



何東
HOTUNG

THE PERSONAL COLLECTION OF
THE LATE SIR JOSEPH HOTUNG

PART II | DAY





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THE LATE SIR JOSEPH HOTUNG

PART II | DAY

AUCTION IN LONDON
8 DECEMBER 2022
10:30 AM

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London, W1A 2AA
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ENQUIRIES

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A LIFE WITH ART: SIR JOSEPH HOTUNG

Henry Howard-Sneyd
Chairman of Asian Art, Europe and Americas

The celebrated name 'Hotung' holds a special resonance in Hong Kong where Sir Joseph's grandfather, Sir Robert, made the family's fortunes as the most successful citizen of his day. Friend of George Bernard Shaw among other luminaries, he was knighted twice in 1915 and 1955. Sir Robert himself was a collector and his donation on his death of a part of his collection to the city of Hong Kong, when allied with that of Sir Catchick Paul Chater, allowed the formation of the City's own collection that has grown to become the seminal Hong Kong Museum of Art.

The philanthropic gene surfaced particularly strongly in Sir Joseph whose interests spanned art, music, medicine and human rights. While his contribution and engagement was impactful in each area, he kept the different worlds very separate and while his support was deeply valued and opinion regularly sought, those with whom he engaged rarely

knew much of his other passions. His patronage of the British Museum, in particular, has been long and profound, resulting in the beautiful Asian galleries that we see today. His donation to that museum of his two focussed 'public' collections will be pivotal in its history of representing Chinese art. The collection of early Chinese blue and white porcelain (a field in which China lead the world by several centuries) adds to an already strong collection of Chinese porcelain at the museum. That of jades through the ages renders the museum collection one of the strongest in the world in that field. The book authored by Prof. Dame Jessica Rawson is a seminal work in the study of Chinese jade. He himself also followed his grandfather's support of Hong Kong when

he took up the role of Chairman of the Hong Kong Arts Development Council in 1994. He was also a generous donor towards the new Shanghai Museum which opened in 1996 to much fanfare and a gallery in that museum still bears his name.

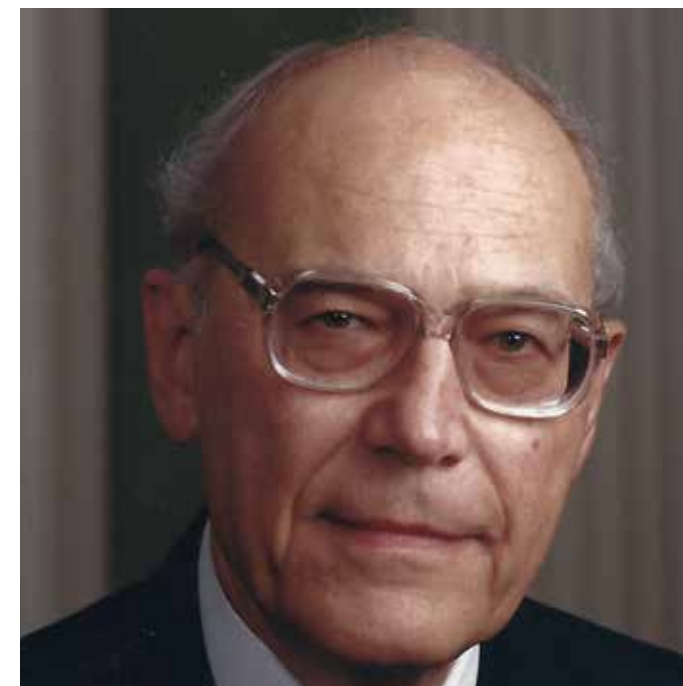
There was also a side to his collecting that was more personal and more specifically aesthetic in its focus, creating in his beautiful London home a deep sense of Sir Joseph himself, [...] The result is an elegant blend of a scholarly mind with the aesthetic of an English gentleman that might be said to describe Sir Joseph himself in life.



Sir Robert Hotung, grandfather of Sir Joseph Hotung



Sir Robert Hotung with George Bernard Shaw



Sir Joseph Hotung

However, there was also a side to his collecting that was more personal and more specifically aesthetic in its focus, creating in his beautiful London home a deep sense of Sir Joseph himself, his character revealed and enhanced through the art with which he chose to surround himself. The classical surroundings of a London town house provide rooms of warmth and yet supreme elegance. Basing his decorative scheme on his own eye and sense of beauty, Sir Joseph juxtaposed 18th century English furniture, naturally at home in the surroundings of the building, with 16th and 17th century Chinese furniture made from the celebrated Huang Huali wood beloved of scholars and wealthy individuals of that burgeoning period in Chinese social history. The patinas of the woods from two such disparate cultures, match and meld together in an incredibly harmonious whole, particularly when interspersed with paintings by Vuillard, Degas and Matisse, blue and white porcelain, and unique works of art from China's ancient history. The result is an elegant blend of a scholarly mind with the aesthetic of an English gentleman that might be said to describe Sir Joseph himself in life.

'The breadth of Sir Joseph's collecting interests was vast, spanning thousands of years of art history, and he took his position as a custodian of great works to be treasured and maintained for future generations very seriously.'

The breadth of Sir Joseph's collecting interests was vast, spanning thousands of years of art history, and he took his position as a custodian of great works to be treasured and maintained for future generations very seriously. Take for example the remarkable collection of Chinese archaic jades presented in the following pages. From enigmatic *cong* to sleek ceremonial blades, each jade object was carefully housed in a bespoke box, meticulously catalogued and labelled, and preserved for subsequent collectors to enjoy.

Another distinctive area of the collection is the wonderful Neolithic pots, whose bold geometric patterns and globular forms are particularly satisfying. Never limited by category or period, Sir Joseph combined these early iterations of Chinese

ceramics with the studio pottery of British 20th century artists Bernard Leach and Lucie Rie to great effect.

Modern Chinese painting is of course represented through the inimitable brushstrokes of Qi Baishi and Huang Binhong but perhaps the most arresting image is the expansive view of a battle scene depicting the victorious exploits of the Qing Imperial Army which hung in Sir Joseph's library.



Petrus Willebeeck (active Antwerp c.1632 - after 1652), *Still life of peaches, apricots and other fruit in a Chinese porcelain bowl, with an artichoke and poppy seed pods on a ledge* (lot 276).

Among the Old Master paintings, the beautiful 17th century still life by Petrus Willebeeck once again combines Sir Joseph's collecting interests depicting a late Ming dynasty blue and white bowl among an abundance of fruit and artichoke. Another exciting work is the almost monochrome equestrian sketch of a figure on horseback, attributed to Sir Anthony van Dyck, and which sits happily among the stellar works on paper in the collection.

His focus on buying pieces from some of the best collections is particularly visible in the European silver. A set of four English silver candlesticks from the mid-18th century are emblazoned with the arms of the 1st Marquess of Bath and once formed part of the collection at Longleat, Wiltshire, while the fabulous silver dining plates – twenty four in total – have the Grattan-Guinness crests engraved to the rim, descendants of the eponymous firm of brewers.

'There are people who go through their whole lives without art, I nearly did. But their lives are perhaps not as dimensional or as full of colour as it could be.'

Sir Joseph loved flowers too, and the interiors of his London townhouse were always accented with sensational floral arrangements. A number of works in the collection speak to his love of flowers, perhaps most notably the two polychrome Iznik dishes which were displayed on the mantelpiece in the Drawing Room, flanking Degas' masterful depiction of Eugene Manet, and the sweeping Persian carpet, a veritable sea of intertwining floral motifs that tied the room together.

Sir Joseph is quoted as saying 'There are people who go through their whole lives without

art, I nearly did. But their lives are perhaps not as dimensional or as full of colour as it could'. It is the collection that is the result of this philosophy that Sotheby's is proud and honoured to present in this series of auctions, showing to the world for the first time, the true taste and sophistication of this most private and self-effacing of gentlemen.



SIR JOSEPH HOTUNG

Regina Krahel
International Research Consultant

Truly great art collections reflect truly great personalities. Sir Joseph Hotung assembled a large family of art works from different places, periods and media that lived in his residence in congenial harmony. They share a rare quality and beauty, an unassuming nobility and an unquestionable eminence and as such are simply material witnesses of Sir Joseph's character, discernment and style. The opposite of ostentatious, Sir Joseph was a naturally impressive personality, who radiated a dignity that made conversations stop when he entered a room.

The works he selected surrounded him in his daily life. English furniture and French silver went with Impressionist art, where he was particularly drawn to Édouard Vuillard; Ming hardwood furniture was juxtaposed with Chinese ink paintings, with a favourite spot reserved for a small Yuan-style album leaf with melons. His own background obviously made him receptive of Chinese works of art, but he could also fall in love with a Degas painting or a Giacometti drawing, be fascinated by Persian and Syrian works, or galvanized by a Sri Lankan gilt-bronze goddess and a Benin bronze head, but only if they had an exceptional presence. In two areas, he went deeper.

His search for Chinese works of art began in the late 1970s with Qing jades. Encouraged by Robert H. (Bob) Ellsworth, it soon grew to cover the full jade story, from the earliest beginnings in the Neolithic onwards, a period he came to admire greatly. By the time Jessica Rawson published over three hundred of his jades (*Chinese Jade from the Neolithic to the Qing*, London, 1995) on the occasion of their exhibition at the British Museum, they formed a world-class collection.

His second major love in art, very different from the first, started in 1994 with a *coup de foudre*. Here, no guide was necessary, it was an object that managed to speak to him directly. His fascination with a jar of Yuan blue-and-white porcelain depicting a scene from the drama *San guo yan yi* (Romance of the Three Kingdoms) he later described thus: "At the time we bought the San guo jar it evoked memories of my youth when I was

The opposite of ostentatious, Sir Joseph was a naturally impressive personality, who radiated a dignity that made conversations stop when he entered a room.

Philanthropy is not simply a question of distributing money; philanthropy is an art in itself. Sir Joseph Hotung mastered this art to perfection.

mesmerised by tales of the Romance of the Three Kingdoms which inspired me with stories of valour, honour and loyalty. The purchase of this piece led to an interest in Yuan dynasty wares. I was struck by the power and strength of the pieces and this led to the formation of the collection." A bit over a decade later, Sir Joseph had built up an unmatched assemblage of some of the best pieces there are.

His own quest to learn about the art he collected led to his museum patronage, but his philanthropy had started much earlier and went much further. He himself described his focus as "human rights, health, education and the arts". He participated in a think-tank to foster peace in the Middle East and established a Chair to that end at the School of Law, SOAS, London University. Of the various research projects he funded at St George's University Hospital, London, which he endowed with two Chairs, one led to promising progress in the prevention of HIV transmission. Besides several other universities in the US, the UK and in Hong Kong he supported, he was instrumental in setting up the pre-university Hong Kong Academy for Gifted Education. Classical music at the London Philharmonic Orchestra benefitted from his arts patronage, although the bulk was directed towards the visual arts, foremost at the Metropolitan Museum of Art, New York, Asia Society, New York, and the British Museum, London, all of whom won him as Trustee, but also at the Shanghai Museum, where the jade gallery bears his name. Besides his many financial donations, he gave generously of his time, in spite of a busy professional life, advising both financial and cultural institutions as a board member.

The British Museum benefitted particularly and in many ways from his generosity, most notably through the establishment of The Joseph E. Hotung Gallery of Oriental Antiquities, refurbished through his patronage in 1992, and renamed after another complete renovation in 2017 The Sir Joseph Hotung Gallery of China and South Asia, both times opened by Her Majesty The Queen. When the future of the Percival David collection in London hung in the balance, Sir Joseph fervently lobbied for a transfer to the British Museum, against much opposition, even though he offered the funding. The Sir



The Queen with Sir Joseph Hotung © Benedict Johnson

Joseph Hotung Centre for Ceramic Studies, which includes a fabulous gallery for the David collection, opened in 2009. According to his wishes, the largest part of his collections of Chinese jades and early blue-and-white porcelains is going to the British Museum.

Philanthropy is not simply a question of distributing money; philanthropy is an art in itself. Sir Joseph Hotung mastered this art to perfection. He had a keen interest in improving lives and circumstances, to make changes

for the better, but went about it in such a modest, low-key manner, that even friends could not know the full story and his obituaries tended only to skim the surface. He was little interested in, not to say irritated by, the notoriety and fame his various activities entailed, but he enjoyed the ensuing exchanges with noted academics, with whom he even took educational trips, particularly to the Middle East and the Arab world. He was the dream donor; once he had decided that a

project was worthwhile and the persons in charge were capable, he attentively followed their progress, but never interfered. In 1993 he was knighted for his charitable activities.

As a collector – and not only there – Sir Joseph was a totally independent mind. Pieces had to strike a chord with him, they

Pieces had to strike a chord with him, they had to be inhabited with a bold energy, a vitality that made them come alive and revealed the hand of a master.

had to be inhabited with a bold energy, a vitality that made them come alive and revealed the hand of a master; if they did, he could pursue them with unambiguous verve, if not, nothing and nobody could persuade him that a piece

was worth acquiring. He had an unfailing instinct to choose great art, independent of fashions and market considerations, and the collection bears his distinct imprint. His personality, connoisseurship and his style will make 'The Sir Joseph Hotung Collection' one of the coveted provenances for works of art, like those of the great British collectors of the early 20th century, no matter whether the items will end up in museums or in private hands.



101
A PAINTED POTTERY JAR
NEOLITHIC PERIOD, YANGSHAO CULTURE

仰韶文化 彩繪陶罐

the jar surmounted by a short circular neck, flanked with a pair of small circular handles, the upper half decorated with geometric patterns
Height 19 cm, 7½ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 15th March 1986.

£ 1,000-2,000

HK\$ 8,800-17,500



101



102
A PAINTED POTTERY 'COCOON' JAR
HAN DYNASTY

漢 彩繪繭形陶壺

well potted, set with a neck rising to an everted rim, the body of 'cocoon' shape supported on a high splayed ringed foot
Height 29.5 cm, 11½ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 10th December 1986.

£ 1,000-1,500

HK\$ 8,800-13,100



102



103
A LARGE PAINTED POTTERY JAR
NEOLITHIC PERIOD, MAJIAYAO CULTURE,
MACHANG PHASE, CIRCA 2200-2000 BC

馬家窯文化 馬廠類型 彩陶大罐

the ovoid body surmounted by a waisted neck and flanked by two strap handles, painted to the upper body with geometric patterns
Height 41 cm, 16½ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 31st October 1985.

£ 3,000-4,000

HK\$ 26,200-34,900



103





104



104
A PAIR OF LATE GEORGE III CARVED
GILTWOOD MIRRORS, LATE 18TH CENTURY

喬治三世後期雕花鑲金木框鏡一對，18世紀末

the rectangular mirror plate within a beaded and leaf-carved border, surmounted by a winged bird with spears on a foliate-form plinth with scrolled, floral and wheat-sheaf decoration, with a foliate apron with conforming scrolled floral decoration, *re-gilt*
180cm. high, 69.5cm. wide; 5ft. 11in., 2ft. 4in.

PROVENANCE

Acquired from Eastern Pacific Co., Hong Kong, 1981.

W £ 10,000-15,000

HK\$ 87,500-131,000



105
A PAIR OF GEORGE III STYLE GILTWOOD
AND GILT-GESSO DEMI-LUNE PIER
TABLES, INCORPORATING 18TH CENTURY
ELEMENTS

喬治三世時期鑲金木及鑲金石膏半月形壁桌一對

the *associated* veined white marble tops above a guilloche and rosette frieze within a leaf-and bead-moulded border, on tapering reeded and ribbon-bound legs headed with carved acanthus

86.5cm. high, 167.5cm. wide, 58.5cm. deep;
2ft. 10in. wide, 5ft. 6in., 1ft. 11in.

PROVENANCE

Acquired from Mallett Antiques Ltd., London, 1972.

W £ 6,000-9,000

HK\$ 52,500-78,500



105



106
A PAIR OF LOUIS XVI CARVED GILTWOOD
MARQUISES BY CLAUDE II SENÉ, CIRCA 1780

路易十六時期雕花鑲金木伯爵椅一對，克勞德 塞內二世製，約1780年

the back, arm supports and seat covered with a *later* light green velvet upholstery, stamped *C. Sené*
109cm. wide; 3ft. 6 $\frac{1}{2}$ in.

PROVENANCE

Parke-Bernet New York, 28 October 1972, lot 149.

Claude II Sené (dit Le Jeune) was received maître in 1769.

W £ 10,000-15,000

HK\$ 87,500-131,000



107
AN ENGLISH CUT-GLASS CHANDELIER,
20TH CENTURY

英國雕花玻璃吊燈，約20世年

of typical form, the corona with strings of drops above
concentric tiers with faceted lustres
approximately 100cm. high; 3ft. 3in.

PROVENANCE

Sotheby's London, *Property from the Collection of Mr. and Mrs.
Raymond Slater*, 7 April 1995, lot 173.

W £ 2,000-3,000
HK\$ 17,500-26,200



107



108
A PAIR OF LOUIS XVI GILT AND
PATINATED BRONZE FOUR-LIGHT
CANDELABRA, CIRCA 1780

路易十六時期鍍金及包漿青銅四臂燭台一對，約1780年

each formed as a standing female figure holding a gilt-bronze
partly fluted staff headed by a nozzle, the staff entwined with
three snakes from which a nozzle issues, each raised on white
marble bases
96.5cm. high, 34cm. wide; 3ft. 2in. 1ft. 1 $\frac{3}{4}$ in.

PROVENANCE

Acquired from Mallett Antiques Ltd., London, November 1971.

The present model is rare, with three serpents entwined around
a staff supporting a single candle nozzle. Only one similar pair
is recorded to date and it was sold from the collection of the
American heiress and art collector Marquise de Ganay (born Anna
Emily Ridgway) at her posthumous sale on 10 May 1922 (Galerie
Georges Petit, lot 233).

W £ 10,000-15,000
HK\$ 87,500-131,000



108





109



109
A LARGE PAINTED POTTERY JAR
NEOLITHIC PERIOD, MAJIAYAO CULTURE,
MACHANG PHASE, CIRCA 2200-2000 BC

馬家窖文化 馬廠類型 彩陶大罐

of ovoid form, the upper section painted with rudimentary
figures with splayed insect-like limbs
Height 37.5 cm, 14¾ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 11th November 1985.

£ 3,000-4,000

HK\$ 26,200-34,900



110



110
A LARGE IMPRESSED-DESIGN GREY
POTTERY JAR
WARRING STATES PERIOD

戰國 印 陶罐

thinly potted globular body with impressed basket-work detail
over the body
Height 27 cm, 10⅝ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 11th November 1985.

£ 2,000-3,000

HK\$ 17,500-26,200



111



111
A LARGE PAINTED POTTERY JAR
NEOLITHIC PERIOD, MAJIAYAO CULTURE,
MACHANG PHASE, CIRCA 2200-2000 BC

馬家窖文化 馬廠類型 彩繪陶罐

the jar surmounted by a short circular neck, flanked by a pair of
small circular handles, the upper half decorated with geometric
patterns
Height 34 cm, 13⅜ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 13th January 1986.

£ 2,000-3,000

HK\$ 17,500-26,200



112
A TORTOISE-FORM POTTERY INKSTONE
AND COVER
EASTERN HAN DYNASTY/SIX DYNASTIES

東漢/六朝 龜形陶硯

the base cleverly modelled in reptile form, the animal standing
four square with its head raised, the incised domed shell forming
the removable cover
(2)

Length 14 cm, 5½ in.

PROVENANCE

P.C. Lu & Sons Ltd., Hong Kong, 23rd March 1987.

£ 15,000-20,000

HK\$ 131,000-175,000



112



113
A PAINTED GREY POTTERY DUCK
HAN DYNASTY

漢 彩繪陶鴨

reclined with its head facing forward, the wings tucked against
the body
Length 29 cm, 11⅜ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 11th November 1988.

£ 2,000-3,000

HK\$ 17,500-26,200



113



114



115
AN IZNIK POLYCHROME POTTERY DISH,
TURKEY, OTTOMAN, 17TH CENTURY

伊茲尼克彩色陶盤 · 奧斯曼帝國（土耳其） · 17世紀

of shallow rounded form, decorated in underglaze green, red and dark blue with thick black outlines, a central saz leaf rising from a leafy tuft, flanked by stems of roses, tulips and hyacinths, the rim with alternating rosette and tulip buds, the underside with stylized blue and green patterns and old collector's label G.W.H., No. A7
27.4cm diam.

PROVENANCE

Bonhams, *Oriental & European Carpets & Islamic Works of Art including the Barlow Collection of Iznik Pottery*, London, Lot 315, 24th April 1997
The Barlow Collection before 1953
Gifted by Sir Alan Barlow to the Savile Club, London, in 1953

LITERATURE

Fehérvári, G., *Islamic Pottery. A Comprehensive Study based on the Barlow Collection*, London, 1973, no. 286
Atasoy, N., and J. Raby, *Iznik. The Pottery of Ottoman Turkey*, London, 1989, fig. 657

The border of this piece is inspired by a group of slightly earlier Iznik ceramic dishes dated between 1565 and 1590. A comparable example with a central saz leaf was sold at Christie's, 28 October 2021, lot 95, and another was sold in these rooms 8 October 2008, presenting a similar double central border and matching leafy tuft.

£ 10,000-15,000

HK\$ 87,500-131,000



114
AN IZNIK POLYCHROME POTTERY DISH,
TURKEY, OTTOMAN, SECOND HALF OF
16TH CENTURY

伊茲尼克彩色陶盤 · 奧斯曼帝國（土耳其） · 1550-1600年

of shallow rounded form, decorated in underglaze dark green, cobalt-blue and bold red with black outlines, decorated with tulips, carnations and stylized flower heads, the rim with wave and scroll border, paired tulips and rosettes to underside, one drill hole to foot
28.6cm. diam.

PROVENANCE

Bonhams, London, Lot 321, 24th April 1997

Wave borders appeared on Iznik wares in the 1550s and were one of the rare ornaments of the period that remained in use until the end of Iznik production. The thin stems and leafy tuft with swarming roots on the present lot are characteristic of 1560s dishes. A similar example was sold in these rooms on 24 October 2018, lot 190.

£ 20,000-30,000

HK\$ 175,000-262,000



115





116



116
JOHANN MARTIN METZ

約翰 馬丁 梅茲

Bonn 1717 - c. 1790 Cologne

Still life with roses, honeysuckle, passion flower, daffodils and other flowers in a glass vase on a ledge

《靜物：壁架上玻璃瓶中的玫瑰、金銀花、西番蓮、水仙花與其他鮮花》

oil on canvas
unframed: 50 x 44 cm.; 19 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in.
framed: 62.2 x 57 cm.; 24 $\frac{1}{2}$ x 22 $\frac{1}{2}$ in.

PROVENANCE

With Harari & Johns Ltd, London (according to a label on the reverse).

£ 2,500-3,500
HK\$ 21,800-30,500



117
GEORGE CHINNERY

喬治 錢納利

London 1774 - 1852 Macau

Figures playing cards

《玩卡牌的人》

oil on canvas
unframed: 16.8 x 15.2 cm.; 6 $\frac{7}{8}$ x 6 in.
framed: 29.5 x 27.6 cm.; 11 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in.

PROVENANCE

John Quilter, Esq., Dock House, Woodbridge, Suffolk;
By whom sold ("The Property of John Quilter, Esq., removed from Dock House, Woodbridge, Suffolk"), London, Christie's, 18 March 1977, lot 123;
Anonymous sale, Hong Kong, Christie's Swire, Hong Kong, 30 September 1992, lot 1920;
Where acquired by the present owner.

A version of this composition by the artist was sold in 2000.¹

¹ Anonymous sale, London, Christie's, 21 September 2000, lot 54, for £21,120.

± £ 4,000-6,000
HK\$ 34,900-52,500



117



118
A FAMILLE-VERTE ROULEAU VASE
QING DYNASTY, KANGXI PERIOD

清康熙 五彩群仙祝壽圖棒槌瓶

the body decorated on one side with a dignitary surrounded by three servants leaving a large pavilion, the landscape stretching around the vase, the neck decorated with a riverscape
Height 47.8 cm, 18 $\frac{7}{8}$ in.

PROVENANCE

Christie's London, 7th April 1997, Lot 42.
Nicholas Grindley, London, 10th April 1997.

W £ 15,000-20,000
HK\$ 131,000-175,000





119
A BLUE AND WHITE 'FIGURAL' VASE,
YUHUCHUNPING
YUAN DYNASTY

元 青花人物故事圖玉壺春瓶

the pear-shaped body rising from a spreading foot to a slender
waisted neck flaring at the rim, painted with a continuous scene
of two figures standing in a broad central landscape frieze
between cash coin and diaper bands, all between broad lappet
bands around the shoulder and foot, the neck encircled by
upright plantain leaves above a keyfret band, the interior rim
with a classic scroll
Height 28 cm, 11 in.

PROVENANCE

J.J. Lally & Co., New York, 3rd December 2001.

LITERATURE

Regina Krahl, *Early Chinese Blue-and-White Porcelain. The
Mingzhitang Collection of Sir Joseph Hotung*, Hong Kong, 2022,
pl. 10.

£ 15,000-20,000

HK\$ 131,000-175,000

It is unusual to find a Yuan dynasty (1279-1368) vase of this shape
painted with a figural scene in cobalt blue. With its long slender
neck and gentle curves outlining its elegant silhouette, the form of
this vessel in Chinese is called *yuhuchun* ('spring in a jade bottle').
Depicted in the main scene are a scholar and an attendant among
highly auspicious symbols, such as a tray of peaches carried by the
attendant and a *lingzhi*, both of which convey wishes for longevity.

In her latest publication *Early Chinese Blue-and-White Porcelain.
The Mingzhitang Collection of Sir Joseph Hotung*, Hong Kong,
2022, p. 86, Regina Krahl suggests that although bottles of this type
seem to be unique, several of them, including the present piece,
appear to depict a general auspicious message of Daoist relevance.
See, for example, two slightly taller vases both rendered with a

Daoist figure and a deer with *lingzhi* in its month, but with horizontal
bands decorated in a slightly different way: one preserved in the
Guangdong Museum, Guangzhou, illustrated in *Guangdong
Sheng Bowuguan zang taoci xuan / Selection of Ceramics from the
Guangdong Provincial Museum*, Beijing, 1992, pl. 105; the other
preserved in the Idemitsu Museum of Arts, Tokyo, illustrated in
Yoshiaki Yabe, *Toji Taikei 41: Gen no Shimitsu*, Tokyo, 1974, pls
11 and 64. A smaller *yuhuchun* vase also painted with two figures
in a landscape with *lingzhi* and willow trees, in the Tianminlou
Collection, is illustrated in *Zhongguo taoci quanji / Complete Series
on Chinese Ceramics, vol. 11: Yuan 2*, Shanghai, 2000, pl. 182.
Another smaller vase with a figural scene, with *lingzhi* growing in
a rocky landscape among a willow tree and waterfall, was sold at
Christie's Hong Kong, 19th March 1991, lot 517.





120
A PAIR OF HONGMU AND BURRWOOD
DRUM STOOLS
QING DYNASTY

清 紅木嵌瘿木面坐墩一對

of barrel shape, the circular top with an inset *hua mu* (burrwood) panel, each of the five pairs of legs mitered and tenoned into the top of each side of the joint, the stretcher butt-jointed and joined by inset wedges

(2)
Height 47.5 cm, 18¾ in.

PROVENANCE

Nicholas Grindley, London, 23rd June 1987.

• W £ 10,000-15,000
HK\$ 87,500-131,000



Detail of top to one stool



121
A HUANGHUALI KANG TABLE
17TH/18TH CENTURY

明末 黃花梨束腰炕桌

the rectangular top over a recessed waist above an apron carved with archaistic geometric pattern in low relief, extending to the four sturdy feet
96 by 69.3 by 28.5 cm, 37¾ by 27¼ by 11¼ in.

W • £ 30,000-50,000
HK\$ 262,000-436,000





122
A PAIR OF GEORGE III CARVED MAHOGANY
ARMCHAIRS, CIRCA 1760

喬治三世時期雕花桃花心木扶手椅一對，約1760年

the pierced backrest with interlocking hoops and terminating in a gadrooned shoe, the shoulders carved with acanthus within channeled reserves of the uprights, the shaped armrests carved with acanthus and foliate clasps on fluted and acanthus-carved downswept supports, with drop-in seats upholstered in salmon-pink velvet, the serpentine seat rail on cabriole legs headed with acanthus scrolls terminating in scroll feet, the outswept tapering back legs on pad feet, the underside of the seat rail with ink inventory marks *RTF*, each numbered *I* and *II* respectively, and one bearing Apter-Fredericks label

PROVENANCE

With Apter-Fredericks, London.

This design of this remarkable and technically ambitious pair of armchairs, with their elaborate interlaced hooped splats, derives from Continental prototypes of the early 18th century. The form was introduced to England and popularized by the Huguenot ornamentalist William de la Cour's *First Book of Ornament* (1741). The equally fanciful designs of engraver and publisher Matthias Daryl from his *Second Book of Chairs* (1751) achieved widespread popularity and played an influential role in the creation of the St. Martin's Lane style of the mid-18th century to which the present chairs belong. The emergence of neoclassicism saw these designs fall out of favour in the later part of the 1760s; however, similar patterns can still be found in Robert Manwaring's *The Cabinet and Chair Maker's Real Friend and Companion* (1765) and *The Chair Maker's Guide* (1766).

W £ 20,000-40,000
HK\$ 175,000-349,000





123

A PAIR OF GEORGE II CARVED WALNUT
LIBRARY ARMCHAIRS, MID-18TH CENTURY

喬治二世時期雕花胡桃木圖書館扶手椅一對，18世紀中

the shaped padded backs, seats and armrests covered in close-nail striped and floral patterned silk damask upholstery, the armrests terminating in outswept scrolled acanthus on shaped uprights, with cabriole legs carved with acanthus ears and c-scroll knees, on claw-and-ball feet, with outswept square back legs and club feet

W £ 20,000-30,000

HK\$ 175,000-262,000



124

A PAIR OF GEORGE III CARVED MAHOGANY
TORCHÈRES, CIRCA 1760

喬治三世時期雕花桃花心木燭台一對，約1760年

the circular tops with brass-strung baluster galleries on a spirally-twisted stem with split wrythen baluster, the three faceted downswept legs terminating in pad feet, the underside of both branded *HOUS[E]*

95cm. high, 31.5cm. diameter; 3ft. 1¼in., 1ft. ¼in.

W £ 25,000-40,000

HK\$ 218,000-349,000





125



125
A PAIR OF MING-STYLE BLUE AND WHITE
BOTTLE VASES
MARKS AND PERIOD OF GUANGXU

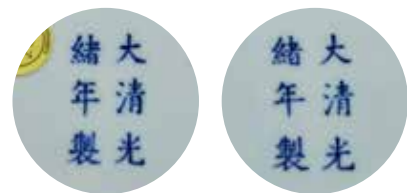
清光緒 青花纏枝蓮紋賞瓶一對
《大清光緒年製》款

each with a globular body decorated with a band of composite floral scroll, between petal lappets and *ruyi* borders, set beneath a tall waisted neck encircled by a collar of upright leaf blades, inscribed to the base with a six-character reign mark in underglaze blue
(2)
Heights 39 cm, 15 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's New York, 26th February 1983, Lot 497.

± £ 6,000-10,000
HK\$ 52,500-87,500



Marks



126
A PAIR OF BLUE AND WHITE DISHES
QING DYNASTY, 19TH CENTURY

清十九世紀 青花花卉紋盤一對
《花竹安樂之齋》款

painted to the interior with floral sprays, the base with six-character hall mark in underglaze blue reading *hua zhu an le zhi zhai*
(2)
Diameter 18.4 cm, 7 $\frac{1}{4}$ in.

PROVENANCE

Acquired in 1974.

£ 2,000-3,000
HK\$ 17,500-26,200



Marks



126



127
A BLUE AND WHITE 'DRAGON' DISH
MARK AND PERIOD OF KANGXI

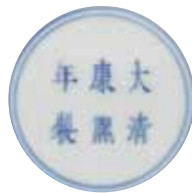
清康熙 青花雲龍紋盤
《大清康熙年製》款

decorated within a central medallion with a dragon chasing flaming pearl, the underside with two further dragons, the base with six-character mark within a double circle in underglaze blue
Diameter 16.8 cm, 6 $\frac{5}{8}$ in.

PROVENANCE

Allan Management Services Ltd., Hong Kong, 17th February 1981.

£ 6,000-8,000
HK\$ 52,500-70,000



Mark



127



128
A BLUE AND WHITE BOWL
MARK AND PERIOD OF KANGXI

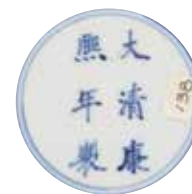
清康熙 青花人物故事圖盤
《大清康熙年製》款

the circular bowl with flared lip and straight foot, decorated on the exterior with scenes from a romance, the interior with a medallion of boys in a landscape, the base with a six-character mark within a double circle in underglaze blue
Diameter 21.3 cm, 8 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 25th November 1981, lot 229.

£ 5,000-7,000
HK\$ 43,600-61,000



Mark



128



129



129
A CELADON-GLAZED CONG-FORM VASE
QING DYNASTY, 19TH CENTURY

清十九世紀 粉青釉琮式瓶

the archaistic vessel covered in a crackle glaze, converted to a table lamp
Height 39 cm, 15 $\frac{3}{8}$ in.

PROVENANCE

Phillips, London, 12th February 1991, Lot 238.
Barling of Mount Street Ltd., London, 20th February 1991.

£ 4,000-6,000

HK\$ 34,900-52,500



130
A GEORGE II CARVED MAHOGANY TRIPOD
TABLE

喬治二世時期雕花桃花心木三腳桌

the 'bird-cage' action tilt top of square form with canted corners and a gadrooned, pierced gallery, on a fluted and acanthus-carved stem, the downswept legs with acanthus-carved knees and claw-and-ball feet, *top and base possibly associated*
74.5cm. high, 68cm. wide, 69.5cm. deep;
2ft. 5 $\frac{3}{4}$ in., 2ft. 2 $\frac{3}{4}$ in., 2ft. 3 $\frac{1}{2}$ in.

PROVENANCE

Sotheby's London, 16 July 1982, lot 90.

W £ 5,000-7,000

HK\$ 43,600-61,000



130



131
A SMALL PAINTED POTTERY JAR
NEOLITHIC PERIOD, MAJIAYAO CULTURE,
BANSHAN PHASE C. 1500 B.C.

馬家窖文化 半山類型 彩陶小罐

the bulging hipped form with waisted neck and flared rim, set with a pair of strap handles to each side of the neck, painted overall with a checkerboard diaper divided into panels by vertical serrated strips
Height 14 cm, 5 $\frac{1}{2}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 11th November 1985.

£ 1,000-2,000

HK\$ 8,800-17,500



131





132



132
AN AGRA CARPET, NORTH INDIA
阿格拉地毯 · 印度北部 十九世紀末

last quarter 19th century

of Caucasian dragon carpet design, the burgundy field with an overall sea-green and ivory flowering lattice linked by and enclosing palmettes, in a sea-green border of palmettes and angular flowering vines, between golden yellow and ivory flowerhead vine and scrolling entwined arabesque vine stripes approximately 628 by 422cm

PROVENANCE
Christie's, London, 25th April 1996, lot 333

± W £ 12,000-18,000
HK\$ 105,000-157,000



133
A LAVAR KIRMAN CARPET, SOUTHEAST PERSIA
克曼拉瓦爾地毯 · 波斯東南部 約1890年

circa 1890

the taupe field with overall bi-coloured leaves forming skeletal cartouches, with irises, roses, birds and cloud bands approximately 975 by 485cm

PROVENANCE
Anita De Carlo Inc., 21st November 1997

W £ 30,000-50,000
HK\$ 262,000-436,000



133



134
A PAIR OF GEORGE II CARVED MAHOGANY
AND PARCEL-GILT LIBRARY ARMCHAIRS,
MID-18TH CENTURY, ATTRIBUTED TO PAUL
SAUNDERS

喬治二世時期雕花桃花心木及局部鑲金圖書館扶手椅一對，18世紀中

the shaped backs, seats and padded arms with close-nail striped and floral silk damask upholstery, the armrest terminating in reeded scroll supports with stop-fluted shaped uprights, on cabriole legs with scrolled acanthus ears and reeded stop-fluted legs and scrolled feet, on concealed brass castors

PROVENANCE

Sotheby's London, 16 July 1982, lot 102.

This pair of armchairs can be attributed on stylistic grounds to the workshop of Paul Saunders (1722-71), an 'upholster' and cabinet-maker of Soho, London. The form reflects the influence of 'French' designs for 'elbow' chairs in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754 (pls. XVIII-XIX). Indeed,

Saunders was a subscriber to the *Director*, and was undoubtedly inspired by his designs.

Although most of Saunders' work is undocumented, he supplied a related set of ten 'elbow' armchairs to the 1st Earl of Leicester for Holkham Hall, Norfolk in 1757¹. The offered chairs are a variation of the Holkham model, dispensing with the furled acanthus detail to the armrest and foliate carved cabochon headed legs, instead opting for 'antique' fluting to the armrests and legs while retaining the distinctive scrolled feet. The Holkham suite and the present pair also share gilt heightening to the carved detail, although it is not clear whether this is a later surface.

For a related pair supplied to 1st Marquess of Bath (1734-1796) for Longleat, Wiltshire, and also attributed to Saunders, see those sold Christie's, *Longleat*, 13 June 2002, lot 338 (£68,000). A single chair, blending the designs of the Holkham suite and the present chairs, was sold Sotheby's London, 31 October 2018, lot 331.

¹ A. Coleridge, *Chippendale Furniture*, London, 1968, p. 211, fig. 378.

W £ 40,000-60,000
HK\$ 349,000-525,000





135



135
A PAIR OF FAMILLE-NOIR SQUARE-FORM VASES
QING DYNASTY, 19TH CENTURY

清十九世紀 墨地素三彩花鳥紋方瓶一對

the tapering sides divided into four facets, variously decorated with birds in a lotus pond, pheasant and peonies, birds on prunus, and cicada with chrysanthemum
(2)
Height 50 cm, 19¾ in.

W £ 1,000-2,000
HK\$ 8,800-17,500



137



137
A GEORGE III CARVED MAHOGANY KETTLE
STAND, CIRCA 1760

喬治三世時期雕花桃花心木水壺架，約1760年

the pie crust top on a turned, wrythen stem with three downswept legs with acanthus-carved knees terminating in claw-and-ball feet, with trade label for Apter-Fredericks Ltd to underside of top
56cm. high, 45cm. wide 43cm. deep; 5ft. 10in., 1ft. 5¾in., 1ft. 5in.

PROVENANCE
With Apter-Fredericks, London.

W £ 5,000-8,000
HK\$ 43,600-70,000



136
A GEORGE II CARVED MAHOGANY
'GOTHICK' STYLE ARMCHAIR, MID-18TH
CENTURY

喬治二世時期雕花桃花心木「哥德式」扶手椅，18世紀中

with a pierced bowed back, incised trellis decoration to uprights and top rail, acanthus carved downswept arms, the yellow damask upholstered seat with a pierced shaped rail to the front and sides and blind-fret carved tracery to the square front legs with outswept rear legs

PROVENANCE
Acquired from Pelham Galleries, London, 1985.

W £ 8,000-12,000
HK\$ 70,000-105,000



136



138
A GEORGE III MAHOGANY LIBRARY
ARMCHAIR, CIRCA 1760

喬治三世時期桃花心木圖書館扶手椅，約1760年

the shaped back, padded arms and seat covered in close-nailed green silk foliate damask, the incurved arms with linenfold decoration the front legs composed of three cluster columns in two tiers with tri-form blocks and with rear outswept legs, the underside of each with concealed brass and leather castors

PROVENANCE
Acquired from Stair & Co., New York, 1987.

W £ 10,000-15,000
HK\$ 87,500-131,000



138



139
A PAIR OF GEORGE III GILTWOOD AND
MARQUETRY DEMI-LUNE PIER TABLES,
CIRCA 1775, IN THE MANNER OF WILLIAM
MOORE OF DUBLIN

喬治三世時期鑲金木鑲嵌細工半月形壁桌一對，約1775
年，仿都柏林威廉·摩爾風格

the mahogany tops crossbanded with tulipwood and centred
with a holly half-fan, banded with satinwood reserves inlaid
with bell-flowers, rosettes and bows, with a central reserve of
anthemion and bell-flower swags on a harewood ground, above
a fluted frieze, the legs headed with discs and carved with foliate
knops on fluted, tapering legs and toupie feet, *re-gilt*
107.5cm. wide, 53.5cm. deep, 86cm. high; 3ft. 6¼in., 1ft. 9in., 2ft.
10in.

PROVENANCE

By repute the Earls of Grandison, Dromana, Co. Waterford;
Christie's London, *Important English Furniture*, 15 April 1982, lot 79.

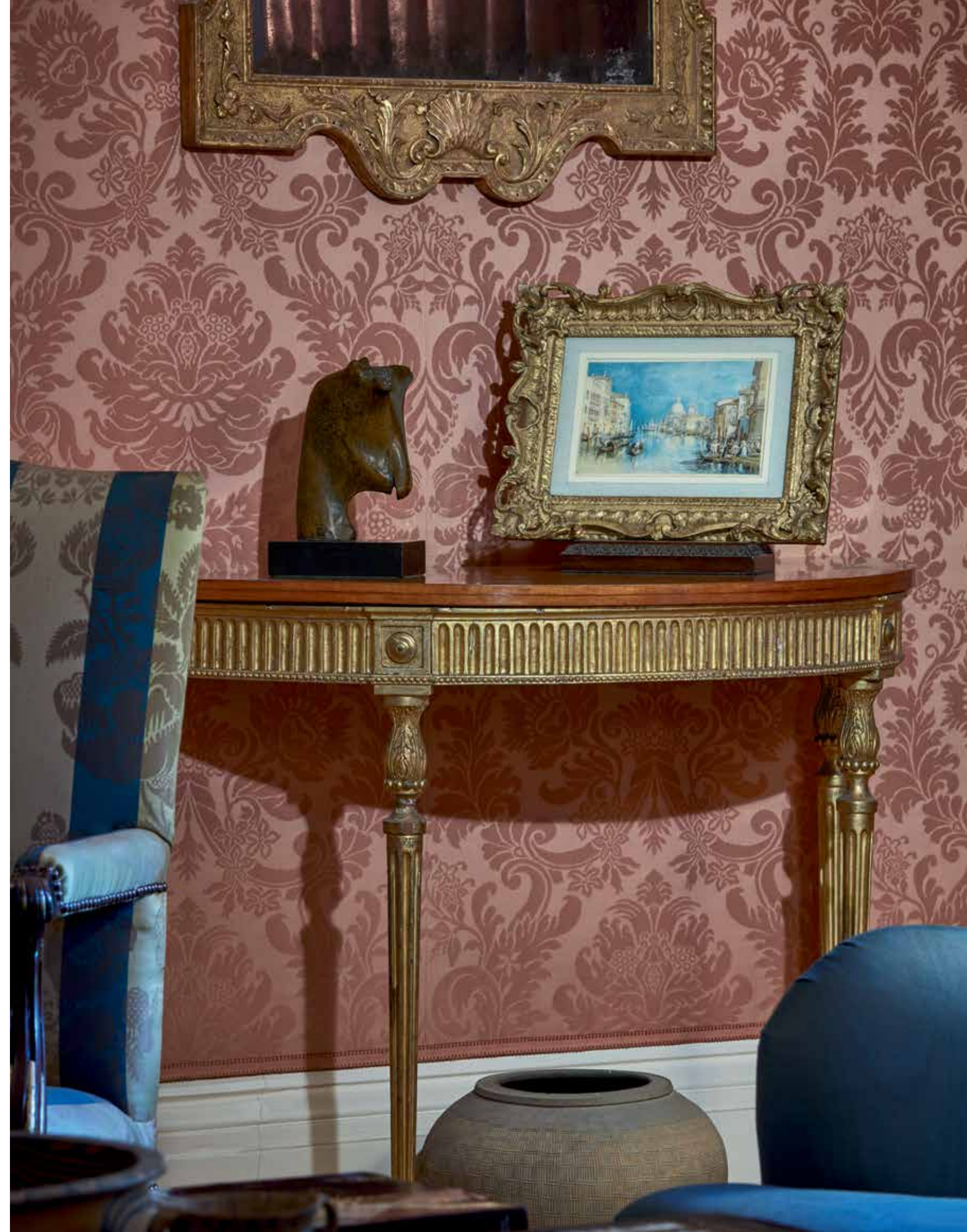
This elaborately decorated pair of neoclassical 'demi-lune' pier
tables relate to a group of inlaid marquetry furniture produced by

the noted Dublin cabinet-maker William Moore (active c.1782-
1815). William Moore learned his trade from the great Golden
Square cabinet-makers John Mayhew and William Ince, and there
are striking parallels between the output of the two firms. Moore
moved to Dublin sometime before 1782 and in May that year
placed an advertisement in the Dublin Evening Post announcing
that he 'most respectfully acknowledges the encouragement he
has received, begs leave to inform those who may want Inlaid work,
that by his close attention to business and instruction to his men,
he has brought the manufacture to such perfection, to be able to
sell for almost one half his original prices' (G. Beard and C. Gilbert,
Dictionary of English Furniture Makers 1660-1840, London, 1986, p.
622). The advert clearly had the desired effect as business boomed
at his Abbey Street and Capel Street premises.

The pier tables are believed to have belonged to the Earls of
Grandison, and if indigenous to their estates were likely supplied to
George Mason-Villiers, 2nd Earl Grandison PC (1751-1800). The 2nd
Earl died without sons and thus the title became extinct in 1800.

W £ 12,000-18,000

HK\$ 105,000-157,000





140
WU CHANGSHUO
CHRYSANTHEMUM AND ORCHID 1904

吳昌碩 《菊花菖蒲》 設色紙本 1904年作 立軸

ink and colour on paper, inscribed and signed, dated Jia chen year (1904) with two seals of the artist
64 by 69 cm, 25¼ by 27½ in.

PROVENANCE
Christie's Hong Kong, 18th January 1988, lot 1.

£ 30,000-50,000
HK\$ 262,000-436,000



141
QI BAISHI
BASKET OF LYCHEE
CIRCA 1940

齊白石 《荔枝》 設色紙本 扇面 鏡框

ink and colour on paper, framed and glazed, inscribed and signed with one seal of the artist
26 by 65 cm, 10¼ by 25½ in.

PROVENANCE
Sotheby's Hong Kong, 25th November 1987, lot 127.

£ 40,000-60,000
HK\$ 349,000-525,000



ARCHAIC JADES FROM THE COLLECTION OF SIR JOSEPH HOTUNG (LOTS 142-174)

‘Initially my principal aim in collecting was to bring together fine objects of spirit and character but, as a happy by-product, the collection has come to reflect China’s cultural history, representing most periods with jades of the highest quality that I could acquire.’

Sir Joseph Hotung

The late Sir Joseph Hotung had a long fascination with Chinese jades. Respected and revered in the art world for his philanthropy and his large collection of masterworks from different media, Sir Joseph began his search for Chinese works of art in the late 1970s with jades: ‘My very first purchase was a pair of evenly matched white jade bowls of the Qing dynasty. Their stark simplicity, smoothness of surface and purity of stone immediately caught my eye. The extraordinarily tactile quality of jade, so apparent in this pair, is one of the attributes for which jades have always been valued in China. This led to subsequent acquisitions of decorative later Qing pieces, but soon thereafter my interest moved to the archaic, where the message of the carver seems less transparent.’ Decades after his very first acquisition of Chinese jades, this sale presents part of the outstanding collection he assembled over the years, which ranges from the Neolithic to the later periods, representing the full span of the long and remarkable history of jade carving in China. The main part of the collection now rests with the British Museum.

Many of the jades offered in this sale, such as the Neolithic ceremonial jade blade (lot 153), the Shang jade dragon pendant (lot 159) and the Eastern Zhou jade cong (lot 170) are included in the exhibition catalogue *Chinese Jade: from the Neolithic to the Qing* – written by Prof. Dame Jessica Rawson to accompany a special exhibition of the jade collection of Sir Joseph Hotung held at the British Museum in 1995. Rawson, the curator of the exhibition, described in the catalogue how Sir Joseph’s collection ‘is thoroughly representative of most periods of Chinese jade carving, illustrating the different skills employed as well as the significant shifts in function and purpose that took place over the millennia.’

With almost sixty pieces spanning thousands of years of Chinese history, this selection of Sir Joseph’s jades allows us to appreciate not only the artistic and cultural importance of jades in China, but also the character, connoisseurship and style of the collector who had amassed them. *Shijing* (The Book of Odes), a classic work traditionally believed to have been compiled by the Chinese sage Confucius (551-479 BC), states: ‘When I think of a wise man, his merits appear to be like jade.’ Here you are invited to discover the unfading beauty of jades, and the jade-like personality of the truly remarkable collector Sir Joseph Hotung.



142
A SMALL JADE CONG
POSSIBLY NEOLITHIC PERIOD/SHANG
DYNASTY

或新石器時代/商 玉琮

carved from a rich yellow and russet coloured stone, the smooth
surfaces undecorated
Width 2.5 cm, 1 in.

PROVENANCE

Spink & Son Ltd., London, 18th March 1983.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 7:3.

Created in compact size and austere form, this finely polished
jade *cong* attracts attention through the warm yellow tone of its
stone. Originating from the Liangzhu culture (c. 3300-2300 BC)
in the Yangtze River Delta, the production of jade *cong* spread
also to other Neolithic cultures and continued into the Bronze
Age. While Liangzhu jade *cong* are often ornamented with masks
of various levels of complexity, those found in other civilisations or
made later tend to be undecorated, or to display only minimalistic
design. Jessica Rawson, in *Chinese Jade from the Neolithic to the
Qing*, London, 1995, p.154, states that small and undecorated *cong*,
such as the present piece, appear to have been preferred in the
Shang dynasty (c. 1600-1046 BC) and that small *cong* with narrow
collars like seen here have been found at the sites in Baode, Shanxi
province and Sufutun, Shandong province.

Cong, typically with a square outer section around a circular one
inside, remain among the most enigmatic objects from ancient
China. Excavated in various forms and sizes from archaeological
sites, they might have served important ritual or ceremonial
purposes among the most prestigious ranks of these early societies,
who possessed enough wealth and power to command their
production. For centuries, jade *cong* have fascinated collectors,
connoisseurs, scholars and artisans. The Qianlong emperor (r. 1736-
95), for example, is known to have collected jade *cong* and had
them inscribed with his own poems.

£ 10,000-15,000

HK\$ 87,500-131,000





143



143
A JADE RING PENDANT
POSSIBLY NEOLITHIC PERIOD, CIRCA 2000 BC

或為新石器時代 玉環

the stone of a creamy white colour, carved as a ring with a large central hole drilled from both sides, with an animal straddling the outer edge, a small aperture drilled through the ring just below the animal's head
Width 4.4 cm, 1 $\frac{3}{4}$ in.

PROVENANCE

Christie's London, 12th December 1988, lot 238.
Luen Chai Curios, Hong Kong, 22nd December 1988.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 11:4.

£ 3,000-5,000
HK\$ 26,200-43,600



144
A QUARTZ SLIT RING, JUE
NEOLITHIC PERIOD, SOUTH-EAST CHINA,
C. 3500 - 2500 B.C.

新石器時代 石英玦

the stone of a milky-white colour, of flattened shape with a large hole to the centre, the surface smooth and the edges bevelled
Width 5.4 cm, 2 $\frac{1}{8}$ in.

PROVENANCE

Pin Chen Tang, Hong Kong, 18th May 1988.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 2:3.

£ 1,000-1,500
HK\$ 8,800-13,100



144



145
A STONE 'STEPPED' AXE
NEOLITHIC PERIOD, LIANGZHU CULTURE

新石器時代良渚文化 石斧

the elongated square-section blade with a sharp-angled cutting edge at one end, and a stepped 'tang' or handle-fitting at the other, the grey-green stone with calcified surface
24.5 cm, 9 $\frac{5}{8}$ in.

PROVENANCE

Pin Chen Tang, Hong Kong, 30th November 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 10:3.

£ 3,000-4,000
HK\$ 26,200-34,900



145



146
A JADE PENDANT, HUANG
NEOLITHIC PERIOD, CIRCA 2500 BC

新石器時代 約公元前2500年 玉璜

carved from pale green stone with flecks of brown, of flattened arc-shape, with one small hole at one end, and two small holes at the other
Length 12.3 cm, 4 $\frac{7}{8}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 12th November 1990.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 5:13.

£ 2,000-3,000
HK\$ 17,500-26,200



146



147



147
A WHITE JADE RING
POSSIBLY NEOLITHIC PERIOD, CIRCA 3500-3000 BC

或為新石器時代 約公元前3500至3000年 白玉珠

carved from white jade with brown flaws and fissures, the ring incised on the exterior with stylised faces, with four channels carved into both sides of the ring
Width 4 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 10th October 1988.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 1:6.

£ 800-1,200

HK\$ 7,000-10,500



148
A JADE BRACELET
NEOLITHIC PERIOD OR SHANG DYNASTY

新石器時期或商 玉環

the thin and well polished walls with two slight steps, the translucent stone of pale grey green tone with slight mottling and partially stained with dark brown
Diameter 7.6 cm, 3 in.

EXHIBITED

P.C. Lu & Sons Ltd., Hong Kong, 11th November 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 6:5.

£ 3,000-5,000

HK\$ 26,200-43,600



148



149
A JADE AXE SECTION
NEOLITHIC PERIOD, POSSIBLY LIANGZHU CULTURE

新石器時代或為良渚文化 玉斧

of rounded rectangular form, with a hole towards one end, the stone calcified to an opaque creamy colour with grey flecks, a deep groove running the length of the stone
Length 14.7 cm, 5 $\frac{3}{4}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 14th September 1988.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 10:11.

£ 3,000-5,000

HK\$ 26,200-43,600



149



150
AN UNFINISHED JADE CONG
POSSIBLY NEOLITHIC PERIOD

或新石器時代 玉琮

of square section, pierced through the centre with a cylindrical aperture
Width 6.5 cm, 2 $\frac{1}{2}$ in.

PROVENANCE

Pin Chen Tang, Hong Kong, October 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 3:7.

£ 3,000-5,000

HK\$ 26,200-43,600



150



151



151
A BLACK STONE AXE
NEOLITHIC PERIOD

新石器時代 石斧

of rounded rectangular form, the slightly flared blade pierced at the narrow 'butt' end with a circular aperture, with another drilled hole in the butt forming a notch beside it, the dark stone with calcification and erosion at one corner and flecks to the body
Length 18.4 cm, 7¼ in.

PROVENANCE

Pin Chen Tang, Hong Kong, 15th October 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 10:4.

£ 3,000-5,000

HK\$ 26,200-43,600



152
A MOTTLED STONE AXE
NEOLITHIC PERIOD, SONGZE OR
LIANGZHU CULTURE

新石器時代 崧澤或良渚文化 石斧

of flattened section, with softly beveled edges, pierced at one end with a large circular aperture
Length 14.2 cm, 5⅝ in.

PROVENANCE

R.H. Ellsworth, New York, 14th January 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 10:7.

£ 1,000-1,500

HK\$ 8,800-13,100



152



153
A CEREMONIAL JADE BLADE
NEOLITHIC PERIOD, CA. 2500-2000 BC

新石器時代 玉刀

carved from caramel-coloured stone with lighter and darker veins, with a large hole towards the narrow end and smaller hole near the upper edge
Length 34 cm, 13⅜ in.

PROVENANCE

R.H. Ellsworth, New York, April 1988.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 10:20.

This large jade blade, combining the forms of a knife and a tablet, has a fine soft polish. Related ceremonial blades with subtle differences in shape and in their pierced holes have been discovered in various jade-working Neolithic cultures. See, for example, one from the Longshan culture, excavated from Lushanmao site, Yan'an, Shaanxi province, now in the Yan'an Institute of Cultural Relics and Archaeology, with a slightly curved cutting edge, four complete and three half holes, published in *The Complete Collection of Jades Unearthed in China*, vol. 14: Shaanxi, Beijing, 2005, pl. 8. Two blades from other cultures are in the collection of the Harvard Art Museums, Cambridge, Massachusetts, both illustrated in Jenny F. So, *Early Chinese Jades in the Harvard Art Museums*, New Haven, 2019, cat. nos 6B and 6C. The former (accession no. 1943.50.47), attributed to the Shenmu culture, has a dark amber brown tone and three similarly sized holes in a linear arrangement. The latter (accession no. 1943.50.32), attributed to the Qijia culture, drilled with four holes and a fifth one close to the short side, has an opaque, light and dark grey colour.

£ 20,000-30,000

HK\$ 175,000-262,000





154



154
A MOTTLED PALE GREY JADE BEAD
SHANG/WESTERN ZHOU DYNASTY

商/西周 玉珠

carved with a taotie mask on the curved side and cinnabar traces, a central channel drilled from both ends, the flat side uncarved, stone a mottled pale grey tone and russet inclusions
Height 2.5 cm, 1 in.

PROVENANCE

Collection of Chang Nai-Chi (1952–1957).
Collection of Dr. Arthur M. Sackler (1913–1987).
Christie's New York, 18th March 2009, Lot 280.

EXHIBITED

Archaic Chinese Jades, The University Museum, Philadelphia, February 1940, cat no. XV, 282.

£ 2,000-3,000

HK\$ 17,500-26,200



156
A CYLINDRICAL JADE 'TAOTIE' BEAD
SHANG DYNASTY

商 饕餮紋玉管

of tubular form, slightly flared at one end, carved from extensively calcified pale green jade, carved in relief on the exterior with taotie heads
Length 3.8 cm, 1½ in.

PROVENANCE

Collection of Mr and Mrs Richard C. Bull.
Sotheby's New York, 6th December 1983, lot 151.

EXHIBITED

Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition, Hong Kong, 1985, cat. no. 196.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 14:2.

£ 15,000-20,000

HK\$ 131,000-175,000



155
TWO STRINGS OF TURQUOISE BEADS
SHANG/WESTERN ZHOU DYNASTY

商或西周 綠松石珠串一組兩件

the spherical beads of varying colour
(2)

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 15th January 1993.

£ 2,000-3,000

HK\$ 17,500-26,200



155





157



157
A JADE TRAPEZOIDAL PLAQUE AND A JADE
KNEELING HUMANOID FIGURE
SHANG/WESTERN ZHOU DYNASTY

商或西周 玉飾一對

one trapezoidal plaque carved with a taotie mask on one side, the reverse plain, with a biconical hole in the centre, the other carving depicting a humanoid figure, the reverse plain, pierced behind the head and through the knee

(2)
Length of larger 7.3 cm, 2 $\frac{7}{8}$ in.

PROVENANCE

C.T. Loo, Inc., New York.
Collection of Frederick M. Mayer (until 1974).
Christie's London, 25th June 1974, lots 180 and 181.
Christie's New York, 24th March 2004, Lot 98.

EXHIBITED

An Exhibition of Chinese Archaic Jades, arranged for Norton Gallery of Art, West Palm Beach, Florida, C.T. Loo, Inc., New York, 1950, pls XXXI:2 and XXIX:10.

LITERATURE

Humanoid pendant:
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XII:1.
Na Zhiliang, *Yuqi cidian* [Dictionary of Chinese Jade], Taipei, 1982, pl. 2819.

£ 4,000-6,000
HK\$ 34,900-52,500



158



158
A SMALL JADE REPTILE
SHANG DYNASTY

商 玉鱉

carved from a thin slice of grey-green jade with notches to suggest the horns, eyes and limbs of a lizard, tapering to a pointed tail
Length 6.8 cm, 2 $\frac{5}{8}$ in.

PROVENANCE

Collection of Mr and Mrs Richard C. Bull.
Sotheby's New York, 6th December 1983, lot 126.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 12:19

£ 3,000-5,000
HK\$ 26,200-43,600



159
A JADE DRAGON PENDANT
SHANG DYNASTY

商 玉雕龍紋珮

the arc-shaped pendant carved from a thin slice of ochre-brown jade, incised on both sides to represent a dragon, with traces of cinnabar, the slightly splayed 'tail' and inner edge sharpened like a blade, the open mouth with a single hole for attachment
Length 10.3 cm, 4 in.

PROVENANCE

Collection of Mr and Mrs Richard C. Bull.
Sotheby's New York, 6th December 1983, lot 138.

EXHIBITED

Anthology of Chinese Art, Min Chiu Society Silver Jubilee Exhibition, Hong Kong Museum of Art, Hong Kong, 1985, cat. no. 19.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 12:12

£ 15,000-20,000
HK\$ 131,000-175,000



159



160
A PALE GREENISH-WHITE JADE APPLIQUÉ
SHANG/WESTERN ZHOU DYNASTY, CIRCA
1100 BC

商/西周 約公元前1100年 玉牌

the rectangular appliqué carved in very shallow relief on both slightly convex sides with two serpent like dragons, the corners are pierced for attachment, with traces of cinnabar remaining
Length 4 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

Frank Caro, New York, 1964.
Collection of Dr. Arthur M. Sackler (1913-1987).
Christie's New York, 18th March 2009, Lot 280.

£ 1,500-2,000
HK\$ 13,100-17,500



160



161
A SMALL JADE REPTILE PENDANT
SHANG DYNASTY

商 玉黿

of flattened form, simply but realistically carved from pale brown jade, with four well-defined limbs, a short tail and a rounded head, the head pierced with a large central hole
Length 4.1 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

R.H. Ellsworth, New York, 24th April 1985.

EXHIBITED

Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 15.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 12:21.

£ 3,000-5,000

HK\$ 26,200-43,600



161



162
A SMALL YELLOW JADE CICADA PENDANT
SHANG/WESTERN ZHOU DYNASTY

商/西周 玉蟬

the insect carved in relief from a rich yellow-brown stone, with bulging eyes and folded wings and slightly splayed tail, with a horizontal perforation through its pointed beak, with traces of cinnabar
Length 4 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

C.T. Loo, Paris.
Collection of Mr and Mrs Richard C. Bull.
Sotheby's New York, 6th December 1983, lot 154.

LITERATURE

Paul Pelliot, *Jades Archaïques de Chine Appartenant a M. C. T. Loo*, Paris and Brussels, 1925, pl. XXXIX:1.
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 12:23.

£ 3,000-5,000

HK\$ 26,200-43,600



162



163
A GREEN JADE DISC, BI
EASTERN ZHOU DYNASTY

東周 玉璧

of circular section centered with an aperture, each side carved with a dense network of raised spirals, the inner and outer edges with a raised rim
Diameter 10 cm, 4 in.

PROVENANCE

C.T. Loo, Inc., New York.

EXHIBITED

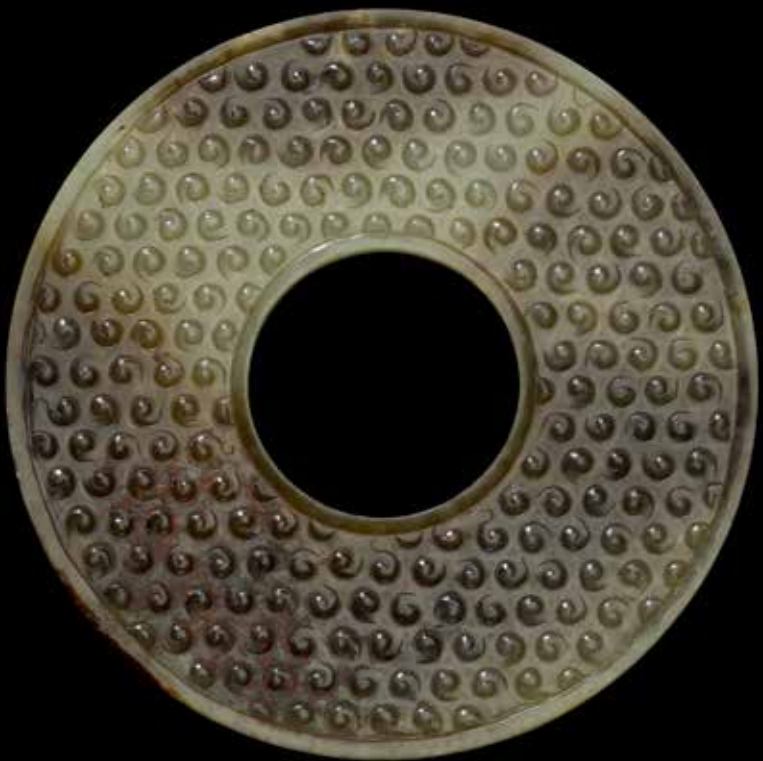
An Exhibition of Chinese Archaic Jades, arranged for Norton Gallery of Art, West Palm Beach, Florida, C.T. Loo, inc., New York, 1950, pl. XLVI:6.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 15:2.

£ 15,000-20,000

HK\$ 131,000-175,000





164



164
A MATCHED PAIR OF DARK GREY JADE
RINGS
EASTERN ZHOU DYNASTY

東周 玉環一組兩件

one decorated in relief with S-shaped whorls, the other with
incised lines and scrolls
(2)
Diameters 4.1 cm and 4 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

R.H. Ellsworth, New York, 14th January 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 17:3.

£ 2,000-3,000

HK\$ 17,500-26,200



166
A SMALL GREY AND BROWN 'BOTTLE-HORN
DRAGON' JADE PENDANT
SHANG DYNASTY

商 龍紋玉飾

in the form of a coiled dragon, carved on one side in thread
relief, the reverse plain, pierced to the centre, uncarved on the
flat side, pierced with a central hole, traces of cinnabar, stone a
yellowish green tone with russet inclusions, slightly calcified
Length 4.8 cm, 1 $\frac{7}{8}$ in.

PROVENANCE

Collection of Frederick M. Mayer (until 1974).
Christie's London, 25th June 1974, Lot 186.
Christie's New York, 24th March 2004, Lot 94.

£ 8,000-12,000

HK\$ 70,000-105,000



166



165
A MOTTLED GREYISH-GREEN AND BUFF
JADE PLAQUE
WESTERN ZHOU DYNASTY

西周 玉飾

of irregular outline and slightly convex, carved with four writhing
dragons, pierced through the center, the stone a mottled
greyish-green tone, partially calcified
Length 5.5 cm, 2 $\frac{1}{8}$ in.

PROVENANCE

C.T. Loo & Cie, Paris, October 1974.
Christie's New York, 24th March 2004, lot 99.

£ 4,000-6,000

HK\$ 34,900-52,500



165



167
A BLUISH GREEN JADE CONG
SHANG DYNASTY OR LATER

商或以後 玉琮

of short cylindrical square section, the bluish green stone with
some white veins and inclusions
Width 8.6 cm, 3 $\frac{3}{8}$ in.

PROVENANCE

Bluett & Sons Ltd., London, 31st December 1985.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 7:4.

£ 4,000-6,000

HK\$ 34,900-52,500



167



168
A JADE BELT ORNAMENT
EASTERN ZHOU OR HAN DYNASTY,
4TH-3RD CENTURY BC

東周或漢 公元前四至三世紀 玉帶扣

the pale green and brown stone carved in relief on the upper surface with panels of taotie masks
Length 5.4 cm, 2¼ in.

PROVENANCE
C.T. Loo, Inc., New York.
Collection of Mr and Mrs William L. McKim.
Eskenazi Ltd., London, 15th August 1988.
Sotheby's New York, 2nd November 1979, lot 55.

EXHIBITED
An Exhibition of Chinese Archaic Jades, arranged for Norton Gallery of Art, West Palm Beach, Florida, C.T. Loo, inc., New York, 1950, LIV:9.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 21:10.

£ 4,000-6,000
HK\$ 34,900-52,500



168



169
A JADE 'TAOTIE' PLAQUE
ZHOU DYNASTY

周 玉饕餮紋珮

the curved plaque carved in relief with *taotie* mask, the concave underside polished with four slanting perforations
Width 5.7 cm, 2¼ in.

PROVENANCE
R.H. Ellsworth, New York, 20th August 1986.

£ 3,000-5,000
HK\$ 26,200-43,600



169



170
A SMALL JADE CONG
EASTERN ZHOU-HAN DYNASTY

東周至漢 黃玉琮

of square cross-section with rounded corners, carved with stylised dragon and curl pattern on all sides
Width 3.9 cm, 1½ in.

PROVENANCE
Elegant House Chinese Curios, Hong Kong, 13th April 1993.

EXHIBITED
British Museum, London, on loan, 2002

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 16:1.

£ 10,000-15,000
HK\$ 87,500-131,000





171
A JADE SILK WORM-FORM PENDANT
POSSIBLY WESTERN ZHOU DYNASTY

或西周 玉蠶珮

decorated with incised horizontal lines
Length 5 cm, 2 in.

PROVENANCE
R.H. Ellsworth, New York, 20th August 1986.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 12:24.

£ 800-1,200
HK\$ 7,000-10,500



171



172
A MINIATURE JADE GE-SHAPED PENDANT
WESTERN ZHOU DYNASTY

西周 玉戈式珮

modelled in the form of a miniature axe, softly polished with
bevelled edges, asymmetrical pointed tip and narrowed tang,
drilled in the centre of the tang
Length 3.5 cm, 1⅜ in.

PROVENANCE
Collection of Mr. and Mrs. Richard C. Bull.
Sotheby's New York, 6th December 1983, Lot 153.

EXHIBITED
Early Chinese Miniatures, China House Gallery, New York, 1977,
cat. no. 20.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 10:26.

£ 1,000-1,500
HK\$ 8,800-13,100



172



173
A SMALL JADE PLAQUE
EASTERN ZHOU DYNASTY

東周 玉飾

decorated with an incised feline face, the reverse undecorated,
the translucent stone of white tone
Length 2.6 cm, 1 in.

PROVENANCE
Galaxie Art & Gift Co., Hong Kong, 6th January 1986.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 24:3.

£ 1,000-1,500
HK\$ 8,800-13,100



173



174
A JADE SCABBARD SLIDE
EASTERN ZHOU/HAN DYNASTY

東周/漢 玉劍

of rectangular form, carved to the top with a beast mask, the
stone of buff color with calcification
Length 6.3 cm, 2½ in.

PROVENANCE
Galaxie Art & Gift Co., Hong Kong, 24th March 1987.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 21:11.

£ 2,000-3,000
HK\$ 17,500-26,200



174



175



175
A SMALL CARVED BAMBOO BRUSHPOT
QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 竹雕筆筒

the cylindrical body supported on three short feet, the exterior carved in relief with an immortal taking his shoes off and sitting next to a flower basket
Height 11 cm, 4 $\frac{3}{8}$ in.

£ 2,000-3,000
HK\$ 17,500-26,200



176
A GEORGE I BURR WALNUT-VENEERED AND
WALNUT ADJUSTABLE WRITING TABLE,
CIRCA 1720-30

喬治一世時期胡桃癭木及胡桃木可調教書桌，
約1720-1730年

the quarter veneered hinged and folding top inset with a later gilt-tooled leather writing surface, with ratchet mechanism to underside, above a single drawer to each side, one fitted with compartments for inkwells and pens, the drawers retaining the Untermeyer collection inventory number 64.101.1084
74.5cm. high, 38cm. wide, 48cm. deep (closed); 2ft. 5 $\frac{1}{2}$ in. 1ft. 3in., 1ft. 7in.

PROVENANCE

Christie's New York, *The Collection of Irwin Untermeyer*, 26 June 1982, lot 156.

LITERATURE

J. Gloag, *English Furniture with some Furniture of other Countries in The Irwin Untermeyer Collection*, London, 1958, pl. 201, fig. 238.

The form of this adjustable writing table relates to a design shown in a large engraved sheet in the collections of the Victoria & Albert Museum, possibly intended for a cabinet-maker's trade label, and is signed 'Potter London' (V&A Museum No. E. 2320.89), possibly for Thomas Potter (d.1782), the cabinet maker recorded as working in High Holborn in 1737.

The table once belonged to renowned collector Judge Irwin Untermeyer whose passion for furniture, silver, needlework and porcelain led him to amass one of the greatest collections of English decorative art. Much of his collection was generously bequeathed to The Metropolitan Museum of Art, New York, and remains an important part of the institution's holdings of English furniture.

W £ 3,000-5,000
HK\$ 26,200-43,600



176



177
EDWAERT COLLIER

愛德華 科利爾

Breda 1642 - 1708 London

A *trompe l'œil* of newspapers, letters and writing implements on a wooden board

《錯視畫：網於木板上的報紙、信件與書寫工具》

signed and dated centre left: *E. Colier / 1698*
oil on canvas
unframed: 60 x 47.5 cm.; 23 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in.
framed: 73.2 x 61.5 cm.; 28 $\frac{3}{4}$ x 24 $\frac{1}{4}$ in.

PROVENANCE

With Rafael Valls, London;
From whom acquired by the present owner in 1986.

This *trompe l'œil* still life by the Dutch-born Edwaert Collier might be interpreted as a playful contemplation on the worldly pursuits of man. Firstly, this painting presents the extraordinary skill of the artist in his ability to trick and deceive the eye. The composition, featuring writing implements and papers attached to mock wooden boards by red leather straps, is rendered to entice the viewer to reach out and pick up these objects. Aside from these visual jokes, a second and more deeper look at the objects contained here reveals a far more serious interpretation. Following from the tradition of *vanitas* still lifes, where the transience of worldly pursuits were emphasized,



the objects here are suggestive of man's ambitions in the realms of politics and celebrity. A copy of 'The London Newspaper' in the top left corner may represent the cares of the state, public renown and temporal actions. The large paper in the middle, which contains a printed *Address of the right honourable the Lords Spiritual & Temporal in Parliament*, is suggestive of man's pursuits in the theatre of politics and statecraft. In the bottom right a small folded booklet entitled 'Memory' is dramatically impaled upon a bone-handled knife. In the centre are papers bearing wax seals, undoubtedly containing some important contents, that remain neglected and unopened. In comparison to the writing quill and red sealing wax, a tortoiseshell comb might be suggestive of vanity connected to personal appearance.

Several surviving versions of this composition, with minor additions, attests to the format's popularity in late seventeenth-century England. The closest comparative work, in terms of arrangement of objects, is preserved in Tate Britain.¹ Several other examples with similar arrangements of papers and letters, most often including a pair of scissors on the left, have sold on the art market in recent decades.²

¹ <https://www.tate.org.uk/art/artworks/collier-a-trompe-loeil-of-newspapers-letters-and-writing-implements-on-a-wooden-board-t03853>

² Christie's, New York, 9 June 1978, lot 61; Sotheby's, New York, 7 November 1984, lot 16; Bonhams, London, 9 July 2003, lot 53; and Sotheby's, New York, 28 January 2010, lot 262.

£ 10,000-15,000
HK\$ 87,500-131,000



178

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS, MID-18TH CENTURY, IN THE MANNER OF PAUL SAUNDERS

喬治二世時期桃花心木邊椅一對，18世紀中，仿保羅 桑德斯風格

each with a shaped top-rail with a pierced vase splat and relief carved decoration in the form of c-scrolls, acanthus and shellwork, with close-nailed woven fabric seats, the legs with tied acanthus clasps ending in cabouchon toes and rockwork pad feet

PROVENANCE

Acquired from Hotspur Ltd., London, 1987.

W £ 8,000-12,000

HK\$ 70,000-105,000

178



179

A GEORGE III MAHOGANY PEDESTAL PARTNER'S DESK, CIRCA 1770

喬治三世時期桃花心木台座雙人對坐辦公桌，約1770年

the tooled blue morocco leather inset top above three frieze drawers to each side, one side with three graduated drawers to each pedestal, the opposing side with two cupboard doors enclosing three graduated drawers 78cm. high, 141cm. wide 94.5cm. deep; 2ft. 6¼in., 4ft. 7½in., 3ft. 1¼in.

W £ 12,000-18,000

HK\$ 105,000-157,000



179





180



180
A PAINTED POTTERY BOWL
NEOLITHIC PERIOD

新石器時代 彩繪陶鉢

printed on the exterior with fish designs
Width 25 cm, 9 $\frac{7}{8}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 11th November 1985.

£ 2,000-3,000

HK\$ 17,500-26,200



181
A BLACK POTTERY VASE
LONGSHAN CULTURE, CIRCA 2500-2000 BC

龍山文化 黑陶壺

of ovoid shape, incised with horizontal lines at the widest section, with an everted rim
Height 9.2 cm, 3 $\frac{5}{8}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 1st June 1992.

£ 1,000-2,000

HK\$ 8,800-17,500



181



182
A PAINTED POTTERY BOWL
NEOLITHIC PERIOD

馬家窯文化 彩繪陶盤

printed inside and outside with whorls and net patterns
Diameter 38 cm, 15 in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 27th February 1986.

£ 4,000-6,000

HK\$ 34,900-52,500



182



183
BERNARD LEACH

伯納德 利奇

1887 - 1979

Bottle Vase

陶瓶

impressed with Artist's and Leach Pottery seals (to the underside)
stoneware with tenmoku glaze
height: 19.5cm.; 7 $\frac{3}{4}$ in.; width: 13cm.; 5in.
Executed *circa* 1962.

PROVENANCE

Sale, Christie's London, 23 June 1987, lot 92

⊕ £ 800-1,200

HK\$ 7,000-10,500



184



185
BERNARD LEACH

伯納德 利奇

1887 - 1979

Bottle Vase

陶瓶

impressed with Artist's and Leach Pottery seals (to the underside)
stoneware with olive-green tea-dust glaze
height: 19cm.; 7 $\frac{1}{2}$ in.; width: 12cm.; 4 $\frac{3}{4}$ in.

PROVENANCE

Sale, Christie's London, 23 June 1987, lot 93

⊕ £ 800-1,200

HK\$ 7,000-10,500



185



183
BERNARD LEACH

伯納德 利奇

1887 - 1979

Bottle Vase

陶瓶

impressed with Artist's and Leach Pottery seals (to the underside)
stoneware with pale olive-green glaze
height: 19cm.; 7 $\frac{1}{2}$ in.; width: 13cm.; 5in.

PROVENANCE

Sale, Christie's, London, 23 June 1987, lot 97

⊕ £ 800-1,200

HK\$ 7,000-10,500





186



186
A GLASS TUBULAR CUP
CENTRAL ASIA OR CHINA, HAN DYNASTY

中亞或中國漢 玻璃盃

Height 18 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

Lai Antiques Ltd., Hong Kong, 4th December 1996.

£ 5,000-8,000

HK\$ 43,600-70,000



188



188
LUCIE RIE

露西 烈爾

1902 - 1995

Squeezed Bowl

不規則形碗

impressed with the Artist's seal (to the underside)
stoneware with yellow and manganese glaze and sgraffito design
height: 6cm.; 2 $\frac{1}{2}$ in.; diameter: 12.5cm.; 5in.

PROVENANCE

Sale, Christie's London, 23 June 1987, lot 252

⊕ £ 6,000-8,000

HK\$ 52,500-70,000



187
BERNARD LEACH

伯納德 利奇

1887 - 1979

Bottle Vase

陶瓶

impressed with Artist's and Leach Pottery seals (to the underside)

stoneware with celadon glaze

height: 19cm.; 7 $\frac{1}{2}$ in.; width: 12cm.; 4 $\frac{3}{4}$ in.

PROVENANCE

Sale, Christie's London, 23 June 1987, lot 96

⊕ £ 800-1,200

HK\$ 7,000-10,500



187



189
A RUSSET-PAINTED BLACK-GLAZED
MEIPING
NORTHERN SONG DYNASTY

北宋 黑釉鐵鏽花梅瓶

the ovoid body covered in a black-brown glaze, the narrow neck
with a raised ridge, the shoulders painted with two floral sprays
in bold brush-strokes of iron brown

Height 21 cm, 8 $\frac{1}{4}$ in.

PROVENANCE

Sotheby's Hong Kong, 21st May 1979, lot 14.

£ 3,000-4,000

HK\$ 26,200-34,900



189



190



190
A STONE HEAD OF BUDDHA
THAILAND, MON-DVARAVATI STYLE, CIRCA
8TH-9TH CENTURY

泰國孟族陀羅鉢地風格八至九世紀 石雕佛首

Height 27 cm, 10½ in.

PROVENANCE

Barling of Mount Street Ltd., London, 8th January 1981.

The Mon kingdom of Dravati, a centre of Buddhism, flourished from the 7th century to the 11th century in current day central Thailand, and was noted by the Chinese pilgrim Xuanzang in the middle of the 7th century. A distinctive style of sculpture developed there, with iconographic elements derived from India, but with a unique native style, especially to the facial features of the Buddha, where the beauty of sharply delineated eyes and stylised curling full lips is particularly apparent. These features impart an almost piercing serenity that is distinctive to Thai images from this early period of sculptural production in Southeast Asia. Another Mon Dvaravati stone head of the Buddha of similar size was sold at Christie's New York, 22nd March 2022, lot 463.

£ 10,000-15,000

HK\$ 87,500-131,000



191
A BAMBOO CARVING OF A SEATED MONK
QING DYNASTY, 18TH CENTURY

清十八世紀 竹雕羅漢坐像

carved from a single section of root, the figure draped in loose-fitting gowns and holding a string of beads
Height 21.8 cm, 8⅞ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 27th January 1981.

£ 10,000-15,000

HK\$ 87,500-131,000



191



192
A LIMESTONE HEAD OF BUDDHA
NORTHERN QI DYNASTY

北齊 石灰石雕佛首像

the oval face carved with a serene expression, the straight broad nose rising to arched brows above downcast eyes and full lips in a benign smile, with the rounded cheeks flanked by pendulous earlobes
Height 24 cm, 9½ in.

PROVENANCE

Chung Wah Pui, Hong Kong, 28th November 1994.

£ 30,000-40,000

HK\$ 262,000-349,000



193
HENRY MOORE

亨利 摩爾

1898 - 1986

Goat's Head

《羊首》

bronze
height (excluding base): 20.5cm.; 8in.; width (excluding base): 13.5cm.; 5½in.
Conceived and cast in 1952, the present work is from the edition of 10.
The present work is registered with the Henry Moore Foundation as LH 302, Cast F.

PROVENANCE
Thomas Gibson Fine Art Limited, London, 29th June 1996

LITERATURE
Alan Bowness (ed.), *Henry Moore, Sculpture and Drawings 1949-54*, Lund Humphries, London, 1986, vol. II, no. 302, illustrated pl. 77 (another cast)
W.J. Strachan, *Henry Moore: Animals*, Aurum Press, London, 1983, no. 54, illustrated p.77 (plaster version)
Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, Thames and Hudson, London, 1970, illustrated no. 444 (another cast)

⊕ £ 20,000-30,000
HK\$ 175,000-262,000



194
DAME ELISABETH FRINK, R.A.

伊麗莎白 弗林克 R.A.

1930 - 1993

Warrior Head

《戰士首像》

signed *Frink* (lower edge)
bronze
height (excluding wooden base): 41cm.; 16in.
Conceived in 1954, the present work is number 1 from the edition of 2.

PROVENANCE
Sale, Sotheby's London, 24 May 1990, lot 615

EXHIBITED
London, Royal Academy of Arts, *Elisabeth Frink, Sculpture and drawings 1952 - 1984*, 1985, no.4, illustrated in the catalogue p.11 (another cast)
Salisbury, Salisbury Cathedral Close, *Elisabeth Frink: a certain unexpectedness*, May - June 1997, no. 53, (another cast)

LITERATURE
Annette Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, Lund Humphries, London, 2013, cat. no. FCR29, illustrated p. 26 (another cast)
Bryan Robertson (intro.), *Elisabeth Frink: Catalogue Raisonné*, Salisbury, 1984, no. 23, illustrated p.143 (another cast)
Edwin Mullins, *The Art of Elisabeth Frink*, Lund Humphries, London, 1972, illustrated no. 2 (another cast)

⊕ £ 50,000-80,000
HK\$ 436,000-700,000





195

AN IMPERIAL BATTLE PAINTING FROM THE SET OF SEVENTEEN PAINTINGS COMMEMORATING THE CAMPAIGN VICTORIES IN THE NORTHWESTERN REGION, 1862-1877 QING DYNASTY, GUANGXU PERIOD

清光緒 御製「平定西域圖」 設色絹本 鏡框

ink and colour on silk, framed and glazed
framed 311 by 148cm.; 10ft. 5¼ in. by 4ft. 10¼in.

PROVENANCE

Phillips London, 9th June 2000, lot 517.

W £ 60,000-80,000

HK\$ 525,000-700,000

This impressive painting belongs to a set of seventeen paintings depicting commemorative battle scenes between the Qing Imperial Army and the rebel forces of the Muslim Rebellion in the northwest of China from 1862 to 1877. In 1875, the first year of Guangxu's reign, Zuo Zongtang was appointed as imperial commissioner to supervise military operations in Xinjiang. At the end of spring 1876, Zuo rode out towards Suzhou, leading his army towards Xinjiang. His military strategy was to 'seize the north then take the south', first recapturing northern Xinjiang before moving south. At the end of spring 1877, the Qing general Liu Jintang led his forces from Urumqi and mounted an assault on Turfan, thus destroying Agbor's royal power. General Liu's detachment entered the hinterland of southern Xinjiang, recapturing the four towns of Korla, Baicheng (Bay), Aksu and Wushi (Uqturpan) at the end of the summer of 1877, and by the beginning of February 1878, the Qing army had reoccupied all of Kashghar, Yerqiang (Kargilik), Yengi Hisar and Khotan (see Chahryay Adle et. al. (eds), *Towards the Contemporary Period: From the Mid-Nineteenth to the End of the Twentieth Century*, Paris, 2005, pp 381-82). This painting appears to depict the fifteenth scene of this series, in which General Liu Jintang (1844-94) led his troops across southern Xinjiang and drove the Muslim rebels westward while taking thousands of prisoners.

Only a small number of paintings from the series of the Muslim Rebellion in the Northwest are known to be held in collections. Among them is one thought to depict the battle at the Wei River, now in the Royal Collection at Sandringham House, Norfolk, United Kingdom, illustrated in Hongxing Zhang, 'Studies in Late Qing Dynasty Battle Paintings', *Artibus Asiae*, Vol. LX, no. 2, fig. 4; a scene possibly illustrating the Pingliangfu battle, from the Mactaggart Art collection, in the University of Alberta Museums, Alberta, accession no. 2004.19.92; and another painting portraying either the Pingliangfu or Heichengze battle, sold in these rooms, 15th September 2010, lot 367.

According to Hongxing Zhang, *Towards the Contemporary Period: From the Mid-Nineteenth to the End of the Twentieth Century*, op. cit., in 1885 the Guangxu emperor initiated a painting project to commemorate the government victory over the three major rebellions of the nineteenth century, the Taiping Rebellion, the Nian Rebellion and the Muslim Rebellions. Qingkuan (1848-1927), Director of the Three Agencies in the *Neiwufu* (Imperial Household Department), was appointed as director of this major imperial art project. A total of sixty-seven paintings were created, comprising twenty for the Taiping War, eighteen for the Nian Rebellion, twelve for the Muslim rebellion in Yunnan and Guizhou, and seventeen for the Muslim rebellion in the northwestern regions. The project was completed in 1890 and the paintings were displayed in the Ziguangge ('Hall of Purple Splendor'), located west of the Forbidden City in Beijing, where under the Qianlong emperor, banners and portraits of meritorious officers as well as battle scenes were shown.

Of the original set of sixty-seven paintings, only a few have survived. The only complete set of twelve paintings depicting scenes of the Muslim Rebellion in Yunnan and Guizhou are in the Palace Museum in Beijing, of which only one is published, see Hongxing Zhang, *op.cit.*, fig. 5. Three other paintings from the series commemorating victorious battle scenes between the Imperial army and the forces of the Taiping Heavenly Army are known, one sold at Christie's London, 22nd April 1991, lot 101, two in our Hong Kong rooms, 9th October 2007, lot 1312, and 8th October 2009, lot 1660, and another was sold in these rooms 23rd March 2011, lot 637, also lot 225 from our New York sale, 17th March 2015.





196



196
HUANG BINHONG
LANDSCAPE

黃賓虹《山水》設色紙本 鏡框

Ink and colour on paper, with two seals of the artist, framed and glazed
33 by 33 cm, 12 by 12 in.

± £ 2,000-3,000
HK\$ 17,500-26,200



197
HUANG BINHONG
LANDSCAPE

黃賓虹《山水》設色紙本 鏡框

Ink on paper, with two seals from the artist, framed and glazed
33 by 33 cm, 12 by 12 in.

± £ 2,000-3,000
HK\$ 17,500-26,200



197



198
HUANG BINHONG
LANDSCAPE

黃賓虹《山水》設色紙本 鏡框

Ink on paper, with two seals from the artist, framed and glazed
33 by 33 cm, 12 by 12 in.

± £ 2,000-3,000
HK\$ 17,500-26,200



198



199
A HUANGHUALI SQUARE STOOL
17TH/18TH CENTURY

十七/十八世紀 黃花梨方凳

with a hardwood seat enclosed in the square mitered frame,
supported on four legs cylindrical section joined by arched
stretchers
59 by 59 by 52 cm, 23¼ by 23¼ by 20½ in.

PROVENANCE
R.H. Ellsworth Ltd., New York, January 1994.

• W £ 10,000-15,000
HK\$ 87,500-131,000



199



200
A HUANGHUALI LOW TABLE
20TH CENTURY

二十世紀 黃花梨長桌

the mitered top with a rectangular inset panel above a beaded
curvilinear scrolling apron, the shaped apron carved with a pair of
confronting dragons divided by *ruyi*, all supported on four square-
section cabriole legs issuing from fierce monster masks, with inside
beaded edge, foliate motifs and terminating in paw feet
131 by 38 by 36.2 cm, 51½ by 15 by 14¼ in.

PROVENANCE
Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 3rd
September 1987.

• W £ 6,000-8,000
HK\$ 52,500-70,000



200



201



201
A GREEN-GLAZED VASE, HU
HAN DYNASTY

漢 青釉壺

moulded with horizontal lines at the waist and below the rim,
covered with an iridescent green glaze, converted to a table lamp
Height 43 cm, 16 $\frac{3}{8}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 1986.

W £ 800-1,200

HK\$ 7,000-10,500



202



202
A WOOD BRUSHPOT
QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 木筆筒

of cylindrical form, the thick walls rising from a flat base fitted
with a central plug, the thick wood walls figured with irregular
dark brown streaks
Height 15.8 cm, 6 $\frac{1}{4}$ in.

£ 3,000-4,000

HK\$ 26,200-34,900



203

203

A GEORGE III CARVED MAHOGANY SIDE
CHAIR, CIRCA 1772, ATTRIBUTED TO
THOMAS CHIPPENDALE

喬治三世時期雕花桃花心木邊椅，約1772年，湯瑪斯 齊
本戴爾款

the shaped, padded back and seat covered in close-nailed
striped cream horse-hair upholstery, the fluted tapering legs
with foliate rings on outswept reeded pad feet, the tapering
outswept back legs with pad feet

PROVENANCE

Sotheby's London, *Important English Furniture*, 12 November
1999, lot 90.

The present chair relates closely in design to the legs on a set of
four mahogany stools supplied by Thomas Chippendale to Sir
Edward Knatchbull for the Dining Room at Mersham-Le-Hatch
in 1772 (see *Hotung, Part II | Evening Sale*, 7 December 2020, lots
19 & 20), although the treatment of the leaf carving varies slightly
between the two types. As part of the furnishing of the Dining
Room at Mersham, Chippendale supplied '16 carv'd mahogany
Chairs with Compass backs stuff'd & cover'd'; all sixteen chairs
have since been dispersed, although, it is possible that the offered
lot may have formed part of this commission. For an identical chair,
almost certainly from the same set, see that sold Sotheby's London,
The Neil & Gina Smith Collection, 3 July 2019, lot 124.

W £ 3,000-5,000

HK\$ 26,200-43,600



204

A VICTORIAN CARVED OAK PARTNER'S
DESK, CIRCA 1855, DESIGNED BY A.W.N.
PUGIN AND MADE BY GILLOWS

維多利亞時期雕花橡木雙人對坐辦公桌，約1855
年，A.W.N. 普金設計，吉洛家具所製

with a *replaced* inset leather top, fitted with eight pedestal
drawers and one long drawer above the knee-hole, with linen-
fold panelling, the long drawer stamped *Gillows and L 1702*
74.5cm. high, 162.5cm. wide, 80.5cm. deep; 2ft. 5 $\frac{1}{2}$ in., 5ft. 4in.,
2ft. 7 $\frac{1}{2}$ in.

PROVENANCE

Acquired from H. Blairman & Sons, London, 1983.

COMPARATIVE LITERATURE

P. Atterbury and C. Wainwright, *Pugin: A Gothic Passion*, New
Haven, 1994, p.233;

P. Atterbury, ed., *A.W.N. Pugin: Master of Gothic Revival*, New
Haven, 1995;

J. Cooper, *Victorian and Edwardian Furniture and Interiors: From the
Gothic Revival to Art Nouveau*, London, 1998, p.45;

C. Gere and M. Whiteway, *Nineteenth-century Design from Pugin*

to *Mackintosh*, London, 1993, pp.54-55;

M. H. Port, *The Houses of Parliament*, p. 293, fig. 194.

This desk model, as Jeremy Cooper notes, was produced by
Gillows throughout the 1850s and '60s for general sale, precisely
because it was one of the "plainer" designs at the Palace of
Westminster and better suited to ordinary domestic life. Through
the popular dissemination of the desk used by the Prime Minister
himself into the houses of the everyman, the social, moral and civic
values associated with the Neo-Gothic style were able to filter
downwards into the life of the nation more broadly.

Variations on this design can be found in several rooms within the
Palace of Westminster, but the present lot corresponds to inventory
number POW 05413. The desk is clearly visible in a photograph
of the Prime Minister's Room taken circa 1905 that belongs to the
Farmer Collection in the House of Lords Record Office. For one
of Pugin's more elaborate variations on this pedestal desk form,
compare inv. POW 10133, originally made for the House of Lords
Library.

W £ 8,000-12,000

HK\$ 70,000-105,000



205
CHINESE EXPORT SCHOOL
CIRCA 1825

約1825年 外銷澳門風景圖 油彩木板 鏡框

Macao, the Praya Grande, oil on panel
90 by 64 cm, 35 $\frac{3}{8}$ by 25 $\frac{1}{8}$ in.

PROVENANCE

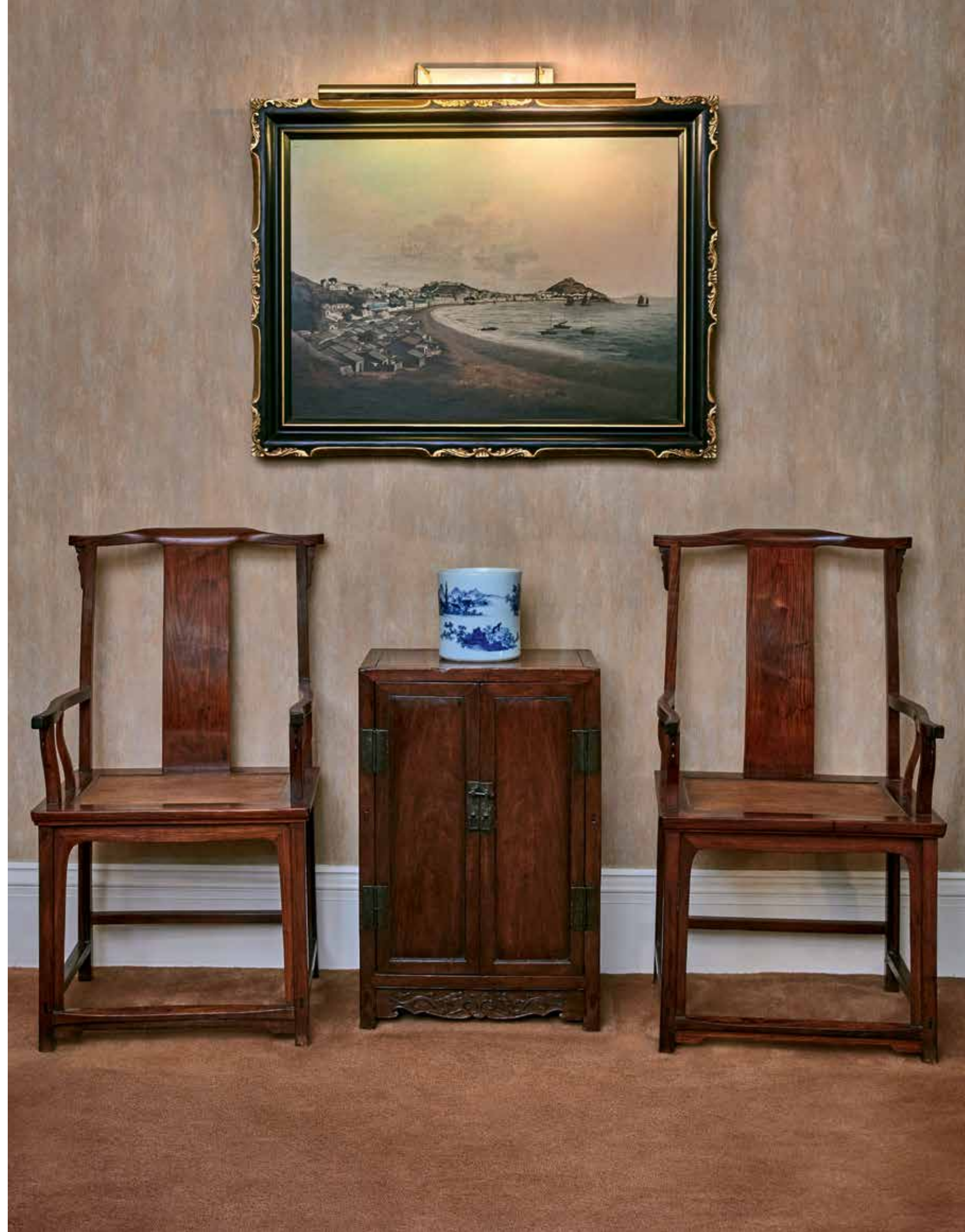
Berry-Hill Galleries, Inc., New York, 11th December 1981.

LITERATURE

Carl Crossman, *China Trade*, Hong Kong, 1972, p. 253

£ 8,000-12,000

HK\$ 70,000-105,000





206
A SMALL HUANGHUALI CABINET
QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 黃花梨小櫃

of rectangular form, the doors with single floating panels of standard miter, mortise and tenon construction enclosed within a frame, the sides and tops similarly constructed, the interior with an upper and lower square section shelves, all above a beaded and cusped front apron carved with intertwining scrolling tendrils and plain spandereled side aprons, with *baitong* hinges, rectangular lockplate, pin and pulls
79.1 by 33.9 by 51.1 cm, 31 $\frac{1}{8}$ by 13 $\frac{3}{8}$ by 20 $\frac{1}{8}$ in.

PROVENANCE
Nicholas Grindley, London, 10th November 1999.

• W £ 6,000-8,000
HK\$ 52,500-70,000



207
A TIELIMU COUCH-BED, LUOHAN CHUANG
QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 鐵力木羅漢床

the soft mat seat enclosed by the rectangular frame, supported on round legs joined by low base stretchers, the back rail and abutting side rails pierced with latticework
206 by 119 by 81 cm, 81 $\frac{1}{8}$ by 46 $\frac{7}{8}$ by 31 $\frac{7}{8}$ in.

PROVENANCE
R.H. Ellsworth Ltd., New York, 1st March 1993.

W £ 10,000-15,000
HK\$ 87,500-131,000



208
CHINESE EXPORT SCHOOL
CIRCA 1850

約1850年 外銷香港風景圖 油彩畫布 鏡框

depicting a naval flotilla and other vessels off Hong Kong, oil on canvas, signed Sungua
45.7 by 76.8 cm, 18 by 30¼ in.

PROVENANCE

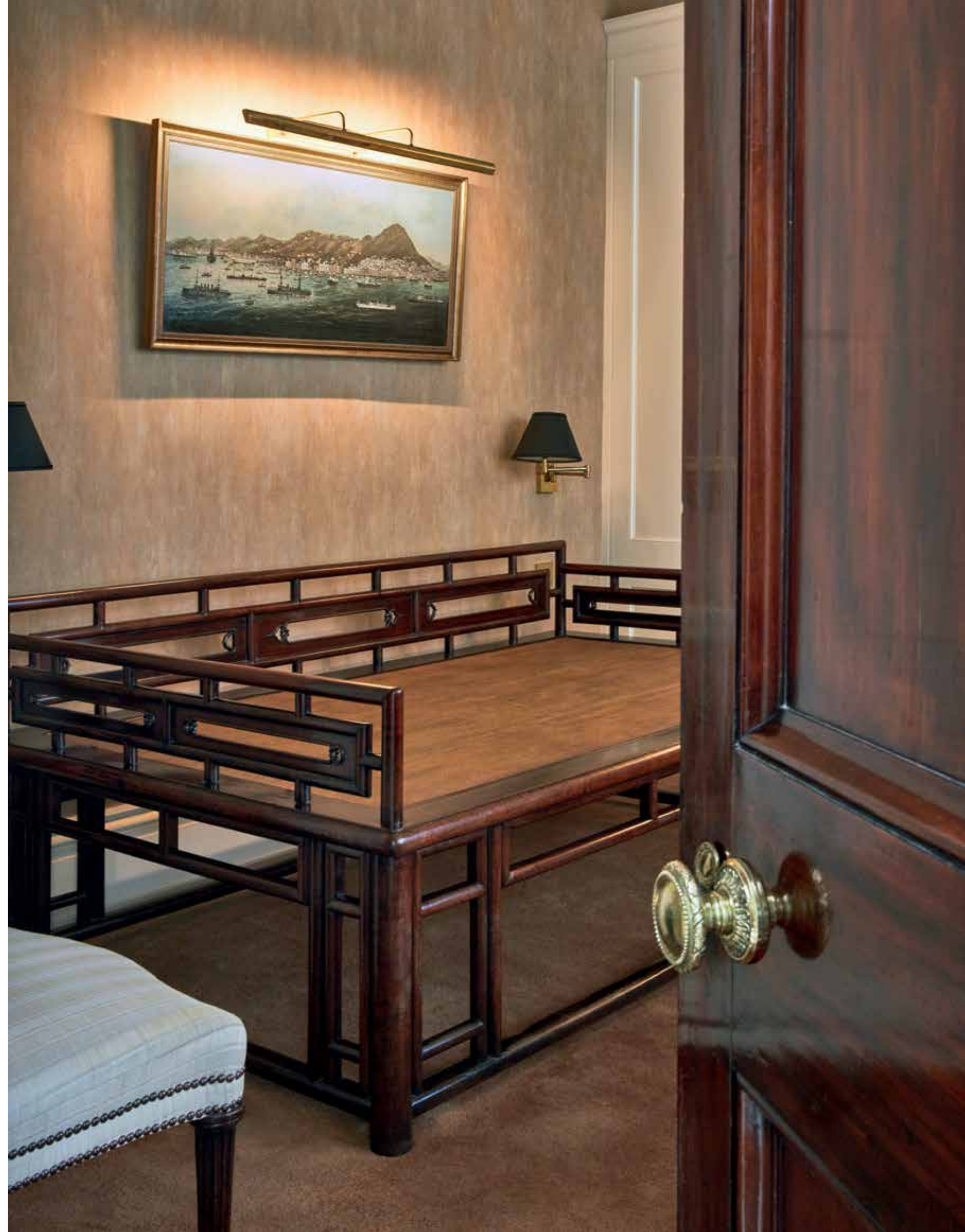
The Asian Collector, Hong Kong, 3rd October 1980.

LITERATURE

Front cover, *Chimery and Artist of the China Coast*, Berry-Hill, 1970.

£ 20,000-30,000

HK\$ 175,000-262,000





209
A SILVER REPOUSSÉ 'DRAGON' BOWL
CENTRAL ASIA OR TIBET, CIRCA 6TH/7TH
CENTURY

中亞或西藏 約六/七世紀 瑞獸紋銀盃

Diameter 11.8cm., 4⁵/₈in.

PROVENANCE

Christie's New York, 25th March 2004, lot 31.
J.J. Lally & Co., New York.

The dragon medallion at the centre of this rare silver repoussé bowl clearly originates in China, but certain features, including the 'flaming pearl' at the back of the dragon's head and the distinctive scalloped petal friezes point to an origin in Central Asian or Tibet. Several comparable examples produced in the early Tibetan empire are published, including three vessels at the Cleveland Museum of Art and a gilt silver plate at the Miho Museum, Shiga, Japan, illustrated in M. Carter, 'Three Silver Vessels from Tibet's Earliest Historical Era: A Preliminary Study,' *Cleveland Studies in the History of Art*, vol. 3, 1998, pp. 23-47. See also a silver repousse dish in the Pierre Uldry Collection, illustrated by Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, cat. no. 128.

£ 20,000-30,000
HK\$ 175,000-262,000



210
A SILVER FOOTED 'ANIMALS' BOWL
CENTRAL ASIA OR LATE ROMAN EMPIRE,
CIRCA 2ND-6TH CENTURY

或為中亞巴كتيريا 銀高足盃

Diameter 17.5cm., 7 in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 24th June 1991.

This rare silver bowl, boldly decorated with six panels depicting a lion, birds and other stylised animals, was traditionally considered to be Central Asian or Sassanian. However, a technical report by the British Museum concluded that it could be late Roman, from the Eastern Empire. This is because, unlike Sassanian silver vessels which were formed predominantly by hammering, the current bowl was hammered, cut and punched, and finished by scraping.

£ 15,000-20,000
HK\$ 131,000-175,000





211
A PARCEL-GILT SILVER BOWL
NORTHERN INDIA/ CENTRAL ASIA,
4TH-5TH CENTURY

北印度/中亞四至五世紀 銀局部鑲金嬰戲盤

with a cinquefoil on the interior and decorated with cherubs
among scrolling vegetation on the exterior
Diameter 17.2cm., 6 1/2in.

PROVENANCE

Christie's New York, 27th March 2003, lot 78.
J.J. Lally & Co., New York.

£ 40,000-60,000

HK\$ 349,000-525,000

This extremely rare bowl, exquisitely decorated with a frieze of cherubs interspersed with scrollwork in raised relief against a finely preserved gilt ground, was reputedly originally discovered in Tibet. However, its iconography clearly stems from the Hellenistic world, and it closely relates to other legacies of the Gupta Empire in ancient India.

The precise linear articulation of the cherubs on the current bowl is reminiscent of the treatment of figures depicted celebrating the spring festival on the acclaimed Gupta silver plate in the Cleveland Museum of Art, accession no. 1972.71, ascribed to the 5th century, illustrated by Pratapaditya Pal, *The Ideal Image: The Gupta Sculptural Tradition and Its Influence*, The Asia Society, New York, 1978, cat. no. 11. Originally in the collection of the Tibetologist and

explorer Nicholas Roerich, who is likely to have discovered it on one of his expeditions to Tibet or Central Asia, it is catalogued as Gupta period, probably originating in Tanesara Mahadeva in present day Rajasthan.

Similar scrollwork is displayed on a silver bowl from the Oxus Treasure, illustrated by O. M. Dalton, *The Treasure of the Oxus* with other examples of early oriental metal-work, British Museum, London, 1926, cat. no. 205, where the author notes that the scrollworks closely resemble those on the frescoes of Cave 1 at Ajanta. The benefactor of Cave 1 is acknowledged to be the Vakataka ruler Harishen (reigned circa 480-510), which supports the dating of the current bowl.





212



212
A TURQUOISE AND CORAL-INLAID SILVER
'NINE DRAGONS' SEAL

銀嵌寶九龍戲珠紋璽

of square form, each side cast in high relief with two ferocious dragons contesting a 'flaming pearl', the top with a full-frontal five-clawed dragon, the coiled body cast with fine scales and centered by a turquoise 'pearl' and coral 'flames', the seal face with two lines of archaic characters and two lines of Manchu characters

8.9 by 8.6 by 8.6 cm, 3½ by 3⅜ by 3⅜ in.

PROVENANCE

Sotheby's New York, 8th November 1980, lot 67 (as Yongzheng period).

Douglas J.K. Wright Ltd., London, 1st December 1980.

£ 10,000-15,000

HK\$ 87,500-131,000



Detail of seal



213
A RUSSIAN SILVER CANE HANDLE, MAKER'S
MARK CYRILLIC VP, ST PETERSBURG, 1908-
1927 PERIOD MARKS

俄羅斯銀製手杖柄把，以西里爾字母刻有工匠標記 VP，聖彼得堡，具1908-1927年間所使用的印記

realistically modelled as a snake's head and neck with emerald eyes, on a wood shaft with brass ferrule
84cm., 33in. long

PROVENANCE

Christie's London, Russian Paintings and Works of Art, 24 April 2006, lot 247

W £ 6,000-8,000

HK\$ 52,500-70,000



213





214
A SMALL HUANGHUALI SQUARE STOOL
17TH CENTURY

十七世紀 黃花梨束腰方凳

the frame of standard miter, mortise, and tenon construction, drilled for soft-seat construction, and supported by a pair of transverse braces underneath, the recessed waist above a plain straight apron mortised and tenoned into the square-section legs, joined by humpback stretchers and terminating in well-drawn hoof feet
46.5 by 43 by 48 cm, 18¼ by 16⅞ by 18⅞ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 10th January 1983.

• W £ 10,000-15,000

HK\$ 87,500-131,000



215
A SMALL HUANGHUALI SIDE TABLE
LATE MING DYNASTY

明末 黃花梨條桌

the rectangular single board panel secured within a broad molded frame above a recessed waist over a beaded and scrolling apron carved in relief with intertwining vines all supported on four slightly tapering legs of square section, and terminating in hoof feet, the underside with three transverse stretchers
85 by 77.8 by 41 cm, 33½ by 30⅞ by 16⅞ in.

• W £ 30,000-50,000

HK\$ 262,000-436,000



216



216
A SANCAI-GLAZED 'CHRYSANTHEMUM'
SQUARE DISH
LIAO DYNASTY

遼 三彩團花紋方盤

the interior moulded in shallow relief with a large chrysanthemum bloom, the everted sides decorated with panels of flowers, accentuated with green and ochre glaze, the borders and foliate rim outlined in ochre, all reserved on a cream ground
Width 13 cm, 5 $\frac{1}{8}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 16th October 1989.

£ 1,000-2,000

HK\$ 8,800-17,500



217
A YELLOW AND GREEN-GLAZED DISH
LIAO DYNASTY

遼 黃綠釉盤

of circular form, the broad flat rim with an upturned lip picked out in yellow glaze, the interior with green-splashed glaze, the reverse incised with flowers and foliage beneath a yellow glaze
Diameter 17.5 cm, 6 $\frac{7}{8}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 16th October 1989.

£ 1,000-1,500

HK\$ 8,800-13,100



217



218
A SANCAI-GLAZED 'LOTUS' TRIPOD DISH
TANG DYNASTY

唐 三彩寶相花紋三足盤

the shallow centre decorated with an incised flower head surrounded by interlocking lappets picked out in green and yellow glaze, surrounded by bands of yellow and green-splash glaze, the underside with a yellow-glazed rim, standing on three short cabriole legs
Diameter 17 cm, 6 $\frac{3}{4}$ in.

PROVENANCE

Allan Management Services Ltd., Hong Kong, November 1979.

£ 10,000-15,000

HK\$ 87,500-131,000



219



219
A SMALL SANCAI-GLAZED POTTERY JAR
TANG DYNASTY

唐 三彩小罐

the short flared neck and globular body typically decorated with green and yellow splashes on a cream ground, pooling towards the base, standing on a short foot
Height 8.7 cm, 3 $\frac{3}{8}$ in.

PROVENANCE

Allan Management Services Ltd., Hong Kong, November 1979.

£ 2,000-3,000

HK\$ 17,500-26,200



220
A GREEN-GLAZED POTTERY EARCUP
HAN DYNASTY

漢 綠釉耳杯

the vessel of oval shape and with robust ear-shaped handles, applied all over with a rich green glaze
Length 13.5 cm, 5 $\frac{1}{4}$ in.

PROVENANCE

J.J. Lally & Co., New York, 14th March 1990.

£ 1,000-1,500

HK\$ 8,800-13,100



220



221
AN AMBER-GLAZED JAR
TANG DYNASTY

唐 黃釉小罐

the ovoid body and narrow neck applied with a rich amber glaze, pooling towards the base, the lower section largely unglazed
Height 14.5 cm, 5 $\frac{3}{4}$ in.

PROVENANCE

Bluett & Sons Ltd., London, 24th July 1979.

£ 2,000-3,000

HK\$ 17,500-26,200



221



222
AN AMBER-GLAZED FIGURE OF A LION
TANG DYNASTY

唐 黃釉獅子坐像

powerfully modelled seated on its haunches, the powerful forelegs firmly planted, the head detailed with fierce protruding rounded eyes
Height 26 cm, 10 $\frac{1}{4}$ in.

PROVENANCE

R.H. Ellsworth Ltd., New York, 7th February 2001.

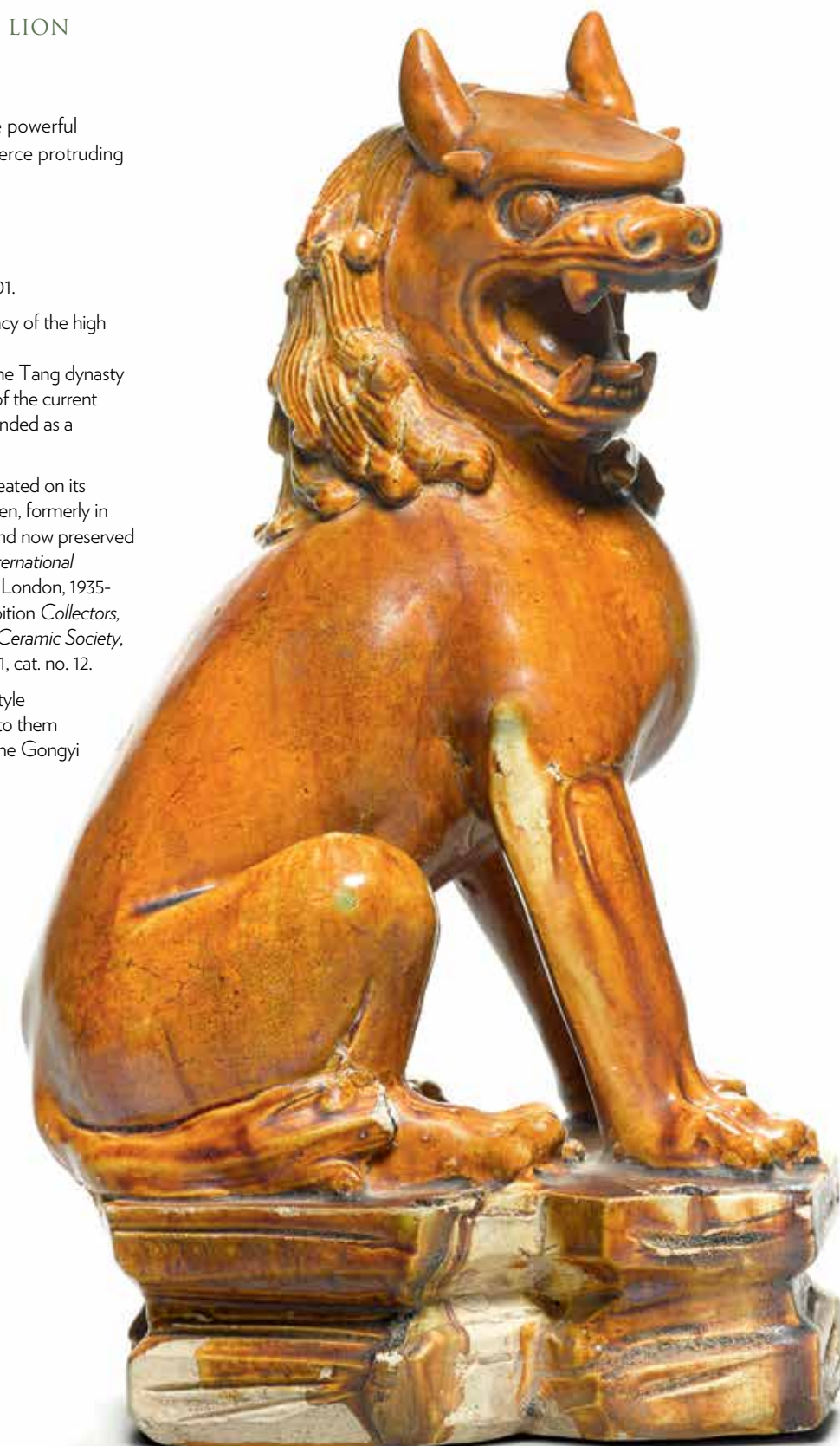
This powerfully modelled lion is a magnificent legacy of the high Tang era, profusely splashed in amber glaze. Lions are typically found in a Buddhist context in the Tang dynasty (618-907), although the poised, attentive posture of the current example suggests that it could also have been intended as a guardian animal.

Another lion of the same size, similarly modelled seated on its haunches on a rockwork plinth, but splashed in green, formerly in the collection of Henry J. Oppenheim (d. 1946), and now preserved in the British Museum, London, exhibited in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-36, cat. no. 2442, and recently included in the exhibition *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society, 1921-2021*, Oriental Ceramic Society, London, 2021, cat. no. 12.

The modelling of both lions is very similar in size, style and treatment of the features and plinth, pointing to them emanating from the same workshop, probably at the Gongyi Huangye kilns in Henan province.

£ 30,000-50,000

HK\$ 262,000-436,000





223



223
A BLUE AND WHITE BALUSTER JAR
TRANSITIONAL PERIOD

明末/清初 青花人物故事圖罐

painted with a scene of three soldiers kneeling before a warrior on a horseback in a rocky landscape, mounted as a lamp
Height 26 cm, 10¼ in.

PROVENANCE

Sotheby's New York, 26th February 1983, lot 486.

W £ 8,000-12,000

HK\$ 70,000-105,000



224
A PAIR OF BLUE AND WHITE BARREL-FORM
GARDEN STOOLS
20TH CENTURY

二十世紀 青花坐墩一對

the bodies painted with dragon medallions divided by interlocking pierced coins and floral designs, above and below borders of raised bosses, symmetrical designs and precious objects

(2)
Height 48 cm, 18¾ in.

PROVENANCE

China Resources Artland, Hong Kong, 29th June 1987.

W £ 3,000-4,000

HK\$ 26,200-34,900



224



225
A NINGXIA CARPET, NORTHWEST CHINA

寧夏地毯，中國西北部 十八世紀

18th century

the light taupe field with overall design of butterfly and floral stem roundels, with flower sprig and pearl vine border, flower sprig and lotus outer border
approximately 328 by 338cm.; 10ft. 9in. by 11ft. 1in.

PROVENANCE

Sotheby's, New York, Sale No. 6735, lot 155, 13th September 1995

A carpet of closely comparable flower and butterfly design is published in H.A Lorentz, *A View of Chinese Rugs from the seventeenth to the twentieth centuries*, London, 1972, no. 40.

£ 7,000-10,000

HK\$ 61,000-87,500



225





226 (PART ILLUSTRATED)



226
A NINGXIA RUNNER, NORTHWEST CHINA

寧夏長毯，中國西北部 十八/十九世紀

Qing dynasty, 18th/19th century

the field with eight panels each with a brocade ball surrounded by four Fo dogs, mountain and cloud border
approximately 615 by 76cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 4th January 1996

A group of ten individual meditation mats of almost identical design to the panels of this runner was sold in these rooms, 6 November 2018, lot 99.

W £ 5,000-7,000

HK\$ 43,600-61,000



227



227
A NINGXIA RUNNER, NORTHWEST CHINA

寧夏長毯，中國西北部 十八世紀初

first half 18th century

the indigo field with eight lotus flower medallions with scrolling vines, oxidised dark brown surround, *length adjusted*
approximately 370 by 83cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 4th January 1996

W £ 7,000-12,000

HK\$ 61,000-105,000



228
AN IMPERIAL SILK 'NINE DRAGON' RUG
QING DYNASTY, 18TH/19TH CENTURY

清十八/十九世紀 編織九龍紋地毯
《保和殿》款

brightly woven, centred with a coiled dragon, framed above and below by four dragons writhing amongst cloud scrolls contesting flaming pearls, further encircled by rolling and crashing waves above a *ruyi* clouds band, the top with a *Bao he dian* hallmark
Length 238 cm, 93¾ in.

PROVENANCE

R.H. Ellsworth Ltd., New York, 17th June 1997.

± W £ 15,000-25,000

HK\$ 131,000-218,000





229



229
A SILVER INGOT

銀錠

the silver typically moulded in a *yuanbao* boat-shape, the interior impressed with a Xianfeng mark
11.6 cm, 4 $\frac{5}{8}$ in.; 4 lb, 1.814 kg

PROVENANCE

R.H. Ellsworth, New York, April 1988.

£ 6,000-8,000

HK\$ 52,500-70,000



230
A LARGE HUANGHUALI 'TREE TRUNK' BRUSHPOT
QING DYNASTY, 17TH/18TH CENTURY

清十七/十八世紀 黃花梨雕樹樁式筆筒

naturalistically carved with burls and rounded edges to simulate a gnarled section of tree trunk, the densely grained wood with a fine golden brown patina
Height 21.6 cm, 8 $\frac{1}{2}$ in.

PROVENANCE

Allan Management Services Ltd., Hong Kong, 15th April 1982.

• £ 2,000-3,000

HK\$ 17,500-26,200



230



231
A PAIR OF PAINTED POTTERY HORSES
HAN DYNASTY

漢 彩繪陶馬一對

each horse modelled in two sections comprising a naturalistic head and a rounded body, the grey pottery body painted with polychrome details
(4)
Length 48 cm, 18 $\frac{7}{8}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 25th February 1988.

£ 2,000-3,000

HK\$ 17,500-26,200



231



232



232
A SMALL HUANGHUALI SEAL CHEST
17TH/18TH CENTURY

十七/十八世紀 黃花梨官皮箱

35.5 by 27 by 22.5 cm, 14 by 10 $\frac{5}{8}$ by 8 $\frac{7}{8}$ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 10th January 1983.

• £ 10,000-15,000

HK\$ 87,500-131,000



233
A GEORGE II MAHOGANY PEDESTAL
PARTNER'S DESK, MID-18TH CENTURY

喬治二世時期桃花心木台座雙人對坐辦公桌，18世紀中

the tooled tan leather inset top above three frieze drawers to each side, one side with three graduated drawers to each pedestal, the opposing side with two cupboard doors enclosing an adjustable shelf, on wooden castors
171.5cm. wide, 105.5cm. deep, 78.5cm. high;
5ft. 7 $\frac{1}{4}$ in., 3ft. 5 $\frac{1}{2}$ in., 2ft. 7in.

PROVENANCE

Acquired from M. Crawford Holden, Bath, 1993.

W £ 8,000-12,000

HK\$ 70,000-105,000



233



ARCHAIC AND LATER JADES FROM THE COLLECTION OF SIR JOSEPH HOTUNG (LOTS 234-242 & 245-264)



234
A CIRCULAR WHITE JADE PLAQUE
HAN DYNASTY

漢 玉珮

of slightly domed shape, carved in relief with four stylised lappets around two small concentric circles, the circular plaque encased in later gilt bronze
Diameter 5 cm, 2 in.

PROVENANCE

R.H. Ellsworth, New York, 14th January 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 18:5.

£ 3,000-5,000

HK\$ 26,200-43,600



234



235
A PAIR OF JADE STANDS OR FITTINGS
HAN DYNASTY

漢 玉珮飾一對

of triangular in cross-section, carved with patterns of incised lines, the translucent stone of pale grey green tone
(2)
Height 7.2 cm, 2 7/8 in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 6th March 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 18:6.

£ 3,000-5,000

HK\$ 26,200-43,600



235

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.



236
A JADE SWORD POMMEL
HAN DYNASTY

漢 玉劍首

carved from dark grey jade, with two writing feline dragons on the upper surface, the underside bevelled and with a raised circular section
Diameter 5.9 cm, 2 $\frac{3}{8}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 14th February 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 21:6.

£ 2,000-3,000

HK\$ 17,500-26,200



237



238
A SMALL JADE FIGURE OF A MAN
HAN DYNASTY

漢 玉人形珮

the flat pendant slightly curved, the translucent stone of a pale green tone with variegated specks
Height 3.7 cm, 1 $\frac{1}{2}$ in.

PROVENANCE

R.H. Ellsworth, New York, 20th August 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 19:6.

£ 2,000-3,000

HK\$ 17,500-26,200



236



237
A JADE SCABBARD SLIDE
HAN DYNASTY

漢 玉劍璲

of rectangular form, carved to the top with two raised fillets, the translucent stone of a yellowish-white colour
Width 5.7 cm, 2 $\frac{1}{4}$ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 30th December 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 21:13.

£ 1,000-1,500

HK\$ 8,800-13,100



238



239



240
A JADE CIRCULAR APPLIQUÉ
HAN DYNASTY

漢 玉飾

with a central reserve enclosed by a circular groove, incised with geometric shapes and whorls, with four small apertures at the outer edge, the stone of greyish colour with dark inclusions
Diameter 4.1 cm, 1 $\frac{5}{8}$ in.

PROVENANCE

R.H. Ellsworth, New York, 21st December 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 18:4.

£ 5,000-7,000

HK\$ 43,600-61,000



240



239
A PAIR OF JADE TABLETS
HAN DYNASTY

漢 玉飾一對

of biconvex oblong shape, incised with figures of standing men, the stone of pale green tone with extensive calcification
(2)
Length 11.6 cm, 4 $\frac{5}{8}$ in.

PROVENANCE

J.J. Lally & Co., New York, 15th January 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 19:9.

£ 4,000-6,000

HK\$ 34,900-52,500



241



241
A JADE 'BEAR' PENDANT
HAN DYNASTY OR LATER

漢或以後 熊形玉珮

of flat semi-circular form, carved from grey-green stone with dark flecks, with a snarling bear crawling over a *bi* disc
Length 5.5 cm, 2½ in.

PROVENANCE

R.H. Ellsworth, New York, 20th August 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 18:7.

£ 500-700

HK\$ 4,400-6,100



242
AN INSCRIBED JADE CYLINDRICAL TUBE
HAN DYNASTY OR LATER

漢或以後 玉管

carved from calcified pale green jade, incised at one end with line patterns and scrolls, above the two incised characters *da lu* relating to musical terminology
Length 18.5 cm, 7¼ in.

PROVENANCE

Christie's New York, 4th June 1987, lot 54.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 18:9.

£ 2,000-3,000

HK\$ 17,500-26,200



242



243
A POTTERY FIGURE OF A DRAGON
HAN DYNASTY

漢 灰陶龍

delicately modelled with an elongated sinuous body, the head with two bifurcated horn above protruding eyes and a long upturned snout
Length 24 cm, 9½ in.

PROVENANCE

Galaxie Art & Gift Co., Hong Kong, 2nd April 1986.

£ 6,000-8,000

HK\$ 52,500-70,000



243



244
A SERPENTINE HEAD OF A CAMEL
POSSIBLY SUI/TANG DYNASTY

或隋/唐 各式駱駝頭像一組三件

the camel head slightly bowed with the eyes open, the lips sealed, **together** with a jade head of a horse, Han dynasty or later, and a similarly modelled pottery head of a horse (3)

Height of the camel head 14 cm, 5½ in.

Length of the jade horse head : 13.5 cm, 5¼ in.

PROVENANCE

Camel head: R.H. Ellsworth, New York, 14th January 1987.

Horse head: Galaxie Art & Gift Co., Hong Kong, 23rd December 1985.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pls 26:1&2.

£ 600-800

HK\$ 5,300-7,000



244



245
A CELADON JADE FIGURE OF A FOREIGNER
SONG DYNASTY OR EARLIER

宋或以前 玉胡人像

the kneeling figure carrying a vase on his back, his robes with whorl circles in the lower end, draped on each side revealing his bare chest, a central channel extended from the opening of the vase towards the bottom of the figure, stone a pale celadon tone with russet veins
Height 3.6 cm, 1 $\frac{3}{8}$ in.

PROVENANCE

American Private Collection,
Eskenazi Ltd., London, 30th September 2008.

£ 2,000-3,000

HK\$ 17,500-26,200



245



247
A WHITE JADE 'LION' PLAQUE
TANG DYNASTY

唐 白玉瑞獅珮

depicting a crouching lion in well modelled relief, a vertical hole running through the back the to the chest of the animal, the stone of a pearly white tone
Length 4.5 cm, 1 $\frac{3}{4}$ in.

PROVENANCE

Chung Wah Pui, Hong Kong, 27th October 1993.

EXHIBITED

British Museum, London, on loan, 2002.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 25:4.

£ 6,000-8,000

HK\$ 52,500-70,000



247



246
A JADE RECUMBENT HORSE
TANG-LIAO DYNASTY

唐至遼 玉馬

unusually carved with simple linear outlines and angular shapes, the stone of a grey-white tone, pierced with a hole through the centre of the animal's back for suspension or fastening as a toggle
Length 4.7 cm, 1 $\frac{7}{8}$ in.

PROVENANCE

Luen Chai Curios, Hong Kong, 1st February 1988.

EXHIBITED

Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 73.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:8.

£ 4,000-6,000

HK\$ 34,900-52,500



246



248
A WHITE AND BROWN JADE CHIMERA
SONG-MING DYNASTY

宋至明 白玉辟邪

finely carved from a white and brown jade pebble in the form of a mythical beast, the crouching animal with a leonine head, horns and muscular feline body, a central vertical perforation for attachment to a cord
Length 3.6 cm, 1 $\frac{3}{8}$ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 1st November 1983.

EXHIBITED

Chinese Jade Animals, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 123.

£ 10,000-15,000

HK\$ 87,500-131,000



248



249

A MOTTLED GREY AND BLACK JADE FIGURE
OF A FOREIGNER
YUAN DYNASTY

元 玉胡人 獅

carved standing, his arms raised to his right shoulder holding a
dog, wearing a hooded cloak over his long robes, the stone of
variegated grey and black tone
Height 10.9 cm, 4¼ in.

PROVENANCE

Christie's New York, 19th March 2008, lot 434.

Strikingly carved with a vivid depiction of a foreigner, this jade
figure is a document of a time when various cultures and ethnic
groups were brought together in a unified empire in China. The
Yuan dynasty (1279-1368) was a time when foreigners were found
in all strata of society and must have been a familiar sight in China's
major cities and ports, as the Mongol rulers entrusted people from
different nationalities with government positions and the vast extent
of the Mongol empire facilitated international trade. Depictions
of foreign figures became popular, usually characterized by broad
faces and curly facial hair, as seen on the present piece. Jade figures
are, however, very rare.

A smaller (4cm in height), yellow and russet jade figure of a
foreigner riding an elephant, from the Peony Collection, included
in the exhibition *Jades from China*, The Museum of East Asian Art,
Bath, 1994, cat. no. 226, was sold in our Hong Kong rooms, 27th
November 2020, lot 543. Later examples include a slightly smaller
greenish-yellow and russet jade figure of a foreigner, attributed to
the Ming dynasty (1368-1644), sold at Christie's New York, 19th
March 2008, lot 418 and most recently in our Hong Kong rooms, 9th
October 2022, lot 172, also from the collection of the late Sir Joseph
Hotung.

£ 20,000-30,000

HK\$ 175,000-262,000





250



250
A CELADON JADE BIRD-FORM FINIAL
HAN DYNASTY OR LATER

漢或以後 青玉鳥首形杖首

carved in high relief from grey-green stone with brown inclusions, the base cut flat and with a central circular channel for attachment
Height 3.2 cm, 1¼in.

PROVENANCE

R.H. Ellsworth, New York, 21st December 1987.

£ 600-800

HK\$ 5,300-7,000



251
A JADE 'LADY' BEAD

玉仕女

carved in low relief from pale green stone, wearing a flowing gown, her arms raised above her head, with a narrow aperture running the length of the bead
Height 5.5 cm, 2½ in.

PROVENANCE

R.H. Ellsworth, New York, 20th August 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 27:5.

£ 800-1,200

HK\$ 7,000-10,500



251



253
A JADE CARVING OF A SQUIRREL
YUAN DYNASTY

元 玉松鼠

reclined with the head and forelegs down, the tail swept to one side, hollowed on reverse for brush-washer
Length 10.8 cm, 4¼ in.

PROVENANCE

R.H. Ellsworth Ltd., New York, 21st May 1998.

± £ 5,000-6,000

HK\$ 43,600-52,500



252
A JADE BELT CLASP
YUAN/EARLY MING DYNASTY, 14TH/15TH
CENTURY

元/明初十四 / 十五世紀 玉帶扣

comprised of two arched plaques, one with a curved hook, the other with a hole within a shaped loop
(2)
Length 9.8 cm, 3⅞ in.

PROVENANCE

Chung Wah Pui, Hong Kong, 6th July 1993.

EXHIBITED

British Museum, London, on loan, 2002.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 25:19.

£ 2,000-3,000

HK\$ 17,500-26,200



252



253



254



254
A RETICULATED WHITE JADE 'DRAGON'
PLAQUE
MING DYNASTY

明 白玉雲龍紋牌

with a pierced design of a full frontal dragon writhing amidst
cloud scrolls
Length 6.6 cm, 2 $\frac{5}{8}$ in.

PROVENANCE

Pin Chen Tang, Hong Kong, 18th February 1993.

EXHIBITED

British Museum, London, on loan, 2002.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 25:29.

£ 4,000-6,000

HK\$ 34,900-52,500



256
AN ARCHAISTIC SMALL YELLOW JADE
CONG
MING DYNASTY

明 仿古黃玉琮

decorated with raised *chilong* circling the apertures of the piece
and four prominent animal masks at the four corners
Length 3.4 cm, 1 $\frac{3}{8}$ in.

PROVENANCE

Gifted by Robert H. Ellsworth, New York.

EXHIBITED

British Museum, London, on loan, 2002.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 16:2.

£ 6,000-8,000

HK\$ 52,500-70,000



256



255
A RETICULATED WHITE JADE BELT PLAQUE
MING DYNASTY, 16TH/17TH CENTURY

明十六/十七世紀 白玉鏤雕壽桃紋帶板

carved with a fruiting peach sprig within a *ruyi*-form medallion
Length 4.7 cm, 1 $\frac{7}{8}$ in.

PROVENANCE

Pin Chen Tang, Hong Kong, 18th February 1993.

EXHIBITED

British Museum, London, on loan, 2002

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 25:28.

£ 3,000-5,000

HK\$ 26,200-43,600



255



257



257
A WHITE AND RUSSET JADE QILIN
MING DYNASTY

明 白玉麒麟把件

eclined with its four legs tucked, the head staring upwards, with
long deer-like horns, the stone of a grey white tone with brown
veining and inclusions
Length 4.7 cm, 1 $\frac{7}{8}$ in.

PROVENANCE

Chung Wah Pui, Hong Kong, 6th July 1993

EXHIBITED

British Museum, London, on loan, 2002.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*,
London, 1995, pl. 26:18.

£ 6,000-8,000

HK\$ 52,500-70,000



258
A JADE BELT ORNAMENT
MING DYNASTY

明 玉飾

of cylindrical form, with incised decorations, cut lengthways through the centre with a rectangular aperture, the stone of a greenish brown tone with white inclusions
Length 3 cm, 1½ in.

PROVENANCE

R.H. Ellsworth, New York, 24th April 1985.

£ 800-1,200

HK\$ 7,000-10,500



258



260
A MINIATURE JADE 'FELINE' FLASK
MING DYNASTY OR LATER

明或以後 玉浮雕獸紋小瓶

carved from pale green jade, the bulbous body decorated in relief with horizontal bands, with a mythical beast perched on the shoulder beside the tall neck
Height 4.3 cm, 1¾ in.

PROVENANCE

Chinese Antiques Co., Hong Kong, 19th February 1987.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:5.

£ 6,000-8,000

HK\$ 52,500-70,000



260



259
A MINIATURE PAINTED JADE VASE
POSSIBLY MING DYNASTY, 15TH/16TH
CENTURY

或明十五/十六世紀 小玉瓶

standing on a slightly splayed foot ring, and with a narrow flared mouth, decorated in red pigment around the exterior with two horned beasts
Height 4.3 cm, 1¾ in.

PROVENANCE

R.H. Ellsworth, New York, 20th August 1986.

LITERATURE

Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:5.

£ 1,000-1,500

HK\$ 8,800-13,100



259



261
A JADE BRUSHPOT
17TH/18TH CENTURY

十七/十八世紀 玉雕松竹靈芝筆筒

carved as a hollow tree-trunk with branches of pine, bamboo and lingzhi, the stone varying in shades of grey
Height 8 cm, 3⅛ in.

PROVENANCE

Roger Keverne Ltd., London, 2nd December 1997.

± £ 5,000-6,000

HK\$ 43,600-52,500





262
A WHITE JADE 'BIRD AND LINGZHI'
PENDANT
QING DYNASTY, 17TH/18TH CENTURY
清十七/十八世紀 白玉喜瑞如意牌

decorated at the top and bottom with scrolling *ruyi* motifs, one side in low relief is carved a bird on a *lingzhi* plant, the reverse with a four-character inscription in seal script reading *shi shi bao xi* (Good luck for evermore)
Length 6.7 cm, 2 $\frac{5}{8}$ in.

PROVENANCE
Pin Chen Tang, Hong Kong, 18th February 1993.
EXHIBITED
British Museum, London, on loan, 2002.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 25:34.
£ 5,000-7,000
HK\$ 43,600-61,000



262



264
THREE INSCRIBED WHITE JADE PLAQUES
白玉牌一組三件
《子岡》款

each of flattened rectangular form, carved to the front face with a poem in *xingshu* script and signed 'Zigang', the reverse with two figures depicting the literary content of the poem, all within an archaistic framework of confronting dragons, pierced for suspension, the stone of very pale greenish-white tone
(3)
Length 6.3 cm, 2 $\frac{1}{2}$ in.

£ 6,000-8,000
HK\$ 52,500-70,000



263
A TIBETAN-STYLE JADE DRUM, DAMARU
QING DYNASTY, 18TH/19TH CENTURY
清十八/十九世紀 藏式玉鼓

two joined oval bowl-like jades forming an asymmetrical pair of dishes, originally covered with skin to make a double drum, the stone of greyish green tone
(2)
Width 12.5 cm, 4 $\frac{7}{8}$ in.

PROVENANCE
K.M. Siu & Co., Hong Kong, 20th June 1988.

LITERATURE
Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:20.
£ 4,000-6,000
HK\$ 34,900-52,500



263





Crest

265 FOUR GEORGE II SILVER CANDLESTICKS, EDWARD WAKELIN, LONDON, 1754 AND 1755

喬治二世時期銀製燭台四座，愛德華 維克林，倫敦，1754及1755年

On square bases with gadrooned borders, faceted baluster stems, spool-shaped sockets and detachable circular drip-pans, engraved with number and scratchweights, 'No. 1=30=12, No. 2=30=7, No. 3=29=15, No. 4=29=14', the nozzles numbered 1-4, 25.5cm., 10in. high 3630gr., 116oz.

PROVENANCE

Thomas, 3rd Viscount Weymouth and later 1st Marquess of Bath (1734-1796) and by descent to John Alexander, 4th Marquess of Bath (1831-1896) Longleat, Wiltshire and by descent at Longleat Christie's, London, 14 June 2002, lot 334

LITERATURE

Victoria and Albert Museum Mss. SD.95.0050, Edward Wakelin's Gentleman's Ledger 1755, folio 162 1896 Inventory, (2nd Marquess' Heirlooms), Plate, 'Two pairs of 10" ditto (candlesticks) on square bases with gadroon edges.'

The crest (a reindeer statant) below a marquess's coronet is that of Thynne, Marquesses of Weymouth for Thomas Thynne, 3rd Marquess Weymouth, later 1st Marquess of Bath (13 September 1734 – 19 November 1796). The eldest son and heir of Thomas Thynne, 2nd Viscount Weymouth and his wife, Louisa (1712?-1736), a daughter of John Carteret, 2nd Earl Granville, he succeeded to the viscounty upon the death of his father in 1751. In 1759 he was married to Elizabeth (1735-1825), daughter of William Bentinck, 2nd Duke of Portland, by who he had three sons and four daughters.

'On Saturday morning died at his house in Arlington-street, the Most Noble THOMAS THYNNE, Marquis of Bath, Knight of the Garter, Groom of his MAJESTY'S Stole, a Member of the Most Hon. Privy Council, High Steward of Tamworth, an Elder Brother of the Trinity House, a Governor of the Charter House, &c. He is succeeded in his title and estates, by his son, Viscount WEYMOUTH.' (*Evening Mail*, London, Friday to Monday, 18-21 November 1796, p. 4c)

The entry for these candlesticks in Edward Wakelin's Gentleman's Ledger reads: 'The R t Hon b l e L d Viss c t Weymouth 1755 Nov r 24 To 2 pr Nurlled Candlesticks & nozils 121oz. 8 48 8s'.

W £ 6,000-8,000

HK\$ 52,500-70,000





266



266
A PAIR OF GEORGE II SILVER MEAT DISHES
FROM THE DONOUGHMORE SERVICE,
JOHN ECKFOURD II, LONDON, 1735

喬治二世時期銀製肉盤一對，曾為多諾莫爾伯爵家族所用，約翰 埃克福德二世製，倫敦，1735年

with reed and ribbon borders chased at intervals with foliage and shells, engraved with later coat-of-arms and earl's coronet above,
48.9cm., 19in. long
5216gr., 167 1/2oz

PROVENANCE

Christie's, London, 24 March 1982, lot 49

The arms are those of Hutchinson quartering Heley and Nixon (or Nickson) for Lieutenant General Richard Heley-Hutchinson, 1st Earl of Donoughmore (29 January 1756 – 22 August 1825), eldest of the ten children of John Heley (1724-1794) who assumed the additional surname of Hutchinson upon his marriage in 1751 to Christina Nixon (or Nickson, 1732-1788). In 1797 he was created Viscount Donoughmore and, on 31 December 1800 for his support for Anglo-Irish union, Earl of Donoughmore.

W £ 5,000-7,000
HK\$ 43,600-61,000



267
A HANOVERIAN PATTERN SILVER FLATWARE
SERVICE, VARIOUS DATES AND MAKERS,
LONDON AND EDINBURGH, 1723-1778

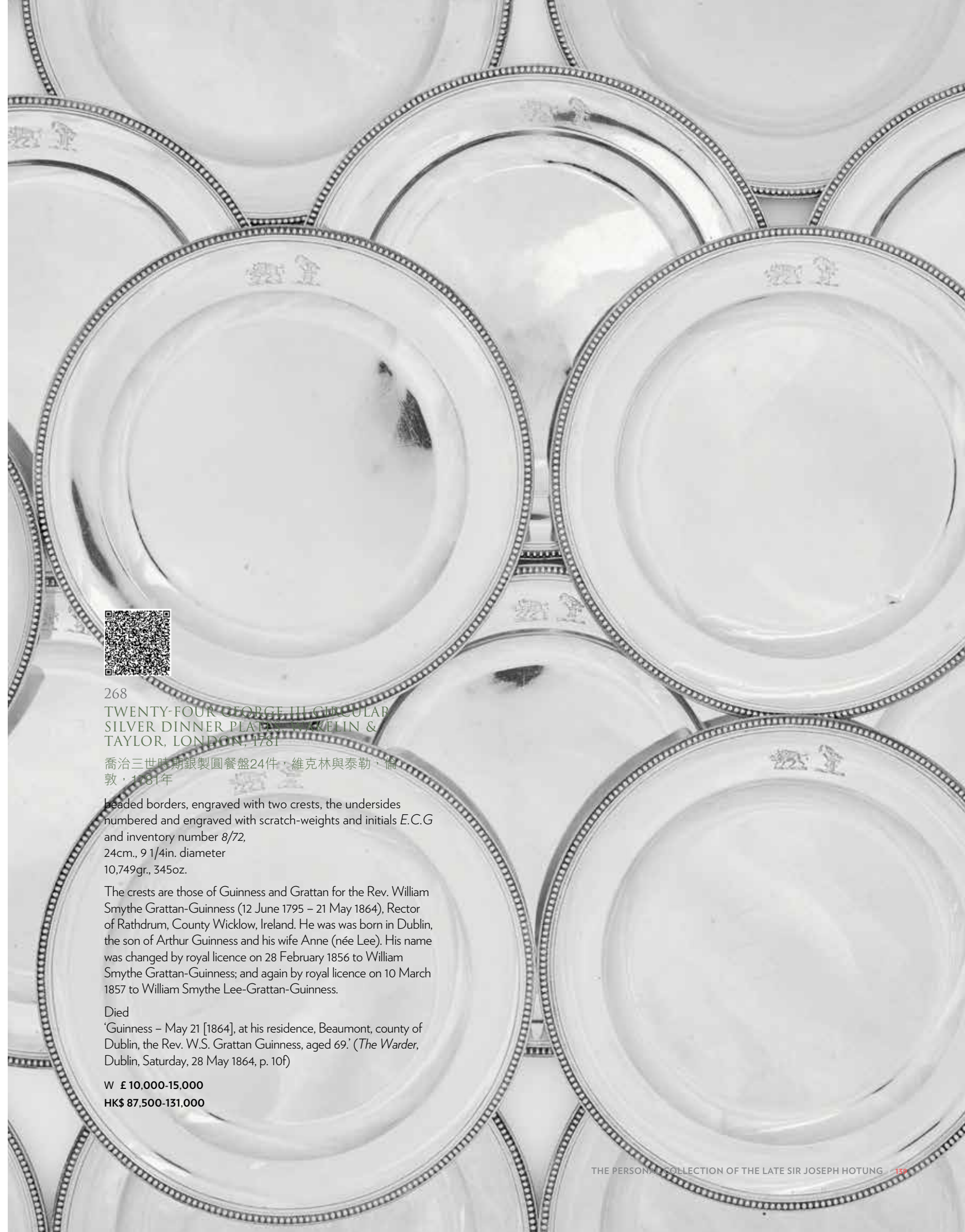
漢諾威時期飾紋銀製餐具，多個日期及工匠標記，倫敦及愛丁堡，1723-1778年

Placings for twelve, comprising: table forks, table knives, table spoons, dessert forks, dessert knives, dessert spoons, all in a fitted mahogany canteen with two keys, most pieces crested, the canteen 52cm., 20 1/2in. wide
2418gr., 77 1/2oz. weighable silver

W £ 4,000-6,000
HK\$ 34,900-52,500



267



268
TWENTY-FOUR GEORGE III CIRCULAR
SILVER DINNER PLATES, WICKELIN &
TAYLOR, LONDON, 1781

喬治三世時期銀製圓餐盤24件，維克林與泰勒，倫敦，1781年

headed borders, engraved with two crests, the undersides numbered and engraved with scratch-weights and initials E.C.G and inventory number 8/72,
24cm., 9 1/4in. diameter
10,749gr., 345oz.

The crests are those of Guinness and Grattan for the Rev. William Smythe Grattan-Guinness (12 June 1795 – 21 May 1864), Rector of Rathdrum, County Wicklow, Ireland. He was born in Dublin, the son of Arthur Guinness and his wife Anne (née Lee). His name was changed by royal licence on 28 February 1856 to William Smythe Grattan-Guinness; and again by royal licence on 10 March 1857 to William Smythe Lee-Grattan-Guinness.

Died
'Guinness – May 21 [1864], at his residence, Beaumont, county of Dublin, the Rev. W.S. Grattan Guinness, aged 69.' (*The Warder*, Dublin, Saturday, 28 May 1864, p. 10f)

W £ 10,000-15,000
HK\$ 87,500-131,000



269



269
A GEORGE III STYLE MAHOGANY TRAY

喬治三世時期風格桃花心木托盤

with a gadrooned moulded edge
58cm. long; 1ft. 10³/₄in.

PROVENANCE

A gift from Robert H. Ellsworth (1929-2014).

W £ 1,000-1,500

HK\$ 8,800-13,100



270
A PAIR OF GEORGE III BRASS BOUND
MAHOGANY WINE COOLERS, LAST
QUARTER 18TH CENTURY

喬治三世時期黃銅裹邊桃花心木冷酒桶，1775-1800年

of typical form, with carrying handles to each side
19cm. high, 25cm. wide; 7¹/₂in., 2ft. 1in.

PROVENANCE

Acquired from Mallett Antiques Ltd., London, 1982.

W £ 2,000-4,000

HK\$ 17,500-34,900



270



271



271
A GEORGE III SILVER TRAY, WILLIAM
BURWASH, LONDON, 1803

喬治三世時期銀製托盤，威廉 伯沃什，倫敦，1803年

oval with a reeded border, leaf-bracketed handles, the centre
engraved with a coat-of-arms,
57cm., 22 1/2in. long
2088gr., 67oz.

The arms are those of Everleigh of West Everleigh, St. Lawrence
and Holcomb, Devon impaling Sloper.

W £ 1,200-1,800

HK\$ 10,500-15,700



272
A PAIR OF GEORGE IV SILVER WINE
COASTERS, JOHN BRIDGE FOR RUNDELL,
BRIDGE & RUNDELL, LONDON, 1824

喬治四世時期銀製酒瓶墊一對，約翰 布里奇，布里奇與
蘭岱爾工坊，倫敦，1824年

With shell and gadroon borders, the turned wood bases with
silver bosses engraved with crests
18cm., 7in. diameter

PROVENANCE

Rare Art (London) Ltd., London, 3 March 1998

W £ 3,000-5,000

HK\$ 26,200-43,600



272



273



273
A SET OF SIX GEORGE III SILVER SALTS,
HENRY NUTTING, LONDON, 1805/1806

喬治三世時期銀製鹽皿一組六件，亨利 納丁，倫
敦，1805或1806年

basin form, gadrooned borders, scroll handles, each engraved
with a coat-of-arms, with blue glass liners, together with six
modern silver salt spoons, Birmingham, 1996
12cm., 4 3/4in. wide
575gr., 18 1/2oz.

PROVENANCE

Christie's, London, 21 May, 1969, lot 78

Sir George Dowty (1901-1975)

The Dowty Collection

Christie's, New York, 22 April, 1993, lot 47

EXHIBITED

Cheltenham Art Gallery & Museum, 1983, no.2

Goldsmiths' Hall, London, 1990, no.23

LITERATURE

Hare, Susan (ed.); *Paul de Lamerie: The Work of England's
Master Silversmith 1688-1751*; London, 1990

Schroder, Timothy; *The Dowty Collection of Silver by Paul de
Lamerie*; London, 1983

The arms are those of Treby quatering Grange, for George Treby
(c.1694-1742), son of Sir George Treby, the eminent Whig lawyer
and politician, and his third wife Dorothy, daughter of Ralph Grange.

W £ 2,000-3,000

HK\$ 17,500-26,200



274
A GEORGE I SILVER RAGOUT SPOON, PAUL
DE LAMERIE, LONDON, 1720

喬治一世時期銀製燉菜勺，保羅 拉米爾，倫敦，1720年

Hanoverian rat-tail pattern, engraved with a coat-of-arms
30cm., 11 3/4in. long
170gr., 5 1/2oz.

PROVENANCE

S.J. Phillips Ltd., London

W £ 1,000-2,000

HK\$ 8,800-17,500



274



detail of top with extending mechanism



275

A VICTORIAN AMBOYNA AND MAHOGANY
CIRCULAR EXPANDING DINING TABLE
BY WARING AND GILLOWS, EARLY 20TH
CENTURY AND LATER

維多利亞時期安波那木及桃花心木伸縮圓餐桌，華林與吉洛，20世紀初或之後

the brass inlaid top veneered in amboyna and *later* crossbanded in palmwood, the top and underside of the additional leaves inset with numbered ivory discs, the carved mahogany base with amboyna panels on claw and ball feet, with eight additional leaves, the underframe stamped *Gillows* twice, the central block numbered *94072, restorations*
77cm. high, 210cm. diameter (without leaves);
2ft. 6¼in., 6ft. 10 ¾in.

PROVENANCE

Sotheby's London, 17 September 1999, lot 116;
Acquired from John Hobbs, 2002.

The form of this table was invented and popularised by Robert Jupe, upholder of 47 Welbeck Street, Cavendish Square, who applied for a patent for a circular extending dining table with segmented top (no. 6788) in March 1835. The description for the patent stated: "An improved expanding table so constructed that the sections composing its surface may be caused to diverge from a common centre and that the spaces caused thereby may be filled up by inserting leaves or filling pieces."

It would appear that the extending 'Jupe' mechanism was adopted by the cabinet-makers Gillows after expiry of the patent, perhaps during the latter part of the 19th century, as a number of late Gillows examples of large extending circular tables are known to have been made. Fourteen were manufactured between 1910 and 1939, including a closely related example which was presented by the Directors of Waring & Gillow Ltd to the City of Lancaster in 1945 to mark the 250th Anniversary of the firm, and which had 'Waring and Gillows' impressed into the brass leaf tips. A further example was sold, Sotheby's London, 22 November 2006, lot 134.

W • £ 30,000-50,000

HK\$ 262,000-436,000



276



276
PETRUS WILLEBEECK

彼得 威勒貝克

active Antwerp c.1632 - after 1652

Still life of peaches, apricots and other fruit in a Chinese porcelain bowl, with an artichoke and poppy seed pods on a ledge

《靜物：中式瓷盤裡的桃子、杏子與其他水果，以及壁架上的洋薊和罌粟籽莢》

signed upper left: *petrus. willebeeck*

oil on panel

unframed: 49.4 x 64.4 cm.; 19½ x 25¾ in.

framed: 72.3 x 87.3 cm.; 28½ x 34¾ in.

PROVENANCE

With Harari & Johns, Ltd, London;

From whom acquired by the present owner in 1986.

LITERATURE

A. van der Willigen and F.G. Meijer, *A dictionary of Dutch and Flemish still-life painters working in oils, 1525–1725*, Leiden 2003, p. 219.

See catalogue note @sothebys.com

£ 12,000-18,000

HK\$ 105,000-157,000



277
J.C. DE BRUYN

JC 德布勒因

active c.1700

A still life of plums, peaches and grapes in a basket, with a snail on a ledge

《靜物：籃子裡的梅子、桃子與葡萄，以及壁架上的蝸牛》

signed lower right: *J. C...Bru...*

oil on oak panel

unframed: 27.9 x 23.1 cm.; 11 x 9⅞ in.

framed: 46.9 x 41.9 cm.; 18½ x 16½ in.

PROVENANCE

F.C. de Bruyret, Amsterdam;

Anonymous sale, New York, Christie's East, 4 November 1983, lot 124 for \$7,700;

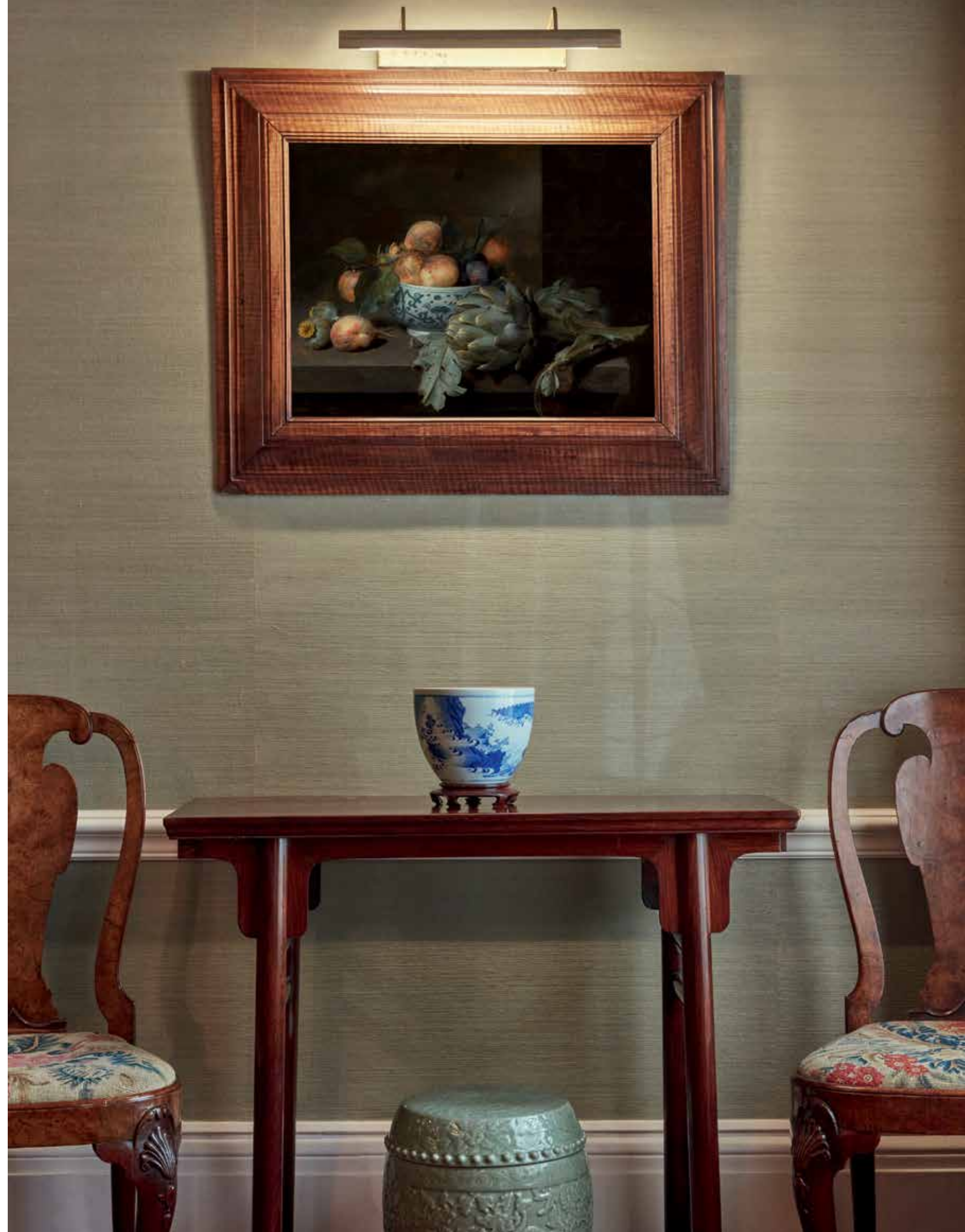
Where purchased by the present owner.

± £ 10,000-15,000

HK\$ 87,500-131,000



277





278
A RARE PAIR OF BLUE AND WHITE 'DOUBLE
VAJRA' DISHES
MARKS AND PERIOD OF YONGZHENG

清雍正 青花金剛杵紋盤一對
《大清雍正年製》款

the interior painted with a circular medallion enclosed by double-line borders depicting crossed *vajra* among billowing ribbons, the double-line borders repeated at the rim, the underside with two lines of *lança* characters, the base with a six-character reign mark within a double circle in underglaze blue (2)

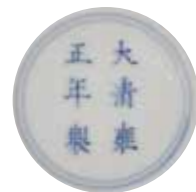
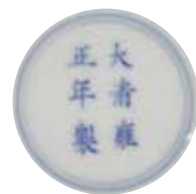
Diameter 17.2 cm, 6¾ in.

PROVENANCE

Sotheby's Hong Kong, 22nd May 1979, lot 173.

£ 40,000-60,000

HK\$ 349,000-525,000



Marks



279
A BLUE AND WHITE JARDINIÈRE
TRANSITIONAL PERIOD, CIRCA 1640

明末/清初 青花人物故事圖缸

painted with a continuous scene of a soldier leading his horse, being greeted by a young boy beside a pavilion among rocky cliffs, watched by two female attendants and a seated sage playing the *qin*

Diameter 20 cm, 7⅞ in.

PROVENANCE

Sotheby's Hong Kong, 22nd May 1979, lot 155.

EXHIBITED

Transitional Wares and Their Forerunners, Oriental Ceramic Society of Hong Kong, Hong Kong Museum of Art, Hong Kong, 1981, cat. no. 72.

£ 10,000-15,000

HK\$ 87,500-131,000





280

A BLUE AND WHITE FACETED VASE
YUAN DYNASTY

元 青花花卉紋八棱玉壺春瓶

of octagonal section, the pear-shaped body rising from a conforming foot to a columnar neck and an everted trumpet mouth, each facet painted with an upright petal lappet below a tall rectangular panel enclosing a blossoming floral sprig framed by foliate brackets at the corners, four pendent petal lappets encircling the constricted neck, upright plantain leaves at the rim, bands of classic scroll dividing each register of decoration
Height 25.3 cm, 9.9 in.

PROVENANCE

J.J. Lally & Co., New York, 20th January 2003.

Compare a very similar octagonal blue and white vase illustrated in Feng Xianming, 'Yuan yiqian wo guo ciqi xiaoxing yazhou de kaocha [Research on the Export Trade in Chinese Porcelain in Asia during the Yuan dynasty or earlier]', vol. 6, *Wenwu/Cultural Relics*, Beijing, 1981, p. 72, fig. 10; another vase, illustrated in Wang Qingzheng, *Qinghua youlihong/Underglaze Blue & Red*, Shanghai, 1987, pl. 8; and a third example, published in Margaret Medley, *Yuan Porcelain & Stoneware*, London, 1974, pl. 38B. See also an ewer and cover with similar decoration, excavated from Baoding, Hebei province in 1964, included in the exhibition *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai Museum, Shanghai, 2012, cat. no. 59.

£ 30,000-50,000

HK\$ 262,000-436,000





281
A PAIR OF BLUE AND WHITE 'DRAGON'
DISHES
QING DYNASTY, QIANLONG PERIOD

清乾隆 青花雲龍紋盤一對
《致遠堂製》款

each painted with a circular panel enclosing a dragon chasing a flaming pearl among wisps of cloud, enclosed by line borders repeated at the rim, the base with four-character mark in underglaze blue reading *zhi yuan tang zhi* (Hall of Extended Remoteness)

(2)
Diameter 20 cm, 7⁷/₈ in.

PROVENANCE

Y.C. Chen, Hong Kong, 8th February 1965.

£ 20,000-30,000

HK\$ 175,000-262,000



282
A BLUE AND WHITE SLEEVE VASE
TRANSITIONAL PERIOD, CIRCA 1640

明末/清初 青花山水人物圖筒瓶

the tapering cylindrical body rising to a wide waisted neck flaring at the rim, painted to the exterior with a fisherman on a raft within a continuous landscape scene of mountains, the neck encircled by pendent leaves
Height 46 cm, 18¹/₈ in.

W £ 30,000-50,000

HK\$ 262,000-436,000





283

A PAIR OF GEORGE II CARVED GILTWOOD MIRRORS, CIRCA 1730-40, POSSIBLY IRISH

喬治二世時期雕花鍍金木框鏡一對，約1730-40年，或為愛爾蘭製

the arched bevelled plate within a foliate carved and strapwork border, surmounted with a scrolled acanthus cresting with a punched ground, within a broken swan-neck pediment, the uprights with floral and foliate swags including fruit, with a shaped apron centred with an acanthus clasp, *re-gilt*
171cm. high, 81cm. wide; 5ft. 7¼in., 2ft. 8in.

PROVENANCE

Sotheby's New York, *The Collection of Jerome C. Neuhoff*, 25 January 1986, lot 143.

The low relief decoration and broad, flattened proportions of the present mirror suggest they are possibly of Irish origin. For similar, see those illustrated *The Knight of Glin and J. Peill, Irish Furniture*, London, 2007, pp. 259-261.

W £ 30,000-50,000

HK\$ 262,000-436,000





284
A GEORGE I WALNUT SIDE TABLE, CIRCA 1720

喬治一世時期胡桃木邊桌・約1720年

the quarter-veneered and feather-banded top with re-entrant corners, above a concealed frieze drawer, on cabriole legs terminating in pad feet
70cm high, 75.5cm wide, 49.5cm deep;
2ft. 3½in., 2ft. 5¾in., 1ft. 7½in.

PROVENANCE

Acquired from Mallett Antiques Ltd., London, 1982

W £ 10,000-15,000

HK\$ 87,500-131,000



285
A PAIR OF GEORGE II CARVED WALNUT AND BURR WALNUT VENEERED SIDE CHAIRS, CIRCA 1730-40, ATTRIBUTED TO GILES GRENDY

喬治二世時期雕花胡桃木及胡桃瘻木邊椅一對・約1730-40年・賈爾斯 格倫迪款

the vase shaped splat between scrolled uprights ending in a pronounced moulded shoe, with drop-in needlework compass seats, on cabriole legs headed by shell, bell-flower decoration ending in claw and ball feet, the drop-in seats numbered XIIII and VI and one rail stamped in three places RW

PROVENANCE

Acquired from Mallett Antiques Ltd., London, 1982.

This pair of side chairs are a well-known model commonly attributed to Giles Grendey (1693-1780), one of the most preeminent cabinet-makers working in London during the first half



of the 18th century. Stylistically they are closely related to a large suite of chairs and armchairs, some bearing Grendey's paper label on the back seat rail, formerly with the Copley (later Bewicke-Copley) family of Sprotborough Hall, Yorkshire. Grendey's workshop is the likely author of several other recorded variants of the model supplied to important patrons, most notably a set of ten burr walnut side chairs incorporating a square covered seat centred by a stylized shell motif, but with identical legs and back to the present pair, and which were formerly in the highly important furniture collection of the Duke of Leeds at Hornby Castle, Yorkshire and offered in these rooms as part of Sir Joseph's collection (see *Hotung, Part II | Evening*, 7 December 2022, lot 33).

See extended catalogue note @sothebys.com

W £ 10,000-15,000

HK\$ 87,500-131,000

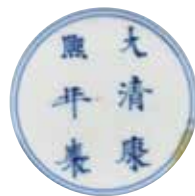


286
A BLUE AND WHITE BOWL
MARK AND PERIOD OF KANGXI

清康熙 青花人物故事圖花口盃
《大清康熙年製》款

the conical sides rising too a barbed rim, painted to the exterior with scholars and attendants in a continuous landscape, the interior with a central medallion enclosing a seated scholar, framed by a border of the three friends of winter at the rim, the base with a six-character reign mark within a double circle
Diameter 23 cm, 7 $\frac{1}{8}$ in.

£ 10,000-15,000
HK\$ 87,500-131,000



287
A LARGE BLUE AND WHITE KRAAK
'FIGURAL' BOWL
MING DYNASTY, 17TH CENTURY

明十七世紀 青花人物故事圖克拉克式大盃

the deep rounded sides rising from a tapered foot to a subtly foliated rim, the interior centered with a large medallion of an official, the cavetto with panels with figural scenes and divided by floral motifs, the exterior painted with soldiers within a mountainous, cloud-filled landscape
Diameter 35 cm, 13 $\frac{3}{4}$ in.

PROVENANCE
Bluett & Sons Ltd., London, 28th February 1987.

£ 10,000-15,000
HK\$ 87,500-131,000





288
A PAIR OF BLUE AND WHITE SQUARE-FORM
BOTTLES AND COVERS
QING DYNASTY, KANGXI PERIOD
清康熙 青花山水人物圖方尊一對

painted to each side with alternative panels enclosing either
landscapes or flowers issuing from rockwork
(4)
Height 26.1 cm, 10¼ in.

PROVENANCE
Aronson Antiquairs, Amsterdam, 1966.
Collection of F. Gordon Morrill.
Doyle, New York, 16th September 2003, lot 10.

£ 6,000-8,000
HK\$ 52,500-70,000



288



289
A BLUE AND WHITE BRUSHPOT
TRANSITIONAL PERIOD
明末/清初 青花牧童騎牛圖筆筒

of cylindrical form, well painted with an oxherd on the back of
his water buffalo beneath a willow tree, the rim encircled by an
incised zigzag border and the base by incised lines
Height 17.2 cm, 6¾ in.

PROVENANCE
Sotheby's Hong Kong, 2nd November 1974, lot 477.
Sotheby's Hong Kong, 24th November 1987, lot 61.

EXHIBITED
Transitional Wares and Their Forerunners, Oriental Ceramics
Society, Hong Kong Museum of Art, Hong Kong, 1981, cat. no. 81.

£ 8,000-12,000
HK\$ 70,000-105,000



289



290
A BLUE AND WHITE YENYEN VASE
QING DYNASTY, KANGXI PERIOD
清康熙 青花鶴鹿同春圖鳳尾尊

the body painted with a crane in flight above deer on a rocky
ledge beside trees, the trumpet-shaped neck with further deer
and cranes
Height 36.7 cm, 14½ in.

PROVENANCE
Sotheby's Hong Kong, 26th November 1980, Lot 306.

± £ 8,000-10,000
HK\$ 70,000-87,500



290



291



291
A BLUE AND WHITE JARDINIÈRE
QING DYNASTY, KANGXI PERIOD
清康熙 青花人物故事圖缸

with rounded sides tapering to a narrow foot, well painted in
vivid underglaze-blue with a scene of two scholars in a rocky
landscape with a pine tree, bamboo and flowering prunus
Diameter 22.5 cm, 8⅞ in.

PROVENANCE
Sotheby's Hong Kong, 24th November 1987, lot 55.

£ 8,000-12,000
HK\$ 70,000-105,000



292

A BLUE AND WHITE BRUSHPOT
QING DYNASTY, KANGXI PERIOD

清康熙 青花山水人物圖筆筒

of cylindrical form with subtly waisted sides, deftly painted in rich shades of underglaze blue with a fisherman aboard his raft traversing a river within a mountainous landscape, with four scholars conversing on the banks, the partially unglazed based centered with a recessed medallion
Diameter 17.5 cm, 6 $\frac{7}{8}$ in.

PROVENANCE

Allan Management Services Ltd., Hong Kong, October 1981.

£ 30,000-50,000

HK\$ 262,000-436,000





293
A MOULDED DING-TYPE 'GOOSE' BOWL
MING DYNASTY

明 定式白釉印穿花飛雁紋盃

with short rounded sides, the base slightly recessed, moulded on the interior and applied overall with a creamy-white glaze
Diameter 18.5 cm, 7¼ in.

PROVENANCE
Allan Management Services Ltd., June 1982.

£ 2,000-3,000
HK\$ 17,500-26,200



293



294



294
A PAINTED POTTERY FIGURE OF A GROOM
TANG DYNASTY

唐 彩繪陶俑

the bearded man standing with his hands clasped, wearing a long red coat and floppy hat
Height 19 cm, 7½ in.

PROVENANCE
Galaxie Art & Gift Co., Hong Kong, 30th March 1988.

£ 300-500
HK\$ 2,650-4,400



295
A PAIR OF PAINTED POTTERY HORSES
SIX DYNASTIES

六朝 陶加彩馬一對

the animals standing four-square on a rectangular base, caparisoned and draped in blankets billowing in the wind (2)
Length 20.3 cm, 8 in.

PROVENANCE
R.H. Ellsworth, New York, 21st December 1987.

£ 8,000-12,000
HK\$ 70,000-105,000



296
ATTRIBUTED TO SIR ANTHONY VAN DYCK

安東尼 凡 德克爵士款

Antwerp 1599 - 1641 London

Oriental on Horseback

《馬背上的東方男子》

oil on paper, mounted on canvas
unframed: 41.5 x 33.3 cm; 16³/₈ x 13¹/₈ in.
framed: 63.5 x 55.2 cm.; 25 x 21³/₄ in.

PROVENANCE

Possibly Jan Wildens (1586–1653) and thence by descent to his son;
Possibly Jeremias Wildens (1621–1653), Antwerp, 1653 (listed in
his posthumous inventory as ‘Een peert met eenen Teurck, van
van Dyck’ or ‘Eenen Teurck te peert, van van Dyck’);
Ernest C. Innes, London;
His posthumous sale, London, Christie’s, 13 December 1935, lot
150 (as Sir P. P. Rubens) to Fischmann for 82 guineas;
With Norbert Fischmann, London, in 1941;
With Paul Kantor Gallery, Beverly Hills;
Norton Simon (1907–1993), Los Angeles;
His sale (‘From the Private Collection of Norton Simon’), New
York, Parke Bernet Galleries, 7–8 May 1971, lot 212a (as Sir
Anthony Van Dyck) for \$4,900;
Where purchased by the current owner.

LITERATURE

Possibly F.J. Van Den Branden, ‘Verzameling van schilderijen te
Antwerpen’, in *Antwerpsch Archievenblad*, vol. 21, Antwerp 1864,
p. 385 (‘Een peert met eenen Teurck, van van Dyck’ or ‘Eenen
Teurck te peert, van van Dyck’);
Tancred Borenius, ‘Addenda to the Work of Van Dyck’, in
Burlington Magazine, December 1941, p. 200, reproduced plate
II B (as Van Dyck);
E. Larsen, *L’opera completa di Anton van Dyck 1626-1641*, Milan
1980, pp. 92–3, no. 583 (as Van Dyck);
E. Larsen, *The Paintings of Anthony Van Dyck*, vol. 2, Freren
1988, pp. 298–299, no. 753, reproduced (as Van Dyck).

† £ 12,000-16,000
HK\$ 105,000-140,000

Revealed by Borenius as a ‘brilliant, almost monochrome sketch in
oils’ in *The Burlington Magazine* in 1941, this grisaille on paper relates
to a fully worked up painting preserved in the Alte Pinakothek,
Munich.¹ The large scale oil on canvas, said to depict a Polish
Cossack, is now ascribed by the museum to the Circle of Van
Dyck. It was Borenius too who identified a remarkably similar horse
found in the Van Dyck’s treatment of the *Martyrdom of Saint
Sebastian*: one also at the Alte Pinakothek; and the other at the
National Gallery of Scotland, Edinburgh, albeit with a different
rider.²

In terms of quality, the grisaille compares closely to two paintings in
the Metropolitan Museum of Art in New York.³ These two studies
of riders with their horses, painted directly onto prepared panels, are
now attributed to Van Dyck rather than given to the artist in full.
A comparison between the handling suggests that the New York
pictures are handled with a more fluid touch, particularly noticeable
in the white highlights.

When this grisaille was last sold at auction in 1971 the work was
identified as having been in the collection of Jeremias Wildens
(1621–1653), son of the famous Antwerp landscape painter
Jan Wildens (1586–1653). The 1653 posthumous inventory of
Jeremias’s house in the city’s Lange Nieuwstraete does list ‘Een
peert met eenen Teurck, van van Dyck’ [a horse with a Turk by

Van Dyck] and ‘Eenen Teurck te peert, van van Dyck’ [A Turk
on a Horse by Van Dyck].⁴ Although it is not possible to say
definitively whether these pictures might be the same as the one
offered here, the inventory has been noted for its painstaking
accuracy where attribution is concerned.

Oriental figures appear infrequently in the artist’s recognised
oeuvre, with the magnificent portraits of Sir Robert and Teresia
Shirley in fancy dress at Petworth House being the most notable
exceptions. It seems likely that it was Rubens who influenced Van
Dyck in the realm of equestrian studies. Rubens created a series
of equestrian studies and sketches during the 1610s, of which
several studio copies survive in the Royal Collection and formerly
in the Berlin Gemäldegalerie respectively.⁵ It has been suggested
that these studies might have been used by the studio to be
incorporated into fully developed portraits, historical, religious and
mythological scenes.

¹ Oil on canvas, 154 x 122 cm., Inventory number 4816; <https://www.sammlung.pinakothek.de/en/artwork/01G13avxkE/anthonis-van-dyck/ein-reiter-der-polinische-kosak>
² Oil on canvas, 229 x 159 cm., Inventory number 371; <https://www.sammlung.pinakothek.de/en/artwork/8eGVDwixWQ/anthonis-van-dyck/martyrium-des-hl-sebastian>
³ <https://www.metmuseum.org/art/collection/search/436263>; <https://www.metmuseum.org/art/collection/search/436264>
⁴ F.J. Van Den Branden, ‘Verzameling van schilderijen te Antwerpen’, in *Antwerpsch Archievenblad*, vol. 21, Antwerp 1864, p. 385 (‘Een peert met eenen Teurck, van van Dyck’ or ‘Eenen Teurck te peert, van van Dyck’);
⁵ Oil on panel, 36 x 65.7cm, RCIN 404806. <https://www.rct.uk/collection/search#/1/collection/404806/a-study-of-horsemen-in-three-positions>; <https://recherche.smb.museum/detail/870332/drei-reiter-in-verschiedenen-stellung>
n?language=de&question=rubens&limit=15&offset=40&controls=none&objld=44





297

GODAERT KAMPER

戈達爾特 坎珀

Düsseldorf 1614 - 1679 Leiden

Portrait of a lady seated at her Ruckers harpsichord

《樂格斯家族製古鍵琴前的女子坐像》

signed, top of map: *G Kamper*

oil on oak panel

unframed: 54.5 x 38.6 cm.; 21³/₈ x 15¹/₄ in.

framed: 75.2 x 59 cm.; 29⁵/₈ x 23¹/₄ in.

PROVENANCE

Anonymous sale, Crewkerne, Lawrence Fine Art, 26 July 1984, lot 4;

With Rafael Valls, London;

From whom acquired by the present owner in 1985.

LITERATURE

D. Baines, *The Spectrum of Sound: Keyboard Instruments & Women in Seventeenth-Century Dutch Painting*, unpublished dissertation, Charles Sturt University 2020, p. 248–49 and 358, fig. 92, reproduced in colour.

£ 12,000-18,000

HK\$ 105,000-157,000

This portrait of a lady, signed by the Düsseldorf-born Godaert Kamper, is significant due to its inclusion of a signed instrument by one of the most renowned makers of the seventeenth century.

The single-manual harpsichord, containing the traditional 45 keys with a short octave, bears the name of Ioannes Ruckers (1578–1642).¹ Described as ‘probably the greatest of the members of the harpsichord and virginal building family’, Ioannes was one of the most celebrated keyboard instrument makers of Antwerp and the entirety of Northern Europe.² From 1616 until his death he was the organ and harpsichord builder to the archducal court in Brussels and his princely instruments made their way to collectors across the continent. His later duties also included the tuning and maintenance of the organ in Antwerp Cathedral.

The instrument depicted in this painting bears the typical decoration which embellishes many instruments by the Ruckers family. This includes block printed paper decoration featuring arabesques, sea-horse/ dolphin patterns and motifs in the interior case walls and keywell. Decoration on the side of the keyboard, embellished with painted marbling, is also a feature of instruments of the highest quality during this era. The lower and upper lids of the instrument also bear painted mottos. These are almost certainly representations of ‘SIC TRANSIT GLORIA MUNDI’ (‘Thus passes the glory of the world’) and ‘ACTA VIRUM PROBANT’ (‘Actions Prove the Man’). These moralising themes are not only in tune with art of the Dutch Golden Age, but also point towards the ambiguous subject matter of the painting. The sitter’s invitation to make music, as suggested by her pose and the three- rather than two-stave music score (suggesting a duet), might be linked to music’s well-known symbolic associations with love.

Although instruments of the Ruckers-type are found in paintings by Jan Brueghel the Elder, Jan Steen, Gabriel Metsu and Jan Miense Molenaer, the intentional appearance of Ioannes Ruckers’

name on the instrument appears to be a unique feature of this painting.³ This suggests that this keyboard was a cherished item of the sitter and her family and worthy of special attention within this portrait. Possibly the most famous work of art to feature a keyboard instrument of the Ruckers type is Johannes Vermeer’s *Lady at the Virginals with a Gentleman* preserved in the Royal Collection.⁴

It seems that full-length figures with musical instruments on a small scale was a compositional type favoured by Kamper. A portrait of a young man tuning a violin, with a similar map in the background bearing the artist’s signature, is preserved in the National Gallery of Ireland, Dublin.⁵ A similar portrait of a man plucking the string of a viola da gamba is in the collection of the Kunstakademie, Düsseldorf.⁶ Another half-length portrait of a lady at a virginal, which appears to be of a more generic type not by Ruckers, appeared on the art market in 1993.⁷

We are grateful to Dr Timothy De Paepe for his assistance in cataloguing this lot.

¹ Although multiple virginals and several double-manual harpsichords by Ioannes Ruckers have survived, relatively few single-manual instruments by the maker seem to have been preserved. Two remain in the collection of the Musikinstrumenten-Museum Berlin; one in the Victoria and Albert Museum, London; another in the Russell Collection, Edinburgh; and another (although heavily altered) is in the Musée d’Art et d’Histoire, Neuchâtel. For a full list of these see G.G. O’Brien, *Ruckers: a Harpsichord and Virginal Building Tradition*, vol. 3, unpublished dissertation, Edinburgh 1983, pp. 659, 679, 687, 690 and 696.

² O’Brien 1983, p. 20.

³ J.M. Ortega Calderón, *Todo el Prado*, Madrid 1996, p. 540, no. 1592. <https://www.museodelprado.es/en/the-collection/art-work/the-sense-of-hearing/074adedf-40f0-476f-b132-fe450e71e0f3>; C. Baker and T. Henry (eds), *The National Gallery, Complete Illustrated Catalogue*, London 1995, p. 642, NG 856. <https://www.nationalgallery.org.uk/paintings/jan-steen-a-young-woman-playing-a-harpsichord-to-a-young-man>; C. Baker and T. Henry 1995, p. 451, NG 839. <https://www.nationalgallery.org.uk/paintings/gabriel-metsu-a-man-and-a-woman-seated-by-a-virginal>; D.P. Weller, *Jan Miense Molenaer, Painter of the Dutch Golden Age*, exh. cat., Manchester 2003, pp. 133–38, no. 23. <https://www.rijksmuseum.nl/en/search/objects?q=Jan+Miense+Molenaer&p=1&ps=12&st=Objects&iir=#/SK-C-140.6>; For the most recent treatment on the subject on Keyboard Instruments in paintings see T. De Paepe and H. Van de Velde (eds), *Keyboard Instruments, Virginals, Harpsichords and Organs in Paintings of the 16th and 17th Centuries*, exh. cat., Antwerp 2022.

⁴ C. White, *The Dutch Pictures in the Collection of Her Majesty the Queen*, Cambridge 1982, pp. 143–45, no. 230. <https://www.rct.uk/collection/search#/1/collection/405346/lady-at-the-virginals-with-a-gentleman>

⁵ <http://onlinecollection.nationalgallery.ie/objects/11282/man-aged-twenty-tuning-a-violin?ctx=8cb9a5f5-0834-4b63-a340-11d5c260e82&idx=0>

⁶ <https://imagesdelamusique.tumblr.com/post/18462525052/godaert-kemper-161317-1679-portrait-of-a>

⁷ Sold Bonhams, London, 9 December 1993, lot 86 (as Godaert Kamper).





298



298
JOSEPH MALLORD WILLIAM
TURNER, R.A.

London 1775 - 1851

A school house near a pond

約瑟夫 馬洛德 威廉 泰納 R.A.
《池塘畔的學校宿舍》

Watercolour over pencil on laid paper
193 by 276 mm

PROVENANCE

Sale, London, Christie's, 9 November 1971, lot 98;
where acquired by the late owner.

We are grateful to Andrew Wilton for suggesting
that Turner drew this landscape in *circa* 1794-5.

£ 4,000-6,000
HK\$ 34,900-52,500



299
EUGÈNE GALIEN-LALOUÉ

1854 - 1941

Le marché de fleurs à côté de la Madeleine

尤金 加利安 拉魯埃
《馬德萊娜教堂旁的花卉市場》

signed *E. Galien. Laloue* (lower left)
gouache and pencil on paper
24.4 by 33.2cm., 9 $\frac{5}{8}$ by 13 $\frac{1}{8}$ in.
We are grateful to Noé Willer for kindly con-
firming the authenticity of this work.

PROVENANCE

Sale: Christie's, London, 3rd December 1971, lot 219
Purchased at the above sale

£ 5,000-7,000
HK\$ 43,600-61,000



300
EUGÈNE GALIEN-LALOUÉ

1854 - 1941

Boulevard de la Madeleine

尤金 加利安 拉魯埃
《馬德萊娜教堂大道》

signed *E. Galien - Laloue* (lower left)
gouache and pencil on paper
19.3 by 31.4cm., 7 $\frac{5}{8}$ by 12 $\frac{3}{8}$ in.
We are grateful to Noé Willer for kindly con-
firming the authenticity of this work.

PROVENANCE

Private Collection, Switzerland (sold: Sotheby's,
London, 1st March 1973, lot 190)
Purchased at the above sale

£ 3,000-4,000
HK\$ 26,200-34,900



299



300



301
GEORGE ROMNEY

Dalton-in-Furness, Lancashire 1734 - 1802 Kendal, Cumbria

Portrait of Miss Forbes, half-length, wearing a white dress with a blue sash

喬治 羅姆尼
《福布斯小姐身穿白裙繫藍腰帶的半身肖像》

oil on canvas
unframed: 96.8 x 83.8 cm.; 38⅞ x 33 in.
framed: 77.5 x 62.8 cm.; 30½ x 24¾ in.

PROVENANCE

Probably commissioned by the sitter’s family for 30 guineas;
Thence by descent;
By whom sold (‘The Property a Lady: a member of the Forbes Family’), London, Christie’s, 29 June 1878, lot 51, for 155 guineas to Agnews;
With Thomas Agnew & Sons, London;
William Lee, Downside, Leatherhead, by 1879;
Anonymous sale (‘The Property of a Lady of Title’), London, Christie’s, 22 June 1973, lot 176, for 1000 guineas to Leadbeater;
With Newhouse Galleries, New York;
From whom acquired by the present owner in 1974.

EXHIBITED

London, Royal Academy, 1882, no. 171 (identified as ‘Miss Forbes of Culloden’).

LITERATURE

H. Maxwell, *George Romney*, London 1902, p. 176, no. 127;
G. Paston, *George Romney*, London 1903, p. 193 (as dated 1789);
A. Graves, *A Century of Loan Exhibitions, 1813–1912*, London 1914, vol. III, p. 1117, no. 171;
H. Ward and W. Roberts, *Romney, A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London 1904, vol. II, pp. 56–57 (with incorrect biographical details);
A. Kidson, *George Romney: A complete catalogue of his paintings*, New Haven and London 2015, vol. I, p. 224, no. 269, reproduced.

Initially commissioned from Romney in 1792, this charming portrait depicts the youthful Miss Forbes. She was the daughter of Major Hugh Forbes of the Royal Horse Guard and wife to Thomas Weston of Clay Hill, Middlesex, whom Romney painted in, or shortly before, 1795.¹

As Miss Forbes, the sitter is recorded as having had four appointments with the artist between 3 and 8 August 1792. She then re-appears as Mrs Weston in 1795 as having two additional appointments, respectively on 10 and 21 May. Kidson argues that the long gap between the groups of sittings suggests that whoever commissioned the portrait originally must have died, and that the portrait was resumed after Miss Forbes’ marriage, in conjunction with a pendant of her husband.²

¹ Kidson 2015, vol. II, p. 627, no. 1400.

² Both portraits were sold at Christie’s, London, on 29 June 1878 as consecutive lots. The sale also included another portrait attributed to Romney of ‘Captain Forbes’, said to be Miss Forbes’ brother (Kidson 2015, vol. I, p. 222, no. 465b), and two other portraits of male members of the Forbes family by an unknown artist.

± £ 20,000-30,000
HK\$ 175,000-262,000





302



302
A GREEN-GLAZED VASE, HU
HAN DYNASTY

漢 綠釉壺

with two relief-moulded *taotie* masks at the waist, below horizontal incised ridges, with flared mouth rim, covered in a green glaze, converted to a lamp
Height 38.5 cm, 15½ in.

PROVENANCE

Phillips, London, 12th February 1991, lot 236.
Barling of Mount Street Ltd., London, 20th February 1991.
Collection of Polly Peck International Plc.

W £ 800-1,200
HK\$ 7,000-10,500



303
A GEORGE III CARVED MAHOGANY
BERGÈRE, CIRCA 1760-70, IN THE MANNER
OF THOMAS CHIPPENDALE

喬治三世時期雕花桃花心木扶手椅，約1760-70年，仿湯瑪斯 齊本戴爾風格製

the top rail centred with an acanthus clasp and with a foliate tied moulded frame, scrolled padded armrests, with close-nail red leather upholstery and squab cushion, the serpentine presentation seat rail carved with foliate sprays issuing from c-scroll cabouchon, on cabriole legs headed with flowers and ending in boldly scrolled feet

PROVENANCE

Mrs. Rank;
Judge Irwin Untermyer (1886-1973);
Christie's New York, *Collection of Irwin Untermyer*, 26 June 1982, lot 159.

LITERATURE

J. Gloag, *English Furniture with some Furniture of other Countries in The Irwin Untermyer Collection*, London, 1958, pls. 124 & 125, figs. 152 & 154.

W £ 10,000-15,000
HK\$ 87,500-131,000



303



304
A GEORGE I GILTWOOD AND GILT-
GESSO MIRROR, FIRST QUARTER 18TH
CENTURY

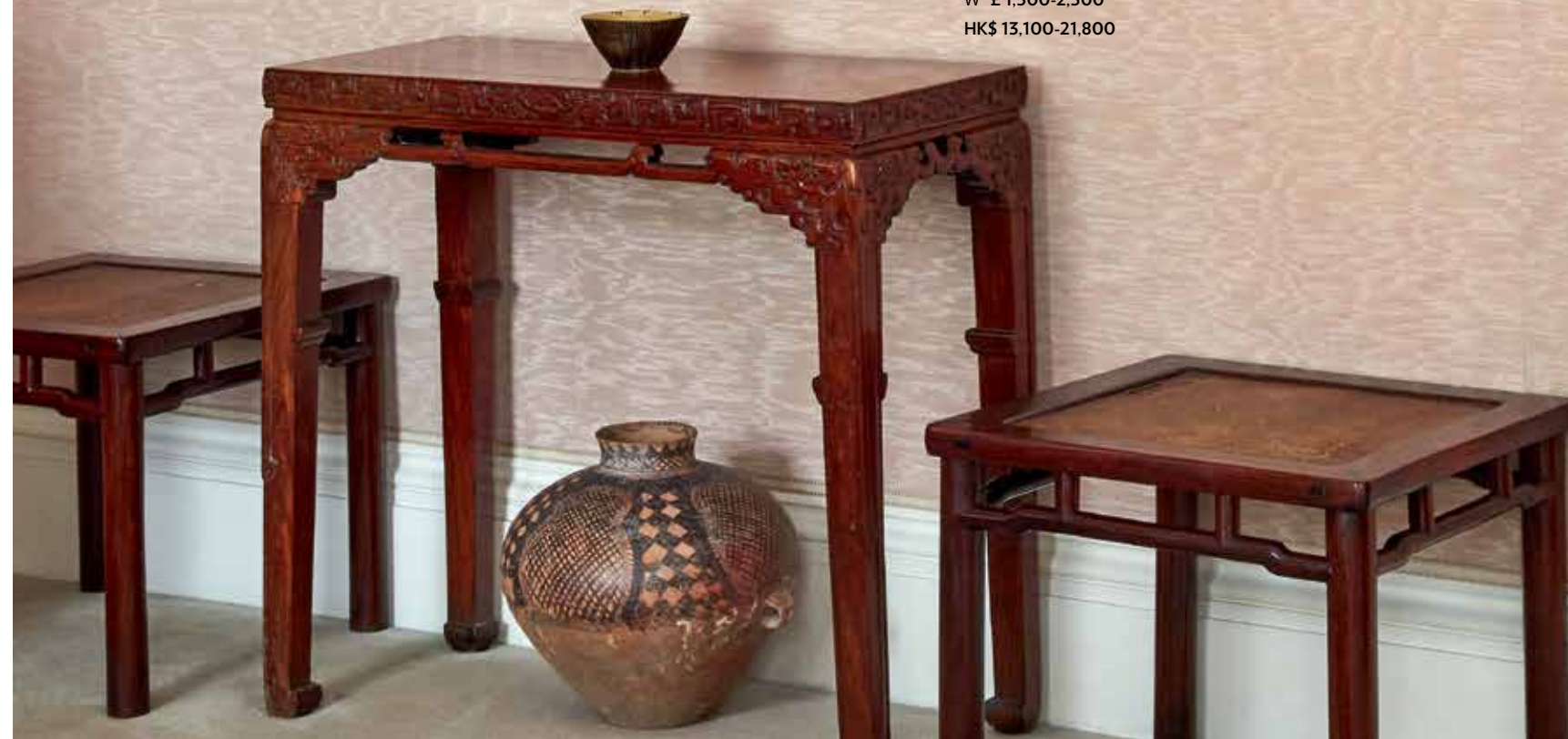
喬治一世時期鑲金木及鑲金石膏鏡，1700-1725年

the arched bevelled plate within a moulded leaf-carved border, surmounted by an acanthus-carved shield within a broken swan-neck pediment, with a shaped apron centred with a shell and two removable brass candle arms
108.5cm. high, 53.5cm. wide; 3ft. 6¾in., 1ft. 1¼in.

PROVENANCE

Acquired from Ronald Phillips Ltd., London, 1997.

W £ 1,500-2,500
HK\$ 13,100-21,800





305
A PAIR OF HONGMU SQUARE STOOLS
17TH CENTURY

十七世紀 紅木方凳一對

of typical mitred, mortice and tenon frame construction with exposed tenons on two sides, the hard matting seat retaining one transverse stretcher, supported on splayed round legs joined by round section hump-back stretchers (2)

51 by 51 by 45 cm, 20 $\frac{1}{8}$ by 20 $\frac{1}{8}$ by 17 $\frac{3}{4}$ in.

PROVENANCE

Nicholas Grindley, London, 11th July 1996.

• W £ 10,000-15,000

HK\$ 87,500-131,000



306
A SMALL HUANGHUALI SIDE TABLE,
PINGTOU'AN
17TH CENTURY

十七世紀 黃花梨平頭案

with a typical mitred, mortice and tenon frame top, the outside edge of the frame of gently curved shape with a square shoulder below, raised on rounded legs and joined by a single shelf 79 by 71 by 35 cm, 31 $\frac{1}{8}$ by 28 by 13 $\frac{3}{4}$ in.

PROVENANCE

Nicholas Grindley, London, 30th October 2002.

• W £ 30,000-50,000

HK\$ 262,000-436,000



Top



307
A LARGE HUANGHUALI BOX AND COVER
17TH CENTURY

十七世紀 黃花梨蓋盒

with a two board top tongue and grooved into the sides, the front mounted with a circular metal lockplate and a cloud shaped hasp, the sides with square carrying handles, the back hinges are on circular backplates retained by four bosses, the densely grained wood with a fine golden brown patina
77 by 52 by 24.5 cm, 30¼ by 20½ by 9⅝ in.

PROVENANCE

Nicholas Grindley, London, 11th July 1996.

• W £ 10,000-15,000

HK\$ 87,500-131,000



307



308
TWO HUANGHUALI STORAGE CHESTS
17TH CENTURY

十七世紀 黃花梨衣箱一組兩件

of rectangular form, the paneled cover and chest joined by brass hinges and a circular lockplate with *ruyi*-form hasp, with bail handles set to either side
(2)
14 by 88 y 55 cm, 5½ by 34⅝ by 21⅝ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 10th January 1983.

• £ 15,000-20,000

HK\$ 131,000-175,000



308



309
A HUANGHUALI SIDE TABLE
LATE MING DYNASTY

明末 黃花梨霸王根馬蹄足半桌

the single panel set into a rectangular frame above a waisted apron supported on corner legs of square section joined by high square section stretchers with a pronounced arch rising up to touch the apron, the legs terminating in hoof feet, with two transverse stretchers beneath
102 by 50 by 88 cm, 40⅞ by 19¾ by 34⅝ in.

PROVENANCE

Eastern Pacific Co. (Hei Hung-Lu), Hong Kong, 23rd January 1988.

• W £ 50,000-70,000

HK\$ 436,000-610,000





310

A GEORGE III CARVED MAHOGANY
SERPENTINE CHEST-OF-DRAWERS, CIRCA
1765, ATTRIBUTED TO WILLIAM GOMM

喬治三世時期雕花桃花心木卷紋抽屜坐櫃，約1765年，
威廉 戈姆款

the top with rosette-carved edge, above four graduated
drawers, the angles carved with scrolls and foliate trails, with a
pierced C-scroll and rockwork apron
89cm. high, 122cm. wide, 61cm. deep; 2ft. 11in., 4ft., 2ft.

PROVENANCE

Acquired from Clinton Howell Antiques, New York, 1997.

This chest-of-drawers belongs to a distinctive group of case
furniture firmly attributed to the cabinet-maker and upholsterer
William Gomm & Son (c. 1697-1780) of Clerkenwell Close,
London, all of which share a number of characteristics from a design

for a chest included in Gomm's sketchbook, circa early 1760s (now
in the John Downs Collection, Winterthur Library, illustrated L.
Boynton, 'William & Richard Gomm', *Burlington Magazine*, June
1980, fig. 33).

A number of comparable chests have come to market in recent
years including two dressing commodes sold from the Hascoe
Family Collection, Sotheby's New York, 23 January 2011, lots 230 &
231; a commode sold Christies London, *A Surreal Legacy: Selected
Works of Art from the Edward James Foundation*, 15 December
2016, lot 84 (£85,000 with premium); and a near pair of commodes,
one with fitted dressing drawer, sold Christie's London, *Apter-
Fredericks: 75 Years of Important English Furniture*, 19 January 2001,
lot 10 (£162,500 with premium).

See extended catalogue note @sothebys.com

† W £ 25,000-40,000
HK\$ 218,000-349,000



311

A HUANGHUALI KANG TABLE
17TH CENTURY

十七世紀 黃花梨炕桌

of typical rectangular shape, with a mitred mortice and tenon
frame top with a two board flush floating panel top with a large
filet to the one side and three dove-tailed transverse stretchers
the outer two of which are exposed in the long rails
98.5 by 65.7 by 31.3 cm, 38¾ by 25⅞ by 12¼ in.

PROVENANCE

Collection of Robert Ho, Hong Kong.
Nicholas Grindley, London, 25th April 2003.

• W £ 30,000-50,000
HK\$ 262,000-436,000



312



312

A HAJJI JALILI STYLE TABRIZ CARPET,
NORTHWEST PERSIA

哈吉 賈利利風格大不里土地毯 · 波斯西北部

circa 1880

the *bois de rose* field with an overall ogival trellis of serrated
leaves enclosing flowering plants including roses, carnations,
irises and poppies, with cartouche border, with inscription
cartouche

approximately 374 by 285cm

PROVENANCE

C. John (Rare Rugs), 4th October 1985

INSCRIPTION

fabrik-i haddad, 'Haddad factory'

W £ 4,000-6,000

HK\$ 34,900-52,500



313

A NINGXIA LONG RUG, NORTHWEST CHINA

寧夏長毯 · 中國西北部

Qing dynasty, 18th/19th century

the dark indigo field with overall interlace of lotus blossoms and
curled leaves, with fretwork border
approximately 265 by 98cm

PROVENANCE

Eastern Pacific Co., Hong Kong, 4th January 1996

W £ 4,000-6,000

HK\$ 34,900-52,500



313

HOW TO BID



1. BROWSE

Go to [sothebys.com](https://www.sothebys.com) or the Sotheby's app to find works you are interested in.



2. REGISTER

Sign up to place bids.



3. BID

Bid before and during the auction, from anywhere in the world.

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

Enquiries@sothebys.com

US +1 212 606 7000 **UK** +44 (0) 20 7293 5000 **HK** +852 2822 8142

[sothebys.com/bidonline](https://www.sothebys.com/bidonline) FOLLOW US @SOTHEBYS

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction. All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Buyer's Premium and Overhead Premium

A buyer's premium and overhead premium will be added to the hammer price and are payable by the buyer as part of the total purchase price.

The buyer's premium is 25% of the hammer price up to and including £700,000; 20% on any amount in excess of £700,000 up to and including £3,500,000; and 13.9% on any remaining amount in excess of £3,500,000. The overhead premium, which covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses, is 1% of the hammer price.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Bidding in advance of the live auction Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [sothebys.com](https://www.sothebys.com) or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. 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 your 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). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. 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). Please refer further to the "DURING THE AUCTION" section below. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at [sothebys.com](https://www.sothebys.com), as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also 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. Please refer to Condition 3 of the Conditions of Business for Buyers below.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the item of property.

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](https://www.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 Online Platform.

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 the Conditions of Business for Buyers published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at [sothebys.com](https://www.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 desk.

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](https://www.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 thereto.

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 twenty-four 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 Bid") 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 below.

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.com](https://www.sothebys.com).

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 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, MasterCard, 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 Buyers 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 buyer'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.

➤ Irrevocable Bids

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 bidder, 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 buyer'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 bid 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.

Ⓜ 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 (Ⓜ). 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.

⌚ Monumental

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

In order to bid on "Premium Lots" (🔖 in print catalogue or ✧ in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind 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.

₪ 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 advice to you and recommends you obtain independent tax advice. 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 ‡ 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
Ω - 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 HM 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 ‡ 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 (‡ 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 ‡ 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 alter lots sold under Temporary Admission (‡ 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 UK.

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 auction.

(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, Overhead Premium, ARR and VAT;

"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 W1A 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 App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(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 paid 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 Buyer'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. Buyers 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, anti-money 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 Buyer 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 Buyer.

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 law.

Jurisdiction All 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 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 bid on your behalf 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

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

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.

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.

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 co-operation.

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.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

08/21 NBS_NOTICE_FURNITURE

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GEORGE III MAHOGANY CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 GEORGE III MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

10/01 NBS_GLOS_FURNITURE

SOTHEBY'S AUTHENTICITY GUARANTEE

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 either:-
(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; or
(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 sale.

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.

4/08 NBS_GUARANTEE MAIN

NOTES

From The Personal Collection of
the late Sir Joseph Hotung

JACOB VAN HULSDONCK
*Still life with a herring, cheese, preserved
fruits and nuts, bread, butter, and a
wineglass and jug, all on a draped table.*
Estimate \$300,000–500,000*



Master Paintings and Sculpture: Part I

AUCTION NEW YORK 26 JANUARY 2023

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SOTHEBYS.COM/MASTERS #SOTHEBYSMASTERS

*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 Conditions of Business on Sotheby's website sothebys.com and/or the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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