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ENQUIRIES

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TO LEARN MORE ABOUT THE PROPERTY IN THIS SALE, PLEASE VISIT SOTHEBYS.COM/L22210



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CHRONOLOGY

TO LEARN MORE ABOUT THE PROPERTY IN THIS SALE, PLEASE VISIT SOTHEBYS.COM/L22210



A SMALL LEMON-YELLOW GLAZED DISH MARK AND PERIOD OF YONGZHENG

the white base inscribed in underglaze blue with a sixcharacter reign mark within a double-square Diameter 13.5 cm, 51/4 in.

PROVENANCE

Gifted on 3rd March 1955, thence in the family by decent.

£ 10,000-20,000

Monochrome vessels of this type, deceptively simple in form and colour, represent one of the most technically challenging porcelains to be produced. They required absolute precision in potting, glazing and firing, as the smallest imperfection resulted in the destruction of the piece. Amongst all the different monochrome glazes, yellow is the only colour that has direct imperial association. Compare a closely related example, formerly in the H. M. Knight and K. W. Woollcoombe-Boyce collection, sold in our New York rooms, 23rd September 1997, lot 304; and a pair of smaller dishes, in sold in our Hong Kong rooms, 3rd October 2018, lot 3648.

清雍正 檸檬黃釉盤 《大清雍正年製》款

於1955年3月3日受贈,此後家族傳承





A RARE SMALL CORAL-RED GLAZED DISH MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double-square Diameter 13.5 cm, 51/4 in.

Compare a similar dish from the Jingguangtang collection, sold at Christie's Hong Kong, 3rd November 1996, lot 560; and another, from the Hall family collection, sold in our Hong Kong rooms, 2nd May 2000, lot 539.

£ 20,000-30,000

清雍正 珊瑚紅釉盤 《大清雍正年製》款





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A CELADON-GLAZED JAR AND COVER SEAL MARK AND PERIOD OF QIANLONG

the base inscribed with a six-character seal mark in underglaze blue Height 20.5 cm, 8 in.

£ 15,000-25,000

清乾隆 粉青釉月牙耳蓋罐 《大清乾隆年製》款







AN AUBERGINE-GLAZED MEIPING SEAL MARK AND PERIOD OF QIANLONG

the base with an incisied six-character seal mark Height 22.6 cm, 81/8 in.

Compare a closely related example in the Wang Xing Lou collection, illustrated in the Imperial Perfection. The Palace Porcelain of Three Chinese Emperors. Kangxi-Yongzheng-Qianlong, Hong Kong, 2004, pl. 94.; and another, sold in our New York rooms, 15th September 2015, lot 81.

‡ £ 20,000-30,000

清乾隆 茄皮紫釉梅瓶 《大清乾隆年製》款









A INCISED YELLOW-GLAZED 'FLORAL' BOWL MARK AND PERIOD OF KANGXI

the base inscribed in underglaze blue with a six-character reign mark within a double-circle Diameter 12 cm, 43/4 in.

For Kangxi mark and period bowls of this type, see a pair sold in these rooms, 8th November 2017, lot 18; and a single bowl, formerly in the collection of Georg Weishaupt, sold twice at Christie's, first in London, 3rd December 1973, lot 257, and later in Hong Kong, 26th November 2014, lot 3291. Bowls of this type are also known to have the mark written horizontally in three columns, such as a pair, from the collection of Emily Trevor and John B. Trevor, Jr., first sold at Christie's New York, 19th September 2007, lot 352, and again in these rooms, 7th November 2012, lot 250.

£10,000-20,000

清康熙 黃釉刻團花紋盌 《大清康熙年製》款







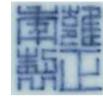
A MINIATURE CLARE-DE-LUNE-GLAZED VASE, 清雍正 天青釉小觚

SEAL MARK AND PERIOD OF YONGZHENG

the base with a four-character seal mark in underglaze blue Height 11.3 cm., 4½ in.

£ 20,000-30,000

《雍正年製》款





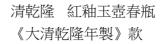


A COPPER-RED GLAZED VASE, YUHUCHUN PING

SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue Height 29.5 cm, 11% in.

£ 15,000-25,000









- 8

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A CELADON-GLAZED JAR AND COVER SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue Height 20.7 cm, $81\!/\!s$ in.

£ 15,000-25,000

清乾隆 粉青釉月牙耳蓋罐 《大清乾隆年製》款









A SMALL YELLOW-GLAZED BOWL SEAL MARK AND PERIOD OF JIAQING

the base with a six-character seal mark in underglaze blue Diameter 9.5 cm., $3\frac{3}{4}$ in.

† £ 6,000-8,000

清嘉慶 黄釉小盌 《大清嘉慶年製》款







10

PROPERTY FROM A SWISS PRIVATE COLLECTION

A SMALL INSCRIBED BRUSHPOT SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in iron red Height 10.7 cm, 41/4 in.

PROVENANCE

Sotheby's Hong Kong, 29th May 1978, lot 709.

‡ £ 8,000-12,000

清乾隆 墨彩礬紅詩文倭角小筆筒 《大清乾隆年製》款

來源

香港蘇富比1978年5月29日,編號709





11

A MOULDED TURQUOISE-GLAZED BELT BUCKLE SEAL MARK AND PERIOD OF QIANLONG Width 5.8 cm., 2¹/₄ in.

£1,000-2,000

清乾隆 孔雀綠釉模印描金雙蝠捧壽帶扣 《乾隆年製》款





12

A FLAMBÉ-GLAZED VASE, FANGHU MARK AND PERIOD OF TONGZHI

incised to the base with a six-character reign mark Height 34.5 cm, $13\frac{1}{2}$ in.

£ 3,000-5,000

清同治 窰變釉貫耳方壺 《大清同治年製》款





11



12



PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

AN EXCEPTIONALLY RARE AND LARGE DOUCAI 'NINE DRAGON' VASE

SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue Height 67.3 cm, 26½ in.

PROVENANCE

Acquired by the forebears of the present owner in the 19th century, thence in the family by descent.

W £ 100,000-150,000

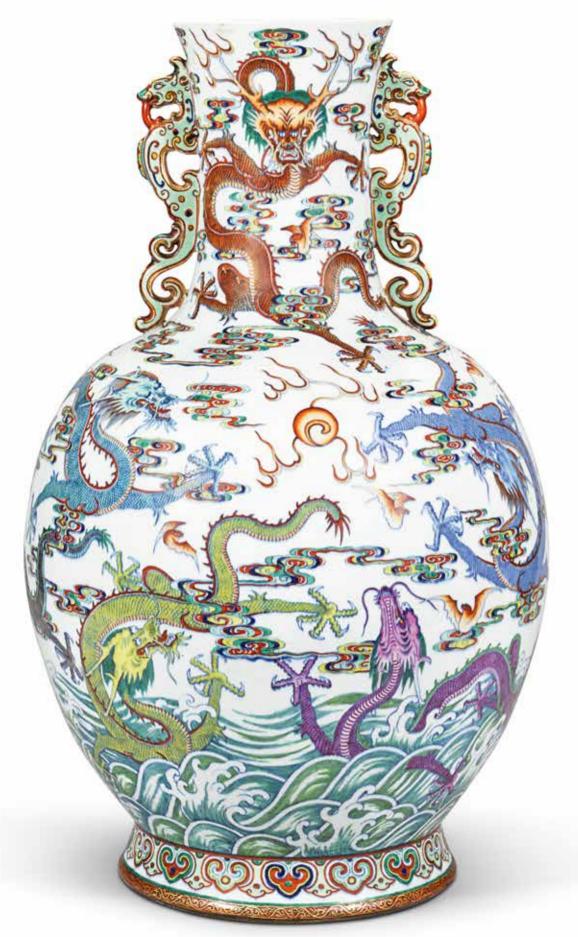
清乾隆 鬪彩海水雲蝠九龍紋雙耳瓶 《大清乾隆年製》款

本源

由現任藏家祖上得於19世紀,此後家族傳承







With nine dragons soaring across the sea and sky, vividly rendered in a striking range of colours, this magnificent doucai vase of monumental size is extremely rare. Only one other vase of this design appears to be recorded, in the Porzellansammlung, Zwinger (accession no. PO 5981) (fig. 1), but with the composition painted in mirror image to the present piece, suggesting that the two vases originally formed a pair.

In China, the number nine (jiu) is the homonym for the word 'eternity' and the dragon is the symbol of the emperor's power, thus the motif of 'nine dragons' represents the wish for an everlasting rule. Nine dragons can be found on a number of Qianlong (1736-95) vases of different shapes decorated in other palettes, such as a blue-and-white vase with ovoid body and a meiping painted in underglaze-blue and pink enamel, both preserved in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III), Hong Kong, 2000, pls 118 and 230. Red bats (fu) hovering above the sea create a pun on the Chinese saying fu ru donghai ('may your blessings be as deep as the Eastern Sea', while ruyi-shaped clouds (yun) symbolise 'good fortune as you wish. Their rainbow colours were considered a most auspicious omen.

Doucai decoration, where the outline is drawn in underglaze blue and filled with washes of multi-coloured overglaze enamels, gained popularity with the Ming Emperor Chenghua (1465-87), resulting in the production of a wide range of prestigious porcelains of small size, including the highly esteemed chicken cups. During the Qing dynasty (1644-1911), the doucai colour scheme continued to be appreciated for its elegance and for its association with Chenghua porcelain, but only under the Qianlong Emperor were vessels of the massive size and complex decoration of the present vase created.

Although besides the Dresden example no *doucai* vase of comparable magnificence appears to be recorded, related designs with fewer dragons among rainbow clouds appear, for example, on two much smaller moon flasks, also with archaistic dragon handles, from the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, cat. nos 241 and 254.

本鬪彩瓶尺寸龐大,飾九龍雲海,色澤奪目,極其罕見。相近紋飾之例僅只一瓶,現存於德累斯頓國家藝術收藏館(藏品編號 PO 5981)(圖1),其紋飾與本品對稱,顯示兩瓶應原為一對。

龍乃天子權力代表,而九則與久諧音,故此九龍紋飾,意寓國祚長久。相近九龍紋飾可參考數件乾隆朝作例,有青花罐、釉下青花及粉紅彩梅瓶等多款,北京故宮博物院藏,圖載《故宮博物院藏文物珍品全集:青花釉裏紅(下)》,香港,2000年,圖版 118 和 230。海上紅蝠紋飾,則寄願福如東海,色彩紛呈,更添吉祥寓意。

鬪彩,即釉下青花配釉上諸彩,流行於明成化一朝, 多數製成小巧珍瓷,種類繁多,其中成化雜缸盃尤其 經典。清代視鬪彩瓷為成化珍瓷之代表,喜其優雅 秀麗,唯尺寸龐大、紋飾複雜如本瓶者,則僅見於 乾降年間。

除上述德累斯頓作例之外,可見兩尺寸較小扁壺,均 繪彩雲祥龍紋飾,亦飾龍耳,原清宮舊藏,現藏於北 京故宮博物院,圖載《故宮博物院藏文物珍品全集· 五彩·鬪彩》,香港,1999年,編號241及254。



Fig. 1. ©PORZELLANSAMMLUNG, STAATLICHE KUNSTSAMMLUNGEN DRESDEN. PHOTO: ADRIAN SAUER.

德累斯頓國家藝術收藏館

22



A VERY RARE FAMILLE-VERTE 'DRAGON-CARP' 清康熙 五彩錦鯉化龍圖抱月瓶 QING DYNASTY, KANGXI PERIOD

Height 26 cm, 101/4 in.

PROVENANCE

John Sparks Ltd., London (by repute). English Private Collection. Sotheby's New York, 11th September 2019, lot 899.

‡ £ 30,000-40,000

The form is recorded in a line drawing in Geng Baochang, Mingqing ciqi jiangding [Appraisal of Ming and Qing Porcelain], Hong Kong, 1993, p. 189, no. fig. 336, no. 3. For a closely related piece, see Geng Baochang, ibid., p. 21, fig. 31. Compare a related example decorated with chrysanthemum in iron red, sold at Christie's New York, 30th October 2001, lot 801. Another example with two lugs below the handles, painted with deer motifs in underglaze blue, was sold in our New York rooms, 3rd December 1974, lot 458.

來源

John Sparks Ltd.,倫敦 (傳) 英國私人收藏 紐約蘇富比2019年9月11日,編號899





A BLUE AND WHITE 'CARP AND DRAGON' BOTTLE VASE QING DYNASTY, KANGXI PERIOD

Height 42.2 cm, 165/8 in.

PROVENANCE

The Chinese Porcelain Company, New York. An American Private Collection.

LITERATURE

The Chinese Porcelain Company. A Dealer's Record, 1985-2000, New York, 2000.

± £ 30,000-50,000

Elegantly potted with a long thin neck and attractive globular body, this vase is impressive for its dynamic design which was executed in a confident painterly manner, reminiscent of contemporaneous paintings and woodblock printed illustrations. A jar painted with a related motif in cartouches attributed to the Kangxi period, in the Palace Museum, Beijing, is illustrated in Compendium of Collections in the Palace Museum. Ceramics, vol. 21, Shunzhi and Kangxi Periods of Qing Dynasty, Beijing, 2012, pl. 139; and a dish, with a Kangxi mark and of the period, in the Nanjing Museum, Nanjing, is published in The Official Kiln Porcelain of the Chinese Qing Dynasty, Shanghai, 2003, pl. 84. See also a pear-shaped vase painted with a carp disposing of a pagoda through its mouth, in the Museum of Eastern Antiquities, Stockholm, illustrated in Jan Wirgin, 'K'ang-hsi Porcelain', B.M.F.E.A., no. 45, 1974, pl. II.

This vase is painted with the popular story of the carp transforming into a dragon. According to legend, on the third month of the spring schools of carp would swim up the Yellow River to spawn. At a steep passage known as Dragon's Gate, the carp would have to leap up over the waterfall. Most of the fish would not succeed, but those that did transformed into dragons. The carp-dragon is symbolic of attaining success and is often found on objects bestowed to those studying for their civil service exams in hopes of passing.

清康熙 青花鯉躍龍門長頸瓶

來源

The Chinese Porcelain Company,紐約 美國私人收藏

出版

《The Chinese Porcelain Company. A Dealer's Record, 1985-2000》,紐約,2000年





A COPPER-RED AND UNDERGLAZE-BLUE VASE 清康熙 青花釉裏紅歲寒三友詩文瓶 QING DYNASTY, KANGXI PERIOD

Height 40.3 cm, 151/8 in.

For another example of this type, see a vase painted with branches of fruiting peach and pomegranate tree, sold in these rooms, 6th November 1973, lot 37, and again in our Hong Kong rooms, 12th/13th May 1976, lot 167.

† £ 15,000-20,000





17

PROPERTY FROM AN IMPORTANT COLLECTOR

清十八世紀 釉裏紅松鹿紋梅瓶

A COPPER-RED 'DEER AND PINE TREE' VASE QING DYNASTY, 18TH CENTURY

Height 45.5 cm., 173/4 in.

W £ 6,000-8,000





PROPERTY FORMERLY IN THE COLLECTION OF DR. DAVID HO (1911-1986)

明 黄玉瑞獸紋角盃

A SMALL YELLOW AND RUSSET JADE LIBATION CUP MING DYNASTY

Height 10 cm, 31/8 in.

‡ £ 8,000-12,000





19

A YELLOW-JADE FIGURE OF A HOUND QING DYNASTY, KANGXI PERIOD

清康熙 黄玉臥犬

Length 5.1 cm, 2 in.

† £ 10,000-15,000

Compare a related example of this type, attributed to the Song dynasty, in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26.10.







A BROWN JADE 'BEAST' SWORD SLIDE SONG/MING DYNASTY

Width 5 cm., 2 in.

PROVENANCE

Formerly in the Collection of Alan Marlowe, UK (by repute).

£1,000-2,000

宋/明 褐玉獸面紋璏

來源

英國私人Marlowe舊藏



21

THREE PALE CELADON JADE CARVINGS QING DYNASTY, 18TH CENTURY

Height of the boy 3.8 cm, 1½ in.

Formerly in an English Private Collection.

£ 4,000-6,000

清十八世紀 青白玉童子執瓶 玉蟾蜍及臥 犬一組三件

來源 英國私人舊藏





22

A CELADON AND BLACK JADE OF A FOREIGNER MING DYNASTY

Height 6.2 cm, 23/5 in.

PROVENANCE

Formerly in the Collection of Alan Marlowe, UK (by repute).

£ 600-1,000

明 青褐玉胡人

來源

英國私人Marlowe舊藏



22



A CELADON AND BLACK JADE FIGURE OF A RABBIT SONG/MING DYNASTY

Width 4.7 cm., 11/8 in.

£1,200-1,500

宋/明 玉兔



A WHITE JADE 'DRAGON' WASHER QING DYNASTY, QIANLONG PERIOD

Width 23 cm., 9 in.

PROVENANCE

Formerly in an European Private Collection.

† £ 40,000-60,000

清乾隆 白玉龍首活環洗

來源 歐洲私人舊藏







A WHITE JADE 'DRAGON' PLAQUE QING DYNASTY, 18TH CENTURY

Height 7.5 cm., 3 in.

£8,000-10,000

清十八世紀 白玉龍紋佩





26

A WHITE JADE CARVING OF A 'RAFT' GROUP QING DYNASTY, 18TH/19TH CENTURY

Width 11 cm, 41/4 in.

PROVENANCE

Formerly in an English Private Collection.

£ 15,000-20,000

清十八/十九世紀 白玉雕張騫乘槎擺件

來源

英國私人舊藏







A PALE CELADON JADE CARVING OF A PEACH QING DYNASTY, 18TH/19TH CENTURY Width 8 cm, 3½ in.

£ 3,000-5,000

清十八/十九世紀 青白玉壽桃把件





28

A PALE CELADON JADE 'PHOENIX' VASE GROUP QING DYNASTY, 18TH/19TH CENTURY Height 8.4 cm, 3½ in.

£ 2,000-3,000

清十八十九世紀 青白玉天鷄尊



29

A PALE CELADON JADE CARVING OF A LION QING DYNASTY, 18TH CENTURY

Width 8 cm, 31/4 in.

† £ 4,000-6,000



清十八世紀 青白玉臥獅擺件



A CARVED JADEITE PENDANT LATE QING DYNASTY

Length 4.9 cm, 11/8 in.

£1,000-1,500

晚清 翠玉雕瑞芝紋珮





31

A SMALL JADEITE CARVING OF A BAMBOO BRANCH QING DYNASTY, 19TH CENTURY Width 4.5 cm, 13/4 in.

† £ 3,000-5,000

清十九世紀 翠玉竹葉紋珮



31



32

A JADEITE CARVING OF A MANTIS QING DYNASTY, 19TH CENTURY Width 7.5 cm, 3 in.

† £ 3,000-5,000

清十九世紀 翠玉雕螳螂擺件





PROPERTY OF A SWISS COLLECTOR

A RARE KHOTAN-GREEN JADE 'DRAGON' SEAL WITH THE POSTHUMOUS TITLE OF THE EMPRESS RENXIAO QING DYNASTY, JIAQING PERIOD

the seal face carved with a twenty-one character inscription in seal script reading *Xiaocheng gongsu zhenghui anhe shuyi kemin litian xiangsheng ren huanghou zhi bao* ('The Treasure of Express Xiaochengren [her posthumous title bestowed by the Qianlong emperor]'), followed by a Manchurian inscription
9.5 by 13 by 13 cm, 35/8 by 51/8 by 51/8 in.

‡ £ 100,000-150,000

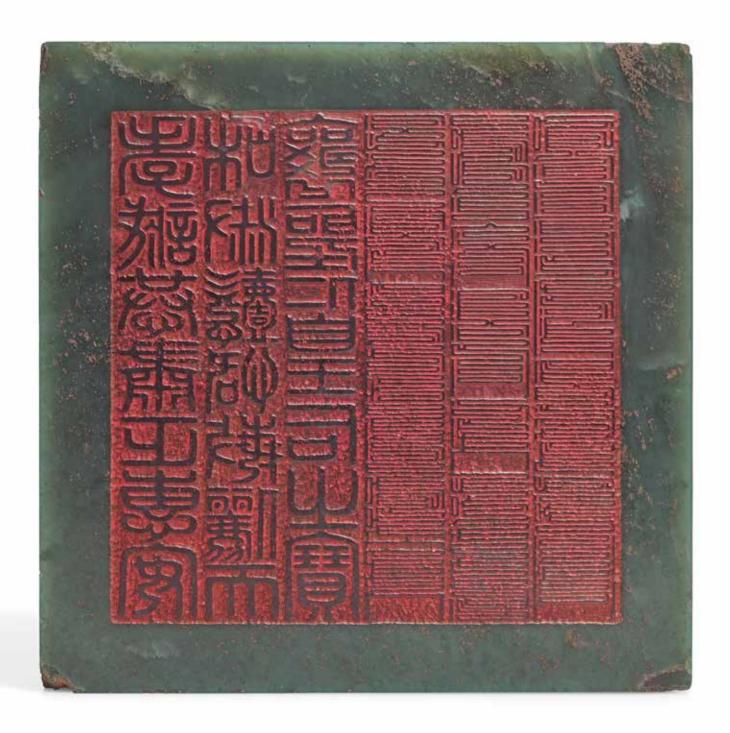
清嘉慶

和闐青玉交龍鈕仁孝皇后尊諡寶璽

印文:

《孝誠恭肅正惠安和淑懿恪敏儷天襄聖仁皇后之寶》





This seal belongs to a special group of seals known as *yibao*, or posthumous seals. Such seals were not created to be used during the lifetimes of emperors and empresses but rather were produced after their deaths as part of the system of ancestral temples and posthumous naming in China. The present was created in the early 19th century for the first wife of the Kangxi Emperor, Empress Xiaochengren, who tragically died after giving birth to her second son, Yingren, at the age of twenty.

In Chinese history, the worship and posthumous naming of emperors and empresses were an important component of court rules governed by explicit and strict regulations. Posthumous imperial seals were an essential category of artefacts created to be included in these rituals. In general, a posthumous title contained ten laudatory terms for a total of twenty Chinese characters. Usually twelve characters in length initially, an empress's posthumous title typically beginning with xiao [filialness], continuing with a series of eulogising phrase, and ending with the temple name of her emperor. An emperor newly ascended to the throne was to add one or two laudatory phrases to the previous emperors and empresses. Seeing the potential for these titles to become unwieldy and confusing, the Qianlong emperor issued an edict upon ascending the throne that additions were only to be made within reason. By the Jiaqing reign, it was decided that titles would not be further lengthened and the meanings and lengths of imperial posthumous titles were standardised.

In the forty-fifth year of the Qianlong reign (1780), the emperor decreed that a new set of posthumous imperial jade seals be made and dedicated at the Ancestral Temple in Beijing, and that the old ones would be dedicated at the Ancestral Temple in Shengjing. The old posthumous imperial seals had been made on an *ad hoc* basis and thus were

of different colours and qualities; thus the new set would be of the same size and form, with finials in the shape of dragons and crafted uniformly from Khotan jade. By 1782 these sixteen new seals were completed and dedicated by the Qianlong Emperor at the Ancestral Temple. The following year, he ordered Yonglang, Prince Yi, and others to send the sixteen old jade albums and seals to the Ancestral Temple in Shengjing, thereby beginning the practice of maintaining two sets of imperial jade albums and seals between the former and current capitals. When a new emperor added to his predecessors' posthumous titles, officials and craftspeople would be tasked with recarving. As of the fourteenth year of the Guangxu reign (1888), when posthumous seals were sent to Shengjing for the last time, the Ancestral Temple in Shengiing housed a total of thirty-two posthumous imperial seals, and that in Beijing housed a total of forty, including those of emperors from Zhaozu Yuanhuangdi to Tongzhi.

In the chaos of the early twentieth century, the forty seals in Beijing were lost and dispersed around the world, one of which is believed to be the present seal. In the second year of the Xuantong reign (1910), the Qing court remade these seals, which are now mostly in the collection of the Palace Museum in Beijing. Due to time constraints and financial difficulties faced by the court, these later creations were of considerably lower-quality craftsmanship than the originals.

A seal inscribed with the posthumous title of the Qianlong Emperor, produced in the Jiaqing period, held in the Shenyang Palace, is published in *Shenyang gugong bowuguan can jingpin daxi. Gongting yiwu juan* [Compendium of Collection in the Shenyang Palace Museum: Relics of the Qing Court Collection], Shenyang, 2017, pl. 14, together with closely related posthumous seals for the Jiaqing, Xianfeng and Tongzhi and Guangxu Emperors made in their succeeding reigns, *ibid.*, pls 15-18.



PROPERTY OF THE 7TH EARL OF DURHAM

A CARVED CINNABAR LACQUER DOCUMENT BOX AND COVER QING DYNASTY, QIANLONG PERIOD

Length 42 cm, 16½ in.

Compare to a closely related box sold in our New York rooms, 13th/14th September 2016, lot 351. Another comparable example with a dragon and phoenix design was sold at Christie's Hong Kong, 27th April 1997, lot 33. Document boxes were also occasionally made out of *zitan*, another favourite material used at the court, and similarly fitted with gilt-bronze handles, such as a box in the Palace Museum, Beijing, illustrated in *Furniture of the Ming and Qing Dynasties* (II) IV. The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, pl. 235.

£ 30,000-50,000

清乾隆 剔紅五福捧壽花卉紋書箱





PROPERTY OF A LADY

AN IMPRESSIVE AND RARE LARGE CARVED CINNABAR LACQUER 'NINE DRAGON' VASE, TIANQIUPING QING DYNASTY, QIANLONG PERIOD

Height 61.5 cm, 241/4 in.

W £ 50,000-70,000

The present vase is remarkable not only for its monumental size, but also its dynamic and vigorous rendering of dragons striding amongst waves. It is well modelled with a globular body rising to a tall cylindrical neck, finely festooned to the exterior with nine five-clawed dragons, symbolic of the emperor. Each dragon is rendered with a ferocious expression, with gaping jaws to reveal sharp fangs, bulbous eyes and flaring nostrils, in the most meticulous and naturalistic manner. The scaly bodies are depicted in the moment of leaping above the superbly detailed turbulent waves. The complexity of the overall design and the well-proportioned form together showcase the high level of technical skills achieved by craftsmen during this period, when lacquer arts enjoyed a renaissance following their decline at the end of the Ming dynasty (1368-1644) and the intervening years.

Compare a related example formerly in the Qing Court collection, and now in the Palace Museum, Beijing, illustrated

清乾隆 剔紅海水九龍紋天球瓶

in Chinese Lacquer in the Collection of the Palace Museum, Beijing. 1985, pl. 306; and a large example, attributed to 18th century, in the Victoria and Albert Museum, London, published in Edward F. Strange, Catalogue of Chinese Lacquer, London, 1925, pl. 29. Other lacquerware attributed to the Qianlong period with similar design include a large box and cover in the Royal Ontario Museum, Toronto, illustrated in The T. T. Tsui Galleries of Chinese Art, Ontario, 1996, pl. 126; another, sold in our New York rooms, 21st September 2006, lot 66; and a carved cinnabar lacquer screen, sold at Christie's New York, 20th September 2005, lot 104.

Vases of similar design are also seen in porcelain examples, including a turquoise-ground famille-rose vase sold in our Hong Kong rooms, 8th October 2010, lot 2700; and a blue and white example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III), Shanghai, 2000, pl. 127.





A RARE YAOZHOU CELADON-GLAZED RETICULATED FIVE-LEGGED CENSER SONG DYNASTY

Height 8 cm, 31/4 in.

PROVENANCE

English Private Collection. Luen Chai Curios Store, Hong Kong, 23rd August 2000.

Compare a similar Yaozhou celadon censer sold at Christie's Hong Kong, 3rd December 2021, lot 2967.

£ 20,000-30,000

宋 耀州窰青釉印花五足爐

來源

英國私人收藏 於2000年8月23日購自香港聯齋古玩號





37

A RARE AND LARGE JIAN BLACK-GLAZED TEMMOKU BOWL

NORTHERN SONG DYNASTY

Diameter 14 cm, 51/2 in.

Black-glazed tea bowls produced from the Jian kiln, present-day Jianyang county of Fujian province, were classic vessels for tea consumption in the Song dynasty. The intrinsic qualities of Jian bowls made them particularly suited for tea preparation and enjoyment. In size and form they were comfortable to hold. Their heavy potting had an insulating effect, keeping the tea inside hot while protecting the fingers from the heat. Their speckled black glazes subtly imbued with the spectral coloration of refracted light heightened the aesthetic experience of a well-formed white froth. Additionally, Jian bowls were made in the same province as the empire's prized teas, providing another link between the vessel and its contents.

£ 20,000-30,000

北宋 建窰烏金釉大盞





PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

A RARE LONGQUAN CELADON 'DRAGON AND BIRD' JAR AND COVER SOUTHERN SONG DYNASTY

(2)

Height 27.2 cm, 10³/₄ in.

PROVENANCE

Sotheby's Hong Kong, 21st May 1985, lot 73. The Muwen Tang Collection. Sotheby's London, 12th November 2003, lot 79.

EXHIBITED

Selected Treasures of Chinese Art, Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990-91, cat. no. 112. Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 57.

± £ 30,000-50,000

Funerary jars of this type are described by Julian Thompson in 'Chinese Celadons', *Arts of Asia*, November-December, 1993, p. 62, as belonging to the finest Longquan celadon vessels recorded. The glaze of the present jar is a thick lustrous bluish green, often referred to as the *kinuta* glaze by the Japanese who were especially fond of these wares. *Kinuta* wares are considered as masterpieces of the Longquan potter, who prepared the perfect glaze executed masterful knowledge and skill over his kiln.

A related jar and cover, from the Avery Brundage collection in the Asian Art Museum of San Francisco, San Francisco, is illustrated in Mary Tregear, *Song Ceramics*, London, 1982, pl. 286; another, from the Charles Russell and H.M. Knight collections, was sold in these rooms, 12th July 1960, lot 147, and again, 15th July 1980, lot 75; and a further example, from Eskenazi, London, and illustrated in Julian Thompson, *op. cit.*, p. 61, fig. 1 left, was sold in these rooms, 8th November 2006, lot 53. Compare also a jar and cover in the Indianapolis Museum of Art included in

南宋 龍泉窰青釉塑龍紋蓋罐

來源

香港蘇富比1985年5月21日 , 編號73 沐文堂收藏 倫敦蘇富比2003年11月12日 , 編號79

展覽

《歷代文物萃珍:敏求精舍三十週年紀念展》,香港藝術館,香港,1990-91年,編號112 《關氏所藏宋代陶瓷》,香港藝術館,香港,1994 年,編號57

the exhibition *Beauty and Tranquillity: the Eli Lilly Collection of Chinese Art,* Indianapolis Museum of Art, Indianapolis, 1983, pl. 78; another of similar size and with a domed cover surmounted by a bird finial, from the collection of Warren E. Cox, included in the exhibition *Chinese Ceramics in Chicago Collections,* Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois, 1982, p. 35, cat. no. 19, sold twice in our New York rooms, 24th May 1944, lot 53, and again, 19th March 2007, lot 138; and a third example, from the Carl Kempe collection, sold in these rooms, 14th may 2008, lot 312.

It is thought that funerary jars of this type were made in pairs, one bearing the 'Green Dragon' of the East and the other the 'White Tiger' of the West. A pair from the Sir Percival David collection and now in the British Museum, London, is published in Margaret Medley, *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. IV, no. 36, where she notes that these jars may have been filled with aromatic oils





A JUNYAO LOTUS BUD WATER POT SONG/JIN DYNASTY

Height 10 cm, 31/8 in.

PROVENANCE

Sotheby's London, 23rd July 1963, lot 52. Collection of the Principal Sture Nydell (1891-1986) and his wife, Valborg Nydell (1905-2003).

EXHIBITED

Sung, Chinese Ceramics, From the collection of the Principal Sture Nydell, Röhsska Konstslöjdmuseet, Gothenburg, 1966, cat. no. 36.

\$ 6,000-8,000

宋/金 鈞窰藍釉蓮苞式水盂

來源

倫敦蘇富比1963年7月23日,編號52 Sture Nydell(1891至1986年)及Valborg Nydell(1905 至2003年)伉儷舊藏

展覽

《Sung, Chinese Ceramics, From the collection of the Principal Sture Nydell》,Röhsska Konstslöjdmuseet,哥 德堡,1966年,圖版36





40

A SMALL LONGQUAN CELADON-GLAZED 'TOBI SEIJI' JAR AND COVER YUAN DYNASTY

Height 7.5 cm, 3 in.

PROVENANCE

Collection of Baron George de Menasce. Spink & Son, London. Collection of the Principal Sture Nydell (1891-1986) and his wife, Valborg Nydell (1905-2003).

EXHIBITED

The George de Menasce Collection, Spink & Son, London, 1971, cat. no. 65.

± £ 6,000-8,000

元 龍泉青釉褐斑「飛青」小蓋罐

來源

Baron George de Menasce 收藏 倫敦Spink & Son Sture Nydell(1891至1986年)及Valborg Nydell(1905 至2003年)伉儷舊藏

展覽

《The George de Menasce Collection》,Spink & Son, 倫敦,1971年,編號65





A FINE AND RARE PURPLE-SPLASHED JUN BOWL

NORTHERN SONG/JIN DYNASTY

Diameter 12.7 cm, 41/8 in.

PROVENANCE

Collection of Dr and Mrs Marvin L. Gordon, San Francisco. J.J. Lally & Co. Oriental Art, New York, September 2009.

EXHIBITED

The Gordon Collection: Chinese Ceramics and Works of Art, J.J. Lally & Co. Oriental Art, New York, 2009, cat. no. 28.

‡ £ 80,000-120,000

Purple-splashed 'Jun' wares are remarkable for their splendid colouration, which display a range of blue and lavender tones. The red derives from a copper-rich pigment brushed to the blue glaze, which is difficult to control in the firing and thus particularly unpredictable in its outcome. This chance effect is part of the ware's attraction, giving each piece with distinct identity, with individual patterns and tonal variations created as if by nature. Irregular purple splashes had an immense appeal to the literati and nobility of the time, who was able to appreciate simplicity, modesty and abstraction as opposed to the aristocracy in most regions and periods who preferred extravagant materials, lavish designs. In this particular rare example, the undulating purple splashes complemented by subtle highlights of leafy green provide an attractive contrast against the bright lavender-blue glaze underneath, simulating the beauty of abstract paintings, enticing one for an intimate inspection of its timelessness and spontaneity.

This noble bowl belongs to one of the five celebrated Song wares and at the same time one of the most daring creations China's history. 'Jun' ware, with its entrancing purple-and-blue colour combination, was produced by many different

北宋/金 鈞窰藍釉紫斑小盌

來源

Marvin L. Gordon 醫生伉儷收藏,三藩市 J.J. Lally & Co. Oriental Art,紐約,2009年9月

展覽

J.J. Lally & Co. Oriental Art,《The Gordon Collection: Chinese Ceramics and Works of Art》,紐約,2009年, 編號28

manufactories in Henan, including the Juntai kilns in Yuzhou and even at the Ru kilns at Qingliangsi in Baofeng, probably from the end of the Northern Song period (960-1127) until at least the Ming dynasty (1368-1644).

Jun ware bowls are represented in world-famous collections, such as the British Museum, London, from the collection of Sir Percival David, illustrated in Margaret Medley, The Chinese Potter, Oxford, 1976, fig. 83, and in the Palace Museum, Beijing, published in The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I), Hong Kong, 1996, pl. 225. Compare also two bowls in the Baur Collection, Geneva, included in John Ayers, *The Baur* Collection, Geneva; Chinese Ceramics, vol. 1, Geneva, 1968, nos. A31 and A32. Two bowls from the Edward T. Chow collection, amongst the best extant examples, were sold in our London rooms, 16th December 1980, lots 264 and 265, and again in these rooms, the former on 19th May 1987, lot 209, and later in the T.T. Tsui collection; the latter on 7th June 2000, lot 93, and again in our Hong Kong rooms, 2nd October 2018, lot 3109.





A CIZHOU SGRAFFIATO 'LOTUS' VASE, YUHUCHUN PING SONG/JIN DYNASTY

Height 34.4 cm, 13½ in.

This elegant vase is notable for its bold and fluidly carved design of lotus leaves and blooms, separated in different decorative bands. Vessels carved in white slip against a buff-coloured ground are discussed by Yutaka Mino in the catalogue to the exhibition Freedom of Clay and Brush through Seven Centuries in Northern China, Indianapolis Museum of Art, Indianapolis, 1980, p. 96, where he notes that wares of this type were produced from the 11th through the 14th century.

A vase of this type but carved with a large floral band on the body, from the Yangdetang collection, was sold at Christie's Hong Kong, 2nd October 2017, lot 77; and two smaller examples sold in our New York rooms, the first, 17th/18th September 2013, lot 80, and the second, 21st/22nd September 2005, lot 32.

See also *yuhuchun* vases with similar designs in black slip against a white ground, such as a smaller vase with two bands of leafy scrolls, in the Saint Louis Art Museum, illustrated in Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1995, pl. 68; and one of similar proportions with a large band of lotus flowers and leaves, from the Hong Rui Tang collection, sold in these rooms, 12th December 1989, lot 250.

‡ £ 45,000-55,000

宋/金 磁州窰白釉劃花卉紋玉壺春瓶





43

A RARE CARVED YAOZHOU CELADON-GLAZED VASE

SONG DYNASTY

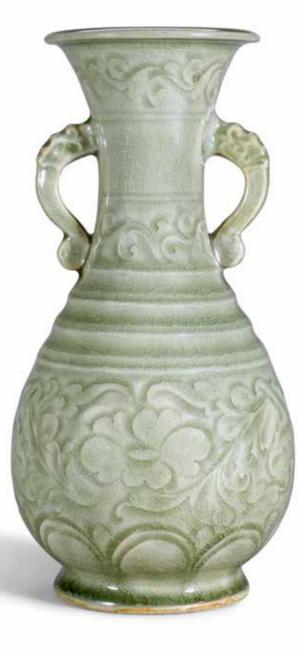
Height 25.7 cm, 101/8 in.

Tall vases with delicate handles were rarely made at the Yaozhou kilns in Shaanxi province. This kiln group, named during the Song dynasty (960-1279) for the administrative district in which the kilns were located, came into prominence for their striking green-glazed vessels, which were inspired by Yue celadon-glazed wares from northern Zhejiang province. The majority of their output was devoted to the manufacture of bowls and dishes, upright shapes requiring more attention when potting and firing, and taking-up valuable kiln space.

Compare a similar vase, but with a reduced neck and carved on the body with a lotus scroll, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 93; and another, included in the Art Institute of Chicago exhibition *Marvels of Celadon: The Shang Shan Tang Collection of Yaozhou Wares*, Chicago, 2019, cat. no. 59, and sold in these rooms, 8th November 2017, lot 90.

‡ £ 35,000-45,000

宋 耀州窰青釉刻花卉紋雙耳瓶





A CIZHOU SGRAFFIATO BROWN-GLAZED VASE YUHUCHUN PING SONG DYNASTY

Height 25.3 cm, 9% in.

PROVENANCE

Formerly in the Collection of Frank Cown (1934-2003).

£ 8,000-12,000

A CIZHOU SGRAFFIATO BROWN-GLAZED VASE, 宋 磁州窰褐釉劃花卉紋玉壺春瓶

來源

Frank Crown (1934至2003年) 舊藏





45

A JIAN 'HARES'S FUR' BOWL SOUTHERN SONG DYNASTY

with two Japanese wood boxes (4) Diameter of the bowl 11.5 cm, 4½ in.

£ 20,000-40,000

南宋 建窰兔毫盞





A XINAN BLACK-GLAZED CONICAL BOWL SONG DYNASTY

宋 新安窰黑釉斗笠盌

Diameter 12.5 cm, 5 in.

£ 4,000-6,000





47

A LARGE CIZHOU SGRAFFIATO BROWN-GLAZED JAR

YUAN DYNASTY

Height 49.5 cm, 19½ in.

元 磁州窰褐釉劃纏枝花葉紋大罐





A RARE PAIR OF COPPER-RED DECORATED VASES, YUHUCHUN PING YUAN DYNASTY

(2)

Heights 22 and 22.2 cm, 85/8 and 83/4 in.

PROVENANCE

Offered at Sotheby's Hong Kong, 29th October 1991, lot 25.

‡ £ 100,000-150,000

Striking for the bold splashes of copper against a pale celadon glaze, vases of this type were made at Jingdezhen during the Yuan dynasty when potters began experimenting with copper pigments on qingbai-type glazes. J.M. Addis in Chinese Porcelain from the Addis Collection. Twenty-two Pieces of Chingtechen Porcelain Presented to the British Museum, London, 1979, pp. 9-10, discusses the experimental techniques of the Yuan dynasty. It is however possible that the large splashes on this piece predate the use of underglaze red as a colour ground.

A vase of this shape and decorated with similar splashes is illustrated in Chen Yongzhi, *Porcelain Unearthed from Jininglu Ancient City Site in Inner Mongolia*, Beijing, 2004, pl. 41; another example was included in the Oriental Ceramics Society *Exhibition of Jingdezhen Wares. The Yuan Evolution*, London, 1984, cat. no. 146. Compare also with a third vase of this type sold in these rooms, 20th May 1981, lot 652.

元 釉裏紅灑斑玉壺春瓶一對

來源

曾於香港蘇富比上拍,1991年10月29日,編號25









A PARCEL GILT-LACQUERED BRONZE SEATED FIGURE OF A BODHISATTVA FIVE DYNASTIES

Height 12.5 cm, 41/8 in.

£ 6,000-10,000

五代 局部鎏金銅觀音坐像



=0

A BRONZE FIGURE OF AMITAYUS TIBET/NEPAL, 18TH CENTURY

Height 13.2 cm, 51/4 in.

PROVENANCE

Acquired on 7th August 1958 from Spink & Son, London.

£ 8,000-12,000

西藏/尼泊爾 十八世紀 銅無量壽佛坐像

來源

Spink & Son,倫敦,1958年8月7日



50



51

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

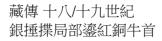
A LARGE SILVER AND GILT-COPPER REPOUSSÉ HEAD OF VAJRABHARAIVA TIBET, 18TH/19TH CENTURY

Length 26.5 cm, 103/4 in.

PROVENANCE

Christie's London, 13th June 1977, lot 77. Acquired from Gisèle Croës, Brussels.

‡ £ 40,000-60,000



來源 倫敦佳士得1977年6月13日,編號77 Gisèle Croës,布魯塞爾



COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/L22210



A GILT-BRONZE FIGURE OF TSERINGMA TIBET/BHUTAN, 18TH CENTURY

Overall height 16.7 cm, 6½ in.

£ 8,000-12,000

十八世紀 西藏/不丹 鎏金銅長壽佛母





53

A GILT-BRONZE FIGURE OF HAYAGRIVA QING DYNASTY, 18TH CENTURY

(2) Overall height 22.5 cm, 9 in.

£ 4,000-6,000







A LARGE GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, 16TH/17TH CENTURY

(3)

Overall height 43.3 cm, 17 in.

PROVENANCE

Sotheby's London, 12th/13th July 2006, lot 466.

\$ 60,000-80,000

Avalokiteshvara, the most celebrated and popular figure of worship in Buddhism, is depicted in many forms including that with a 'thousand' arms such as the present piece. Avalokiteshvara, or *Guanyin* in China, is the bodhisattva of compassion and protector of the world. The current form belongs to esoteric Buddhism with the arms symbolising his many powers for saving the world and helping followers to gain enlightenment. The central pair of arms is in *uttarabodhi mudra*, the gesture of enlightenment, while the outer arms are in various *mudras* or hold objects that represent his powers.

Compare a related figure, but without a lotus base, sold in these rooms, 30th October 1987, lot 422; another, sold at Christie's New York, formerly in the collection of the Tsui Museum of Art, Hong Kong, 24th March 2011, lot 1631. See also a slightly bigger example seated on a similar style lotus base, sold in our New York rooms, 20th March 2019, lot 686.

明十六/十七世紀 鎏金銅觀音菩薩坐像

來源

倫敦蘇富比2006年7月12至13日,編號466





A GILT-BRONZE FIGURE OF A SEATED BUDDHA 明十六/十七世紀 鎏金銅佛坐像 MING DYNASTY, 16TH/17TH CENTURY

Overall height 43.5 cm, 171/8 in.

See a similar figure incised with an inscription from the 20th year of the Wanli reign (1592), in the Chang Foundation, Taipei, and illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 6. Compare a few related figures also seated in vajrasana and with hands lowered together in dhyanamudra: one seated on a double lotus petal base, sold as part of a group at Christie's London, 9th December 1985, lot 208; and two others incised with a svastika symbol on his chest, but lacking the lotus base, in the Chang Foundation, op.cit., pls 9-10.

\$ 60,000-80,000





A GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, 16TH/17TH CENTURY

(3)

Overall height 32 cm, 12½ in.

PROVENANCE

Sotheby's London, 7th November 2012, lot 351 (part lot).

£ 30,000-50,000

明十六/十七世紀 鎏金銅觀音菩薩坐像

本源

倫敦蘇富比2012年11月7日,編號351(其一)





A GILT-BRONZE FIGURE OF AVALOKITESHVARA MING DYNASTY, 16TH/17TH CENTURY

Overall height 31.8 cm, 12½ in.

PROVENANCE

Sotheby's London, 7th November 2012, lot 351 (part lot).

‡ £ 50,000-70,000

明十六/十七世紀 鎏金銅觀音菩薩坐像

來源 倫敦蘇富比2012年11月7日,編號351(其一)





A RARE RETICULATED GOLD ORNAMENT MING DYNASTY, 15TH CENTURY

Length 13.6 cm, 53/8 in.

Sensitively worked in relief with openwork of a dragon soaring among clouds as well as the head of a lion, this luxuriant gold ornament evokes the opulent life during the 15th century. As one of the most valuable materials, gold was limited in its use by Ming (1368-1644) sumptuary laws and was largely restricted to members of the imperial family. Hardly any comparable gold ornaments have survived, except for the famous pair of gold plaques set with semi-precious stones from the Xuande period (1426-35), with a pierced design of two dragons pursuing a flaming pearl among clouds, formerly in the collection of George Eumorfopoulos and Sir Bernard Eckstein, Bart, sold twice in these rooms, 31st May 1940, lot 515 and 8th November 1949, lot 163, now in the British Museum, London (accession no. 1949,1213.1-2), included in the Museum's exhibition Ming: 50 Years that Changed China, London, 2014-15, catalogue pp. 108-9, fig. 98.

‡ £ 12,000-15,000



明十五世紀 金鏤雕雲龍紋配飾

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

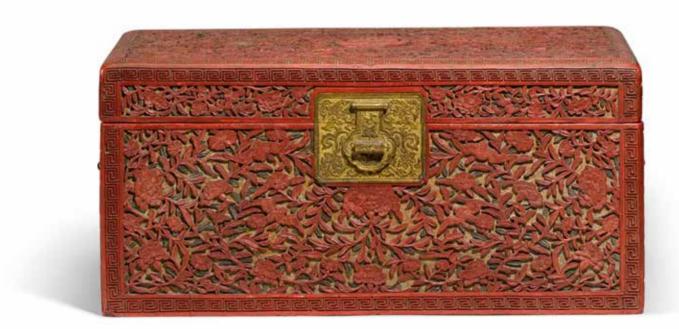
A CARVED CINNABAR LACQUER DOCUMENT BOX AND COVER QING DYNASTY, QIANLONG PERIOD

Length 41.5 cm, 16 1 /4 in.

‡ £ 15,000-25,000

59

清乾隆 剔紅五福捧壽花卉紋書箱







AN ARCHAISTIC DEHUA CENSER 17TH/18TH CENTURY

Height 10 cm, 4 in. £ 4,000-6,000

十七/十八世紀 德化白瓷獸首三足冲耳爐



6

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A SMALL DEHUA FIGURE OF GUANYIN QING DYNASTY, 18TH/19TH CENTURY Height 21.8 cm, $8\frac{1}{2}$ in.

£1,000-1,500

清十八十九世紀 德化白釉觀音坐像



l



62

PROPERTY OF A BELGIAN COLLECTOR

A LARGE SANCAI-GLAZED STONEWARE FIGURE OF AN OFFICIAL MING DYNASTY

Height 48 cm, 181/8 in.

PROVENANCE

Acquired from Marc Michot, Brugge.

‡ £ 4,000-6,000

明 三彩文官立像

來源

Marc Michot,布魯日

Large sculptures such as this figure were made in tilework manufactories employing the same materials and production methos as the colourful roof times made as architectural elements for temples and shrines. Both Buddhist and Daoist sancai-glazed stoneware figures were popularly commissioned during the Ming dynasty. Jessica Harrison-Hall notes that such figures 'were predominantly produced for religious purposes, while smaller figures were made to be given as auspicious presents or even to serve as objects of devotion', see Jessica Harrison-Hall, Ming Ceramics in the British Museum, London, 2001, pp. 537-543.





AN INSCRIBED BAMBOO BRUSHPOT 17TH/18TH CENTURY

Height 13.5 cm, 51/4 in.

‡ £ 8,000-12,000

十七/十八世紀 竹雕王喬鳧鳥圖筆筒 款識:乙未秋日製,秦志伊 「省」、「野」





64

A CARVED BAMBOO 'RED CLIFF' BRUSHPOT 17TH/18TH CENTURY

Height 14 cm, 5½ in.

† £ 10,000-15,000

65 No Lot



十七/十八世紀 竹雕赤璧圖筆筒



A CARVED BAMBOO 'FIGURAL' BRUSHPOT 17TH/18TH CENTURY

Height 15.4 cm, 61/8 in.

Well carved in high relief depicting an agricultural scene, the craftsman's remarkable control of the carving knife is evident in the variety of textures he has successfully captured, from the knotted trunk of the pine tree to the rocky mountains and the figures' loose robes. Related examples include a brushpot carved with a scene from the painting *Orchid Pavilion Gathering*, sold at Christie's Hong Kong, 18th November 2005, lot 1458; a larger brushpot, depicting two scholars playing *weiqi*, sold twice in our Hong Kong rooms, 10th April 2006, lot 1646 and 3rd April 2019, lot 3711; and a third example, carved with scholars and attendants pursuing various leisurely activities, sold at Christie's London, 9th May 2017, lot 135.

‡ £ 12,000-16,000

十七/十八世紀 竹雕人物故事圖筆筒





A CHENXIANGMU 'LANDSCAPE' LIBATION CUP 清十八/十九世紀 沉香木山水圖角盃 QING DYNASTY, 18TH/19TH CENTURY

Height 11.6 cm, 45/8 in.

† • £ 4,000-6,000





A LARGE HARDWOOD CARVED 'LANDSCAPE' QING DYNASTY, 18TH/19TH CENTURY Height 29 cm, 111/4 in.

清十八/十九世紀 硬木雕山水樓閣紋卷

† £ 10,000-20,000





PROPERTY FROM A SWISS PRIVATE COLLECTION

A GROUP OF THREE SMALL YIXING STONEWARES

LATE QING DYNASTY/REPUBLICAN PERIOD

(3)

Length of the largest 17.5 cm, 6% in.

PROVENANCE

The inscribed teapot: Sotheby's Hong Kong, 28th/29th November 1978, lot 380.

The other teapot: Sotheby's Hong Kong, 5th/6th December 1978, lot 1074.

The brushpot: Sotheby's Hong Kong, 5th/6th December 1978, lot 1076.

± £ 5,000-7,000

晚清/民國 宜興茶壺紫砂兩件 及 宜興紫砂小筆筒一件

來源

「萬豐順記」款茶壺:香港蘇富比1978年11月28至29 日,編號380

另一茶壺:香港蘇富比1978年12月5至6日,編號1074 筆筒:香港蘇富比1978年12月5至6日,編號1076





70

PROPERTY FROM A SWISS PRIVATE COLLECTION

TWO SMALL BLUE AND WHITE VESSELS YUAN DYNASTY

together with a small blue and white globular jarlet, Annam, 13th century

Height of the tallest 8.3 cm, 31/4 in.

PROVENANCE

The smaller jar with handles: Sotheby's Hong Kong, 1st December 1977, lot 396.

The other jar with handles: Sotheby's Hong Kong, 5th December 1978, lot 558.

The Annamese jar: Sotheby's Park Bernet, 3rd October 1978, lot 49.

‡ £ 3,000-5,000

元 青花雙繫小罐兩件 及 十三世紀 安南 青花小罐一件

東源

較小元青花小罐:香港蘇富比1977年12月1日,編號396 另一元青花小罐:香港蘇富比1978年12月5日,編號

558

安南青花小罐:蘇富比Park Bernet,紐約,1978年10 月3日,編號49





A BRONZE HEAD OF A CRANE QING DYNASTY, 19TH CENTURY

Width 47 cm, 181/5 in.

PROVENANCE

Formerly in an English Private Collection.

W £ 2,000-3,000

清十九世紀 鑄銅鶴頭

來源 英國私人舊藏





72

AN OCTAGONAL RUBY-RED GLASS VASE MARK AND PERIOD OF QIANLONG

the base with a four-character mark within a square Height 15 cm, 5% in.

† £ 8,000-12,000

清乾隆 紅料八棱瓶 《乾隆年製》款







A HARDWOOD 'TIGER' STAND QING DYNASTY, 18TH/19TH CENTURY

97 by 16 by 15 cm, 38 by 6 by 51/8 in.

† W £ 3,000-5,000

清十八/十九世紀 硬木虎形琴几







74

A CARVED BAMBOO FIGURE OF 'HEHE ERXIAN' QING DYNASTY, 19TH CENTURY Height 14.7 cm, $5^3\!\!/_4$ in.

£ 2,000-3,000

清十九世紀 竹雕和合二仙



75

A CHENXIANGMU FIGURE OF AN IMMORTAL 17TH/18TH CENTURY

十七/十八世紀 沉香木雕神仙執桃擺件

wood stand and fitted Japanese box (3) Height 10.5 cm, 4½ in.

• £12,000-15,000



74





A LARGE FAMILLE-VERTE BISCUIT FIGURE OF 清康熙 五彩描金道教人物坐像 A DAOIST DEITY QING DYNASTY, KANGXI PERIOD

raised on a hexagonal pedestal decorated on the front with diaper pattern and on the back with a qilin in a garden Height 39.3 cm, 15½ in.

PROVENANCE

Collection of John D. Rockefeller Jr. (1874-1960). The Metropolitan Museum New York.

LITERATURE

J. F. Blacker, Chats on Oriental China, London, 1919, pl. 75. Fong Chow, 'Symbolism in Chinese Porcelain: The Rockefeller Bequest', The Metropolitan Museum of Art Bulletin, Vol. 21, no. 1, 1962, pg. 19, pl. III.

‡ £ 120,000-150,000

This magnificent figure of a Daoist deity is impressive for its massive size and the vivid coloration of the robe and throne. On account of the third eye in his forehead, the figure can probably be identified as Huaguang Dadi, also known as Ma Lingyao or Ma Lingguan, Marshall Ma, one of the four protectors of the Daoist Faith, also considered as a God of Fire and therefore particularly revered by potters.

The technique of decorating biscuit with colourful enamels, became popular in the Ming dynasty (1368-1644) and was perfected by the potters of the Kangxi reign (1662-1722). It is remarkable that this figure is still preserved with its original throne-shaped pedestal. A figure almost identical to the present piece but without the throne, formerly in the collection of John D. Rockefeller Jr. and the Metropolitan Museum of Art, New York, was sold at Christie's New York, 15th September 2016, lot 878. A figure of Shou Lao, the God of Longevity, seated on a throne related to the present



©J. F. Blacker, Chats on Oriental China, London, 1919, pl. 75.

小約翰.戴維森.洛克菲勒(1874至1960年)收藏 紐約大都會博物館

出版

J. F. Blacker, 《Chats on Oriental China》, 倫敦, 1919 年,圖版75

周方, 'Symbolism in Chinese Porcelain: The Rockefeller Bequest', «The Metropolitan Museum of Art Bulletin》, Vol. 21, no. 1, 1962年, 第19頁, 圖 版III

piece, but overall of smaller size, formerly in the Widener Collection, is now in the National Gallery of Art, Washington D.C. (accession no. 1942.9.592), illustrated in the Museum's publication Decorative Arts, Part II. Far Eastern Ceramics and Paintings. Persian and Indian Tugs and Carpets, Washington D.C., 1998, p. 194.

Compare also a pair of famille-verte figures of comparable size to the present lot, both formerly also in the collection of John D. Rockefeller Jr. and now preserved in the Metropolitan Museum of Art, New York: one, possibly the God of Wealth in his civil aspect (accession no. 61.200.11), measuring 60.6 cm in height, the other, the God of Wealth in his military aspect (57.8 cm), both seated on silver-gilt thrones, illustrated in Suzanne G. Valenstein, Oriental Ceramics, The World's Great Collections, vol. 11: The Metropolitan Museum of Art, New York, Tokyo, New York and San Francisco, 1982, col. pl. 26 and pl. 128.





A VERY LARGE FAMILLE-VERTE YENYEN VASE QING DYNASTY, KANGXI PERIOD

Height 77 cm, 301/4 in.

PROVENANCE

Christie's New York, 22nd March 1995, lot 293. Christie's London, 16th November 1998, lot 232A.

± £40,000-60,000

This vase is remarkable for the skillful craftsmanship in not only its monumental yet harmonious silhouette, but also the rendering of a lively scene in vivid shades of famille verte enamels. The elegant baluster form with its boldly flaring rim and the brilliant enamel palette of greens, yellows, blues and iron red with details picked out or outlined in black were both innovations of the Kangxi period. It was also during this period when the utilisation of three-dimensional surfaces to convey traditionally two-dimensional formats became immensely popular. The exquisitely painted narrative on the body, featuring a demon and a general with magical ability, suggests it could be illustrating a scene from the story Fengshen yanyi/Investiture of the Gods, a major vernacular

清康熙 五彩人物故事圖鳳尾尊

來源

紐約佳士得1995年3月22日,編號293 倫敦佳士得1998年11月16日,編號232A

work written in the 16th century, narrating the military campaigns of the last evil king of the Shang dynasty against the sagacious founders of the Zhou dynasty. The historical basis for the vividly described conflict is often augmented by an array of immortals, spirits and demons fighting alongside humans vying for supremacy, as seen on the present vase.

Compare a related example, but painted with a scene from Sanguo Yanyi/The Romance of the Three Kingdoms, sold the first time in our Hong Kong room, 23rd May 1978, lot 161, again in these rooms, 11th December 1990, lot 400, and recently in our New York rooms, 22nd September 2020, lot 127; and another, included in the Exhibition Chinesische Keramik, Kunstmuseum, Düsseldorf, 1965, pl. 164.





A FAMILLE-VERTE BISCUIT FIGURE OF BUDAI 清康熙 素三彩布袋和尚坐像 QING DYNASTY, KANGXI PERIOD

Width 15.7 cm, 61/4 in.

† £ 6,000-8,000





79

A BISCUIT ENAMELLED FIGURE OF A SEATED

清康熙 素三彩和尚坐像

QING DYNASTY, KANGXI PERIOD

Height 19.8 cm, 71/8 in.

Compare a related biscuit figure, formerly in the collection of The Hon. Mountstuart William Elphinstone, and now in the Sir Percival David Foundation of Chinese Art, British Museum, London, accession no. PDF A495; and another figure of the Daoist Immortal Han Xiangzi, in the Victoria and Albert Museum, London, accession number FE 13.1978.

† £ 15,000-20,000





A MAGNIFICENT AND VERY RARE LARGE FAMILLE-VERTE 'FIGURAL' CHARGER QING DYNASTY, KANGXI PERIOD

Diameter 52 cm, 201/2 in.

PROVENANCE

The Hon. Mrs Nellie lonides (1883-1962), Buxted Park. Sotheby's London, 18th February 1964, lot 230. A European Private Collection. Sotheby's London, 19th June 2002, lot 128. Eskenazi Ltd., London.

† £ 500,000-700,000

清康熙 五彩宴舞圖大盤

來源

Nellie Ionide 女士 (1883至1962年) 收藏 倫敦蘇富比1964年2月18日,編號230 歐洲私人收藏 倫敦蘇富比2002年6月19日,編號128 埃斯卡納齊,倫敦







This awe-inspiring charger, superbly painted with vivid enamels of the famille verte palette with a lively and dense scene of a lavish court banquet, is a particularly fine example of a distinguished group of large dishes created during the Kangxi period (1662-1722). With the composition extended to the edge of the plate, they represent veritable paintings on porcelains. When compared to its counterparts, the enamelling of the present piece is exceptionally impressive for its wealth of colour and meticulous detail. The brilliance of the overglaze enamels is subtly highlighted in gilt, which remains in a well-preserved state. Another noteworthy feature of the present piece is the extensive application of blue enamel across the dish. Since blue enamel had only been developed during the Kangxi reign, the colour scheme of this charger might have been devised specifically to exhibit the new colour that recently became available.

The scene on this large dish depicts an elaborate banquet, with the emperor entertained by a troop of female musicians and dancers in an extravagant palace. Similar depictions of banquets can also be found on related chargers: a large dish showing a banquet scene from the novel Romance of Sui and Tang, one in the Jie Rui Tang Collection, illustrated in Jeffrey P. Stamen, Cynthia Volk and Yibin Ni, A Culture Revealed. Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection, Bruges, 2017, pl. 10, recently sold in our New York rooms, 19th March 2019, lot 349; two other chargers depicting a formal banquet scene, with the emperor seated at a central table and flanked on either side by officials at two long tables, one sold in our New York rooms, 11th April 1987, lot 199, the other sold at Christie's London, 7th November 2006, lot 189.

Compare also a large Kangxi dish painted with a scene originating from the Yuan (1279-1368) play *Lin tong dou bao*, rendering dignitaries showing off their treasures, preserved in the Palace Museum, Beijing (accession no. xin-99638), illustrated in *Kangxi*, *Yongzheng*, *Qianlong*: *Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 68, pl. 51.

此盤繪畫宮廷盛宴,五彩鮮艷,華麗精緻,出自一組 康熙年作例。盤心紋飾覆蓋全盤,畫工精湛,栩栩如 生。與同類作例比較,本盤五彩尤其豐富,細節精 密,極爲出衆,描金含蓄秀麗,保存完好,為釉上彩 錦上添花。藍彩發展於康熙一朝,而本盤施藍彩之處 頗多,故此用色或為展示新創之藍彩而特別設計。

盤心紋飾描繪一場宮廷盛宴,一衆仕女為皇帝奏樂、跳舞,場景華麗。相近宮廷宴會紋飾可參考數盤例,其一畫《隋唐演義》宴會場景,載於Jeffrey P. Stamen、Cynthia Volk及倪亦斌,《A Culture Revealed. Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection》,布魯日,2017年,圖版10,近期售於紐約蘇富比2019年3月19日,編號349;另兩例描繪宮廷宴會場景,皇帝坐於中央一桌前,官員坐於兩側長桌,其一售於紐約蘇富比1987年4月11日,編號199,另一張售於倫敦佳士得2006年11月7日,編號189。

另比一康熙故事人物大盤例,描繪元雜劇《臨潼鬥寶》,秦穆公設計邀諸侯炫寶於臨潼,現藏北京故宮博物院(藏品編號xin-99638),圖載《故宮珍藏康雍乾瓷器圖錄》,香港,1989年頁68,圖版51。

105



A RARE LARGE FAMILLE-NOIR YENYEN VASE QING DYNASTY, KANGXI PERIOD

Height 70 cm,271/2 in.

PROVENANCE

Collection of Laurance S. Rockefeller (1910-2004). Collection of James Garland, no. 1111 (according to label). Sotheby's New York, 11th/12th October 2005, lot 18.

± £ 220,000-280,000

This monumental vase is especially rich in its design and choice of palette, with a pheasant and other birds in a garden setting, finely painted in colourful enamels against a striking black ground. The floral decoration is composed of magnolia and peonies, which together comprise a visual pun for the auspicious phrase *yutang fugui* ('wealth and rank in the Jade Hall'). The Jade Hall alludes to the Hanlin Academy, a government bureau where esteemed scholars were appointed to work for the imperial court. Since the pheasant also symbolises high-ranked civil officials, the motifs depicted carry the auspicious message of wishes to a dignitary for a successful career.

A slightly smaller vase of this exact design but in mirror image, attributed to the Kangxi period, was in the collection of J. Pierpont Morgan, exhibited on loan at the Metropolitan Museum of Art, New York around 1910, listed in the *Catalogue* of the Morgan Collection of Chinese Porcelains, New York, 1907, p. 135, cat. no. 756, and illustrated on pl. XLVII, Case XXVII. A very similar design can also be found on a slightly smaller Kangxi famille noire vase formerly in the collection of George Salting and now preserved in the Victoria and Albert Museum, London, accession no. C.1315-1910, illustrated in W. B. Honey, *The Victoria and Albert Museum. Department of Ceramics. Guide to the Later Chinese Porcelain. Periods of K'ang Hsi, Yung Cheng and Ch'ien Lung*, London, 1927, pl. 64.

Related design of blossoming trees and birds can be found on two slightly shorter Kangxi vases of this type: one formerly in the collection of Sir Augustus Wollaston Franks and now in the British Museum, London, accession no. Franks.315; the other, from the collection of Grandidier collection and now preserved in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7: *Musée Guimet*, Paris, Tokyo, New York and San Francisco, 1981, pl. 147. Compare also a pair of Kangxi vases painted with motifs – such as pheasants, flowers and rocks – closely related to the present piece, but with ovoid bodies and domed covers, from the Leonard Gow collection, illustrated in R.L. Hobson, *Catalogue of the Leonard Gow Collection of Chinese Porcelain*, London, 1931, pl. LXXVII.

*

清康熙 墨地素三彩花鳥紋鳳尾尊

來源

勞倫斯·洛克菲勒 (1910至2004年) 收藏 James Garland收藏,編號1111 (標簽) 紐約蘇富比2005年10月11至12日,編號18

The famille noire colour scheme was so highly appreciated by Western collectors in the late 19th and early 20th century, that most examples today are in Western collections and few are remaining in China. At the time, famille noire vases commanded by far the highest prices of any Chinese porcelains, and were popular with the most important collectors of Western art, such as Morgan, Frick, Widener, Rockefeller, Rothschild, in whose residences they accompanied old master paintings. Famille noire vases from the Widener Collection in the National Gallery of Art, Washington D.C., for example, are illustrated in the Museum's publication Decorative Arts, Part II. Far Eastern Ceramics and Paintings. Persian and Indian Tugs and Carpets, Washington D.C., 1998, pp. 184-7, with descriptions written by Stephen Little (e.g. accession nos 1942.9.624, 1942.9.625, 1942.9.626, 1942.9.627 and 1942.9.628). See also a five-piece garniture attributed to the Kangxi period, in the Dallas Museum of Art, object numbers 1985.R.957 to 1985.R.960.A-B.

Since the popularity of this type of porcelain naturally led to the production of fakes, the very existence of famille noire in the Kangxi period had at some point been called into question. While later copies certainly exist, further research has since rehabilitated the genre. A famille noire bowl with flower designs in similar colours as on this vase, from the collection of Augustus the Strong, Elector of Saxony and King of Poland (r. 1694-1733), now in the Staatliche Kunstsammlungen, Dresden, for example, was recorded in an inventory of 1721, i.e. at the end of the Kangxi period, probably soon after it was made; see Linda Rosenfeld Pomper, 'Famille-Noire Porcelains. Tracing the Taste Through the 18th and 19th Centuries', Arts of Asia, July - August 2013, pl. 3. In terms of its painting style, composition and enamel tones, the present vase is certainly much closer to Kangxi famille verte porcelains than to known late Oing (1644-1911) or Republican (1911-1949) copies. The bright blue enamel, in particular, is in a tone similar to one in the National Gallery of Art, Washington D.C., accession no. 1942.9.626. The biscuit body revealed at the rim also demonstrates that the vase was made and then glazed on the inside, leaving a clear neat edge from where the biscuit was left to be enamelled.



Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.







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A PAIR OF FAMILLE-VERTE BISCUIT PARROTS QING DYNASTY, KANGXI PERIOD

Height of taller 21.5 cm, 81/2 in.

† £ 6,000-8,000

清康熙 素三彩鸚鵡一對



AN ENAMELLED LOTUS-FORM DISH QING DYNASTY, 17TH/18TH CENTURY

Width 35 cm, 133/4 in.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford authentication Ltd., no. P122b43.

† £ 10,000-15,000

清十七/十八世紀 彩繪描金荷葉形盤





84

A RARE FIGURE OF A RECUMBENT DEER QING DYNASTY, 18TH/19TH CENTURY

Length 21 cm, 81/4 in.

LITERATURE

See two related deers from the collection of the the Hon. Mrs Neillie Ionides, attributed to the Kangxi period, one sold in these rooms, 2nd July 1963, lot 56; the other, illustrated in Victor Rienaecker, 'Fantasies of Chinese Ceramic art', *Country Life Annual*, 1956, fig. 1.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford authentication Ltd., no. P121m81.

† £ 15,000-18,000

清十八/十九世紀 褐釉瑞鹿擺件





A LARGE AND IMPRESSIVE PAIR OF FAMILLE-VERTE BISCUIT BUDDHIST LIONS QING DYNASTY, KANGXI PERIOD

Height of the taller 44.5 cm, 171/2 in.

PROVENANCE

Mrs Charles Wrightsman (1919-2019). Sotheby's London, 6th December 2006, lot 5.

† £ 180,000-220,000

Deftly painted with fine details on their bodies and even on the plinths, the present pair of large lion figures is of exceptional quality. Since at least the 3rd century AD, pairs of lions made of stone or bronze have flanked entryways to palaces and temples to ward off evil spirits. In the Forbidden City, Beijing, there are seven pairs of guardian lions still standing today, including a bronze pair at the Gate of Supreme Harmony (*Taihe dian*). The male lion usually has his paw resting on a brocade ball to symbolise power, while the female has a playful cub under her paw to represent prosperity. Ceramic lions are often inscribed with the Chinese character wang (king) on their foreheads as a sign of their strength, as can be seen on the present lot.

During the Kangxi period (1622-1722), lion figures were popular domestically and perhaps even more so in Europe, where they were sometimes referred to as 'Fo (Buddhist) dogs.' Some of them are now held in important museums and private collections worldwide, including two closely related pairs preserved in the Staatliche Kunstsammlungen Dresden,

清康熙 五彩佛獅一對

來源

Charles Wrightsman夫人收藏(1919至2019年) 倫敦蘇富比2006年12月6日,編號5

the first (accession nos PO 3634 and PO 3635) with finely painted decorative details comparable to those shown on the present pair, the lion heads coloured in yellow, their bodies in green, illustrated in Eva Ströber, "La maladie de porcelaine". East Asian Porcelain from the Collection of Augustus the Strong, Leipzig, 2001, pl. 23; the second pair somewhat less finely detailed (accession nos PO 8955 and PO 8956). The Royal Household Collection of Drottningholm Palace, Sweden, also holds two similar pairs of lion figures, included in Jan Wirgin, K'ang-Hsi Porcelain, Selected Objects from Swedish Collections, Stockholm, 1974, pls 46-7 and colour plate 1, one of them, collected by Queen Hedvig Eleonora (1636-1715), also finely painted. Such level of brushwork can also be found on a pair sold at Christie's New York, 2nd June 1994, lot 375. See also a pair of lions from the Leonard Gow collection, included in the International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, cat. no. 1656.

The dating of this lot is consistent with the result of Oxford Authentication thermoluminescence analysis report no. P107e68.





A VERY RARE PAIR OF FAMILLE-VERTE RETICULATED LANTERNS AND STANDS QING DYNASTY, KANGXI PERIOD

Height 28.6 cm, 111/4 in.

† £ 60,000-80,000

This pair of lanterns is particularly rare for the combination of its sophisticated octagonal form and the elaborate openwork designs adorning every single side of its body, crown and foot. The Staatliche Kunstsammlungen Dresden has a pair of lanterns of similar octagonal shape (accession nos PO 3317 and PO 3318), which, according to the inventory, was kept in the Royal Palace before being transferred to the Japanisches Palais in 1725. Modelled in a form closely related to the present lot, the slightly taller (34 cm) Dresden pair is however embellished with openwork decorations only on the crown and foot and is painted with

landscape scenes on the four faces.

清康熙 五彩鏤雕開光人物故事圖燈籠 一對

Lanterns of this type continued to be produced after the Kangxi reign (1662-1722), see a famille rose hexagonal reticulated lantern from the second quarter of the 18th century, formerly in the collection of George Salting and now in the Victoria and Albert Museum, London (accession no. C.1435-1910), where there is an illustration with the piece lit up; and a pair of lanterns, attributed to the Yongzheng period, from the Leonard Gow collection, published in R. L. Hobson, Catalogue of the Leonard Gow Collection of Chinese Porcelain, London, 1931, pl. LXXXIV, and included in the International Exhibition of Chinese Art, Royal Academy of Art, London, 1935-36, cat. no. 2264.







A BLUE AND WHITE 'DRAGON' JAR MARK AND PERIOD OF WANLI

the base inscribed with a six-character reign mark in underglaze blue Height 20 cm, 8 in.

‡ £ 10,000-15,000

明萬曆 青花雲龍戲珠紋罐 《大明萬曆年製》款







88

PROPERTY OF A BELGIAN COLLECTOR

A LARGE FAHUA MEIPING MING DYNASTY, CA. 1500

Height 33 cm, 13 in.

PROVENANCE

Acquired from Marc Michot, Bruges.

‡ £ 10,000-15,000

明 約1500年 琺華松下高仕圖梅瓶

來源

Marc Michot,布魯日





A PAIR OF BLUE AND WHITE 'FLORAL' VASES QING DYNASTY, KANGXI PERIOD

清康熙 青花花卉紋瓶一對

Height 44.7 cm, 17½ in.

† £ 5,000-8,000





90

A PAIR OF POWDER-BLUE-GROUND GILT DECORATED YENYEN VASES QING DYNASTY, KANGXI PERIOD

Height 43.7 cm, 171/4 in.

PROVENANCE

Formerly from a private collection in Oxford.

W £ 10,000-12,000

清康熙 灑藍地描金人物故事圖鳳尾尊一對

來源 牛津私人舊藏







A FAMILLE-ROSE HEXAGONAL BRUSHPOT QING DYNASTY, YONGZHENG PERIOD

Height 12.4 cm, 41/8 in.

£ 2,000-3,000



清雍正 粉彩山水花卉紋六方筆筒



92

PROPERTY OF A GENTLEMAN

AN UNDERGLAZE-BLUE AND RED, WUCAI-DECORATED CELADON-GLAZED VASE QING DYNASTY, KANGXI PERIOD

the base inscribed with mark reading Shijin Tang zhi (Hall of Generations of Splendour) Height 23.8 cm, 9% in.

£ 6,000-8,000

清康熙 釉裏三彩加五彩葫蘆瓶 《世錦堂製》款





A COPPER-RED AND UNDERGLAZE-BLUE 'DRAGON' VASE QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 青花釉裏紅雲龍戲珠 紋瓶

Height 36 cm, 14 in. £ 6,000-8,000





94

A SMALL DOUCAI 'LOTUS' DISH QING DYNASTY, 18TH CENTURY

Diameter 16 cm, 61/4 in.

£ 5,000-8,000

清十八世紀 鬪彩蓮塘紋小盤







A BLUE AND WHITE 'FLORAL' BOWL MARK AND PERIOD OF YONGZHENG

Diameter 11 cm, 41/3 in.

£ 2,000-3,000

清雍正 青花花卉紋盌 《大清雍正年製》款







96

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A BLUE AND WHITE 'LOTUS' BOWL AND COVER SEAL MARK AND PERIOD OF JIAQING

Diameter 12 cm, 5 in.

PROVENANCE

Acquired in Beijing on 24th January 1970.

£ 3,000-5,000

清嘉慶 青花纏枝蓮紋蓋盌 《大清嘉慶年製》款

來源 於1970年1月24日得自北京







97

A SMALL BLUE AND WHITE CUP
MARK AND PERIOD OF YONGZHENG

the base with a six-character reign mark in underglaze blue Diameter 7 cm, 2^3 4 in.

£ 4,000-6,000

清雍正 青花小盃 《大清雍正年製》款







A LAVENDER-GROUND FAMILLE-ROSE 'DAYAZHAI' BOWL QING DYNASTY, GUANGXU PERIOD

Diameter 15.8 cm., 61/4 in.

£ 5,000-8,000

清光緒 紫地粉彩「大雅齋」花卉紋盌 《永慶長春》款





99

PROPERTY OF A LADY

A FINE YELLOW-GROUND FAMILLE-ROSE BOWL

SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue Diameter $18.4\ cm, 7\frac{1}{4}$ in.

Based on earlier enamelled models first made during the Kangxi period, several bowls of this combination and size bearing a Daoguang mark are known, compare, for instance, a bowl of this type in the Baur Collection, Geneva, illustrated in John Ayers, Chinese Ceramics in The Baur Collection, vol. 1, Geneva, 1999, cat. no. 338. Another example is published in Imperial Porcelain of Late Qing from the Kwan Collection, Hong Kong, 1983, cat. no. 42; and a third example, recently sold in these rooms, 3rd November 2021, lot 150.

£ 20,000-30,000

清道光 黃地粉彩纏枝花卉紋盌 《大清道光年製》款



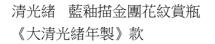




A FINE BLUE-GROUND GILT-DECORATED BOTTLE VASE
MARK AND PERIOD OF GUANGXU

the base with a six-character reign mark in underglaze blue Height 39.2 cm, $15\frac{1}{2}$ in.

£ 8,000-12,000









101

A YELLOW-GROUND FAMILLE-ROSE MEDALLION BOWL QING DYNASTY, 19TH CENTURY

the base with hall mark reading $\ensuremath{\textit{Caixiutang zhi}}$ in underglaze blue

Diameter 11.6 cm, 45/8 in.

£ 10,000-15,000

清十九世紀 黄地粉彩開光清賞紋盌 《彩秀堂製》款





AUTUMN FORESTS LIN FENGMIAN (1900-1991)

ink and colour on paper, framed signed, with one seal of the artist 35 by 35 cm, 13¾ by 13¾ in.

PROVENANCE

Acquired directly from the artist in Shanghai by Jane Monier-Williams (b. 1938) while posted to the Charge d'Affaires, Peking, in 1964, thence by descent in the family (by repute).

£ 35,000-45,000

林風眠 (1900-1991年) 《秋》 設色紙本 鏡框

來源

由前英國駐華外交官Jane Monier-Williams於任期間 (1964年)得自藝術家本人,此後家族傳承(傳)





TIGER BY THE RIVER ZHANG SHANZI (1882-1940), ZHANG DAQIAN (1899-1983)

ink and colour on paper, mounted for framing 110 by 39.5 cm, $43\frac{1}{4}$ by $15\frac{3}{4}$ in.

PROVENANCE

English Private Collection, acquired in the Far East in the 1940's.

£ 15,000-20,000

張善孖,張大千 《虎嘯圖》設色紙本 立軸

來源

英國私人收藏,1940年代購自遠東





104

THREE GOATS ATTRIBUTED TO MA JIN

ink and colour on paper, framed signed, with three seals of the artist 130 by 65.5 cm, 511/4 by 253/4 in.

PROVENANCE

Acquired by Professor Olav Gurvin (1893-1974) in the mid-20th century, thence by descent in the family (by repute).

‡ £ 4,000-6,000

馬晉(款)

《三羊開泰》設色紙本 鏡框

來源

由Olav Gurvin教授(1893至1974年)得於 上世紀中葉,此後家族傳承(傳)







PROPERTY OF A GENTLEMAN

LOBSTERS HUANG DUFENG (1913-1998)

ink on paper signed *Dufeng hua*, *Dufeng youji*, with a dedication, and three seals of the artist 67 by 82.6 cm, 26% by 321/2 in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1996, lot 305.

£ 4,000-6,000

黄獨峰(1913-1998年) 《龍蝦》水墨紙本

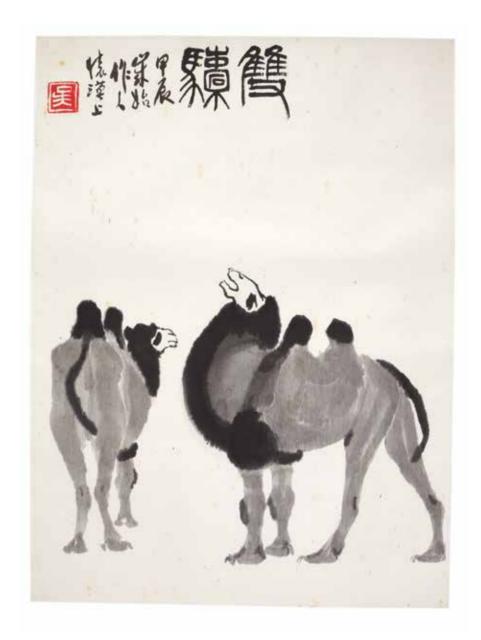
題識:獨峰畫。

又文先生教正。獨峰又記。

鈐印:「獨峰」、「黃獨峰印」、「榕樹室主」

來源

香港蘇富比1996年11月4日,編號305





106

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

CAMELS WU ZUOREN (1908 - 1997)

ink on paper, hanging scroll dated 1964 50 by 67.5 cm, 1934 by 261/2 in.

£ 8,000-12,000

吳作人(1908-1997年) 《雙駝》 水墨紙本 立軸

題識:雙駝,甲辰嵗始,作人憶漠上

鈐印:吳













PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES OF LANDSCAPES WU SHIXIAN (1845-1916)

ink and colour on paper, inscribed and dated 1915, with various seals of the artist

£ 2,000-3,000

38 by 40 cm, 15 by 153/4 in.

吳石僲(1845-1916年) 山水冊頁十二開 設色紙本











part lot



108

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWENTY RUBBINGS FROM THE IMPERIALLY INSCRIBED ILLUSTRATIONS OF COTTON, YUTI MIANHUA TU, FANG GUANCHENG (1698-1768)
QING DYNASTY, 18TH/19TH CENTURY 30 by 31 cm, 113/4 by 121/4 in.

£ 3,000-5,000

清十八/十九世紀 御製棉花圖藍拓本二十開



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES WANG QINGFANG (1900-1956)

ink and colour on paper, signed and inscribed with various seals of the artist, wood cover 32 by 32 cm, 123/4 by 123/4 in.

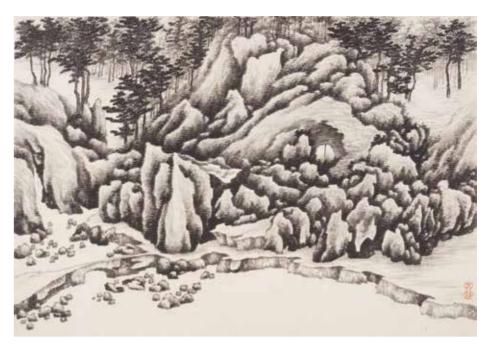
£ 800-1,200

王青芳(1900-1956年) 冊頁十二開 設色紙本











part lot



110

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF THIRTY SIX LEAVES OF LANDSCAPES LI SHANGDA

ink and colour on paper, with various seals of the artist 38 by 46 cm, 15 by 22 in.

£ 5,000-8,000

李上達

山水詩文冊頁三十六開 設色紙本

李上達:字達之,號五湖,遼寧人。為金城學生,善 畫山水,細筆層巒迭翠,妙到毫巔。















PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES OF CALLIGRAPHY IN RUNNING SCRIPT WENG TONGHE (1830-1904)

ink on paper, signed with various seals each 25 by 42 cm, 93/4 by 161/2 in.

£ 8,000-12,000













翁同龢(1830-1904年)

行書冊頁十二開 水墨紙本



PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

A GROUP OF TWELVE RANK BADGES LATE QING DYNASTY

The largest 31 by 32.5 cm, 11% by 123/4 in.

‡ £ 4,000-6,000

晚清 各式補子一組十二件









113

PROPERTY OF A GENTLEMAN

A BLUE-GROUND EMBROIDERED CHILD'S 'DRAGON' ROBE QING DYNASTY, LATE 19TH CENTURY

Length 100.5 cm, 39½ in. Width 150.8 cm, 59¾ in.

£ 2,000-3,000

清十九世紀末 藍地繡龍紋童子吉服











114

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

FOUR DARK-BLUE GROUND SILK BROCADE CHAIR COVERS QING DYNASTY, QIANLONG PERIOD

(4)

The largest 158.5 by 50.5 cm, 623/8 by 197/8 in.

‡ £ 8,000-12,000

清乾隆石青地織錦雲龍紋椅披一組四件



A RARE HUANGHUALI SQUARE TABLE LATE MING/EARLY QING DYNASTY

105.5 by 105.5 by 88.2 cm, 41½ by 41½ by 34¾ in.

W £ 120,000-160,000

明末/清初 黃花梨有束腰螭龍紋方桌

Tables of this versatile form and size were designed as surfaces for dining, writing, appreciating antiques, or even playing games. Square tables often appear on printed books and paintings, such as in the illustration of Chapter 11 of a Chongzhen period edition of Jin Ping Mei [The Plum in the Golden Vase], reproduced in Sarah Handler, *In the Light of Chinese Architecture*, Berkeley, 2005, pg. 166, showing a square table in the garden of the Verdent Spring Bordello.

The present table is rare as it incorporates a number of features that distinguishes it from the more conventional and restrained Chinese designs. The plain straight waist and the stylised curl braces meeting up at the corners between the legs are accompanied by elaborate carved decorations on the aprons. Each side is powerfully carved with a pair of confronting *chilong*, with the corners rendered in scrollwork simulating metal mounts. Together they exemplify the

highly skilled craftsmanship of the period, transcending the traditional boundaries to produce an elaborate, yet still classically refined piece of *huanghuali* furniture.

Compare a similar table sold in our New York rooms, 29th/30th November, 1993, lot 442, and again at Christie's London, 8th November 2016, lot 195; one with lotus-leaf waist and braces carved in the form of *lingzhi*, sold in our New York rooms, 20th March 2012, lot 155; and a slightly smaller summer-winter table, carved with *lingzhi* and ducks on the beaded-edges apron, from the Dr S Y Yip collection, exhibited in *Chan Chair and Qin Bench: The Dr S. Y. Yip Collection of Classical Chinese Furniture II,* Art Museum, Chinese University of Hong Kong, Hong Kong, 1998, cat. no. 19, and sold in our Hong Kong rooms, 7th October 2015, lot 118. See also side tables with very similar designs, including two in The MQJ Collection, the private collection of Grace Wu Bruce, illustrated in *The Best of The Best. The MQJ Collection of Ming Furniture*, vol. 1, Beijing, 2017, pgs 106 and 108.





A HUANGHUALI RECTANGULAR STOOL QING DYNASTY, 18TH CENTURY 80 by 42.5 by 44.7 cm, 31½ by 16¾ by 175% in.

W £ 50,000-70,000

清十八世紀 黃花梨有束腰馬蹄足長方凳





117

A HUALI STAND QING DYNASTY, 18TH/19TH CENTURY76.5 by 45 by 45 cm, 30¹/₄ by 17³/₄ by 17³/₄ in.

† • W £ 30,000-50,000

清十八/十九世紀 花梨木香几





A LONG HONGMU TABLE

QING DYNASTY, 19TH CENTURY

194.5 by 43 by 85 cm, 76½ by 17 by 33½ in.

W • £ 8,000-12,000

清十九世紀 紅木嵌大理石條桌





119

A SMALL HUALI TABLE QING DYNASTY, 19TH CENTURY

119 by 90 by 37.5 cm, 461/8 by 355/8 by 143/4 in.

See a *zitan* table with similarly rendered square-sectioned legs, offered in our Hong Kong rooms, 8th October 2014, lot 3669.

W • £ 6,000-8,000

清十九世紀 花梨條桌



120

A LARGE CARVED HONGMU SOFA QING DYNASTY, 19TH CENTURY

198.3 by 72 by 83.5 cm, 78 by 283/4 by 323/4 in.

Compare a closely related example formerly in the collection of Dorothy Worrall, and now in the Museum of Liverpool, accession number 1991.121.27. See also a *zitan* rectangular table base with similar style of carving, attributed to 18th/19th century, sold at Woolley Wallis, 21st May 2014, lot 33.

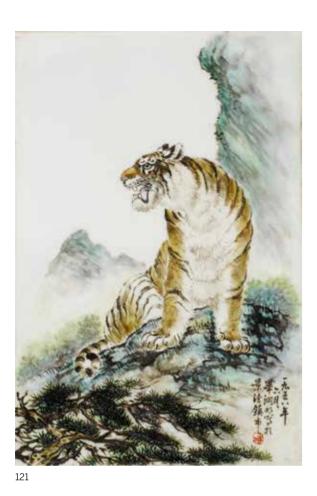
W • £ 20,000-30,000



©MUSEUM OF LIVERPOOL 利物浦博物館

清十九世紀 紅木翹頭靠床





121

AN ENAMELLED PORCELAIN 'TIGER' PLAQUE 20TH CENTURY

38 by 25 cm, 15 by 93/4 in.

† £ 1,000-2,000

二十世紀 猛虎圖瓷板畫



122

A PAIR OF 'FLOWER AND BIRD' VASES, SIGNED DENG XIAOYU
20TH CENTURY

Height 32 cm, 12½ in.

† £1,000-2,000

二十世紀 彩繪花鳥詩文圖瓶一對《鄧肖禹》款







123

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ENAMELLED 'IMMORTALS' PORCELAIN PLAQUE 20TH CENTURY

mounted as a table screen The porcelain plaque 25 by 37 cm, 93/4 by 141/2 in.

£ 3,000-5,000

二十世紀 二仙傳道圖瓷板桌屏





PROPERTY FROM A PRIVATE COLLECTION

A FAMILLE-ROSE 'BOYS' VASE 20TH CENTURY

Height 19 cm, 7½ in.

PROVENANCE

Acquired in Hong Kong prior to 1975.

‡ £ 3,000-5,000

二十世紀 粉彩牧牛圖瓶

來源

約1975年前得自香港





125

PROPERTY FROM A PRIVATE COLLECTION

A FINE ENAMELLED 'SCHOLARS' VASE 20TH CENTURY

Height 25 cm, 93/4 in. Signed Wang Pu, inscribed and dated 1934

PROVENANCE

Acquired in Hong Kong prior to 1975.

‡ £ 10,000-15,000

二十世紀 粉彩「元章拜石」圖瓶 王璞(款)

來源

約1975年前得自香港



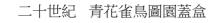
A SMALL BLUE AND WHITE WANG BU-STYLE 'BIRD' CIRCULAR BOX AND COVER 20TH CENTURY

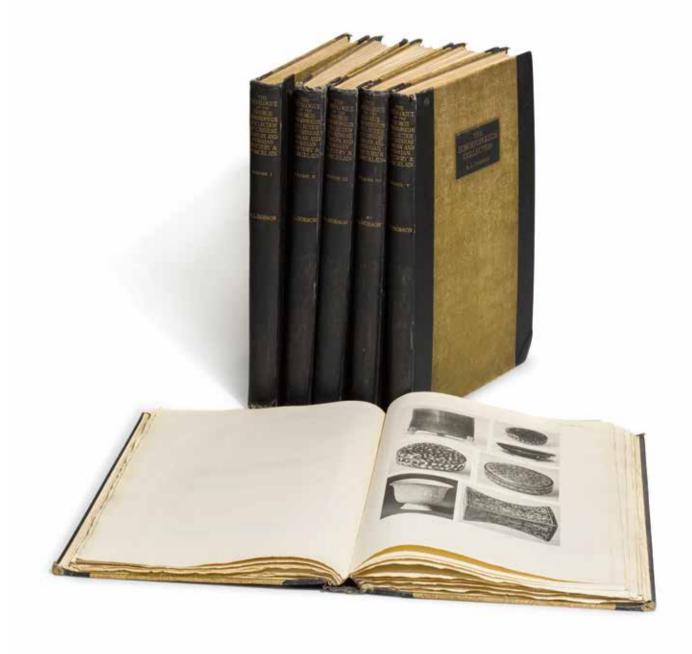
Diameter 7.6 cm, 3 in.

For similar design, compare a pair of blue and white 'bird' seal paste boxes and covers by Wang Bu attributed to the Republic period, from the collection of Stephen Junkunc, III (d. 1978), sold in our New York rooms, 12th September 2018, lot 119.

£ 6,000-8,000









127

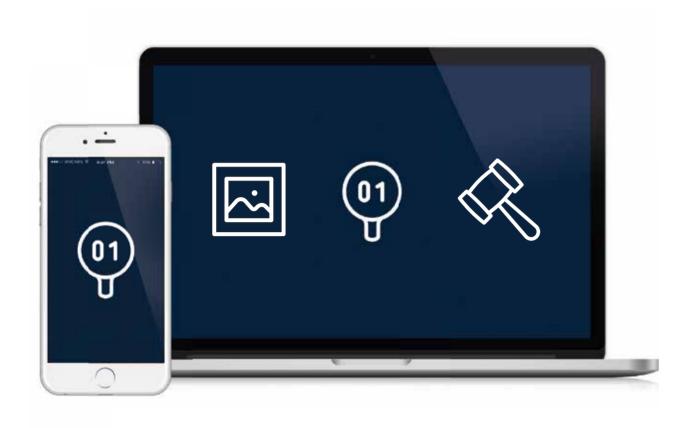
R.L. HOBSON, THE GEORGE EUMORFOPOULOS COLLECTION OF CHINESE, COREAN AND PERSIAN POTTERY AND POCELIAN, VI VOLS, LONDON, 1925-1928

Ernst Benn, 1925-28, six volumes, limited edition, numbers 215 of 725, original black and gold textured cloth with numerous photographic plates

W £ 4,000-6,000

1925-1928年 R.L. HOBSON 著《George Eumorfopoulos珍藏中國、朝鮮及波斯陶 器》 六冊全

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do not include the buyer's premium.

Resale Right levy or VAT.

Euros as a guide only.

can be subject to revision. The estimates

overhead premium, any applicable Artist's

Pre-sale Estimates in US Dollars and

Euros Although the sale is conducted in

pounds sterling, the pre-sale estimates

publication of this guide. Therefore, you

Condition of Lots Prospective buyers

at the pre-sale exhibition. Solely as

a convenience, Sotheby's may also

Please refer to Condition 3 of the

are encouraged to inspect the property

provide condition reports. The absence

of reference to the condition of a lot in the

catalogue description does not imply that

the lot is free from faults or imperfections.

Conditions of Business for Buyers below

should treat the estimates in US dollars or

in some cases are also published in

US dollars and/or Euros. The rate of

exchange is the rate at the time of

buvers. Any bid between the high and low

made subject to the Additional Terms and

bidder and will receive notification via

2. DURING THE LIVE AUCTION

Conditions of Business Sotheby's auctions are governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in a Sotheby's auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the

auctioneer. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com.

Bidding at the Live Auction Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of can realise prices above or below the prethe Conditions of Business for Buyers published below.

> Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Ridding which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer. please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration

Telephone Bids In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see sothebys. com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent

Absentee Bidding For some sales (other than where the option to submit an Advance Bid (as defined below) is

enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twentyfour hours before the auction. This service is free and confidential.

Advance Bidding For certain sales, bidders may submit bids in advance of the live auction ("Advance Rid") through an Online Platform, as described above in "BEFORE THE AUCTION" section or by submitting your maximum bid in writing to the Bids Department, For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via an Online Platform . For information about registering to bid via an Online Platform please refer to sothebys.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below

Interested Parties Announcement

In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot. Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations There may be restrictions on the import

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into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Currency Board As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both pound sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in the currency amounts shown.

3. AFTER THE AUCTION

Invoices Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the additional terms set out in the Additional Terms and Conditions for Payment in Cryptocurrency section below and in Condition 7(b) of the Conditions of Business for Buyers applicable to the sale

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer

of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, Master Card, American Express and CUP credit and debit cards. Card payments may not exceed £30.000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at http://www.sothebys.com/en/invoice-payment. html; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

We reserve the right to seek identification of the source of funds received.

New Clients If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a 'W' in the catalogue will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

 A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10.000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material. such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buvers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buver's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable hidder who may bid in excess of the irrevocable bid. may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time. Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buver's premium, overhead premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable hid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

¥ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

(I) No Reserve

Unless indicated by a box (□), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low

estimate for the lot. Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (O). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot

Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €) Royalty Rate From 0 to 50,000 4%

From 50,000.01 to 200,000 3% From 200,000.01 to 350,000

1% From 350,000.01 to 500,000 0.5%

Exceeding 500,000 0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers, Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section. Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

oo Cryptocurrency Payments Sotheby's will accept cryptocurrency

as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information. Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advise to you and recommends you obtain independent tax advise. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and overhead premium and

hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premiums.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A \ddagger OR Ω SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ the reduced rate
- $\Omega\,$ the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the

margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can ask HIM Revenue and Customs to generate a C79 certificate Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE UNITED KINGDOM

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium and Overhead Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a \ddagger or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the UK
- The property is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (\ddagger or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a \ddagger or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or after lots sold under Temporary Admission ($\frac{1}{2}$ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the LIK

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate

prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482:

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction: and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent; "Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right levy payable in respect of the sale of the Property:

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT:

"Purchase Price" is the Hammer Price and applicable Buyer's Premium,

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot:

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives):

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London WIA 2AA:

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied

themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots

- (d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of
- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

- (a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.
- (b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by

law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business:

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

- (b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.
- (c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's Apply which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6 CONDUCT OF THE ALICTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling (except to the extent permitted in Condition 7(b) immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.
- (b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):
- (i) Sotheby's will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.
- (ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.
- (iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).
- (iv) Payment must be made from an account or digital wallet in the Buyer's name maintained with one of the following platforms: (1) Coinbase Custody Trust: (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.
- (v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b). Sotheby's may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require the Buyer to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of

taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby's, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer haid to Sotheby's for such taxes: (2) the amount(s) in fiat currency that Sotheby's invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby's as payment in connection with a refund.

- (vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.
- (vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following: (a) the Buyer owns the digital wallet and the cryptocurrency used to make payment: (b) the digital wallet or account is not directly or indirectly hosted, operated. or otherwise controlled by anyone that is the subject of economic sanctions. embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer's payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.
- (viii) Sotheby's shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby's for whatever reason.
- (ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware software and internet connections: the risk of introduction or intrusion of malicious code or software: the risk of hacking or unauthorised access to the Buyer's digital wallet or information stored therein, or of theft or diversion of funds therefrom: volatility and unstable or unfavourable exchange rates: and the risk of unfavourable regulatory intervention and/ or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing

- (c) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.
- (d) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buver's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buvers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers
- (e) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.
- (f) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense:
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot:
- (d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit;
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement):
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any

- such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S AND/OR BUYER'S WARRANTIES

- (a) The Bidder and/or Buyer warrants that:
- (i) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"): and
- (ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity
- (b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:
- (i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);
- (ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes:
- (iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in

- any way connected with, or to facilitate breaches of any applicable tax, antimoney laundering or anti-terrorism laws or regulations;
- (iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and
- (v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.
- (c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.
- (d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's If Sotheby's has not completed its enquiries in respect of anti-money laundering. anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buver or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot. as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buver.

10. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

11. EXPORTS AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export. import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above. Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www. sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English Jurisdiction AII Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you

have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to hid on your hehalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern. 6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Post Sale Service Group prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New

Bond Street premises within 90 days of the live auction may be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

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ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling

and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

In respect of fine Chinese paintings, the artists' names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue (if any) are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Notwithstanding the above, if Sotheby's sells an item which subsequently is shown to be a "counterfeit," subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where

the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if

(i) the catalogue description was in

accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot:

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/13 NBS_GUARANTEE CHINESE

IMPORTANT NOTICES

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/ or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your cooperation.

ENDANGERED & OTHER

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

12/19 NBS_NOTICE CHINESE US\$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Authenticity Guarantee and the Conditions of Business for Buyers.

- 1 When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as: A BLUE AND WHITE DISH MING DYNASTY, JIAJING (1522 1566)
- 2 No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.
- 3 Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.
- **4** Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

GLOSSARY FOR CHINESE WOOD

With respect to Asian hardwoods, the terms 'Huanghuali,' Huali 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby'sand demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

04/17 NBS_GLOS_CHINESE

CHRONOLOGY 中國歴代年表

新石器時代			NEOLITHIC	10th-early 1st millennium
商			SHANG DYNASTY	16th century - c.1050 BC
周			ZHOU DYNASTY	c.1050 - 221 BC
	西周		Western Zhou	c.1050 - 771 BC
	東周		Eastern Zhou	770 - 256 BC
		春秋	Spring and Autumn	770 - 476 BC
		戰國	Warring States	475 - 221 BC
秦		TAREA	QIN DYNASTY	221 - 206 BC
漢			HAN DYNASTY	206 BC - AD 220
失	工法		Western Han	206 BC - AD 220
	西漢			
	東漢		Eastern Han	AD 25 - 220
三國			THREE KINGDOMS	220 - 265
普			JIN DYNASTY	265 - 420
	西晉		Western Jin	265 - 316
	東晉		Eastern Jin	317 - 420
南北朝			SOUTHERN AND NORTHERN DYNASTIES	420 - 589
	宋		Song	420 - 479
	齊		Qi	479 - 502
	梁		Liang	502 - 557
			Chen	
	陳			557 - 589
	北魏		Northern Wei	386 - 534
	東魏		Eastern Wei	534 - 550
	西魏		Western Wei	535 - 557
	北齊		Northern Qi	550 - 577
	北周		Northern Zhou	557 - 581
隋			SUIDYNASTY	581 - 618
唐			TANG DYNASTY	618 - 907
五代			FIVE DYNASTIES	907 - 960
			LIAO DYNASTY	907 - 1125
遼				
宋			SONG DYNASTY	960 - 1279
	北宋		Northern Song	960 - 1127
	南宋		Southern Song	1127 - 1279
夏			XIA DYNASTY	1038 - 1227
金			JIN DYNASTY	1115 - 1234
元			YUAN DYNASTY	1279 - 1368
明			MING DYNASTY	1368 - 1644
71	洪武		Hongwu	1368 - 1398
	永樂		Yongle	1403 - 1424
			9	
	宣德		Xuande	1426 - 1435
	正統		Zhengtong	1436 - 1449
	景泰		Jingtai	1450 - 1456
	天順		Tianshun	1457 - 1464
	成化		Chenghua	1465 - 1487
	弘治		Hongzhi	1488 - 1505
	正德		Zhengde	1506 - 1521
	嘉靖		Jiajing	1522 - 1566
	^{毎明}		Longqing	1567 - 1572
			Wanli	
	萬曆			1573 - 1620
	天啟		Tianqi	1621 - 1627
	崇禎		Chongzhen	1628 - 1644
清			QING DYNASTY	1644 - 1911
	順治		Shunzhi	1644 - 1661
	康熙		Kangxi	1662 - 1722
	雍正		Yongzheng	1723 - 1735
	乾隆		Qianlong	1736 - 1795
	嘉慶		Jiaqing	1796 - 1820
	道光		Daoguang	1821 - 1850
	咸豐		Xianfeng	1851 - 1861
	同治		Tongzhi	1862 - 1874
	光緒		Guangxu	1875 - 1908
	宣統		Xuantong	1909 - 1911
			9	
中華民國			REPUBLIC OF CHINA	1912 -
中華民國	洪憲		REPUBLIC OF CHINA Hongxian	1912 - 1915 - 1916

