white jade snuff bottle**  
 19th century

It is carved with Liu Hai holding a string of cash and with his three-legged toad, the reverse with Buddhist symbol.

H. 5.3 cm

€ 800 - 1.000



368  
**Two Chinese jade snuff bottles**

One is of flattened baluster shape and has a pale white tone, the other one is of a flattened baluster shape and has a russet mottled tone.

H. 5.5 / 6.2 cm

(2x)

€ 700 - 900



369

**A Chinese yellow glass snuff bottle***Qing dynasty (1644-1912)*

The flattened, baluster bottle is carved to each side with chilong dragons surrounding a yin-yang symbol, the sides have mask handles.

H. 8.3 cm

€ 800 - 1.200



370

**A Chinese opaque white and red glass snuff bottle***Qing dynasty (1644-1912)*

The flattened snuff bottle is carved through layers of white and red glass to one side with a figure seated in a chair and the other with an Immortal and a crane.

H. 8.3 cm

€ 800 - 1.200



371

**Three Chinese porcelain snuff bottles**

One is decorated in blue and white with two figures in a landscape, one is yellow-ground bottle is decorated with a dragon, the last one is decorated with two pairs of birds, each has an apocryphal mark to the base.

H. 6 / 7 cm

(3x)

€ 700 - 900



372

**Two Chinese famille rose moulded snuff bottles***19th century*

One is modelled with a dragon and phoenix and the other with Immortals in the clouds and on a boat.

H. 7.5 / 8.4 cm

(2x)

€ 600 - 800



373  
**A Chinese wood scholar's rock**

*Circa 1800*

The wood possibly nanmu, carved as a landscape with a pavilion and a pine tree.

H. 23 cm

€ 1.200 - 1.500



374  
**A large Chinese pottery vase**

Neolithic style, the rotund vase is painted in black pigments with geometrical motifs.

H. 43 cm

Provenance:

Collection Teo & Betty Bax, Utrecht, the Netherlands, acquired in the 1990s

€ 1.000 - 1.500



375  
**A Chinese bamboo brush pot**

*Circa 1820*

Carved with a village scene with various equestrian figures.

H. 18 cm

€ 1.500 - 2.000



376  
**A small Chinese rosewood display cabinet with ten blue and white miniature vases**

*The vases Kangxi period (1662-1722) and later*

The wood cabinet with segmented shelves, the miniature vases of various shapes and decorated with elegant ladies, flowers and antiquities.

H. 42.4 x W. 38 x D. 12.4 cm (cabinet)

H. 4.5-8 cm (vases)

(11x)

€ 800 - 1.200



377

**A Chinese jade bi-disc**

*Probably Han dynasty (206 BC- 220 AD)*

The disc is of a spinach green tone with russet and grey inclusions, it is supported on a later carved wood stand.

Diam. 20.9 cm

Provenance:

- Private collection, Belgium
- Private collection, the Netherlands

€ 3.000 - 5.000



378  
**A pair of Chinese huanghuali horseshoe-back armchairs**  
 20th-21st century

Each chair is constructed with an elegantly curved top rail leading to armrests terminating in hooked ends decorated with openwork foliage, all supported on straight and S-shaped posts, each backsplat is decorated with a shaped openwork panel carved with floral scroll, the lower corners are decorated with further scrolling spandrels, the solid seat is supported on four bowed legs terminating in further scrolled foliage, all connected by four low stretchers, one chair fitted together with tape and pieces missing.

H. 100 x D. 70 x W. 75.5 cm (2x)

€ 1.500 - 2.500



379  
**A pair of Chinese huali horseshoe-back armchairs**  
 20th-21st century

Each chair is constructed with an elegantly curved top rail leading to armrests terminating in hooked ends decorated with openwork foliage, all supported on straight and S-shaped posts, each backsplat is decorated with a shaped openwork panel carved with floral scroll, the upper and lower corners are decorated with further scrolling spandrels, the solid seat is supported on four bowed legs terminating in further scrolled foliage, all connected by four low stretchers.

H. 99 x D. 68 x W. 73.5 cm

(2x)

€ 800 - 1.200



380  
**A pair of Chinese black-lacquered nanmu horseshoe-back armchairs**  
 18th century

Each chair is constructed with an elegant, broadly-curved armrest terminating in teardrop-shaped ends decorated with a hollow of conforming foliate form, each armrest is supported on S-shaped posts, and each backsplat is decorated with a shou-roundel in relief, each flush hard seat panel is supported on four legs, with the front apron carved with a foliate design, each chair is covered with a thin layer of black lacquer with red lacquer highlights. H. 100 x D. 67 x W. 72 cm

(2x)

€ 600 - 1.000



381  
**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



382

**A Japanese shibayama inlaid lacquered wood cabinet**

*Meiji period (1868-1912), late 19th/early 20th century*

The cabinet is of conventional form with a symmetrical arrangement, consisting of sliding doors, two drawers, and a hinged cupboard to each lower corner, the midline is constructed with open shelves, the central shelf in the form of a shrine entrance, each door, drawer, and background is decorated in

gold *takamaki-e* and applied in Shibayama inlay of bone and mother-of-pearl depicting figural scenes, vases and precious objects, scattered flowers, and birds and flower scenes, the top and frame are decorated with dragons and phoenix, and birds amongst prunus, the sides of the cabinet are carved with scattered mon.

H. 214 x D. 48 x W. 130 cm

€ 2.000 - 4.000









383

**A Japanese ivory netsuke of an exorcist**

*Edo period, mid 19th century*

The figure is shown in seated position and holding a sack with two *oni* on his back, signed *Ichiryu*.

H. 5 cm

€ 2.000 - 3.000



384

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

The figure is finely carved as a businessman seated in front of his dinner, signed *Munemoto*.

H. 6.8 cm

€ 1.000 - 1.500



385

**A Japanese ivory okimono of Ebisu and Daikoku***Meiji period (1868-1912)*

The gods of plenty are seated before a basket with fish and are drinking tea.

H. 4 cm

€ 800 - 1.200



386

**A Japanese ivory netsuke of Ebisu***Edo period, 19th century*

The god is finely carved wearing elaborate dress, holding a carp fish to the ground, signed *Toshimune*.

H. 4.3 cm

€ 1.500 - 2.000



387

**A Japanese ivory netsuke of Kappa looking at the moon***Edo period, early 19th century*

The square box-shaped netsuke is carved with the figure of Kappa looking at the moon, signed *Sansui-saku*.

W. 3.5 cm

€ 1.500 - 2.000



388  
**A collection of five Japanese stained ivory netsuke**  
*Meiji period (1868-1912)*  
 Comprising various figural netsuke, including a girl with a conch shell, a boy and two gentlemen in long robes and a witch with revolving face.  
 H. 4 / 5 cm  
 (5x)  
 € 600 - 800



389  
**A collection of five Japanese ivory netsuke**  
*Meiji period (1868-1912)*  
 Comprising a tiger, a coiled snake, a group of dogs, rats on a conch shell and a boy with a rat.  
 H. 1.8 / 4.5 cm  
 (5x)  
 € 600 - 800



390  
**A collection of five Japanese ivory netsuke**  
*Meiji period (1868-1912)*  
 Comprising a man with a chicken, a man with a pipe, a boy with a basket and two Immortals with a small boy.  
 H. 4.3 / 5.4 cm  
 (5x)  
 € 600 - 800



391  
**A collection of eleven Japanese ivory netsuke and an okimono**  
*Meiji period (1868-1912)*  
 Comprising an okimono of a group of frogs on a lotus leaf, and eleven various netsuke including a figure of Budai, various gods and various figures.  
 W. 8 cm (okimono)  
 H. 3 / 7 cm (netsuke)  
 (12x)  
 € 800 - 1.200



392

**A Japanese boxwood okimono of Fukurokuju and Daikoku**

*Meiji period (1868-1912)*

The gods Daikoku and Fukurokuju are seen wrestling, signed  
*Torinsai Toshinao Saku.*

H. 6.1 cm

Provenance:

Auction Christie's Londen, 12 May 2010, lot 107

€ 2.000 - 3.000



393

**A Japanese ivory netsuke***19th Century*

Carved as a Dutchman wearing a hat and holding a horn, signed *Isshusai*.

H. 6.5 cm

€ 600 - 800



394

**A Japanese boxwood netsuke***18th/19th century*

The netsuke is carved as a standing figure dressed in long robes, his hand folded in front of him, and with curly hair and beard.

H. 9.2 cm

€ 600 - 800



395

**A Japanese ivory okimono of the lucky gods***Meiji period (1868-1912)*

The deities are depicted with their various attributes seated in a boat.

W. 9.5 cm

€ 600 - 800



396

**A Chinese ivory model of a pagoda***Circa 1900*

The seven-tiered pagoda standing on a rectangular platform with stained ivory trees, a gate and various figures.

H. 56 x W. 22.5 x D. 28.5 cm

€ 1.500 - 2.000



397  
**A Japanese Namban writing box, *suzuribako***  
 19th century

The cover decorated in *takamaki-e* with a Dutchman wearing characteristic Dutch costume, a dog by his side, on an unlacquered ground, the interior with an inkstone, water dropper and two pencils decorated with *nashiji* on a black lacquered ground.

H. 4 x W. 22.7 x D. 25.7 cm  
 € 2.000 - 4.000



398  
**Four Chinese Cantonese folding fans and a fan**  
 19th century

One with openwork ivory slats, painted with Chinese scenes, one with polychromed and gilded lacquer slats, painted with 100 faces pattern, inlaid with silk and ivory, one with gilded lacquer slats, painted with 100-faces-pattern and inlay of silk and ivory, one entirely made of refined openwork tortoise shell slats, one with smooth ivory slats, painted with chinoiseries, all with case.

L. 27.2 / 28.3 / 23.4 / 22.8 / 27.9 cm (5x)  
 € 600 - 800



399  
**Two Japanese metal knives and a *kazuka***  
 19th century

One knife is decorated in high relief and with gilt highlights with an Indonesian servant and his dog, signed Minamoto Masayuki, the other knife with a foreigner, the *kazuka* is decorated in high relief and gilt with a standing figure holding a flower basket.

L. 21 / 9.9 cm  
 (3x)  
 € 600 - 800



400  
**A Japanese *wakisashi* sword**  
 Late Edo-Meiji period

Mounted with *tsuba* modelled with two figures, with *menuki*, the lacquer shaft with *kozuka*.

L. 49.5 cm  
 € 1.000 - 1.500



401  
**Two Japanese Namban dishes**

*Circa 1800*

Each decorated with Dutch figures in a fenced garden, one holding a pigeon.

Diam. 17.3 / 21.2 cm

(2x)

€ 700 - 900



402  
**Two Japanese Imari shaving basins**

*18th century*

One is decorated with a flower pot and the other with flowering branches.

Diam. 25.9 / 27.4 cm

(2x)

€ 600 - 800



403  
**A set of five Japanese polychrome 'Namban' dishes and a bowl**

*Late 18th century*

Each is variously decorated with foreigners in a fenced garden landscape, the bases have apocryphal Qianlong sealmarks.

H. 8.4 x Diam. 13.2 cm

(6x)

€ 800 - 1.200



404  
**A small Japanese five-piece Imari garniture**

*18th century*

Each decorated with cockerels in a garden, comprising three baluster vases and covers and two beaker vases.

H. 9.7 / 11.5 cm

(5x)

€ 800 - 1.200





405

**A large Japanese Kutani charger***19th century*

Decorated to the central square panel with two pheasants in a lush garden, a further circular panel on a iron-red and gilt ground.

Diam. 63 cm

€ 800 - 1.200



406

**A pair of Japanese Imari sake bottles***Meiji period (1868-1912)*

Each side is decorated with panels enclosing chrysanthemum and flower vases.

H. 19 cm

(2x)

€ 600 - 800



407

**Two Japanese verte-Imari 'Namban' bowls***Circa 1820-1840*

One bowl is raised on a short stem, both bowls are decorated to the exterior with panels of Dutchmen and to the interior with a lotus and a mythical beast.

Diam. 17.2 / 18 cm

(2x)

€ 600 - 800



408

**Two Japanese Imari bowls***First half 18th Century*

Comprising a bowl decorated to the central roundel with a lady and boys on a fenced terrace surrounded by panels of ho-o birds and birds, and a bowl with a rim of openworked circles, decorated with flowering branches.

Diam. 22.6 / 18.7 cm

(2x)

€ 800 - 1.200



409

**A pair of Japanese kakiemon blue and white chargers**

*Late 17th century*

Each sculpted dish decorated with two scholars seated at a table in a garden, the rim with panels enclosing landscapes, ho-o birds and figures.

Diam. 34 cm

(2x)

€ 2.000 - 4.000



410  
**Three Japanese Arita blue and white tazza's**  
*Edo period (1603-1868)*  
 Each dish is decorated with two birds in a rockwork garden, one tazza has two handles to the side.  
 Diam. 29 / W. 36.4 cm  
 (3x)  
 € 800 - 1.200



411  
**A Japanese Nabeshima Shakuzara dish**  
*Edo period, 19th century*  
 The large dish is decorated with three bouquets with carnations.  
 Diam. 30 cm  
 € 600 - 800



412  
**A pair of Japanese blue and white dishes**  
*18th century*  
 Each dish is decorated with a qilin holding a peony bloom.  
 Diam. 27.3 cm  
 (2x)  
 € 800 - 1.200



413  
**A Japanese Arita blue and white dish and a large lacquer box and cover**  
*The dish Edo period (1603-1868), the box modern*  
 The dish is decorated with a pair of figures in a fenced river landscape with a pine tree, the border is decorated with pomegranate and large blossoming flowers, together with a modern large circular lacquer box and cover.  
 Diam. 35 cm (dish) / Diam. 40 cm (box)  
 Provenance: Collection of a prominent family, the Netherlands (2x)  
 € 600 - 1.000



414  
**A set of five Japanese 'Namban' rice bowls and covers**  
*Circa 1800*  
 Each is decorated with Dutchmen standing in a fenced garden, the covers similarly decorated.  
 Diam. 12.5 cm  
 (5x)  
 € 1.000 - 1.500



415  
**A pair of Japanese Arita vases**  
*Circa 1700*  
 Each of cylindrical shape, decorated with figures in a continuous river landscape.  
 H. 28.4 cm  
 (2x)  
 € 600 - 800



416  
**Two Japanese Arita blue and white jars**  
*17th century*  
 The largest is decorated with a figure in a continuous landscape, the tall neck with lotus scroll, the smaller jar is painted with panels of flowers and bamboo.  
 H. 20.9 / 15.3 cm  
 (2x)  
 € 800 - 1.200



417  
**Two Japanese Imari jars and covers**  
*18th century*  
 One is decorated with a bird in a garden with flowering peony and the other with pavilions in a river landscape, both are modelled with bulbous lower bodies and loop handles.  
 H. 23.5 / 24.5 cm  
 (2x)  
 € 1.000 - 1.500



418  
**A Japanese woodblock print**  
*Nagasaki School, 19th Century*  
 Decorated with Dutchmen having a feast and inscribed  
 'Afteeken van vroolijkhijd der Hollanders'.  
 H. 22.4 x W. 29.5 cm  
 € 600 - 800



419  
**Three Japanese woodblock prints**  
*19th Century*  
 One depicting two Dutchmen on horseback, one depicting  
 two Dutchmen signing a contract, and one depicting a Russi-  
 an officer and a Japanese lady, framed and glazed.  
 H. 34 x W. 23.4 cm  
 (3x)  
 € 600 - 800



420  
**A large painting of the bay of Nagasaki**  
*European or Japanese School, c. 1845-50*  
 The panoramic landscape depicting the bay meticulously,  
 with the Dutch embassy on Deshima, as well as the new  
 embassies of China, Russia, the United Kingdom and the Uni-  
 ted States of America inland.  
 H. 70 x L. 270 cm  
 € 2.000 - 4.000



421

**A painting by Wang Xijing (b. 1946), *Li Kui visits his old mother***

*China, 1982*

Li Kui, a Hero of the classical Novel "Outlaws of the Marsh", visiting his Mother, depicted in ink and watercolour on paper.

H. 67 x B. 133 cm

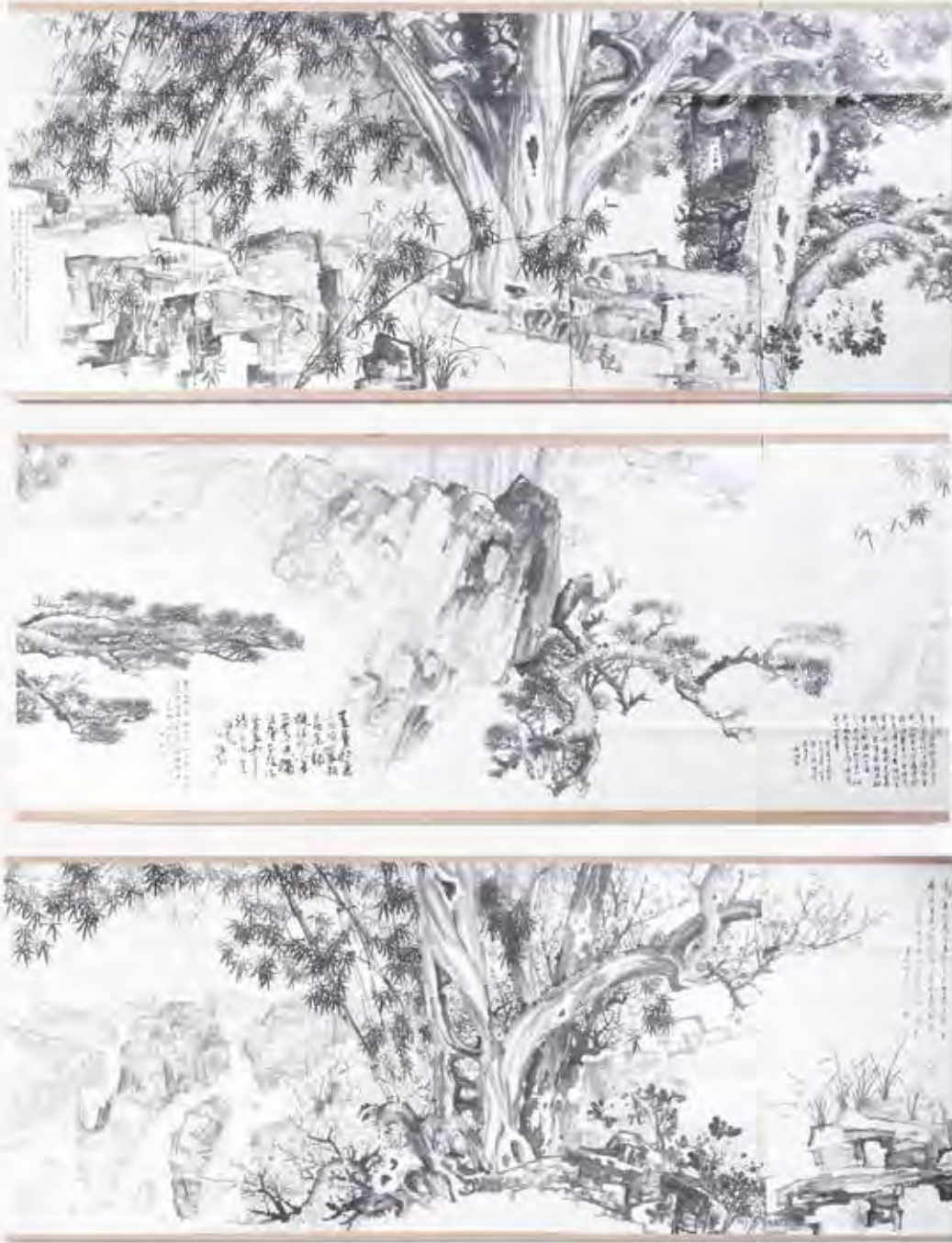
Provenance:

Private collection, the Netherlands (since July 1991)

Exhibition:

Singapore, *Exposition of the Works from the Traditional Chinese Painting Institute*, 1991

€ 5.000 - 10.000



422

**A monumental painting titled *Guang feng ji yue, A slight breeze and clear moon*, by Li Decai (1952), Ouyang Zhongshi (1928), Chen Peng (1931), Lin Xiu (1945) and Qi Gong 'Yuanbo' (1912-2005)**

*Dated 1982*

Depicting a near continuous landscape, signed by all artists, in ink, consisting of fifteen parts.

Each part approx. H. 200 x W. 95 cm

Provenance:

Private collection, the Netherlands, possibly acquired directly from the artist who lived in Rotterdam

Exhibition:

- City Hall Mito, Japan, *10-year jubilee celebration of the Chinese-Japanese peace treaty*, 1988

- Exhibited in Tokyo in 1988

Literature:

This painting was described in an edition of the People's Newspaper (Renmin ribao) on the 27th of August in 1987 in the article named *He came from the wide grasslands*

Note: Included are several paintings on rice paper depicting the Rotterdam cityscape by Li Decai's hand in the style of Qi Baishi (1864-1957).

(15x)

€ 2.000 - 3.000



423  
**A set of six Chinese Imari 'parrot' plates**  
*18th century*  
 Each plate is decorated with a parrot on a swing hanging from a prunus branch.  
 Diam. 22.7 cm  
 (6x)  
 € 600 - 800



424  
**A Chinese Imari coffee pot and cover**  
*First half 18th century*  
 Of conical shape and the spout set at a right angle to the loop handle, decorated with peony beside a fish pond.  
 H. 22 cm  
 € 600 - 800



425  
**A set of three Chinese Imari tazza's**  
*Mid Qing dynasty (1644-1912)*  
 Each is painted in the Japanese style with fan-shaped panels enclosing a river landscape, raised on a splayed foot.  
 H. 8 cm  
 (3x)  
 € 1.000 - 1.500



426  
**A Chinese iron-red and gilt-decorated miniature tea service**  
*Qianlong period (1736-1795)*  
 The service is decorated in iron-red and gilt with chrysanthemum and peony, comprising a teapot and cover, a milk jug and cover, a tea caddy and cover, two pattripan, six coffee cups, eleven tea bowls and ten saucers.  
 H. 9 cm (teapot)  
 (32x)  
 € 2.000 - 2.500





427  
**A Bidriware vase**  
 19th/20th century  
 The flattened pear-shaped vase is inlaid with floral patterns.  
 H. 19 cm  
 € 600 - 800



428  
**A Bidriware bottle vase**  
 19th/20th century  
 Of rounded shape with tall neck, inlaid with floral patterns.  
 H. 23 cm  
 € 400 - 600



429  
**A Bidriware hookah base**  
 19th/20th century  
 The large circular foot rising to a thin shaft, inlaid silver in floral motif.  
 H. 18 cm  
 € 600 - 800



430  
**A Bidriware hookah base**  
 19th/20th century  
 The bell-shaped base inlaid with silver bird and foliate motif.  
 H. 15 cm  
 € 600 - 800



431

**A Chinese cloisonné enamel Islamic market censer and stand**

*19th century*

The bombe sides decorated with two panels with an Arabic inscription, applied with two scroll handles, the circular stand raised on six ruyi-shaped feet, covered overall with lotus scroll on a turquoise ground, the base with an apocryphal Qianlong mark within a gilt panel.

H. 12.5 cm

(2x)

€ 2.000 - 3.000



432  
**A Chinese cloisonné enamel 'dragon' brush pot, bitong**  
 19th-20th Century  
 The lobed sides decorated with dragons chasing Pearls of Wisdom amongst cloud and fire scrolls on a turquoise ground, the base with an apocryphal Qianlong mark.  
 H. 12.6 cm  
 € 2.000 - 3.000



433  
**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



434  
**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



435  
**Three Chinese 'Islamic market' glass vases**  
 19th-20th century  
 Comprising a dark blue vase, a bottle green vase and a pale blue vase, all with Islamic inscriptions, each has an apocryphal seal mark to its base.  
 H. 22.5 / 24.7 / 27 cm  
 (3x)  
 € 600 - 1.000



436

**A Chinese pottery figure of a court lady***Han dynasty (206 BC-AD220)*

The lady is modelled wearing a long-sleeved dress with her hands clasped in the front, traces of pigment.

H. 74 cm

Provenance:

Collection Teo & Betty Bax, Utrecht, the Netherlands, acquired in the 1990's

Note:

The results of the thermoluminescence test taken by Research Laboratory for Archeology and the History of Art Oxford University, number 666t59, correspond to the dating of this lot.

X-ray photographs are available.

€ 1.000 - 2.000



437

**A Chinese pottery figure of a horse***Possibly Tang dynasty (618-907) or later*

The horse mounted with a saddle, traces of pigments visible.

H. 53 cm

Provenance:

Collection Teo & Betty Bax, Utrecht, the Netherlands, acquired in the 1990's

Note:

X-ray photographs are available.

€ 800 - 1.200



438

**A pair of Chinese pottery figures of equestrians***Han dynasty (206 BC- AD 220)*

Each modelled as warriors seated on the back of a horse, painted in red and blackish brown pigments. H. 40 cm

Provenance:

Collection Teo & Betty Bax, Utrecht, the Netherlands, acquired in the 1990's

Note:

The results of the thermoluminescence tests taken by Research Laboratory for Archeology and the History of Art Oxford University, number 766u8 and 766u11, correspond to the dating of this lot. X-ray photographs are available.

(2x)

€ 1.000 - 2.000



439

**A large Chinese pottery figure of a camel**

*Tang dynasty (618-907)*

The fierce animal standing foursquare, it is loaded with mask-shaped saddlebags. H. 70 cm

Provenance:

Collection Teo & Betty Bax, Utrecht, the Netherlands, acquired in the 1990's

Note:

The results of the thermoluminescence test taken by Research Laboratory for Archeology and the History of Art Oxford University, number 666r67, correspond to the dating of this lot. X-ray photographs are available.

€ 3.000 - 4.000







440  
**A Chinese bronze model of a dragon**

19th-20th century

The ferocious animal is shown in seated position with its head turned over its back.

W. 33.5 cm

€ 600 - 800



441  
**A Chinese cloisonné censer and a 'Shoulao and deer' group**

19th-20th century

The tripod censer is decorated with stylized taotie masks and the shoulder is applied with two lion handles. The 'Shoulao and deer' group is modelled as the deity holding a ruyi sceptre and seated on the back of a deer.

H. 33 / 28.7 cm

(2x)

€ 800 - 1.200



442  
**Two Chinese bronze animal-form censers and covers**

19th-20th century

One is shaped as an elephant and the other as a mythological animal.

H. 20.5 / 12 cm

(2x)

€ 500 - 700



443  
**Two Chinese bronze incense burners**

17th/18th century; first half 19th century, Shisou workshop

The first cast as a scholar on deer inlaid with silver and copper; the second bombe censer inlaid with silver and with apocryphal mark Shisou.

H. 16.5 / W. 17 cm

(2x)

€ 1.600 - 2.000





444

**A Tibeto-Chinese gilt bronze figure of a monk**

*18th-19th century*

The figure is shown seated on a rectangular base in a meditative position, his right hand is raised to hold a lotus stem, he is dressed in long robes and characteristic hood, the base is sealed.

H. 17 cm

€ 2.000 - 4.000



445  
**A Chinese gold and red lacquered bronze figure of a Bodhisattva**

*Ming Dynasty, 16th-17th Century*

The deity is seated in *padmasana* on a loose lotus base, the right hand raised in *karanamudra* and the left holding a cup, dressed in long robes and wearing a crown.

H. 26 cm

€ 1.000 - 1.500



446  
**An Indian bronze figure of a deity**

*20th century*

The Goddess stands in a dancing position on a double lotus base, wearing a short skirt and adorned with jewellery.

H. 102 cm

€ 800 - 1.200



447  
**A large bronze figure of Buddha**

*Nepal, 20th century*

Standing in *Samabhanga* on a lotus base, right hand in *abhaya mudra* and the left in *vitakamudra*, wearing monastic robe.

H. 132 cm

Provenance:

Acquired by the father of the present owner in Nepal in the 1980's.

€ 1.000 - 2.000



448  
**A pair of grey limestone Buddhist lions**

*20th century*

Each lion is modelled seated on its haunches with a lively expression on its face and its head raised and cocked to the side, it holds a ribbon in its mouth and wears a collar decorated with bells and tassels, each lion has its right paw resting in a ball, each lion is supported on a rectangular base, each mounted on a black base. H. 38 cm

(2x)

€ 1.800 - 2.400



449

**A Tibeto-Chinese gilt bronze figure of Amitayus**

*18th-19th Century*

The deity is shown seated in *dhyanasana* on a double lotus throne, both hands in *dhyanamudra* and dressed in long robes, billowing scarves and ornate jewellery, his face has a downcast expression with smiling lips.

H. 17.2 cm

€ 3.000 - 5.000



450

**A thangka***Nepal, late 19th/early 20th century*

Depicting a tantric deity standing on a lotus base, embracing a multi-headed celestial figure, surrounded by several deities.  
H. 78.3 x W. 58.3 cm (incl. frame)

€ 800 - 1.200



451

**Three thangka***Tibet, 1st half 20th century; Tibet, 19th century; Nepal, 19th century*

One depicting the winged Heruka surrounded by animal-headed female deities; one depicting six Heruka figures surrounded by animal-headed deities; and one depicting Purusha.

H. 111.5 x W. 58 / H. 73.6 x W. 51.5 / H. 76.5 x W. 54.2 cm  
(3x)

€ 1.000 - 2.000



452

**A large bronze vishvavajra or 'double vajra'***Tibet, 20th century*

Well cast on each side with a lotus pedestal supporting a central column surrounded by four arched vajra points emerging from makara-heads flanking a bulbous central grip.

H. 15.3 x B. 37 cm

€ 800 - 1.200



453

**A Chinese tripod bronze censer***18th century*

Raised on three short feet and with two handles, the base cast with an apocryphal Xuan mark within a recessed rectangle.

Diam. 11.5 cm

€ 600 - 800



454

**A wood figure of a Korwar***Papua New Guinea, early 20th century*

Depicted in seating position, with a fence to the front.

H. 34 cm

Provenance:

Collection of a missionary, working on Roon from 1906 to 1938, thence by descent to the present owner

€ 1.500 - 2.500



455

**A wood Adu Zatia ancestor figure***Southern Nias, early 20th century*

In standing position with ornate headdress.

H. 48.6 cm

Provenance:

Private collection, the Netherlands (acquired in Indonesia between 1946 and 1954)

€ 4.000 - 6.000





# KYRA TEN CATE



[www.kyratencate.com](http://www.kyratencate.com)



# ONTMOET REMBRANDT EEN-OP-EEN



WORD  
VRIEND

[RIJKSMUSEUM.NL/VRIENDEN](http://RIJKSMUSEUM.NL/VRIENDEN)

# RIJKS MUSEUM

FOUNDER

**PHILIPS**

HOOFDSPONSOREN

BankGiroLoterij

ING 

 kpn



De  
Mesdag  
Collectie

Den Haag

Jean-François Millet en de  
Haagse School

13.09.2019\_05.01.2020

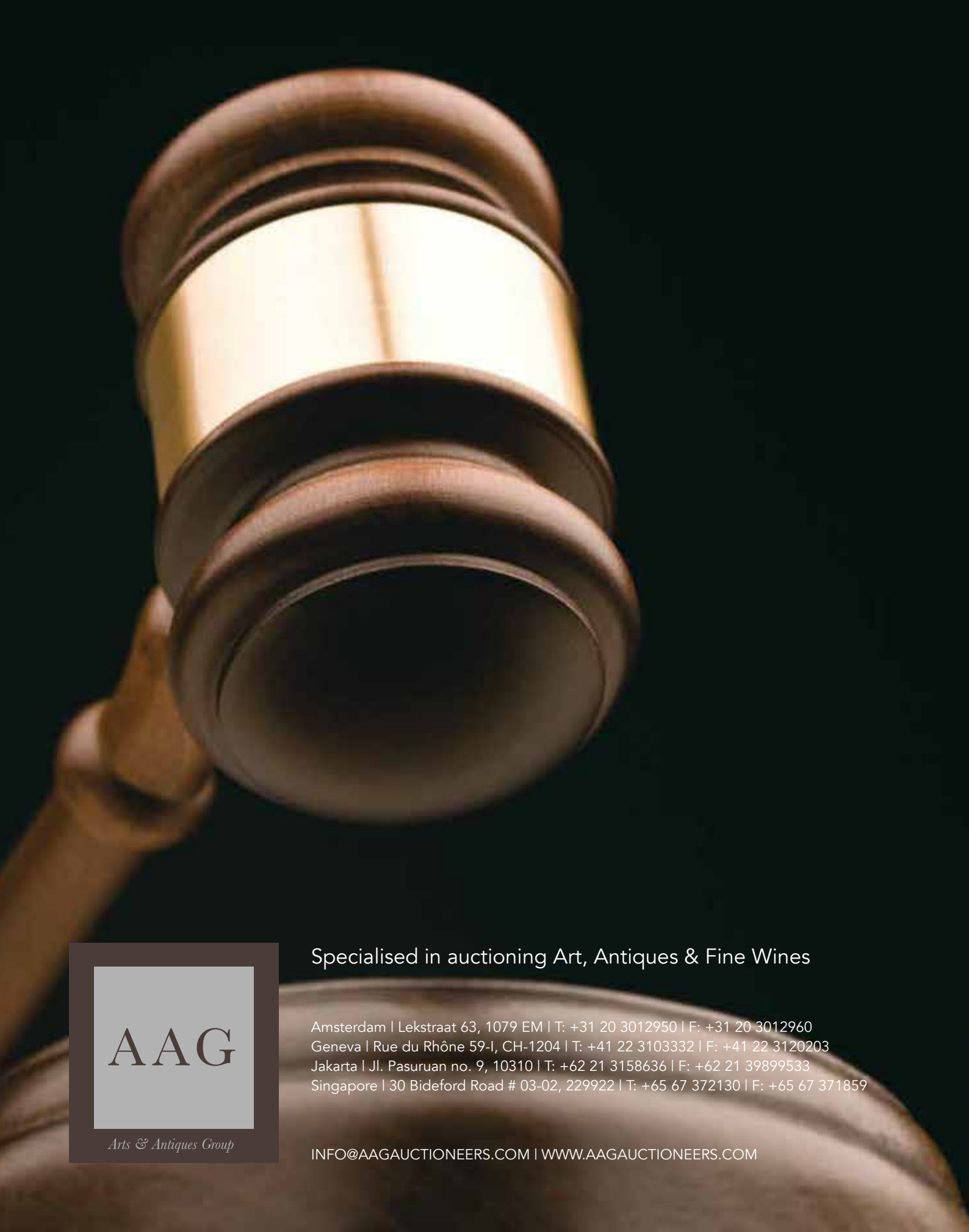
# FLEXHOME-ONE

## THE ART OF NEW LIVING

- TINY HOUSE - STARTERS
- MANTELZORG - STATUSHOUDERS
- ENERGIE NEUTRAAL EVT. OFF-GRID
- INCL. KOMPLETE KEUKEN/BADKAMER
- SLEUTELKLAAR VANAF € 60.000 EX BTW



WWW.VERSTRAETENDESIGN.COM  
WWW.FLEXHOME-ONE.NL  
ROERDALEN - BERLIN  
TEL: + 31-6-55744066



AAG

*Arts & Antiques Group*

Specialised in auctioning Art, Antiques & Fine Wines

Amsterdam | Lekstraat 63, 1079 EM | T: +31 20 3012950 | F: +31 20 3012960

Geneva | Rue du Rhône 59-I, CH-1204 | T: +41 22 3103332 | F: +41 22 3120203

Jakarta | Jl. Pasuruan no. 9, 10310 | T: +62 21 3158636 | F: +62 21 39899533

Singapore | 30 Bideford Road # 03-02, 229922 | T: +65 67 372130 | F: +65 67 371859

[INFO@AGAUCIONEERS.COM](mailto:INFO@AGAUCIONEERS.COM) | [WWW.AAGAUCIONEERS.COM](http://WWW.AAGAUCIONEERS.COM)

van Dongen

Sale calendar

### **A COLLECTOR'S CHOICE**

Antiques, Asian art, jewellery & silver

Auction: Monday 18 November

Viewing: 15 - 17 November

### **OLD MASTERS TO MODERNISTS**

Auction: Monday 2 December

Viewing: 29 November - 1 December

### **POST-WAR & CONTEMPORARY ART**

Auction: Monday 16 December

Viewing: 13 - 15 December

#### **Kees van Dongen**

*Marjorie* (ca. 1931)

Signed upper left

Oil on canvas, 32.4 x 23.4 cm

€ 80.000 - 120.000

(Auction 2 December)

For more information:

**[WWW.AAGAUCTIONEERS.COM](http://WWW.AAGAUCTIONEERS.COM)**

**AAG**

*Arts & Antiques Group*



## 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 vertoont 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.



# Biedformulier

# Bid form

511 - A COLLECTOR'S CHOICE

*Ondergetekende verklaart akkoord te zijn met de veilingvoorwaarden*     *The undersigned agrees to the conditions of sale*

Naam (dhr/mw) | Name (mr/mrs) \_\_\_\_\_

Adres | Address \_\_\_\_\_

Postcode | Code \_\_\_\_\_ Plaats | City/Country \_\_\_\_\_

Telefoon | Phone \_\_\_\_\_

Bankreferentie | Bank reference \_\_\_\_\_

E-mail \_\_\_\_\_

Handtekening | Signature \_\_\_\_\_

Lot no.	Omschrijving   Description	Maximum bedrag   bid in €

