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Water, Pine and Stone Retreat
Collection

TREASURES

HONG KONG 3 OCTOBER 2017

Water, Pine and Stone Retreat Collection

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

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WATER, PINE AND STONE RETREAT COLLECTION TREASURES

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3 OCTOBER 2017
SALE HK0746
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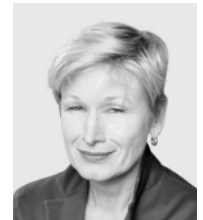
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LOT 3004

WATER, PINE AND STONE
RETREAT COLLECTION
TREASURES





AN IMPERIAL ARCHAISTIC CARVED IVORY
'CHILONG' BOX AND COVER
EARLY QING DYNASTY

skilfully carved in the form of an archaic *she*, depicted with a pair of two-clawed sinuous *chilong*, one portrayed clambering around the sides near the tapering tip, the other coiling through the central 'aperture' with its undulating tail extending upwards along the sides, the *she*-shaped motif further decorated with cross-hatching and archaistic scrollwork
4.6 cm, 1¾ in.

PROVENANCE

Sotheby's Hong Kong, 17th May 1989, lot 379.
Hugh Moss Ltd, Hong Kong.
Collection of Mary and George Bloch.
Sotheby's Hong Kong, 23rd October 2005, lot 15.

清初 御製牙雕雙螭式蓋盒

來源：

香港蘇富比1989年5月17日，編號379
Hugh Moss Ltd，香港
瑪麗及莊智博伉儷收藏
香港蘇富比2005年10月23日，編號15

● **HK\$ 180,000-280,000**
US\$ 23,100-35,900



The present box and cover, carved from the same piece of ivory, modelled after an archaic jade *she*, are elaborately decorated with a pair of lively two-clawed *chilong* dragons, detailed with meticulously incised mane, stripes and bifurcated scrolling tails. The attention on details epitomises the exquisiteness of early Qing dynasty imperial carving. Only a handful of other examples of this type of ivory box and cover is known to exist.

Similarly carved *chilong* dragons with archaistic motifs appear to have been made as early as the Yuan dynasty, as suggested by a circular plaque in the Metropolitan Museum of Art, New York, attributed to the Yuan to Ming dynasty, included in *Chinese Decorative Arts: The Metropolitan Museum of Art*, New York, 1997, p. 41. The plaque is carved in high relief with four *chilong* dragons clambering on an archaistic C-scrolled ground. Although the two-clawed dragons are more elaborately carved, as one striped dragon is detailed with wings and another with a long tail terminated in a *lingzhi* fungus, overall the Metropolitan plaque bears close resemblance in terms of subject matter and style to the present box.

For a closely comparable ivory box and cover from the early Qing dynasty, see one in the Palace Museum, Beijing, modelled as a *she* flanked by archaistic dragons and phoenix, illustrated in *The Palace Museum Collection of Elite Carvings*, Palace Museum, Beijing, 2002, cat. no. 133. Its ground is similarly detailed with C-scrolls, circles and grids, suggesting it was carved by the same hand. See also an ivory inkrest from

the Qing Court collection, carved in comparable style with archaistic *taotie* masks among C-scrolls, now preserved in the National Palace Museum, Taipei and included in Chi Jo-hsin, ed., *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties – Ivory and Rhinoceros Horn*, National Palace Museum, Taipei, 2009, cat. no. 1. It was suggested in the catalogue that the inkrest was made by a southern carver at the *Zaobanchu* [Office of Manufacture] in the early Qing dynasty. The subject matter was popular in the Suzhou region from the mid to late Ming dynasty, and was only employed by the imperial workshops since the early Qing dynasty (p. 149).

According to court records, close to 30 ivory carvers served in the Qing Court from the Kangxi to Qianlong period, including eight artisans from Suzhou: Feng Xilu, Feng Xizhang, Wu Heng, Feng Qi, Feng Gao, Zhu Chi, Shi Tianzhang and Gu Pengnian, most of them related by blood or from the same school. Surviving court archives, unfortunately, often lack the names of the carvers or the details of the works, making it difficult to match them to individual pieces. For instance, according to the records, a pair of ivory boxes with archaistic dragons was presented to the Yongzheng Emperor in late 1726, but lack further details; see *Yangxindian Zaobanchu shiliao jilan* [Reader of historical material on the Workshops in the Hall of Mental Cultivation], vol. 1: *Yongzheng chao* [Yongzheng period], Beijing, 2013, pp. 111-112.



Other View

牙雕小盒，應由同一象牙雕成，採高古玉韞之式，浮雕螭龍成雙，一螭沿壁而上，另一穿過韞中圓孔自底往上攀，爪均二趾，身綴橫斑如虎，長尾分岔，毫髮畢現，韞則綴仿古變形勾雲紋，繁而不禿。如此細膩之牙雕小盒，類例寥寥，卻均展現了清初宮廷雕刻之工緻精巧，誠雅珍也。

相類滿綴螭龍為飾之牙雕，出現時間或更早。紐約大都會藝術博物館藏一牙雕圓牌，錄於《Chinese Decorative Arts: The Metropolitan Museum of Art》，紐約，1997年，頁41，Denise Patry Leidy 在書中就其製作時期提出疑問，但據紋飾斷代元明。其正面浮雕大小螭龍各二，相互交疊，爪均二趾，其中巨龍眉目突出，身斑若虎，長翅，另一則具靈芝狀尾，隙地密飾勾雲。

傳世清初牙雕蓋盒，也有與此相類者，如北京故宮博物院藏盒，盒中央也以韞為飾，盤夔龍鳳，圖見《故宮雕刻珍萃》，故宮博物院，北京，2002年，編號133。該韞上同綴仿古變形勾雲紋，更間刻小圈等飾，或與本品同出一匠之手。清宮舊藏另見一牙雕仿古龍紋墨床，上飾變形饕餮

紋，其勾雲細部，與本品有異曲同工之妙，墨床現收入台北故宮，錄於嵇若昕主編，《匠心與仙工：明清雕刻展·象牙犀角篇》，國立故宮博物院，台北，2009年，編號1。圖錄中指其飾自明中晚期流行於吳中一帶（今蘇州），入清後始北傳宮中，推想墨床應為清初供職內務府造辦處之南匠所造，見頁149。

清康熙至乾隆年間，記錄在冊之宮廷牙匠近三十人，其中來自吳中之匠便有封錫祿、封錫璋、吳珩、封岐、封鏞、朱棣、施天章與顧彭年，大多為親屬或師徒，技藝一脈相傳。然史料所記牙作之事有欠詳盡，更鮮有匠人的記錄，如養心殿造辦處載，「雍正四年十一月二十三日湯山伊爾希達四十六交來象牙夔龍式盒一對（花梨木匣盛）」，文獻簡略，未能判定傳世例是否乃所寫夔龍式盒，詳見《養心殿造辦處史料輯覽·第一輯·雍正朝》，北京，2013年，頁111-112。







AN EXTREMELY RARE IMPERIAL CARVED AND INSCRIBED BOXWOOD 'MANJUSHRI AND LION' GROUP SEAL MARK AND PERIOD OF QIANLONG (DATED IN ACCORDANCE WITH 1761)

exquisitely carved to depict Manjushri seated in *rajalilasana* atop a lotus-form saddle on the fringed caparison of a lion, the tonsured bodhisattva portrayed with a serene expression and dressed in loose robes and holding a string of prayer beads in the right hand, the mythical beast rendered standing foursquare with the head turned to the left, further decorated with a bushy mane and tail detailed with fine incisions, the group with a standing foreign attendant with one hand on the collar of the beast, the figure depicted with curly hair and beard and clad in loose robes tied with a long sash at the front, all atop an irregular base decorated with cloud scrolls, the base inscribed with an imperial poem with traces of blue pigment identifying the deity as Manjushri, dated to the *xinsi* year of the Qianlong period (in accordance with 1761), followed by a red seal mark reading *guxiang* ('ancient fragrance'), the wood with a rich reddish-brown patina, wood stand h. 10 cm, 3 7/8 in.

PROVENANCE

Sotheby Parke Bernet New York, 28th February 1980, lot 42. Collection of Timothy Lewis, Melplash Court, Dorset. Duke's Auctioneers Dorset, 23rd September 2010, lot 1206.

HK\$ 8,000,000-10,000,000

US\$ 1,030,000-1,290,000

清乾隆 御題黃楊木雕文殊菩薩騎獅像
《乾隆辛巳御贊》款、「古香」印

來源：
紐約蘇富比1980年2月28日，編號42
Timothy Lewis 收藏，Melplash Court，多塞特郡
多塞特郡 Duke's Auctioneers 2010年9月23日，編號1206

題識：
是法王子，即法王身，非一非二，何踈何親。
如是現象，據師子背，不見一法，千古無對。
五臺示跡，國清留踪，成所作智，妙應無窮。
扶寸非小，丈六非大。住世度人，云何不可。

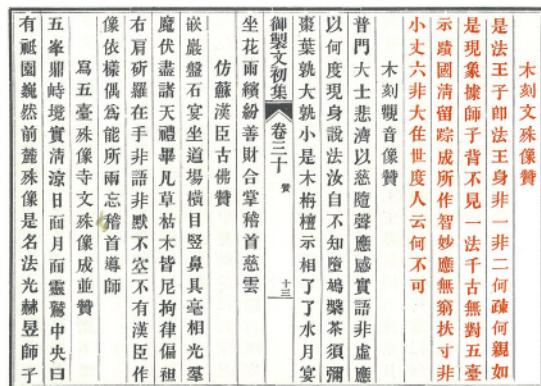


fig. 1
Qing Gaozong yuzhi shiwen quanji [Anthology of Imperial Qianlong Poems],
Yuzhiwen chu ji [Imperial text, vol. 1], juan 30, p. 13

圖一
《清高宗御製詩文集·御製文初集》，卷30，頁13



Exquisitely carved to the smallest details, the present boxwood figure is modelled as a bodhisattva with a serene face and compassionate gaze, seated in *rajalilasana* and dressed in a robe draped over one shoulder. The lion, with alert eyes and sharp fangs, is caparisoned with a lotus-adorned saddle and decorated further with tasselled harness. Standing by the side guiding the lion is a foreigner with curly hair, with his long-sleeved shirt buttoned up and the lower robe hanging. The base is further decorated with fluent scrolls, creating the illusion of the bodhisattva on lion back elevated by sacred clouds. The finely carved Buddhist figure is inscribed with a long poetic inscription in clerical script, dated and concluded with a seal.

The poetic inscription on the base can be translated as:

This is the Prince of the Dharma, that is, the body of the Dharma King, which is never just one [has manifold phenomenological manifestations] nor yet can it be two [is only one in essence], so there is no question as to whether this is a distant or close likeness! In such a phenomenological manifestation as this apprehended as perched on a lion's back we do not see a true manifestation, for throughout ancient and modern times never has a true equivalent ever been made! However, this particular one was made after a manifestation that appeared at Wutaishan [Five Terrace Mountain, Shanxi] and one that took form and was handed down at the Guoqing Temple [Mount Tiantai, Zhejiang]. What the marvel of cognition can make of such manifestations is infinite in scope. Though only four fingers wide, it is not too small, and for a transformation body the height of a hand's span, it is not too tall, so how can people who live just in this world reckon that it is not done well!

We can identify the bodhisattva as Manjushri based on the inscription as well as the lion that he was riding on. Manjushri is an idealisation of wisdom, with *manju* meaning beautiful, and *shri* good fortune, virtue, majesty, lord, an epithet of a god. As guardian of wisdom his image is often placed in the temple hall on the left of Shakyamuni, with Samantabhadra on the right as guardian of law, the latter holding the Dharma, the former the wisdom or exposition of it. Manjushri is looked on as the chief of the bodhisattvas and represents them, as the

chief disciple of the Buddha, or as his son. Although depicted seated on a lion emblematic of its stern majesty as usual, that the present boxwood figure is carved without the five hair curls or a sword is noteworthy, since Manjushri is often represented with the curls to indicate the five wisdom peaks and the sword to symbolise wisdom.

Tibetans traditionally addressed Manchu leaders as 'Manjushri Great Emperors', due to the similarity in pronunciations of 'Manchu' and 'Manjushri'; see Agui *et al.*, *Qinding Manzhou yuanliu kao* [Researches on Manchu origins], Qinding Siku Quanshu ed., *juan* 1, pp. 3-4. The Qianlong Emperor, a devoted believer of Buddhism, not only proudly accepted this sacred title, but also proclaimed himself to be the reincarnated bodhisattva Manjushri, as evidenced in the Tibetan inscription at the lotus pedestal on a thangka painting of the Qianlong Emperor, illustrated in *Classics of the Forbidden City: Tanka paintings in the collection of the Palace Museum*, Beijing, 2011, no. 36. The Qianlong Emperor was also a frequent pilgrim to Buddhist temples and a devoted patron for such buildings, especially those designated to the worship of Manjushri. In the 26th year (1761), for example, it was recorded that the Emperor was in awe of the image of Manjushri in Shuxiangsi ('Temple of the figure of Manjushri') at Wutaishan, the legendary residence of the bodhisattva. Once he returned to the Forbidden City, the Emperor traced the image of the deity from his memory and ordered Ding Guanpeng to perfect the image with colours. The painting is now preserved in the National Palace Museum, Taipei, included in *Illustrated catalogue of paintings and calligraphy in the National Palace Museum, Taipei, Taiwan*, vol. 13, Taipei, 1994, pp. 127-128. The Emperor also commanded, for the newly built temple Baoxiangsi on Xiangshan ('fragrant hill'), a stone carving to be made according to the painting. In the 39th year (1774), he built another Shuxiangsi designated to Manjushri in the Summer Palace, Chengde.

A large quantity of Buddhist figures of various materials was made by imperial order to be worshipped in palace temples and Buddhist halls. It is recorded that the Qianlong Emperor adhered to a high standard in the production of these figures. According to *Qinggong neiwufu zaobanchu dang'an zonghui*

[General collection of archival records from the Qing imperial household department workshop], the Qianlong Emperor repeatedly demanded the department to make adjustments to the details of the Buddhist figures. In the 38th year (1773), for instance, the Emperor ordered that all the Buddhist animals produced thereafter have to “turn the heads to their tails”. Since the present figure was likely made earlier than the 38th year, the posture of the lion was not subject to this rule.

Apart from patronising and directly supervising the production of Buddhist images, the Qianlong Emperor had also written extensively on these religious artefacts. For example, the poetic inscription engraved on the current figure, titled *Muke Wenshu xiang zan* [On the carved wood Manjushri], was written to present his faith and devotion to the deity. The text was included in *Qing Gaozong yuzhiwen chu ji* [Anthology of imperial Qianlong texts, vol. 1], *juan* 30, p. 13, next to a related poetic text *Muke Guanyin xiang zan* [On the carved wood Avalokiteshvara], *ibid.*; both appeared to have been written between the 25th (1760) and 26th years of the Qianlong period (fig. 1).

A *chenxiangmu* carved figure of a bodhisattva in the collection of the Palace Museum, Beijing, is very similarly modelled with the deity seated in *rajalilasana*, depicted riding on a lion led

by a foreigner, inscribed with the same text on the base, and published in *Zhongguo meishu fenlei quanji. Zhongguo zhu mu ya jiao qi quanji* [The complete collection of Chinese bamboo, wood, ivory and rhinoceros horn], vol. 2: *Mudiaoqi* [wood carvings], pt. 1, no. 68. The Palace Museum figure, perhaps slightly larger than the present one, however, is identified in the catalogue as Maitreya according to his hairstyle and emblem, p. 23.

A related *chenxiangmu* figure of Avalokiteshvara (height 12.6 cm), engraved on the base with the Guanyin poetic text mentioned above, is included *ibid.*, no. 69, and again illustrated in *Classics of the Forbidden City: Guanyin in the collection of the Palace Museum*, Beijing, 2012, no. 202. According to *Qinggong neiwufu zaobanchu dang'an zonghui*, a carved fragrant wood figure of Avalokiteshvara (with yellow robe and gold decorated wood pedestal), together with a painted wood altar cabinet, were presented to the Emperor in the 27th year of the Qianlong period (1762). This pedestalled *chenxiangmu* figure, with a tailor-made hexagonal shrine, was later placed in Qingliangchanku of Jingmingyuan. The Avalokiteshvara figure in the Palace Museum, Beijing, might be similar to the one mentioned in the record and have originally been placed in an imperial hall for adoration.



黃楊木雕菩薩面相慈祥莊嚴，斜披袈裟，右手持佛珠，左手置足後，結遊戲坐。所乘佛獅，雙目炯炯，口露獠牙，足踏利爪，毛髮蓬鬆，身綴鞍具飾纏枝蓮花，攀胸垂鈴、鞦韆穗子，細緻華麗。旁立胡人毛髮曲捲，鬆衣寬袖，上身繫紐，結領襟前，左手挽袍，右手前伸牽獅，雙腳下垂流雲輕捲，底鐫隸書御贊，並以紀年、印章作結。整體工細入微，眼目添墨點睛，出神入化，如菩薩乘獅騰雲而至，弘揚佛法深義。

據御贊記錄及坐駕，菩薩應為文殊，又稱文殊師利或曼殊室利菩薩。「文殊」有美妙之意，「師利」則可解作吉祥、莊嚴，合起來可意譯為妙吉祥。文殊菩薩象徵智慧，乃佛教四大菩薩之一，釋迦牟尼佛的左脅侍菩薩，與象徵行德之右脅侍普賢菩薩相對應，論德，居菩薩之首，故稱法王子。文殊菩薩像，一般頂上常結五髻，代表五智，手持象徵智慧之劍，禦獅以展示智慧之威。此尊黃楊木雕文殊像，菩薩雖坐獅，然一改慣習，沒結五髻，更未持劍，甚為特別。

滿洲原作「滿珠」，因譯音相近，西藏傳統上尊稱清帝為「曼殊師利大皇帝」，即文殊，詳見阿桂等，《欽定四庫全書·欽定滿洲源流考》，卷1，頁3-4。乾隆皇帝篤信佛教，對文殊華號卻之不恭，更自稱為文殊菩薩的轉世（詳見乾隆皇帝佛裝像座前藏文，《故宮經典：故宮唐卡圖典》，北京，2011年，編號36）。又時往佛堂參拜禮佛，並命建寺堂，對供奉文殊菩薩之佛堂聖地，尤為重視。乾隆二十六年（1761年），高宗陪伴皇太后往山西五台山殊像寺進香，五台山傳說為文殊菩薩之道場。高宗得見文殊菩薩聖像，讚其莊嚴，念念不忘，回鑾後「心追手摹」御描文殊像，著丁觀鵬補色，該畫現存台北故宮博物院，見《故宮書畫圖錄》，卷13，台北，1994年，頁127-128。高宗又命人按文殊慈相雕石，奉於新建成之香山寶相寺，及至三十九年（1774年），更於承德熱河另建殊像寺。

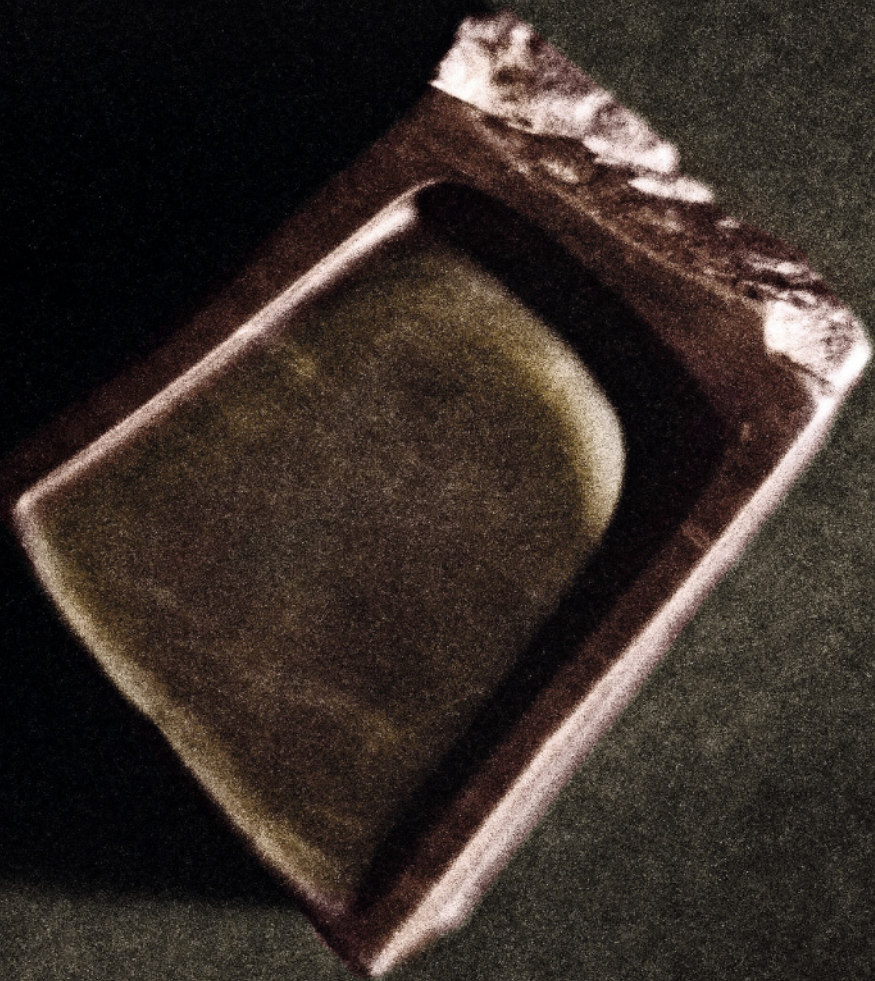
清高宗命造辦處佛教造像眾，材質各樣，以奉於紫禁城內之大小佛堂。據《內務府造辦處活計檔》，高宗要求佛教造像製作嚴謹，並多番就佛像細部提出修改，如乾隆三十八年（1773年）高宗就騎吼、文殊、馱象三尊菩薩教旨「獅、象、吼頭尾不視，後凡造騎獸之佛像俱要頭尾相視」。本尊文殊菩薩像，年代較早，是以未受佛獸頭尾相視之規範。

除積極參與佛教造像製作，批評修改以外，高宗且製文詠贊，例如此黃楊木雕文殊菩薩像底部所鐫詩文，見於〈木刻文殊像贊〉，《清高宗御製文初集》，卷30，頁13，同頁並載〈木刻觀音像贊〉，出處同上，均抄錄於紀年乾隆二十五庚辰（1760年）與二十六辛巳之佛教像贊之間（圖一）。

北京故宮博物院藏品中，有一沉香木雕坐獅菩薩像，與此尊造型姿態相同，均雕菩薩結遊戲坐，騎乘佛獅，旁立胡人牽獅，底刻相同文殊御贊，圖見《中國美術分類全集·中國竹木牙角器全集》，卷2：木雕器（上），編號68。故宮藏像下承紫檀蓮花座，總高記為24公分，按比例推算略大於此尊。然故宮研究員或因菩薩造型及法器，指該像應為彌勒，見頁23。

同書下頁並錄一沉香木雕觀音像，底刻前述之〈木刻觀音像贊〉，高12.6公分，出處同上，編號69，又載於《故宮經典：故宮觀音圖典》，故宮博物院，北京，2012年，編號202。據清宮《內務府造辦處活計檔》記載，乾隆二十七年（1762年）「太監胡世傑交香胎觀音菩薩一尊（隨黃綾佛衣打色木見線貼金寶座一座）、打色木供櫃一座，傳旨將菩薩連寶座配做六方文雅龕，下照清可軒又[右]佛座一樣配座，要與供櫃一般高，先做樣呈覽，得時在靜明園清涼禪窟殿內安供，其打色木供櫃著做材料用」，條目所載之觀音像，或與沉香刻文觀音像類同。





**A PURPLE 'DUAN' 'MI FU'S TREASURE'
INKSTONE WITH INSCRIBED ZITAN BASE
AND COVER
QING DYNASTY**

the inkstone of irregular trapezoidal form, with a slightly sloped recessed bell-shaped inkwell below a thin waterpool, framed by two edges of russet-brown 'skin', the top of the *zitan* cover carved with a clerical inscription eulogising the inkstone as being potentially Mi Fu's treasure and signed Yin Shubai in the calligraphy of Zhang Tingji, **together with** an album dedicated to the inkstone and decorated in ink and colours on paper between two polychrome brocade panels, the cover with a paper title panel translating to 'Painting of Critiquing an Inkstone, with Prunus Blossoms and a Bright Moon at the Half Window Studio, Inscribed for Yanchi [Mad about Inkstones] by Tienian', the first page of the album with a second inscribed title panel translating to 'An Album for the Personal Appreciation of the Master of the Green Banana-Leaf Hall', dated to the seventh month of the autumn of the *bingshen* year (1836) and signed Baoling, followed by a red seal mark reading *Qindong*, and a collector's seal beneath the panel, followed by two blank gold-flecked double-pages, the next double-page with mounted ink rubbings of the inkstone between its *zitan* base and cover, the following double-page painted on the right leaf with an inkstone between four seal marks, the left with four sets of inscriptions, three in appreciation of the inkstone, the next double-page with a painting and a long poem by Jiang Baoling documenting the viewing of inkstones in Tao's collection at the latter's studio ('Green Banana Leaf Lodge'), signed by Jiang Baoling, followed by two seals of the artist and another collector's seal, the following four double-pages with additions in ink and water-colours by the Master of the Water, Pine and Stone Retreat, comprising seven views of the inkstone and an inscription indicating that the inkstone "can move on as it should" after being in his collection for three decades, further accompanied with five seals of the artist, *zhuxu laoren* ('old man as empty inside as bamboo'), *yiqi ru yun* ('spirit as high as the clouds'), *yangshi xianren* ('an idler who cherishes stones'), *Shuisongshi shanfang* (Water, Pine and Stone Retreat) and *mozhe buxiu* ('let ink be my immortality') inkstone 8.1 cm, 3 $\frac{1}{8}$ in. album 23.5 by 16.7 cm, 9 $\frac{1}{4}$ by 6 $\frac{1}{2}$ in.

PROVENANCE

Collection of Tao Guan (1794-1849) and Wu Xiushu (1811-1873).
Collection of Xu Xiaopu (1887-1959).
Collection of Li Hongqiu (1899-1978).
Christie's Hong Kong, 13th January 1987, lot 253.

LITERATURE

Li Hongqiu, *Jianhualou shuhua lu* [Jianhualou records of calligraphy and paintings], vol. 2, Taipei, 1971.
Zhongguo gudai minghua xuanji [Selected Works by Eminent Chinese Painters of the Past], National Palace Museum, Taipei, 1977, p. 55.

HK\$ 700,000-900,000

US\$ 90,000-116,000

清 端石「米老袖珍」鳳字硯配題詩硯盒 附
蔣寶齡《半窗明月梅花室評硯圖》冊

來源：

陶瑄（1794-1849年）及吳秀淑（1811-1873年）伉儷收藏

徐小圃（1887-1959年）收藏

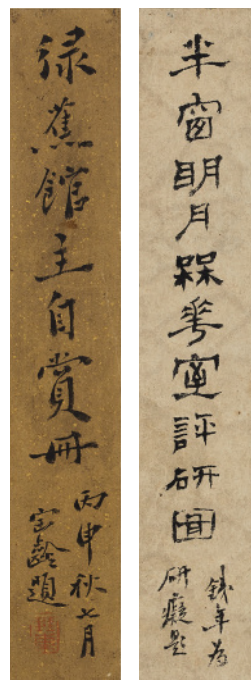
李鴻球（1899-1978年）收藏

香港佳士得1987年1月13日，編號253

出版：

李鴻球，〈劍花樓書畫錄〉，卷2，台北，1971年

《中國古代書畫選集》，國立故宮博物院，台北，1977年，頁55



Title slips 題籤



Two Views

Minimally carved from a purple *duan* stone pebble, the form of the current inkstone vaguely adopts a classic bell shape, with the central plain slightly sloped before subtly joining the recessed well. Retaining part of the original rugged russet-brown skin, the inkstone is reminiscent of a natural pebble. It fits as a practical utensil on a scholar's desk, a tactile object for one's palm, as well as an appropriate decoration inciting simplicity and modesty.

Inkstones of humble forms evoking simplicity, such as the current piece, are timeless, and have very likely been treasured by inkstone lovers throughout the ages. Should the legendary inkstone connoisseur and collector Mi Fu (1051-1107) have encountered such a charming inkstone of this unassuming yet fine quality, he would likely have admired its simplicity. Mi Fu, *zi* Yuanzhang, was a celebrated Song painter and calligrapher renowned for his intensity and fluidity of his writing, especially in running script. Mi Fu's landscape paintings, although influenced by Wang Xianzhi (344-386), demonstrate a distinctive style unique in its own right. Mi was known to be a discerning connoisseur and collector of ancient bronzes, scholar's rocks and inkstones. It is recorded that the famous Song poet Su Shi (1037-1101), also a connoisseur of inkstones, borrowed a purple-gold inkstone from Mi Fu's collection and asked his son to bury the inkstone with him upon his death. Shocked by Su's death as well as the burial plan, Mi wrote the letter *On a Purple-gold Inkstone*, urging the return of his prized inkstone. The letter is now preserved in the collection of the National Palace Museum, Taipei.

Zhang Tingji (1768-1848) admired the present inkstone so much that he envisioned Mi Fu's potential excitement if he had seen the present inkstone, hence wrote a poetic inscription on the *zitan* cover. Zhang Tingji from Jiaying, Zhejiang, originally named Rulin, *zi* Shun'an, Shuozhou and Zuotian, *hao* Shuwei, called himself Meishou laoren ('Long-lived old fellow') in his later years. He followed Mi Fu's style of calligraphy, thus also calling himself Haiyue an menxia dizi ('Disciple of the Studio of Oceans and Mountains'). Zhang passed the provincial exam with the highest honours in 1798, but never advanced higher in the civil examination system. A poet who excelled also at authenticating seal carvings, he collected ancient bronzes, stone tables, calligraphy and paintings, as well as a calligrapher noted for his seal and clerical script and who excelled at regular and cursive scripts. His poetry and prose were published as the *Guixintang ji* [Collection from the Cassia Fragrance Hall]. It was said that Zhang was recognised by Ruan Yuan for his talents. Ruan was in charge of the Department of Education in Zhejiang.

Thirteen inkstones in the collection of Zhang Tingji, including two of similar form later gifted to his sons, are published in his book *Qingyige suo cang guqiwu wen* [Inscriptions of the ancient objects in the collection of Qingyige]. Zhang also mentioned in the book that he had copied an inkstone based on a rubbing, see vol. 10. For an inkstone inscribed by Zhang Tingji in 1844, see *Lanqian shanguan mingyan mulu* [Catalogue of famous inkstones in the Thousand Orchids Mountain Establishment], National Palace Museum, Taipei, 1987, no. 63.

According to the inscription on the cover, it was engraved by Yin Shubai (1769-1847), *zi* Manqing, *hao* Yunlou ('cloud chamber'), Xichou sangzhe ('west field mulberry picker') and later in life Nenyun ('delicate cloud'), studio name Yiduolu ('Hut of One Superfluous'), a *gongsheng* (tribute student) from Xiushui (modern day Jiaying, Zhejiang), but participated no higher in the civil examination system. A noted calligrapher and painter and particularly skilled at small, still-life subjects, Yin liked to paint vegetables and fruit in his old age. Also adept at bamboo carving, he was noted for carving hundreds of marvelous regular-script characters on fan frames, and his name was recorded by Chu Deyi in *Zhuren xulu* [Sequel to record of bamboo carvers]. Among the few books he published were his collected verse *Yiduolu shichao* [Draft of poetry from the Hut of One Superfluous] and *Zhuke lu* [Record of bamboo carvings].

The inkstone used to belong to Wu Xiushu (1811-1873), *zi* Yuzhi ('jade branch'), *hao* Lanqing ('indolent darling'), from Wujiang. Noted for her ink paintings of orchids and poems, she was the wife of Tao Guan (1794-1849). Tao, *zi* Meishi, *hao* Meiruo and Chuyun ('hoes clouds'), was a native of Xiushui (present day Jiaying, Zhejiang). He was the eldest son of Tao Leshan, from whom he learned painting, poetry and prose. Tao Guan also excelled at seal carving and often discussed about paintings with his brother-in-law Ji Danshi. Tao was particularly noted for his plum blossoms and rocks paintings in the style of the eighteenth-century Yangzhou artist Jin Nong (1687-1763). His poems, well known for their restraint and subtlety, were published as the *Lujiao shanguan ji* [Collection from Green Banana Leaf Lodge], named after his studio, behind which located the Banchuang Mingyue Meihua shi ('Half a Window Filled with Moontlight Prunus Blossoms Studio'), said to be the studio of Wu Xiushu where she wrote her poetry.



Other View 砚背



In 1832, according to the inscription, Tao asked Jiang Baoling (1781-1840) to paint and inscribe for the accompanying album. Jiang, zi Ziyan, Youyun, hao Xiaozhu ('bamboo assimilating rosy clouds') and Qindong Yishi ('Unofficial Historian of Qindong'), was a commoner scholar without gentry status, hailing from Zhaowen (present-day Changshu, Jiangsu). At about the age of 25, Jiang began an itinerant life, living for a time in Suzhou, Huzhou, Hangzhou, Jiaxing, and finally Shanghai. He was a noted poet, and landscape painter, particularly famous for his small, still-life subjects, always inscribed with poetry.

Mentioned in the inscription to the painting of the moonlit gathering under the plum-blossoms are Tao's brother-in-law Ji Danshi (1783-1846) and his cousin Ji Guangxin (1803-1860). Ji Danshi, originally called Wei before renaming as Fen, zi Xiaoyu, hao Danshi, was the second son of Ji Nan (1760-1834) and from Xiushui (present day Jiaxing, Zhejiang). Ji Danshi was a passionate collector and noted connoisseur. He studied all kinds of painting subjects, including landscape, flowers and birds and figure painting, but he was considered best at the flower-and-bird genre. Ji Guangxin, nephew of Ji Nan, also from Xiushui, zi Xibai, selected the hao Ertian ('two fields') to pay homage to Shen Zhou (1427-1509) whose hao was Shitian ('field of stones'), and Yun Shouping (1633-1690) whose hao was Nantian ('Southern field'). He excelled in the theory of painting although he did not paint a great deal himself, but

when he did so, his paintings were considered vibrant and surprisingly good. He was also a knowledgeable connoisseur, especially of paintings and calligraphy. For an inkstone inscribed by Ji Guangxin and signed, in a seal, Ertian, see *Lanqian shanguan mingyan mulu, op.cit., no. 70*.

The title slip bears the name Tienian, probably the signature of Fu Zhu (1886-1947). Fu, zi Tienian, hao Guachang, from Hengyang, Hunan, but lived in Shanghai in his later years, sometimes signed his works Xiancun jushi ('idle retired scholar'). A prolific calligrapher and painter, in painting he emulated Xu Wei (1521-1593) and Chen Daofu (1483-1544), and his calligraphy synthesised the styles of Chu Suiliang (597-658) and Mi Fu (1051-1107).

The collectors' seals verified that the album was once in the collection of Xu Xiaopu (1887-1959). Xu, originally named Fang and called himself Yanchi ('mad about inkstones'), was a famed Chinese pediatrician in Shanghai and renowned collector of the 20th century. Among his collection was a special inkstone *Wuyun shuangxin yan* ('five clouds and twin stars inkstone'), which Xu treasured highly and even named his studio after. The inkstone, unfortunately now lost, was recorded in the form of a rubbing, compiled together with paintings by various early-twentieth century artists as an album, formerly in the Water, Pine and Stone Retreat



Collection, published in *Escape from the Dusty World. Chinese Paintings and Literati Works of Art*, Sydney L. Moss Ltd, London, 1999, cat. no. 15, and now in the collection of the Minneapolis Museum, also partially illustrated by Robert D. Jacobsen, *Appreciating China*, Minneapolis, 2002, cat. no. 169.

The present lot later entered the collection of acclaimed collector Li Hung-ch'iu (also Li Hongqiu, 1899-1978), a native of Liuyang, Hunan. He was the executive of various banks and trusts, the president and general manager of the World Book Company, later moved to Taiwan and founded the publishing house Dazhong shuju.

Apart from the extraordinary quality of the Duanstone material itself and the tasteful combination of nature and the hand of man in its conception, the association with the inscribed fitted cover and the accompanying album gives this inkstone unusual documentation from the time it was recorded in 1832 through to the present day. It would seem that the present inkstone inspired the first album, and, when this came into the hands of Xu Xiaopu, he encouraged his many artist friends to produce a similar album related to another inkstone which he owned and from which he drew his studio name.

The album is completed with an inscription by the Master of the Water, Pine and Stone Retreat:

For thirty years I have frequently stepped back in time to join the friends of the inkstone on a moonlit night in the Half Window Studio, the scent of prunus blossoms in one nostril and ink in the other. Tonight despite the clouds the moon shines again and the subtle scent of blossom sits on the breeze of my memory as I grind ink upon it for the last time to inscribe these little likenesses of the stone.

It has been in many collections over the centuries, the album and the accompanying painting by Qindong recording only a few.

Now it is time to end its three decades in my studio then cut my love for it so it can move on as it should.

Treasures such as these last far longer than fragile life and carry with them so much of the past that remains important for the future. We don't own them, they merely sojourn a while. What pleasant company this little companion has been.

Inscribed by the Master of the Water, Pine and Stone Retreat at the Garden at the Edge of the Universe in the summer, 2017.

木硯盒上銘：

米老袖珍，不盈一握。完爾天真，不彫不琢。殷樹柏銘。
張廷濟書。

《半窗明月梅花室評硯圖》冊

題籤：

半窗明月梅花室評硯圖。鐵年為研癡題。

首開：

綠蕉館主自賞冊。丙申秋七月寶齡題。

鈐印：琴東、瀏陽李鴻球字韻清鑒藏

硯圖：

米老袖珍，不盈一握。完爾天真，不彫不琢。雲樓殷樹柏銘。

一寸田，宜世守，樸實之風可持久。蔣寶齡又銘並圖。溫潤而淑，合置奩几。林下之風適可比。是硯本梅若尊壺嬾卿夫人閨中所珍。梅若重索余銘。爰複製此。齡又誌歲仲冬九日。

鈐印：水松石山房藏、梅石珍賞、五雲雙星研齋、嬾卿所藏、琴東逸史、子延、齡、徐放印

半窗明月梅花室評硯圖：

老梅嗜書畫，未讓儋石生；亦具端石癖，所蓄靡不精。南村二三子，舊締翰墨盟；有時各携硯，誇勝爭相呈。或潤滋露液，或光浮雲英；或爛橫金帶，或炯含活睛。巧或出古製，樸或由天成；試之膩發墨，扣之鏘有聲。並以文錦襲，兼用琉璃盛；緊余恥凡陋，亦獲同賞評。硯譜未援攷，美材莫能名；但覺手難釋，半晌雙目瞠。遐懷古高逸，往往此寓情；論交重石友，用礪幽人貞。我儂正其侶，夙視浮榮輕；百年漫虛擲，長宜伴陶泓。為君繪斯冊，見君懷抱清；梅花遶一室，照研寒蟾明。梅若七兄先生性嗜端石。所藏不多。而皆精品。儋石亦心羨之。時與其弟二田各携所蓄以相評賞。殊韻事也。壬辰仲冬。余下榻綠蕉山館。重閱諸研。因成此圖。並系五言長古一首正之。琴東弟蔣寶齡識。

鈐印：寶、齡、小圃所藏

水松石山房主人跋並圖

（詳見英語釋文）

鈐印：水松石山房、養石閒人、意氣如雲、竹虛老人、墨者不朽

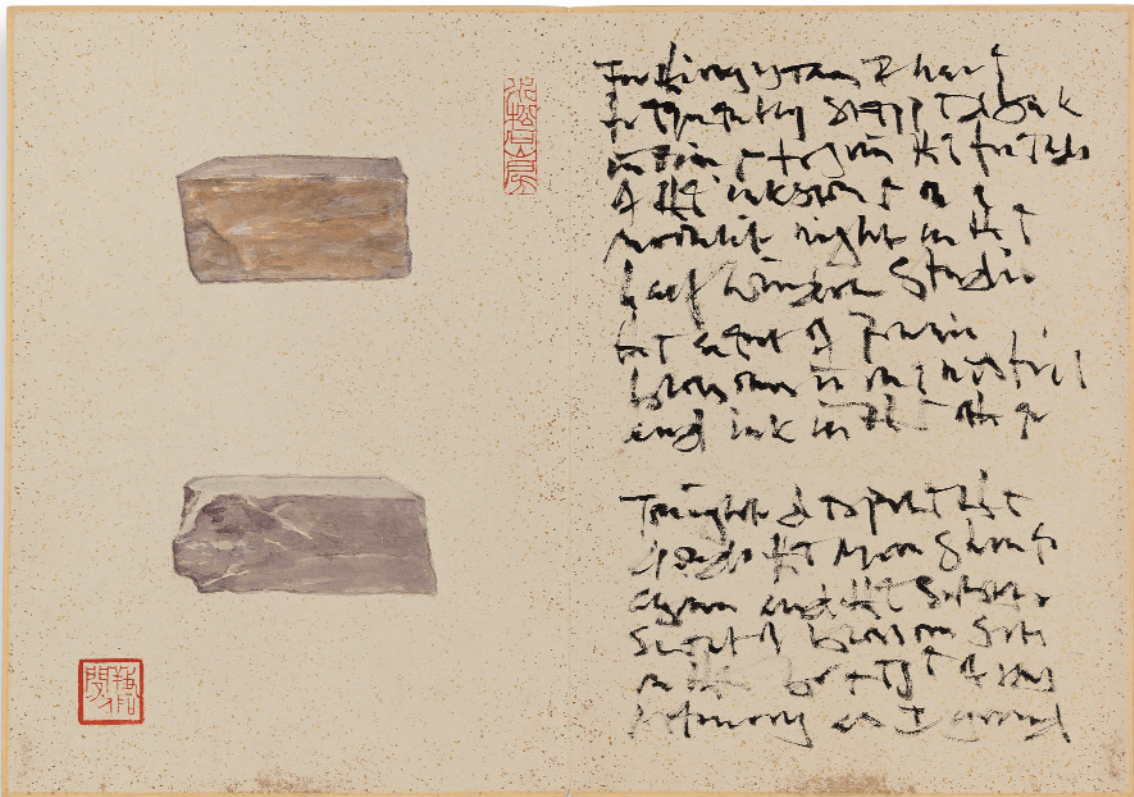
端硯小巧袖珍，硯色黝紫，半璞半雕，應以籽石稍加修整而成，上斂下侈，隨形呈鳳字，受墨處微窪下成墨池，硯背光素無紋，中央微窪，側壁尚留泛紅石皮，古樸天真。把玩掌中，意趣無限，置於案桌，儒雅溢渙。

北宋書法大家米芾（1051-1107年），初名黻，字元章，為人不羈，有「米顛」之稱。工諸體法書，尤以行書最為出眾，豪邁奔放。又擅山水，既得王子敬之風，卻又另闢蹊徑，自成一派。素知芾好金石、寶古器，尤愛奇石，有「拜石為兄」之傳。且惜硯如身，聞說曾在殿前「裝顛索硯」，並抱之共眠。傳芾對所藏紫金硯尤為珍惜，後卻為蘇軾借去不還。東坡辭世以後，其子欲遵遺訓以硯倍葬，芾得悉後急忙討回珍硯，並書有〈紫金研帖〉流芳後世，記載二位宋代文豪之風雅軼事，錄下古人惜硯之情。此研雖為紫端，卻樸雅袖珍，意趣天成，若米芾當時得見，想必愛不釋手，便是東坡欲借之，芾或也躊躇。

清人張廷濟（1768-1848年）見是硯時應也有此思，遙想若米元章見此袖珍佳硯，必惜其為至寶，是以書此題識為記。張廷濟，祖籍浙江嘉興，原名汝林，字順安、說舟、作田，號叔未，晚號眉壽老人。學書米芾，故又自稱海岳庵門下弟子。嘉慶三年（1798年）高中解元，卻和會元無緣，屢試不第。廷濟擅詩，好藏青銅、石碑、書畫，精於金石篆刻，尤優篆、隸，兼善楷、草，著有《桂馨堂集》等書。傳阮元督學浙江之時，器重廷濟，並訂為金石之交。

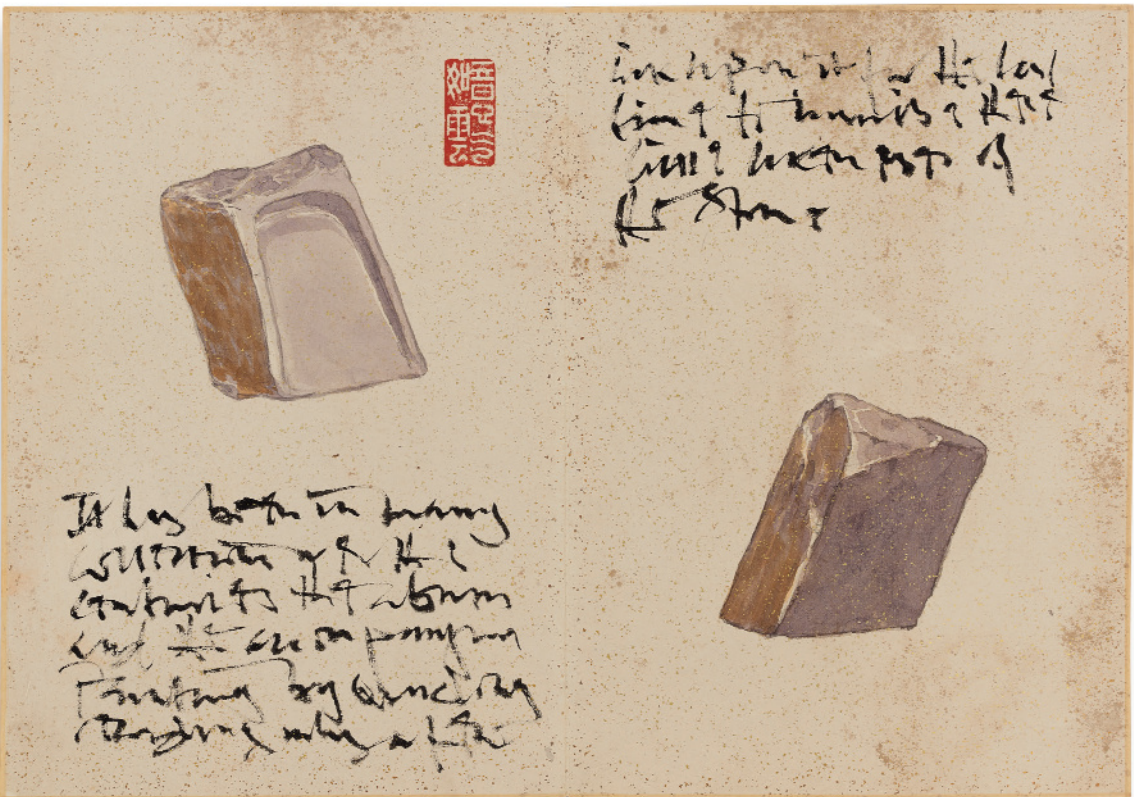
廷濟藏硯，其中十三方收錄於《清儀閣所藏古器物文》，當中也有與此形近者，分別送予二子，廷濟又記曾依舊拓仿硯，詳見第十冊。台北有藏廷濟道光廿四年（1844年）銘硯，見《蘭千山館名硯目錄》，國立故宮博物院，台北，1987年，編號63。

據硯盒上銘，鑄刻乃出自殷樹柏（1769-1847年）之手。樹柏，字纓卿，號雲樓、西疇桑者，晚號嫩雲，齋名一多廬，浙江秀水（今嘉興）貢生。工書法、精繪畫，尤擅小幅花卉清供，晚年更喜畫蔬果，極富天趣。兼善竹刻，嘗於扇骨精刻小楷百字，其名見於褚德彝《竹人續錄》。著書有《一多廬詩鈔》、《竹刻錄》等。



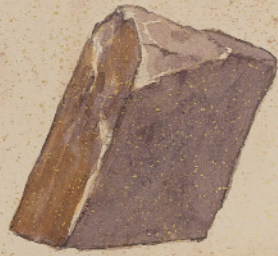
丁巳年夏，予
 在滬，由滬
 往京，途經
 滬寧鐵路，
 見其橋樑，
 乃石也，其
 質堅而色
 澤古雅，
 誠為建築
 中之寶也。

予嘗聞石
 之為物，其
 質堅而色
 澤古雅，
 誠為建築
 中之寶也。



石之為物，
 其質堅而
 色澤古雅，
 誠為建築
 中之寶也。

石之為物，
 其質堅而
 色澤古雅，
 誠為建築
 中之寶也。



硯原屬吳秀淑（1811-73年）之閨閣珍藏。秀淑字玉枝，號嬾卿，本籍吳江，嫁予陶瑄（1794-1849年），擅寫墨蘭，並諳詩文。其夫陶瑄，字梅石，號梅若、鉅雲，浙江秀水（今嘉興）人，乃陶樂山長子，自小從父工詩學畫，兩者兼善，又精篆刻。時與姊婿計儋石讀畫共研，更益造藝，所畫寫生，尤以梅石為精，摹金農（1687-1763年）之風。所作之詩，以婉約含蓄著稱，詩集以所居綠蕉山館為名，館後有半窗明月梅花室，傳為秀淑吟詠之所。

據跋，壬辰（1832年）瑄請蔣寶齡（1781-1840年）為硯題銘並圖。蔣寶齡，字子延、有筠，號霞竹、琴東逸史，出身布衣，原籍江蘇昭文（今常熟），自廿五歲始旅居各地，足蹟遍及蘇州、湖州、杭州、嘉興，後遷居上海。工詩文，又擅畫山水，多附題詩，尤以其小幅寫生為精。

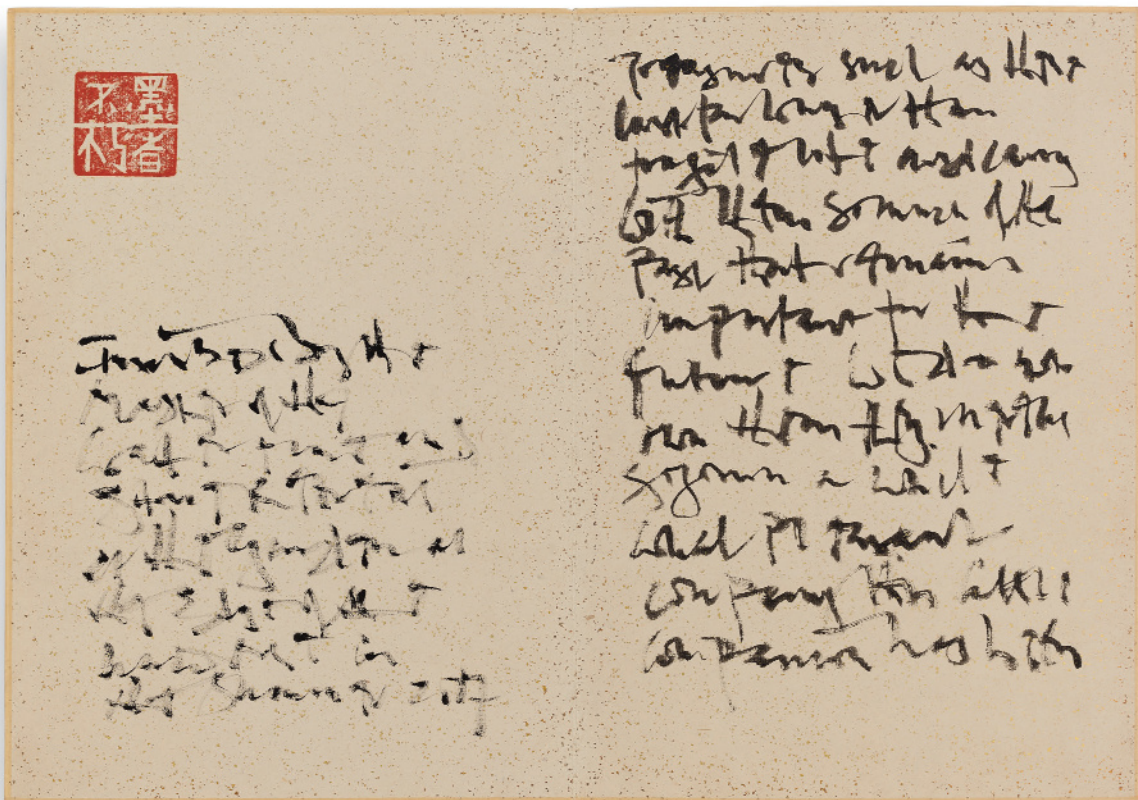
評硯圖後跋提及陶瑄姊婿計儋石（1783-1846年）、以及其堂弟計光旸（1803-60年）。儋石，計楠（1760-1834年）次子，原名煒，後改名為芬，字小隅，號儋石，秀水人，好藏善鑑，學山水、花鳥、肖像，尤以花鳥聞名。光旸，秀水人，字曦伯，因仰慕沈周（1427-1509年，石田）與惲壽平（1633-90年，南田），自號二田。熟通畫理，凡意之所至，揮毫繪清逸，兼好古擅藏，書畫鑑賞尤為精闢。另參見一計光旸銘隻眼硯，《蘭千山館名硯目錄》中有錄，出處同上，編號70。

題籤署款鐵年，或為符鑄（1886-1947年）之銘。鑄，字鐵年，號瓢庵，別署閑存居士，祖籍湖南衡陽，晚年居滬，乃近代書畫家，畫承徐渭（1521-93年）與陳道復（1483-1544年）之韻，書集褚遂良（597-658年）及米芾之風。

據鑑藏印，可推斷此品曾入徐小圃（1887-1959年）之藏。徐小圃，名放，上海中醫，專攻兒科，二十世紀初著名收藏家。自稱研痴，更以其藏研五雲雙星顏其齋，硯惜已佚，然拓本尚存，見水松石山房舊藏冊，收錄於《Escape from the Dusty World. Chinese Paintings and Literati Works of Art》，Sydney L. Moss Ltd，1999年，編號15，現入明尼阿波利斯美術館，冊頁局部又刊於Robert D. Jacobsen，《Appreciating China》，明尼阿波利斯，2002年，編號169。

此品後轉入收藏家李鴻球（1899-1978年）雅蓄。鴻球，湖南瀏陽人，曾出任多所銀行、信托公司要職，乃世界書局總經理，後移居台灣，創立大中書局，收藏甚豐。

此端硯樸古凝思，得張廷濟青暎題字以詠，又讓陶瑄請求蔣寶齡製圖冊以記，或更啟發徐小圃另製硯冊，拓錄所藏五雲雙星硯，近二百年來傳承脈絡清晰有緒，錄載一眾文士樸韻，延宋人雅風，續惜硯珍古之情。







3004

**A FINELY CARVED SOAPSTONE 'MYTHICAL BEAST' SEAL
QING DYNASTY, 18TH CENTURY**

the rich speckled dark cinnabar-red and yellow-ochre stone powerfully carved with a finial in the form of a lion standing foursquare, the beast rendered with the head lowered towards the left and portrayed with well-defined muscles and powerful claws, the yellow section of the stone skilfully utilised to depict the beast's mane and tail, the seal face effaced
7.4 cm, 2 $\frac{7}{8}$ in.

PROVENANCE

Acquired in Hong Kong, February 1979.

EXHIBITED

Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 66.

HK\$ 1,000,000-2,000,000

US\$ 129,000-257,000

清十八世紀 壽山石瑞獸鈕方印

來源：

1979年2月購於香港

展覽：

曾柱昭及莫士搗，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號66





Powerfully modelled and carved with a ferocious recumbent beast, this soapstone seal exemplifies the artist's unlimited creativity, utmost meticulousness and technical perfection. Skillfully carved from a variegated stone and resembling a feline with a horse's mane and a well-defined muscular body terminating in a bushy tail, this mythical animal is likely to be a creation of the imperial workshop, capturing the imagination of the carver and illustrating the power of the sovereign.

Soapstones, named in Chinese after their origin Shoushan, come in multiple colours and have for centuries been prized by scholars for their fineness and variegation. Since the beginning of the Qing dynasty, the Manchu emperors devoted themselves to the study of Han Chinese culture and adopted the usage of *xianzhang* ('seals of leisure'), which could be used on paintings and calligraphic works in addition to names and places. These seals of leisure, often carved with phrases proclaiming the rulers' political ideology and personal beliefs, help filling in the blanks left by written records.

On the 23rd day of the first month of the Yongzheng reign (1723), Prince Yi of the First Rank (1686-1730) presented a small group of soapstone seals adorned with mythical beasts. Apparently delighted by the seals' exquisite quality, the new Emperor ordered their seal faces to be carved at *Kezizuo* ('workshop of inscription'); see *The First Historical Archives of China*, the Chinese University of Hong Kong, eds, *Qinggong neiwufu zaobanchu dang'an zonghui* [General collection of archival records from the Qing imperial household

department workshop], Beijing, 2005, vol. 1, p. 10. Included among them was the red soapstone 'winged bear' *chaoqianxiti* ('consistent perseverance') seal. Together with a handful of other examples, this seal is still preserved in Beijing, illustrated in *Classics of the Forbidden City: Imperial Seals of the Ming & Qing Dynasties*, Palace Museum, Beijing, 2008, cat. no. 169. Masterfully carved through a naturally variegated stone, the light amber coloured section was used for the mane, the 'winged bear' seal demonstrates a style similar to that of the present piece. In order to be presented in the first month of the reign so as to please the new Emperor on his ascendance to the throne, the production of these soapstone seals likely started months earlier in the late Kangxi period.

The production of imperial soapstone seals thrived between the Kangxi and Qianlong periods, when fine materials were used and seals were meticulously carved. It is recorded that among over 130 seals produced within the 61 years of the Kangxi reign (1661-1722), more than a hundred were made of soapstone. One important example is the *yuanjianzhai* ('The Studio of Profound Discernment') seal, sold in these rooms, 6th April 2016, lot 3102. The Yongzheng Emperor (1678-1735, r. 1723-1735) similarly favoured soapstone seals over other materials; among the two hundred seals he used within his 13-year reign, there were over 160 made of soapstone. In the reign of the Qianlong Emperor (1711-1799, r. 1735-1796), out of more than a thousand seals, six hundred were carved from soapstone.

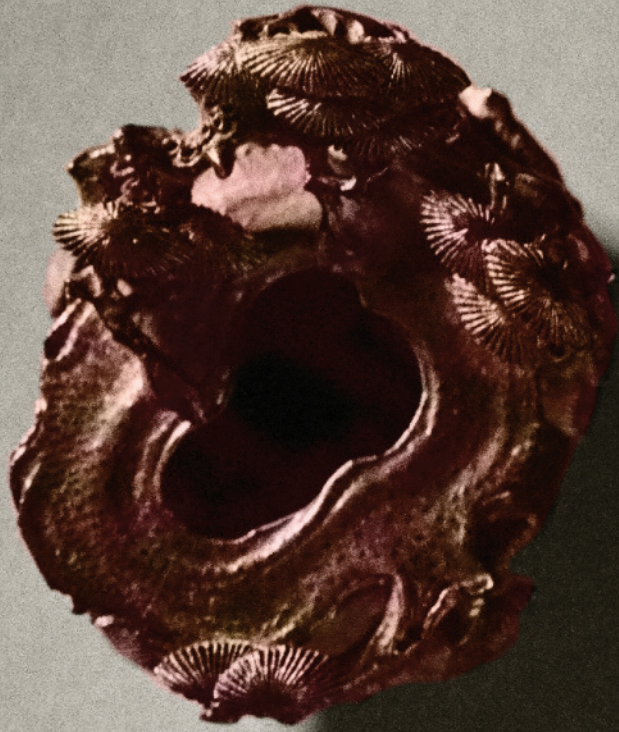
壽山質，帶珠砂點。見方，無印文。雕瑞獸為鈕，瑞獸挺立，半回首，雙目炯炯。毫髮絲絲分明，四肢雄壯有力，威風凜凜，生動傳神，應出自宮廷巧匠之手。工匠巧妙地利用石天然之色，雕琢鬚髮，渾然天成，匠心獨運。

壽山石質溫潤細緻，色澤斑斕，千百年來備受文人墨客之青睞。清人入關，皇帝學習鑽研漢族文化，並繼承漢族文人刻製閒章以明志趣的傳統，多刻壽山石印章，反映其政治思想、個人意趣及閒暇生活，為後人留下了重要實物資料。

雍正元年（1723年）正月，怡親王（1686-1730年）上呈多方壽山石雕獸鈕寶，雍正下旨交造辦處刻字作鐫刻印面，其中「紅色壽山石飛熊鈕圖書」鐫「朝乾夕惕」，同飾瑞獸鈕，頭頂毫髮利用石中黃色部分巧作，與本璽有異曲同工之妙；詳見中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，卷1，頁10，此璽仍存北京故宮，收錄於《故宮經典—明清帝后寶璽》，故宮博物院，北京，2008年，編號169。康熙駕崩，至雍正登極，怡親王上呈圖章，前後才不過兩月餘，難完如此精雕壽石印寶數方，是以可推故宮類例應始於康末、成於雍初，恰正新帝之名。

清朝皇帝刻製壽山印璽以康熙、雍正及乾隆三代為盛，質佳工精。康熙皇帝在位六十一年，刻製寶璽不下一百三十方，壽山石璽有百方之多。香港蘇富比2016年4月6日，編號3102，壽山石瑞獸鈕「淵鑒齋」璽，即是康熙帝諸多寶璽中十分重要的一方。雍正皇帝對壽山石情有獨鍾，在位十三年，共用過印璽約二百方，其中有一百六十餘方為壽山石質。乾隆皇帝所製寶璽逾千方，壽山石質便有六百方之多。





3005

**A SUPERBLY CARVED BAMBOO-ROOT 'PINE TREE' WATERPOT
ATTRIBUTED TO ZHU HE, JIADING SCHOOL,
LATE MING DYNASTY**

delicately carved as a hollowed-out trunk section of a burlled pine tree, the exterior further well rendered in openwork with gnarled branches bearing clusters of pine needles, the stippled grained surface of a dark reddish-brown colour, wood stand l. 6.5 cm, 2½ in.

PROVENANCE

Bluett & Sons Ltd, London, June 1968.

EXHIBITED

Ip Yee and Laurence C.S. Tam, *Chinese Bamboo Carving*, pt. 1, Hong Kong Museum of Art, Hong Kong, 1978, no. 7 and col. pl. 4 (first from the left).

Gerald Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 79.

HK\$ 400,000-600,000

US\$ 51,500-77,000

明末 傳朱鶴製竹圓雕古松水丞

來源：

Bluett & Sons Ltd, 倫敦, 1968年6月

展覽：

葉義及譚志成, 《中國竹刻藝術》, 上冊, 香港藝術館, 香港, 1978年, 編號7及彩圖版4 (左一)

曾柱昭及莫士搗, 《文玩萃珍》, 香港大學馮平山博物館, 香港, 1986年, 編號79



Exquisitely carved in the round with openwork, this bamboo-root waterpot is realistically modelled to form a gnarled trunk with bark openings under dense layers of pine needles. With its delicate form and naturalistic subject matter, the waterpot would have been used on a scholar's desk to give inspiration and pleasure while its owner meditated on aspects of life and nature. It is aesthetically pleasing and also small enough to be held in one's palm.

The composition of the vigorous branches and lively needles is completed with the gnarls and openings of the bark, subtly revealing the age of the tree, illustrating its symbolism of longevity. In terms of carving style, the present piece evokes that of the famous bamboo brushpot signed by Zhu He in the collection of the Nanjing Museum. The Nanjing brushpot, also carved in high relief as a pine tree trunk, detailed with similar gnarls and openings, together with a pair of cranes as well as the Three Friends of Winter, is incised with a long inscription and dated to 1511. The famous Nanjing brushpot has been repeatedly published, for example, in Wang Shixiang and Wang Weng, *Bamboo Carving of China*, New York, 1983, p. 19, figs 5, 5a and 5b and *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, cat. no. 001. Although without a signature, the present waterpot from the late Ming dynasty is clearly carved in the style of Zhu He.

Zhu He (ca. 1497-ca. 1550), zi Zhiming, hao Songlin, was from a family that originated from Anhui but later moved to the Jiading district in Jiangsu. Zhu was a trained seal carver, but also acquired general carving techniques from his family. He was said to "have carved small playthings such as brushpots, perfumiers, cups and waterpots". In spite of the rarity of objects attributable to Zhu, he is recognised for his exquisite carving and considered to be the pioneer who laid the keystone of the Jiading School of bamboo carving.

See a small bamboo waterpot carved in a comparable style with high-relief flowering prunus, from the Collection of King Gustaf VI Adolf of Sweden, exhibited in *Chinese Art from the collection of H. M. King Gustaf VI Adolf of Sweden*, British Museum, London, 1972, cat. no. 179. Its mouth-rim is similarly modelled to imitate a natural opening of the bark with a wrinkled rim.

圓雕水丞，作蒼松古樸，盤曲遒勁，鱗皴瘦節，鏤空層次分明，栩栩如生，包漿滋潤，意趣天然。小巧玲瓏，恰宜掌中把玩細味，雅置文房案桌，既為實用，也可清賞，為書齋添趣。

此水丞上之枝莖矯壯，松葉繁而不亂，偶綴瘦瘠開裂，綻開樹皮層層疊疊，細訴古松高壽之齡。其竹雕風格，與南京博物院藏明代朱鶴雕竹松鶴筆筒所見不謀而合，大有可能同出朱鶴之手。南京藏筆筒，以松樁為形，高浮雕枝葉繁茂，間立二鶴，滿綴松鱗，並見皴瘠綻裂樹皮疊皺，背面添飾逸竹秀梅，成就歲寒三友之圖。該筆筒背面陰刻五十餘字，紀年辛未（1511年），署款松鄰朱鶴，著錄甚豐，包括王世襄，《竹刻藝術》，北京，1980年，2013年重刊本，頁26-27，圖2，及《竹鏤文心：竹刻珍品特集》，上海，2012年，編號001。此水丞雖未有署款，同為晚明之作，但明顯帶有家朱鶴之風，極為難得。

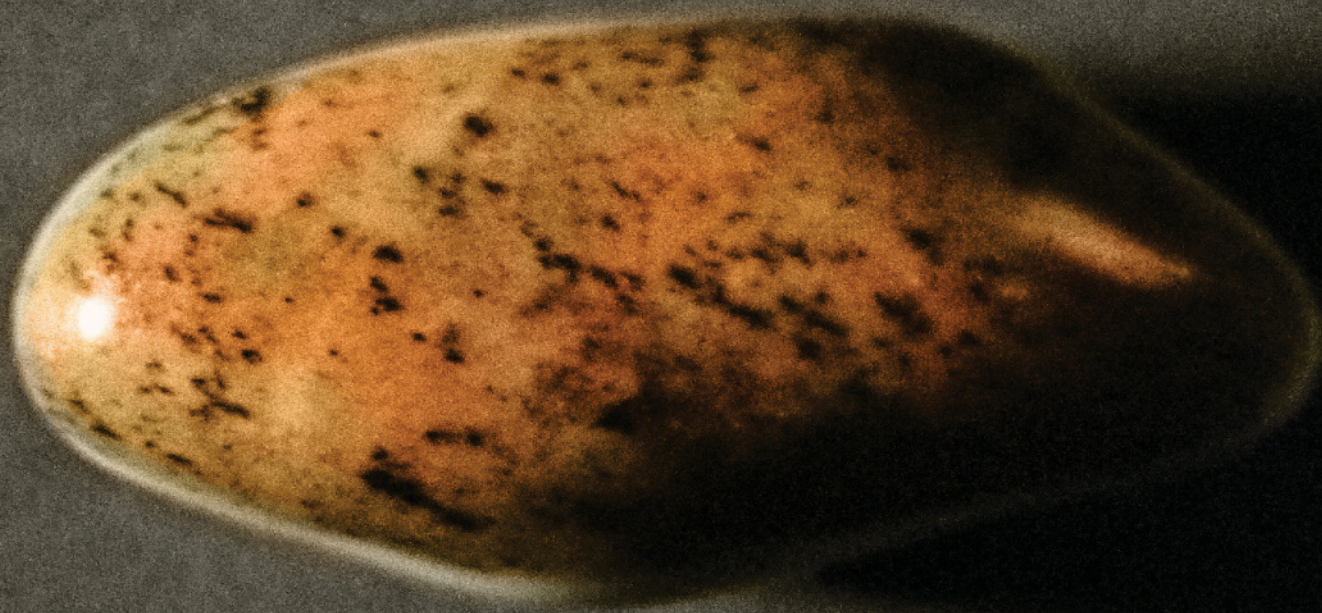
朱鶴（約1497-約1550年），字子鳴，號松鄰，家族原籍安徽，後遷江蘇嘉定。鶴少時工篆學印章，又因其祖業雕刻而熟諳雕鏤之技，除篆刻更「旁及雕鏤小玩」，嘗作筆筒、香筒、杯、罌等，開嘉定竹刻先流，身後遺製諸器，為世所珍，惜傳世甚罕。

瑞典國王古斯塔夫六世·阿道夫舊藏竹雕梅樁水丞，風格與此相近，同以瘠裂作口，沿邊轉折細節，皆與此類，圖見《Chinese Art from the Collection of H.M. King Gustaf VI Adolf of Sweden》，大英博物館，倫敦，1972年，編號179。



Other View





AN IMPORTANT DOCUMENTARY TIBETAN
GILT-INSCRIBED JADE RIVER PEBBLE
'KAPALA' BOX AND COVER
QING DYNASTY, QIANLONG PERIOD,
BESTOWED TO THE 8TH DALAI LAMA
CA. 1783

清乾隆 御製青玉刻藏文敕封八世達賴喇嘛嘎巴拉式蓋盒

來源：

紐約佳士得1999年9月17日，編號104

of irregular pebble form, skilfully worked and hollowed into a box and cover, the exterior preserving the original pebble-form and attractive russet skin with dark brown and black speckles, the interior of the box intricately inscribed in gilt with an extensive inscription in Tibetan, the interior of the cover centred with a central cartouche recording how the Qianlong Emperor bestowed an imperial 'Edict of Jade' to the eighth Dalai Lama, all framed by *lingzhi* scrollwork, flames and a lotus bloom, later soapstone stand
14.6 cm, 5¾ in.

PROVENANCE

Christie's New York, 17th September 1999, lot 104.

HK\$ 2,000,000-3,000,000

US\$ 257,000-385,000



fig. 1

Jamphel Gyatso, the 8th Dalai Lama
Thangka of Buddha Nagaraja (detail)
Sotheby's New York, 15th October 2001, lot 41.

圖一

八世達賴喇嘛強白嘉措
龍尊王佛唐卡（局部）
紐約蘇富比2001年10月15日，編號41





This extraordinary artefact, a natural jade pebble skilfully worked into a box and cover, and intricately inscribed in gilt Tibetan text, is an object of superlative historical importance.

It was bestowed by the Qianlong Emperor to the eighth Dalai Lama of Tibet at the peak of China's golden age, at the height of its wealth and territorial power, together with a jade seal and set of jade album leaves. The album leaves, comprising a certificate of appointment inscribed in Han, Tibetan, Manchu and Mongolian with precisely the same inscription as on the current lot, are recorded as having been conferred in 1783. Originally in the collection of the Potala Palace, the seal and album leaves are now preserved in the Tibet Museum, Lhasa. All three jade artefacts are mentioned in the biography of the eighth Dalai Lama, written in Tibetan by the tutor of the ninth Dalai Lama and regent of Tibet, where the current lot is described as a 'a golden decree having the outward appearance of a precious gem'.

The long inscription can be translated as:

This is a decree (*bka'*) from the Emperor (*hung ti = huangdi*) who exercises his rule over the whole hearth owing to the almighty power of long-living heaven. All the good fortune of more than one hundred inner outer and middle kingdoms, the joy and happiness, and all living creatures without exception are steered by law. Whence the precious teaching of the great Master Tsongkhapa's yellow hats, devotion, and religion have

greatly flourished and are praised far and wide. Thou, the Dalai Lama, are the foremost spiritual heir of the victorious Tsongkhapa and the eighth successive incarnation of Gendün Drup. All the wisdom and good virtues without exception were brought to absolute perfection in the course of innumerable lifetimes, relying entirely on superior pure intention. They acted as the lord protector of all beings from the central and outlying [regions of Tibet]. In the past, at the time of the ancestral sovereign *A baraja sag che*, the Fifth Dalai Lama, having met the Emperor in the distant Empire [of China], was bestowed great awards. Hitherto, during four successive existences, all the rewards of the state were obtained. Where to find peace of mind? As a result of pursuing great kindness and affection, the teaching of the yellow hats expanded and spread. Thou, the Dalai Lama, are the great lama holder of the teaching of the yellow hats. During many human lives, you have set out to have all creatures of the earth reach higher realms and ultimate liberation, acting in a perfect manner on many amazing occasions; hence, for sure, the numerous merits of the state and festival of spiritual deeds. Lama, thy virtuous achievements have been brought to perfection, spreading and accomplishing the supreme and precious doctrine of the Buddha. I very much rejoice and thus present you the most excellent Edict of Jade (*g.yang Ti'i 'ja' sa*) and a seal (*tham ka*). Lama, as they are owned by thee, honour them in the Potala at all times. The state would be delighted when there is practical cause for you to use this seal in your official

statements (*zhu yig*). Otherwise, use the old seal for less important matters and correspondence (*bskur yig*). Having earnestly accepted the gifts, there is favourable ground for the thought of governance. You have made arrangements for the dissemination of the teaching of the yellow hats and for the glory of all beings' felicity, and so forth, in accordance with the tradition of the Dalai Lama's previous incarnations. This was put down with the purpose of perpetually augmenting the manifestation of joy and happiness to the birthplace of Taiji (*ta'i chi*) whose sway will last ten thousand years owing to your extreme kindness and good aspiration.

In the central cartouche it is recorded how the Qianlong Emperor, referred to by his temple name, Qing Gaozong (*ching ka'o cung*), bestowed an imperial 'Edict of jade' (*g.yang Ti'i 'ja' sa*) to the eighth Dalai Lama. The Tibetan term '*ja' sa*', which has been used in the context of Mongol-Sino-Tibetan relations since the 13th century, designates almost exclusively an 'imperial' or 'legitimising' decree.

Both the cartouche and the main inscription are written in Tibetan *uchen* script (*dbu chen*). It begins inside the lid and continues into the bottom of the case. The Tibetan letters are finely outlined in gold. The drawing of the letters was occasionally made difficult due to the hardness and concave shape of the stone. Some letters are unclear and sketchy; for instance, the letters 'nga', 'da', and 'ra' cannot always be distinguished (ཨ་ ཏ་ ར་); other letters were inadvertently inverted like 'ja' and 'za' (ཇ་ ཟ་) or forgotten, suggesting that

the engraver may not have been familiar with Tibetan script. As some formulaic expressions and stock phrases attest, the content of the text, however, conforms to other diplomatic documents issued by the Qing, particularly under the reign of the Qianlong Emperor.

This imperial gift is related to a fascinating, albeit sensitive, historical context, produced during a tumultuous era that has come to divide historians over the political status of Tibet. The eighth Dalai Lama, Jampel Gyatso (1758-1804), illustrated here (**fig. 1**) in a thangka of Buddha Nagaraja, sold at Sotheby's New York, 15th October 2001, lot 41, reluctantly accepted the responsibility of the government in 1781. On that occasion, he received several official documents and gifts from the Qianlong Emperor, including a gold seal inscribed in four languages (*gser tham zhal ris skad bzhi shan sbyar*), as well as a golden imperial proclamation (*bka'i gser yig*) having the outward appearance of jade (*g.yang Ti'i dpyad pa*). Yet, the involvement of the Dalai Lama in the affairs of the state seems to have been minimal. In fact, Ngawang Tsultrim (1721-1791), who had been appointed Regent of Tibet (*srid skyong*) by the Qianlong Emperor in 1770, remained in office until 1786 at the behest of the eighth Dalai Lama.

Jampel Gyatso eventually ruled Tibet on his own for a period of four years, from 1786 to 1790. From the content of the inscription, it is clear that the Dalai Lama had not yet taken full control of the government. As such, he is requested "to reflect upon the possibility of leading" Tibet (*ded kyi dgongs*



pa dang mthun sa). For that purpose, he was granted the Edict of Jade (*g.yang Ti'i 'ja' sa*) and a seal (*tham ka*). These are now preserved in the Tibet Museum, Lhasa, illustrated in *The Witness of History. A Collection of Cultural Relics Concerning the Successive Central Governments Governing Tibet Preserved in Tibet Museum*, Chengdu, 2015, pp. 138-141. Furthermore, the Dalai Lama was instructed to use the new seal in all official matters and to revert to the use of the old seal only for minor decisions. A similar event is discussed by the Chinese historian Wang Jiawei in *The Historical Status of China's Tibet*, 2nd ed., Beijing, 2000, p. 628.

The author maintains that the eighth Dalai Lama was granted "a jade certificate of appointment and a jade seal of authority" by the Qianlong Emperor in 1783, quoting a Chinese source that closely follows the Tibetan text under review:

You, the Dalai Lama, are the legal descendent of Zongkapa ... you are hereby granted the jade certificate of appointment and the jade seal of authority, which you may enshrine in the monastery of the Potala (namely the Potala Palace) to guard the gate of Buddhism for ever. Documents sent for the country's important ceremonies should be stamped with this

seal, with all other reports stamped with the original seal. Since you enjoy such favour, you need to redouble your efforts to promote self-cultivation and study and propagate Buddhist classics, and assist me in promoting Buddhism and goodness of the previous generation of the Dalai Lama for the people and also for the long life of our country... (*Records of the Qing Emperor Gaozong*, vol. 1186, p. 9).

It is well known that the Qianlong Emperor made Manchu mandatory for all military and political correspondence, while simultaneously establishing an 'Office Dedicated to the Study of Tibetan' (*Tanggute xue si*). The role of Tibetan translators for diplomatic correspondence within the Manchu Empire, as well as the question of which document prevailed between an original and a translation have not yet been fully studied.

However, a reference in the eighth Dalai Lama's biography, written by the tutor of the ninth Dalai Lama and regent of Tibet, would seem to clarify Wang Jiawei's reference and enables an identification of the current jade pebble. The passage describes events taking place during the celebrations organised for the Dalai Lama's birthday in the Water-Tiger Year 1782/3.



The Great Emperor Manjushri presented a golden edict and a seal which auspiciously arrived through his attendant Bayer Khenpo. A pleasant proclamation and a golden decree having the outward appearance of a precious gem, silk garments, and many other presents in large quantity were received.

This passage is of the utmost importance. It establishes that an imperial declaration written in golden letters had the shape of a precious stone or gem. The fact that the Tibetan inscription on the current lot matches that of the 1783 imperial document made of jade strongly suggests that this is the very piece. The Tibetan and Chinese sources succinctly presented here are supportive of the year 1783. This 'gem case' would have been offered as some kind of memorabilia and a duplicate of the Jade Edict.

The full passage in the biography of the eighth Dalai Lama, written by the tutor of the ninth Dalai Lama, reads as follows:

In the 8th month [of the Water-Tiger Year], the lamas and officials of Sera Monastery prepared summer fumigation along the main avenue to pay their respect. All the monks and lay functionaries of the government, the [monks from] Namgyal Monastic College, myself the [8th] Demo from

Tengye Ling, the lower officials from the Surkhang Family, and the religious dignitaries of Drepung Monastery were in charge of the fivefold offering celebration. The Muslim community of Lhasa presented a great variety of food and fruits towards the summer audience. Thereupon, an innumerable amount of lay and monastic onlookers spread along the road to rip the benefits of liberation by sight, while travelling to the Potala Palace. The ritual ceremonies for His Holiness were bestowed as usual. About five thousand two hundred lamas, officials, and members of the monastic congregation of Palden Drepung, and about four thousand eight hundred lamas, official, and monks from Sera Thekchen Ling routinely carried out the rituals and prayers. The Great Emperor Mañjuśrī presented a golden edict and a seal which auspiciously arrived through his attendant Bayer Khenpo. A pleasant proclamation and a golden decree having the outward appearance of a precious gem, silk garments, and many other presents in large quantity were received.

Sotheby's is extremely grateful for the assistance of Yannick Laurent, Wolfson College, Oxford University, in translating the Tibetan and providing the research for this lot.



Handwritten text in a cursive script, likely Tibetan or Sanskrit, inscribed on a curved, light-colored stone or metal surface. The text is arranged in approximately 25 horizontal lines, following the curve of the object. The characters are finely etched or engraved into the surface. The script is dense and appears to be a form of classical or religious text.

The Tibetan inscription of the central cartouche reads:

The corresponding Tibetan transliteration is:

ཚིང་ཀའོ་ཅུང་
གིས་གོང་ས་སྐུ་
མོང་བརྟེན་བ
ར་བསྐྱེད་བའི་
གཡང་འཛི་
འཇའ་ས།

ching ka'o cung gis gong sa sku phreng brgyad bar bstsal ba'i
g.yang Ti'i 'ja' sa /

The main Tibetan inscription reads:

The corresponding Tibetan transliteration is:

ཚིང་གནས་ཀྱི་ཤེས་པ་བཅོམ་པོས་སྐྱེད་ཡིང་ས་ལ་མངའ་སྐྱུར་བ་དུང་ཉིས་
བཀའ་། ཚབ་སྲིད་བརྟེན་ལྷག་གི་བར་ཕྱ་ནང་གསལ་ཅད་བདེ་སྲིད་དང་སྐྱེ་འཁྲོམ་ལུས་
བའ་ལ་ཞུས་ཀྱིས་ཁ་ལོ་ར་ནས་ཇི་མཚན་ཅོང་ལ་པ་ཆེན་པོའི་ལོ་ལོ་ལོ་བུ་བཟུན་
བ་རིན་པོ་ཆེ་ཆེ་ཆེར་དང་པ་དང་ཆོས་ལུགས་ཤིན་ཏུ་འཕེལ་ཞིང་རྒྱས་ར་ཀུར། ཏུ་
ལའི་སྐྱེ་ལུང་ཆེན་པོ་ལ་ཚོང་ལ་པའི་བྲག་ས་སྐུ་གཙོ་བོ་ཡིན་ཞིང་དགེ་འདུན་
གལ་གྱི་སྐྱེ་རབས་བརྟེན་པའི་སྐྱེ་སྐྱེ་ཡིན། ཡེ་ཤེས་དང་ཡོན་ཏན་ལས་ལུས་བསྐྱེ་
དུ་མའི་ཕྱ་རོལ་ནས་ཡོངས་སུ་ཚོགས་ཞིང་། རྒྱལ་བའི་པ་རྣམ་བར་བ་དུ་བ་རྟན་
ཞིང་། མཐའ་དབས་ཀྱི་སྐྱེ་འགོ་གསལ་ཅད་ཀྱི་མགོན་སྐབས་དུ་མཇེད། རྒྱུ་ལྡང་
མེས་རྒྱལ་པ་ལ་མངའ་སུ་ཆེད་སྐབས་སུ། རྒྱལ་དབང་ལྲ་བ་ཏུ་ལའི་སྐྱེ་ལྱུ་
ལབ་ཆེན་པོ་པ་ཟད་དུ། རྒྱུ་ལྡང་འཇའ་ནས་བདག་རྒྱུན་ཆེན་པོ་སྐྱེ་བ་ནས་
བཟུང། ད་བར་སྐྱེ་རབས་བཞིའི་བར་དུ། ཚབ་སྲིད་ཀྱི་གསོལ་རས་ལུས་བ་ཐོབ་
ནས་སེམས་རྟེན་པར། བྲམས་བཅའི་ཆེན་པོས་རྗེས་སུ་འབྲང་ནས་ལྷོ་མེར་གྱི་
བཟུན་པ་རྒྱ་ཆེར་དར་བ་བྱས། ཏུ་ལའི་སྐྱེ་ལྱུ་ལུང་ཆེན་པོ་ལྷོ་མེར་གྱི་བཟུན་པའི་
བདག་པོ་སྐྱེ་ཆེན་པོ་ཡིན་ཅིང་། སྐྱེ་ཆེ་མང་པོ་པར། ས་སྐྱེད་གི་སྐྱེ་འགོ་མཐའ་དག་
མངོན་མཐོ་དང་འཇའ་ལོགས་ལ་འགོང་པ་སོགས་དོ་མཚར་བའི་རྟེན་འབྲེལ་ལོགས་
པར་འགྲིགས་པར་མཇེད་པ་ནས་དེས་པར་ཆབ་སྲིད་ཀྱི་བསོད་ནམས་ཆེན་པོ་
དང་དགའ་ལྷོ་གྱི་འཕྲིན་ལས་ཡིན་ཞོ། སྐྱེ་ལུང་ཆེན་པོ་ཡོན་ཏན་ཡོངས་སུ་ཚོགས་
ཞིང་། མངས་རྒྱས་རྒྱ་བཟུན་པ་རིན་པོ་ཆེ་མཚོ་དུས་ཀུན་ཏུ་དཔོན་ཞིང་རྒྱས་པར་
ཇེད་པ་ལ། དེད་ལྷོ་ལྷོ་བྱོལ་བྱོལ་པོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་
གཡང་འཛི་འཇའ་ཇའ་ས་དང་བྱག་རྒྱ་གནང་ཡོད། སྐྱེ་ལུང་གི་བདག་གི་གིར་
མཇེད་ནས། པོ་ཏུ་ལར་རྟེན་དུ་མཚོན་པར་བཞུགས་ཀྱིས་ཏེ་ཆབ་སྲིད་ཀྱི་དགའ་ལྷོ་
ཆེན་པོའི་དགོས་པོ་དོན་ཡོད་ཆེ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་
དོན་རྒྱུང་ཅ་བ་དང་བསྐྱར་ཡིག་རྣམས་ལ་ཐར་བཞེན་གསལ་གྱི་རྒྱུ་རྒྱུ་ལྷོ་ལྷོ་ལྷོ་
དང་དུ་སྐྱེད་ནས། དེད་ཀྱི་དགོངས་པ་དང་མཐུན་ས། ལྷོ་མེར་གྱི་བཟུན་པ་དར་བ་
དང་འགོ་བ་གསལ་ཅད་བདེ་སྲིད་ཀྱི་དཔལ་ལ་འགོད་པའི་མཇེད་པ་སོགས། སྐྱེ་
གོང་ས་ཏུ་ལའི་སྐྱེ་ལུགས་སྐྱེ་བཞིན། བྲག་ས་བསྐྱེད་རྒྱ་གང་ཆེ་ད་སྐྱེན་
འདུན་བཟང་པོས་རྩེད་ཏུ་འཛིན་ཆབ་ཀྱི་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་ལོ་
བཏེ་སྲིད་ཀྱི་གསལ་སྐྱེད་རབ་དུ་རྒྱས་པར་འཇུག་གིས་ཆེད་དུ་འཕེལ་བས་པ་

tshe ring gnam gyi she mong btsan pos sa steng y[o]ngs la
mnga' rgyur ba hung tis bka' / chab srid brgya lha[g] gi bar
phy[i] nang thams cad 'd[e] skyi(d d)ang skye ' [g]ro ma lus
pa la khirms kyis kha lo [sgyu]r nas rje btsun tsong kha pa
chen p[o]'i zh[w]a ser gy[i] bstan ba rin po che che cher dad
pa dang chos lugs shin tu 'phel zhing rgyas ra [b]kur/ tā la'i
bla ma khyed ni rgyal ba tsong kha pa'i thugs sras kyi gtso bo
yin zhing dge 'dun g[r]u b kyi skye rabs brgyad pa'i sprul sku
yin/ ye shes dang yon tan ma lus ba sku tshe du ma'i snga rol
nas yongs su rdzogs zhing/ lhag ba'i pa rnam bar ba du (br)
tan zhing/¹ mtha' db[u]s kyi skye 'g[r]o thams cad gyi mgon
skyab du m[dz]ad/ [sng]on yang mes rgyal p[o] A baraja sag
che'i skabs su/² rgyal dbang lnga pa tā la'i bla ma/ rgyal khab
chen po pha zad³ du/ [g]ong ma ngang 'jal nas bdag rkyen
chen po stsal pa nas bzung/ da bar skye rabs bzhi'i bar du/
chab srid kyi gsol ras ma lus ba thob nas sems rtse ga par/⁴
byams brtse'i chen pos rjes su 'brang nas (zhwa se[r]) zhwa
ser kyi bstan pa rgya cher dar ba byas/ tā la'i bla ma khyed
ni zhwa ser gyi bstan pa'i bdag po bla ch[e]n bo yin cing/ sku
tshe mang por/ sa steng gi skye 'gro mtha' dag mngon mtho
dang nges legs la 'god pa sogs ngo mtshar ba'i rten 'brel legs
par 'grigs par mdzad pa nas nges par chab srid kyi bsod nams
chen bo dang dga'[s]ton gyi 'phrin las yin no/ bla ma khyed kyi
yon tan yongs su rdzogs zhing/ sangs rgyas [b]rgya bstan pa⁵
rin po che mchog⁶ dus kun tu da[r] zhing rgyas par [mdz]ad
pa la/ nged shin tu spro ba 'phel nas da lam/ khyad du 'phags
bdag rkyen/ g.yang Ti'i 'dza' [']ja'sa' dang [ph]yag rgya gnang
yod/ bla ma khyed ky[i]s' bdag gi gir mdzad nas/ po ta lar rtag
tu mchod par bgyis gal te chab srid kyi dga' sprod chen po'i
dgos don yod tshe zhu yig la tham ka 'di gnang zhing/ de min
dgos don chung [du] ba dang bskur yig rnaams la sngar bzhin
tham ka rnyi[ng]⁸ rkyen stsal pa dang du blang nas/ ded kyi
dgongs pa dang mthun sa/ zh[w]a s[e]r gyi bstan pa dar ba
dang 'gro ba thams cad bde skyid kyi dpal la 'god pa'i mdzad
pa sogs/ sku gong ma tā la'i bla ma'i lugs srol bzhin/ [th]jugs
bskyed rgya gang che da[ng] sm[o]n 'dun bzang pos⁹ rtsad ta'i
chir chab kyi lo khri phrag gi bar du dus rtag par b[d]e skyid kyi
gsal snang rab tu rgyas par 'gyur gyis ched du '[b]abs pa [/]

¹ The original Edict of Jade reads: *lhag pa'i bsam pa rnam par dag pa rab tu brtan zhing*, 'relied entirely on superior pure intention'.
² The Edict of Jade reads: *E per za sag che*, name of a king/emperor?
³ The Edict of Jade reads: *pho brang du*, 'in the palace'.
⁴ The Edict of Jade reads: *sems rtse gcig par*, 'concentrated on one thing'.
⁵ The Edict of Jade reads: *sangs rgyas kyi bstan pa*, 'the doctrine of the Buddha'.
⁶ The Edict of Jade reads: *phyog*, 'direction'.
⁷ The Edict of Jade reads: *g.yang Ti'i 'ja' sa*, 'edict of jade'.
⁸ An extra line and a half is missing after *tham ka*. The Edict of Jade reads: (...) *tham ka rnying pa phab dgos/ da lam bla ma khyed la ngang kyi tham ka 'di gnang zhing/* '... must apply the old seal. Lama, this seal has been given to thee recently.
⁹ Two lines are missing after *bzang pos*. The Edict of Jade reads: *khyas 'phags kyi sgo nas/ chab srid skyong ban gang 'gro ba kun la legs tshogs stsal te/ Ta'i chang* (...), 'bestowed in the most excellent manner for the ongoing protection of the state and the prosperity of all beings (...)'.

此青玉蓋盒，以整塊籽玉留皮隨形掏腔，精妙卓絕。盒外光素無紋，盒內鐫刻藏文，描以金漆，歷史價值極高。此物見證漢藏文化交流，除拉薩所藏，難得一見，其重要性毋庸置疑。

清朝盛世，國富兵強，乾隆四十八年（1783年），皇帝冊封八世達賴喇嘛強白嘉措（1758-1804年），以此玉盒為賜，同賚玉印、玉冊。玉冊乃授命詔書，漢、藏、滿、蒙四語寫就，其文與此盒所銘別無二致。玉印、玉冊原貯布達拉宮，現藏拉薩西藏博物館。九世達賴喇嘛之經師、西藏攝政，以藏文為八世達賴立傳，筆下提及三件玉寶，稱此盒外如寶石，內藏金書。

此盒內藏文與玉冊上所鐫近乎一樣，其相應漢文為：

奉天承運，皇帝制曰：國家海宇清宴，民物敦寧，撫育中外，振興黃教，自宗喀巴，崇闡宗風，宣揚梵律，爾達賴喇嘛，乃宗喀巴之法嗣、根敦魯布八轉世身也。夙慧圓成，性身常住，十方供奉，華夏皈依。先是順治年間，五轉世達賴喇嘛，來京瞻觀，恩禮崇隆。自茲四世，咸傾心依向，廣布教乘，寵渥有加焉。爾達賴喇嘛、教演禪宗，誠殷嘽祝，普天福壽，永世吉祥，誠國家道洽重熙、休和之盛事也。以爾性體純全，法源廣布，朕甚嘉焉。茲特加殊禮錫之玉冊玉寶，爾其祇領，供奉於普陀宗乘之廟（即今布達拉宮），永護法門。逢國慶典，用之章奏，其餘奏書文移，仍用原印。爾膺茲寵錫，其益勵清修，宏宣宗乘。副朕闡揚梵教，福佑羣生，至意以廣布爾前世達賴喇嘛之善緣，壽世福民，用光我國家億萬年之休命。欽哉。特諭。

蓋內中央刻寶珠祥雲，內鐫藏文記載高宗為八世達賴頒授「 $\text{འཇམ་དུང་ལྷོ་མེད་པོ་ལྷོ་མེད་པོ་ལྷོ་མེད་པོ་$ 玉詔」之事，其中藏文語彙「 $\text{འཇམ་དུང་ལྷོ་མེད་པོ་}$ 」及「 ལྷོ་མེད་པོ་ 」，自十三世紀起多用諸蒙漢藏各方交往，特指「御詔」或「法詔」。

盒內烏金體描金藏文，行文自蓋裏延至盒內，細瘦輕逸。玉質剛硬，表面弧凹，運筆偶有難為之處。有潦草難辨者，如「 ལྷོ་མེད་པོ་ 」、「 ལྷོ་མེད་པོ་ 」、「 ལྷོ་མེད་པོ་ 」三字；另有前後倒置者，如「 ལྷོ་མེད་པོ་ 」、「 ལྷོ་མེད་པོ་ 」二字，甚或有漏字，當屬無心之失，可見鐫刻者不諳藏文。言辭泥古，但意不達清廷，尤與乾隆治下之邦交辭令同符合契。

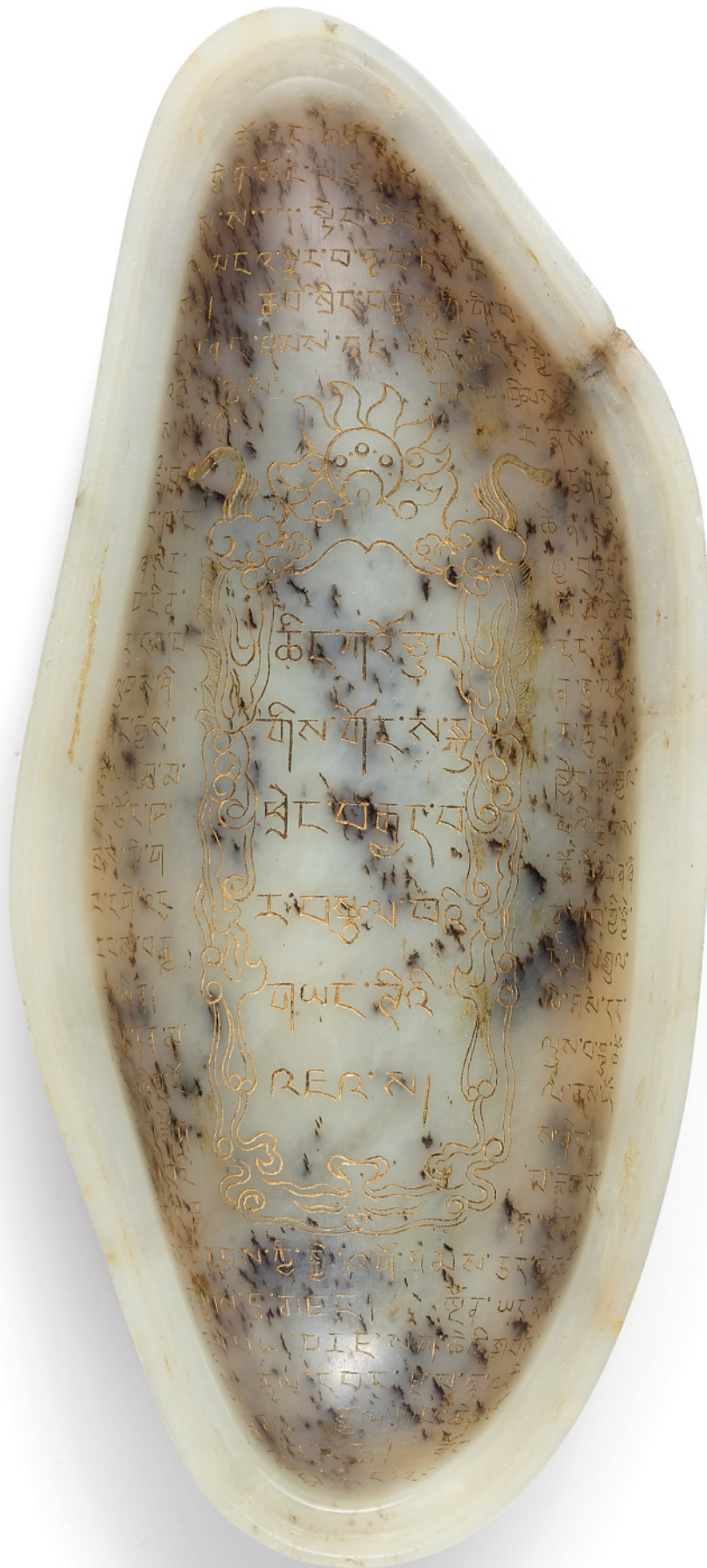
皇恩降於動盪之年，其時滿藏政治詭譎，讓歷史學家就西藏局勢眾口紛紜。乾隆四十八年，八世達賴喇嘛強白嘉措（圖一：龍尊王佛唐卡局部，售於紐約蘇富比2001年10月15日，編號41）勉強受命，卻甚少問政。冊封之際，獲乾隆賜文賞賚，除漢、藏、滿、蒙四語金印，外如寶玉之御詔金書也在其列。事實上，乾隆三十五年（1770年）由高宗冊封之西藏攝政王阿旺楚臣（1721-1791年），受八世達賴之託執政至五十一年（1786年）。

強白嘉措後親政四載，於五十一至五年間（1786-1790年）治藏。依盒鐫藏文，八世達賴仍非大權獨握，必須思量掌政之可能。為此，天子特授玉詔、玉印，現藏拉薩西藏博物館，錄於《歷史的見證—西藏博物館藏歷代中央政府治藏文物集萃》，成都，2015年，頁138-141。此外，八世達賴奉旨於諸政務悉用玉印，其餘奏書文移仍用原印。中國歷史學家王家偉針對相類情況有所論述，見《中國西藏的歷史地位》，第2版，北京，2000年，頁628，作者並引述《清高宗實錄》，卷1186，頁9所載四十八年八月庚午相關記述。

世人皆知，乾隆定滿文為軍政書函用語，同時亦設「唐古特學司」，主職藏文學務，兼理章奏翻譯。然掌清帝國外交文移之藏文譯師，究竟所司何職，或原文譯本有否倚重其一，前人未有細考。九世達賴之經師、西藏攝政王為八世達賴所立之傳，或為王家偉提供依據，也對鑑認此盒有所裨益。傳記中描述藏曆水虎年（1782-1783年）八世達賴壽辰慶典之盛況，指當時曼殊師利大皇帝（乾隆皇帝），讓堪布送來御賜達賴喇嘛之禮，包括嘉詔、外觀似寶石之金書、絲綢，以及其他賞賚。

此文原載《八世達賴喇嘛傳》，由九世達賴之經師親筆，確認了寶石美玉內金書聖諭之制，意義重大。此盒所鐫藏文與四十六年玉冊詔書相符，可推斷此玉盒正為文獻所言，或為紀冊封盛事而製，也有玉詔副本之用。中譯本請參閱第穆呼圖克圖·洛桑圖丹晉麥嘉措，馮智譯，《八世達賴喇嘛傳》，北京，2006年。

蘇富比特別鳴謝牛津大學沃弗森學院 Yannick Laurent 就玉盒藏文翻譯及研究之協助。







此木之質堅而韌，其色黃而潤。昔者
孔子作春秋，至此木而嘆曰：此木之
質也。蓋此木之質，非他木所能及也。
其質之堅，足以抗風；其質之韌，足以
抗折。此木之質，實為天下之至寶也。
昔者孔子作春秋，至此木而嘆曰：此
木之質也。蓋此木之質，非他木所能
及也。其質之堅，足以抗風；其質之
韌，足以抗折。此木之質，實為天下
之至寶也。



AN OUTSTANDING AND EXTREMELY RARE
INSCRIBED 'SHANMU' 'DRAGON' RAFT
SIGNED MEIGEN
QING DYNASTY, GUANGXU PERIOD

the natural branch oriented horizontally to resemble a log raft with protrusions extending upwards, one side carved with a two-character inscription reading *long cha* ('dragon raft') followed by *Jilou* ('Odds and Ends Studio'), the reverse densely carved with a lengthy inscription referring to the source of the branch and eulogising its shape, terminating with the signature *Meigen*, the wood with an attractive fluid grain and smoothly patinated to a warm reddish-brown colour, wood stand 31.7 cm, 12½ in.

EXHIBITED

Gerald Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 62.

Jean de Loisy and Alain Thuleau, *La Beauté*, Avignon, 2000, p. 238.

HK\$ 2,000,000-3,000,000

US\$ 257,000-385,000

清光緒 杉木刻詩「龍槎」
《梅根》款

展覽：

曾柱昭及莫士搗，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號62

Jean de Loisy 及 Alain Thuleau，《La Beauté》，亞維農，2000年，頁238

題識：

九疑舜陵，世或疑之。祠榭巋矣，迺著神異。樵采有禁，昌止憩棠。國朝光緒，邑宰藉風仆而盡伐之，為桓司馬焉。翹首雲際，安杖興慨。偶遺寸枝，舉國皆寶。冷道劉肫，走隱君子也，藏一節貽余。其形槎枒，宛若遊龍。雅飾名銘，居今之日，思浮海乎，神遊虞巡。昭示來者，無損吾志，昌譏玩物，銘曰：伐以紀年邪，乘以通天邪。嗟乎！嗟乎！舜亦仙邪。梅根。

畸樓。龍槎。

釋文：

傳說舜帝墳陵，居九疑山（今湖南寧遠）上，但世人或懷疑其真確性。祠前巨木高峻，瀰漫神異之氣，砍伐受禁，是以繁密成蔭，路人可駐足木下，稍憩休息。光緒年間，強風歪樹，縣令藉詞全數砍伐，無異於宋朝桓司馬竭池取珠，殃及池魚。曾經頂立仰首，高及雲際，讓人倚其手杖，感興軫慨，如今僅遺寸枝寥寥，國人偶獲片木，無不寶惜珍存。劉肫，籍貫冷道（今湖南寧遠，九疑山所在地之舊稱），乃退職隱居之君子，將所藏佳木一節饋贈予我，其木形參差，猶如遊龍，堪為其命名書銘，以雅飾良木。如今，我思緒若浮海上，神遊虞朝，巡覽昔日舜帝所建國度，向後來者昭示，儘管譏諷我只顧玩物，也無損我的壯志。銘文道：「此木被伐，是為了紀年，或是讓人乘槎飛天？呀！是因為舜帝也是神仙嗎？」



Naturally gnarled and wrinkled and of pleasing vivacious form, the 'dragon' raft encapsulates a story. It was reputedly once a section of a towering *shan* tree in front of the temple of the legendary Emperor Shun that, having witnessed the passage of time and the change of seasons, was crudely severed when the local official destroyed the woods. Having been saved by a scholar and later cherished by a monk who decorated it with an inscription, the present log manifests its erstwhile owner's reverence for the ancient ruler, his resentment over the destruction of the woods and his innocent pleasure derived from scholarly objects. Having been transformed from a guardian tree to a poetic object perfect for a scholar's desk, the 'dragon' raft recalls ancient tales and provides inspiration.

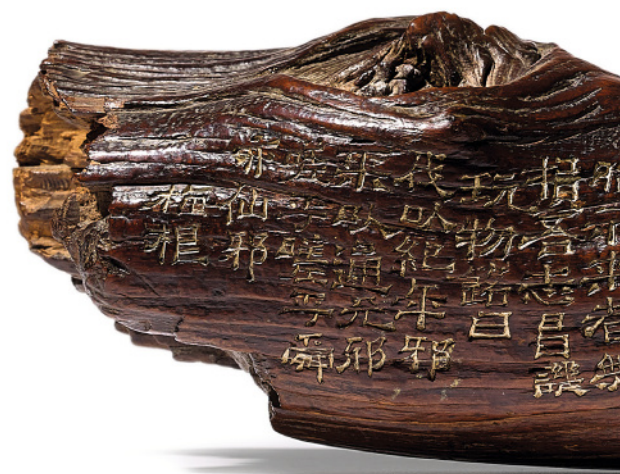
The log is incised in clerical script with a long inscription, which can be translated as:

The whereabouts of Shun's tomb on the Nine Doubts Mountain has been uncertain for ages, but *shan* trees in front of the Temple of Shun presented a magnificent towering sight, cloaking the place with a sense of the mysterious and divine. Woodcutting was thus prohibited, so there they flourished like sweet pear trees providing a place to stop and rest. During the Guangxu period of our present dynasty the district magistrate, on the pretext that wind would topple them, had all the trees cut down—becoming like Cavalry Commander Huan in doing so.¹ And they, whose heads had once reached into the clouds so that they made one rest one's staff and become stirred to strong emotion, chanced to leave behind a few small fragments of branches, which all in the world treasured. Liu Zhun, a retired scholar from Lingdao, gave me one such fragment that he had saved. Its shape is so irregular and knobby, curving like a dragon at play, that it deserves to be elegantly embellished with a title and inscription. Now

today as my thoughts float free on the sea and my spirit roams along Yu's tour routes of inspection, I make this clear to future generations: spoil not my intention and rashly ridicule this object of enjoyment. The inscription states: Was this cut down to serve as a chronological record? Or was it done to provide something on which to ride up to Heaven? Aha! Aha! Or was it because Shun really is immortal?

It has long been believed that the burial place of Emperor Shun, who supposedly ruled in the later part of the third millennium BC, is located on Jiuyishan ('Nine doubts mountain') in the south of Hunan province. This legend has been well recorded long before the first dynasty. One early text is *Shanhaijing* [Classic of mountains and sea] compiled between the early Warring States period (475-221 BC) and the early Han dynasty (475 BC-9 AD); see section *Haijing* [Classic of sea], *juan* 13: *Haineijing*. According to a later classic, *Shuijing zhu* [Commentary on the Water Classic] by Li Daoyuan in the late Northern Wei dynasty, Jiuyishan is surrounded by nine similar peaks, all craggy and crooked, confusing the visitors, and hence the name 'Nine doubts'. It is said that there were temples with stone stelae devoted to Emperor Shun on Jiuyishan, for it is where he was said to be buried.

Under 'Shunmiao [Temple of Shun]' in the 1796 version of *Jiuyishan ji* [Record of Nine Doubt Mountain], it is mentioned that the *shan* trees outside of the Temple of Shun appeared to have lived for centuries, and poets from Tang and Ming dynasty have written repeatedly about the *shan* trees in the area. The author says in a later chapter that 15 *shan* trees flanked the Temple of Shun, and adds "They are the oldest and the largest, with thick green branches and leaves. At night, lights can be seen on these trees, echoing the saying that they emit 'heavenly lamps' in the evening." The present



log was once part of an old tall tree, probably similar to those mentioned in the ancient literature, and beamed 'heavenly lamps' through the darkness of the nights.

According to the signature, the inscription was written by Du Meigen, a late-Qing dynasty monk. He was a calligrapher, painter and seal carver, native of Hezhou (present-day Hexian, Anhui), and lived in the Sanmei'an ('*Samādhi* [Total Absorption] Hermitage') in Wuhu, Anhui (see *Hezhou ji* [Record of Hezhou], included in Yu Jianhua, *Zhongguo Meishujia Renming Cidian* [Encyclopedia of Chinese artists], Shanghai, 1987, p. 904). Named after the Buddhist teaching of meditative absorption, Sanmei'an was built as early as the Ming dynasty. Poet Shi Runzhang (1618-1683) from Xuancheng, who had lived in Wuhu, wrote a poem on the hermitage, mentioning the monks residing there. Despite a lack of historical documentation on Du Meigen and the lack of any other surviving works, the inscription on the present piece is a literal portrait of the monk, giving us a glimpse to his love of nature, appreciation of scholarly objects and boundless imagination.

¹ Huan Sima [Cavalry Commander Huan] features in the story behind the proverbial saying *yan ji chiyu* ('Disaster reaches fish in the pond' or 'Disaster is visited on innocent people'). It is believed that Cavalry Commander Huan of the state of Song possessed a precious pearl. He committed a serious offense and fled the state. When the king dispatched someone to ask where the pearl was, Huan said, 'I threw it into the pond'. On hearing this, the king had the pond drained to find it, but it was not recovered, and the fish all died as a result'. Just as the fish died because of Huan (who in his greed, had surely lied and kept the pearl), the trees died because of the greedy magistrate, who lied about his reason for cutting them down. For details, see Lü Buwei (290-236 BC), *Lüshi chunqiu* [Spring and Autumn Annals of Master Lü].



一節古杉，一段故事。曾頂立九嶷山上舜帝祠前，見證春秋更迭，本欲長伴舜陵，卻遭稗官藉詞誅滅，所遺片木殘枝，難得倖存，轉折入佛門，清僧命名鐫銘，以逾百字，記載古人對賢君之崇敬、對樹伐之惋惜、對同好之情誼、對罕物之鍾愛，流傳至此，誠為緣也。昔時巨杉，今日龍槎，清供案上，古雅引思，讓人不禁神遊天地，遙想古今韻事。

湖南南面九嶷山，傳說為舜帝古陵，先秦典籍早有記載。《山海經·海經·海內經》道：「南方蒼梧之丘，蒼梧之淵，其中有九嶷山，舜之所葬，在長沙零陵界中。」至北魏晚期，酈道元著《水經注》云：「蒼梧之野，峰秀數郡之間，羅岩九峰，各導一溪，岫壑負阻，異嶺同勢。遊者疑焉，故曰：九嶷山。大舜窆其陽商，均葬其陰，山南有舜廟，前有石碑，文字缺落，不可復識，自廟仰山，極高直上，可百餘里，古老相傳，言未有登其峰者。山之東北，冷道縣界，又有舜廟，縣南有舜碑，碑是零陵，太守徐儉立營，水又西逕營道縣。」可知九嶷山一帶，自古建有舜廟，並立石碑，以祀古帝。

據嘉慶元年（1796年）鐫退思齋藏版《九嶷山志》中〈舜廟〉註：「廟在舜源峰下，想自三代時已然，觀廟左右古杉、廟門內古槎，絕非僅僅數百年，遂能勁至此，唐李郃

已有舜廟古杉之詠，明周子恭有古杉記，鄧雲霄遊九疑記亦云：志所稱夜吐天燈者，真數千年物也，其擁護聖宮之林，既歷年久遠如此，武初年始遷可知？」前人以廟前杉古，對舜廟三代初立、後朝屢遷、至洪武四年（1371年）才於舜源峰下修廟之說存疑。在〈粘〉一題下又記：「舜廟兩旁杉十五株最古最高大，枝葉鬱葱，其上夜嘗有光，志所謂夜吐天燈者也。」龍槎或曾如典籍所述，亙古高峻，夜吐天燈。

據銘可推鐫文乃由晚清僧人杜梅根所寫。梅根祖籍和州（今安徽和縣），居蕪湖三昧庵（同處安徽）。工書畫、善篆刻，名載於《和州志》，見俞劍華，《中國美術家人名辭典》，上海，1987年，頁904，惜就其生平，典籍所記有限，也未見其他作品傳世。所居三昧庵，明代已有，取佛語善心一處不動、正定等持之意。宣城詩人施閏章（1618-1683年）曾寓居蕪湖，作有五律詩〈江口三昧庵〉曰：「日日旅愁新，尋幽及暮春。老僧留過客，芳草伴閒人。戰艦徵兵日，文園抱病身。江山連杖履，不厭往來頻。」並註：「時泊兵艘，僧皆閉門。」雖無梅根他作可資參考，但其銘文詳錄他對舜陵古杉之痛惜，又以名銘化殘木為龍槎，設想舜帝若仙乘木升天，所遺文人幽情，將長寄此木。



近日思澤海
予神遊虞巡
昭宗來省樂
損各志昌讓
玩物銘曰
我吟紀年邪
乘風通亮邪
嗟乎嗟乎
亦仙邪
松根





A SUPERBLY CARVED AND EXTREMELY RARE TIANHUANG 'DRAGON' SEAL SIGNED LIN JI QING DYNASTY, KANGXI PERIOD

the well-patinated rich caramel-yellow soapstone of natural pebble form, the irregular side skilfully carved with a pair of soaring three-clawed dragons depicted in mutual pursuit of a 'flaming pearl' above tumultuous waves, all amidst cloud wisps extending across the straight sides of the seal, one straight side with a four-character inscription translating to 'as gentle as jade', followed by a signature reading *Ji*, the adjacent side with a further four-character inscription translating to 'a treasure for the sleeve', followed by a seal mark reading *Jiren*
6 cm, 2³/₈ in.
141.4 gr.

PROVENANCE

Robert Hall, London, November 1979.

EXHIBITED

Gerald Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, 1986, cat. no. 54.

HK\$ 10,000,000-15,000,000

US\$ 1,290,000-1,930,000

清康熙 田黃巧作雙龍戲珠紋印章
《佶》、《吉人》款

來源：

Robert Hall，倫敦，1979年11月

展覽：

曾柱昭及莫士搗，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號54



This superbly carved large *tianhuang* seal, inscribed with the signature of the renowned calligrapher Lin Ji, ranks amongst the greatest examples of extant *tianhuang* carving from the early Qing dynasty. The sheer skill of the carver is demonstrated through his success in taking such a vivid design of ferocious dragons derived from painting, and transcribing it successfully onto a three-dimensional object, whilst preserving the most desirable features of the natural golden pebble. The seal is unquestionably a gem embodying the infinite creativity and technical excellence achieved by stone carvers in the early Qing dynasty.

Essentially retaining the original shape of the asymmetrical boulder, the carver skilfully worked through the convoluted surface of the stone, creating a continuous, three-dimensional canvas for the relief decoration. This treatment deviated from the conventional technique where the boulder was usually cut into cuboid shapes and carved with three-dimensional finials to form seals. Subsequently, the entire surface of the present seal was intricately carved in varying levels of relief, creating an ornamental aspect to the piece traditionally served by a seal finial.

The vivid picturesque representation of dragons emerging and disappearing amongst scrolling clouds may have been inspired by paintings of celebrated Song dynasty painters such as Chen Rong (ca. 1200-1266). The irregularity of the boulder imposed considerable challenge to the composition planning. However, with unlimited creativity and utmost precision, the artist was able to transform these convoluted concave surfaces into

multiple facets for this painterly scene and create depth to this dense yet meticulously planned composition. This acute utilisation of the natural shape of the stone fully exemplifies the artist's master of the material and technical perfection.

Moreover, the pale ochre-yellow skin of the stone (*pu*) was seamlessly incorporated into the design, creating an effect similar to that of cameo relief. The natural, paler pigmentation of the oxidised pebble skin subtly contrasts with the boulder of slightly darker tone. This sensitive preservation of the skin on the present seal creates a graduated three-dimensionality fitting into the 'indication without retention' regime of outstanding early *tianhuang* carvings. The seal is closely related to a pair of *tianhuang* seals, also bearing the signature of Lin Ji, carved with a dragon and a pair of phoenix, dated to the 11th day of the ninth month of *yihai* cyclical year, corresponding to 1719. Formerly in the collection of Prince Kung, this pair was sold at Christie's Hong Kong, 1st June 2016, lot 3205. The quality of the stone itself on all three seals, and the distinct style of the carving, with flowing designs rendered in varying levels of relief masterfully expressed across the natural contours of the pebble, skilfully incorporating the skin of the stone into the decoration in 'surface-relief, strongly suggests that all three are by the same hand, or by close associates working together and aware of each other's work. Compare also a *tianhuang* 'dragon' seal formerly in the Chang Foundation, also retaining the natural shape of the pebble and incorporating the skin of the stone into its decoration, illustrated in *Chinese Works of Art - Selected Stone Seals*, Taipei, 1990, cat. no. 96.



The running script inscription on the back face of the seal, *Wenqi ruyu* ('As gentle as jade'), was adapted from *Shijing* [*The Book of Songs*].

A gentleman's noble virtue,
is as gentle as jade,
Thus they are as revered as jades.

Another inscription on the side of this piece, *Huaixiu zhi zhen* ('A treasure for the sleeve'), indicates the seal was dearly cherished by the user and often carried as a portable gem.

The inscriptions are accompanied by the signature ('Ji') and his seal ('Jiren') respectively. Lin Ji (1660 - after 1720), *zi* Jiren, *hao* Luyuan, originated from Houguan in Fujian province, assumed the title of *juren* in 1699 and was endorsed as *jinshi* in 1712. Lin was appointed as Secretary (*Zhongshu*) in the Parliament (*Neige*), and an account of him was included in *Qingshi liezhuan* [*Biographies to the history of the Qing dynasty*]. According to records from *Qinding Siku Quanshu zongmu* [Annotated Catalog of the Complete Imperial Library], vol. 184, he compiled the *Puxue zhajiji*. Lin not only excelled at poetry composition, but was also a celebrated calligrapher famous for his clerical (*lishu*), small regular (*xiaokai*), and seal (*zhuanshu*) scripts. In fact, he was known to have written

the text to be cut on woodblocks for works by his literary and poetry masters, including *Yaofeng wenchao* [Transcription of the writings of Wang Wan (1624-1691)], *Wuting Wenbian* by Chen Tingjing (1638-1712) and *Jinghua Lu* [Selected Works of Yuyang Shanren] by Wang Shizhen (1634-1711).

Extant carvings bearing the signature of Lin Ji are rare and only a small number of such examples is known. Whilst signed and bearing the seal of Lin Ji, it is likely that he was the patron of the present seal rather than the actual carver. On careful inspection, it is clear that the representation of the scrolling clouds on the present seal shares fundamental similarities with known works by Xie Ruqi. Also a native of Fujian, Xie was a renowned inkstone and seal carver famous for his craftsmanship and flowing cloud design. An inscribed *duan* inkstone dated to the Kangxi period in the collection of the Palace Museum, Beijing, also bearing the signature of Lin Ji, may have originated from the same hand through the collaboration between Lin and his contemporary. See *The Complete Collection of the Treasures of the Palace Museum: The Four Treasures of the Study - Inksticks and Writing Brushes*, vol. 49, Hong Kong, 2005, pl. 60. The present seal may also have been executed by Lin's son, Lin Zhengqing, who is known to have been a seal engraver.





石質細膩瑩潤，隨形圓雕，留皮巧作雙龍戲珠，底無印文。雙龍身形矯健，雙目圓睜，張牙舞爪，威武凜然；祥雲縈繞，龍體若隱若現。一側草書刻「溫其如玉」、「佶」；另一側刻「懷袖之珍」、「人吉」橢圓印；均白文。

本品碩大，巧手活雕，印牆陽文雕著名書法家林佶印款，可算清初田黃石雕至臻。騰龍戲珠，生動靈活，畫意濃溢，工匠細工慢琢，將繪畫精神轉化到三維圓石上，然不失原材獨有特質，巧妙創思，盡顯清初匠人鬼斧神工之技。

印身保留原石雛形，因材而施，別具匠心，通體浮雕，自然流暢，起伏有致，猶如繪畫。如斯處理手法，與傳統有別。清初以前，不乏田石籽料，一印之成，多為破方雕鈕。本品充分利用印身表面，施淺浮雕飾，取代傳統印鈕的裝飾功能。

雙龍穿梭於捲雲之間，時而隱藏，時而呈現，生動靈活，或承自宋人畫風，如陳容（約1200-1266年）極具代表性之《九龍圖》。原石表面起伏懸殊，對佈局造成一定難度，然而工匠精心鋪排，匠心獨運，一絲不苟，巧妙將原石凹凸不平之處化為畫意洋溢，層次分明，遠近有致，恰到好處的構圖。原石雛形得以運用發揮得淋漓盡致，盡顯玉匠駕馭田石的功架及高深的藝術造詣。

本品另一精深之處在於其保留原有石璞，皮色微存，略有薄意之趣。淺栗黃石璞與色澤較濃的田石互相呼應對比。如斯恰到好處的處理，巧妙為佈局增添層次感，達到古人追求貴石「留意不留皮」之境。香港佳士得曾於2016年6月1日出售恭親王龍鳳田黃對章，康熙乙亥（1719年）九月所作，同刻林佶款，編號3205。該對例在田石籽料及雕刻風格方面，均與本品有異曲同工之美，其因材而施，保留原石雛形，構圖一氣呵成，巧作薄意雕飾，故推斷三印若非出自同匠之手，則是兩匠緊密合作或互相影響而作。另可參考鴻禧美術館藏田黃雕龍紋印章例，田石雛形與皮色皆呼應紋飾，圖載於《中國雅趣品錄：從石印》，台北，1990年，編號96。

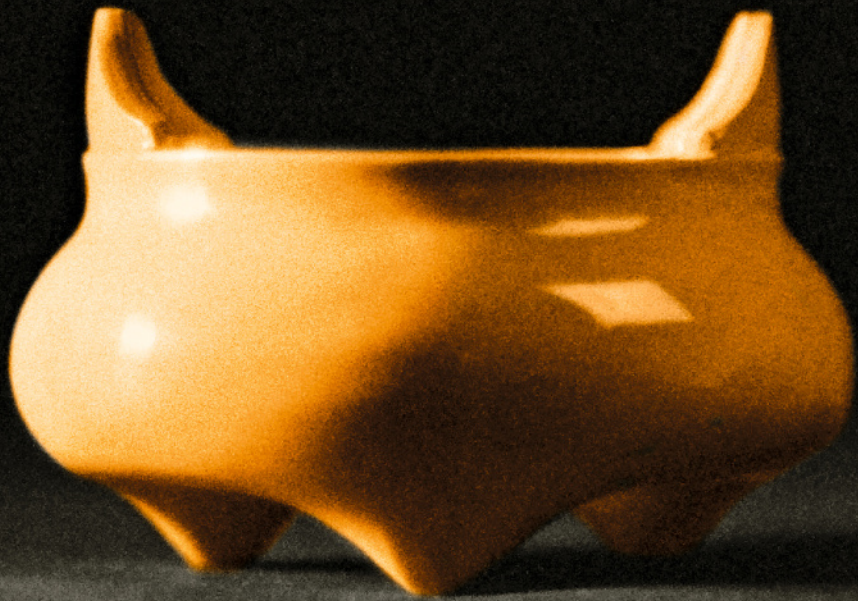
紋飾雕琢細緻深邃，線條流暢嫺熟，生動逼真，堪為精品。印牆所題，比德如玉，可見作者視之為珍寶。「溫

其如玉」出於詩經，《詩》云：「言念君子，溫其如玉。故君子貴之也。」孔子曰君子以玉為貴，而玉所顯出之品性，正是仁人君子之德風。前人憑藉詩句，不單將此印串聯古代文學典故，也排比田黃與溫潤玉石，隱喻質雖異，德也同。印側另一邊題「懷袖之珍」，示意此章備受用者珍愛，常攜於衣袖間，為袖中臻絕之品。

林佶，字吉人，號鹿原，福建侯官人。康熙乙卯（1699年）舉人，壬辰（1712年）特賜進士，授內閣中書，《清史列傳》有傳記。據《欽定四庫全書總目》，卷184記載：「《樸學齋詩集十卷》（福建巡撫采進本），國朝林佶撰，佶有《甘泉宮瓦記已著錄》。佶工於楷法，文師汪琬，詩師陳廷敬、王士禎。琬之《堯峰文鈔》，廷敬之《午亭文編》，士禎之《精華錄》，皆其手書付雕。廷敬、士禎之集，皆刻於名位烜耀之時；而琬集則繕寫於身後，故世以是稱之。茲集古體詩三卷，今體詩七卷，淵源有自，故體格猶為近古。特才分差弱，出手微易耳。」

《清史稿·列傳二百七十一》曰：「初，聖祖嘗問廷敬今世誰能為古文者，廷敬舉琬以對。及琬病歸，聖祖南巡駐無錫，諭巡撫湯斌曰：『汪琬久在翰林，有文譽。今聞其居鄉甚清正，特賜御書一軸。』當時榮之。琬為文原本六經，疏暢類南宋諸家，敘事有法。公卿志狀，皆爭得琬文為重。嘗自輯詩文為類稿、續稿各數十卷，又簡其尤精者，囑門人林佶繕刻之。」

傳世品中，林佶鐫刻之物廖若晨星。儘管本品雖有其名並印款，然林佶並非製此印者，而乃其委託者。本品紋飾上流暢飄浮的行雲風格與謝汝奇石品有異曲同工之味。謝氏與林佶同為福建人，乃製硯及篆刻名家。其作品以雕工精湛，流暢連綿的獨特行雲見稱。北京故宮博物院藏清康熙端石莘田款鳳紋硯，硯背刻：「鹿原林佶篆為莘田研銘」、「林」、「佶」及「佶人之辭」，或與本品同出一轍，為林佶與時人相合之作，見《故宮博物院藏文物珍品全集·文房四寶·紙硯》，香港，2005年，圖版60。林佶之子林正青也為著名篆刻家，本印或有可能出自其手。



AN IMPERIAL REALGAR-IMITATION GLASS
TRIPOD INCENSE BURNER
WHEEL-CUT MARK AND PERIOD OF
QIANLONG

of opaque variegated brilliant orange and ochre-yellow glass swirled together to resemble the mineral, the *bombé* body resting on three short tapering feet, the rim surmounted by a pair of handles, the base centred with a wheel-cut reign mark within a double square, wood stand
length 10.8 cm, 4¼ in.

PROVENANCE

Nathan Benz, California.
Christie's New York, 30th March 2005, lot 193.
J.J. Lally & Co., New York.

HK\$ 2,000,000-3,000,000

US\$ 257,000-385,000

清乾隆 仿雄黃料雙耳三足爐
《乾隆年製》款

來源：

Nathan Benz，加州
紐約佳士得2005年3月30日，編號193
J.J. Lally & Co.，紐約



Mark





This superbly formed and rare glass incense burner would have been blown into a mould at the Imperial glassworks in Beijing and finished off with details of the lip, handles and foot, and polishing, in either the associated grinding and polishing workshop or in the Palace lapidary workshop in the Forbidden City. The indications are that it was blown into a three-part mould, the separation-lines suggesting that the feet dictated the design of the mould, as can be seen in the slight variance in the surface design running vertically from each foot. The variegated layers of orange glass, when blown into a mould would allow a tiny area to seep into the joints during blowing so that when the outer surface is subsequently polished flat, there would be a discernable difference in the pattern at the joints.

A variety of glass vessels was created during the Qianlong period simulating the striking orange-red coloured arsenic sulphide mineral 'realgar'. The naturalistic pattern achieved on realgar glass makes vessels of this type attractive and unique. Hugh Moss and Gerard Tsang in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 126, note that the swirling patterns visible at the surface of a mallet realgar glass vase "are full of possibilities for the imaginative mind. It may read as a landscape, drifting incense smoke or a variety of strange living creatures, but it also represents the endlessly changing patterns of energy from which all phenomena emanate in the Chinese view, particularly expressed by Daoism. To the Daoist scholar it would be a work of art of subtle complexity and endless fascination, to be appreciated like incense smoke as meditative aid."

An interesting aspect of realgar glass is that it may possibly be one of the earliest types of glass made in the Imperial Palace Workshop known as the Glassworks. Richard John Lynn in 'Technical aspects and connoisseurship of snuff bottles: Late traditional Chinese sources', *Journal of the International Chinese Snuff Bottle Society*, Summer, 1995, p. 8, mentions Zhou Jixu, a late Qing connoisseur, who described realgar glass as consisting of "blotches of yellow arbitrarily pulled together". For a discussion of the possible imperial origins and dating of realgar glass see Hugh Moss, Victor Graham and Ka

Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, vol. 5, Hong Kong, 2000, pp. 138-146, where it is suggested that it was the product of the Court from the early 18th century onwards and possibly a Courtly prerogative or secret for some decades.

A similar imitation realgar glass incense burner, but unmarked and of opaque orange, yellow-ochre and chrysochlorous greenish-gold tones, originally sold in our London rooms, 8th June 1970, lot 38 from the collections of Professor Peter H. Plesch and Mrs T. Plesch and the Water, Pine and Stone Retreat, was later sold again in these rooms, 8th October 2010, lot 2219.

Realgar glass vessels of other forms can be found in a number of museums and private collections; for example see a mallet vase, from the Qing Court collection and still in Beijing, included in *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2004, pl. 25; two pieces from the Water, Pine and Stone Retreat collection, a mallet vase and a dish, both sold in these rooms, 8th October 2009, lots 1801 and 1819 respectively; and a hexafoil vase, from the Sloane collection published in Soame Jenyns, *Chinese Art. The Minor Arts II*, London, 1965, pl. 81, together with a realgar glass snuff bottle, pl. 201f. The Sloane collection also contains two realgar glass cups and a bowl.

For examples of glass incense burners of similar form to the present piece, see one made in opaque turquoise glass, also from the Water, Pine and Stone Retreat collection, sold in these rooms, 8th October 2010, lot 2193; another from the collection of Robert Hatfield Ellsworth illustrated in Claudia Brown and Donald Rabiner, *Clear as Crystal, Red as Flame*, New York, 1990, pl. 34; a pink glass incense burner decorated with gilded floral design and part of a three-piece set published in *Luster of Autumn Water*, *op. cit.*, pl. 118, together with another three-piece set that contains a blue glass incense burner, pl. 117; and a fourth yellow glass incense burner included in the exhibition *Elegance and Radiance: Grandeur in Qing Glass*, The Art Gallery, The Chinese University of Hong Kong, Hong Kong, 2000, pl. 54.

此三足爐，器形雍雅大方，誠御製料器中之罕品。北京紫禁城玻璃作匠人，採三範模具，以乳足為分界，吹製仿雄黃料，接口痕跡，經仔細打磨，平滑如絲，若非紋理稍異，難辨分範。

乾隆年間，嘗以各色玻璃仿製雄黃，其攪料色彩斑紋自然悅目，在料器中，一枝獨秀。莫士搗及曾柱昭於《文房萃珍》中就一仿雄黃料紙撻瓶上之漩渦，指其紋理抽象，解讀不一，或是山水長卷，或是煙霧瀰漫，或是異獸珍禽，萬千可能，層出不窮，彷彿呼應道家焚香引思之理，香港，1986年，頁126。Richard John Lynn 在〈Technical aspects and connoisseurship of snuff bottles: Late traditional Chinese sources〉，《國際中國鼻煙壺協會學術期刊》，1995年夏，頁8中指仿雄黃料或為造辦處玻璃作最早生產之料器之一。晚清鑑賞家指雄黃料乃以黃料隨意摻合所成。有指御製仿雄黃料之製作早見於十八世紀初，但只宮內有，歷經數代也秘不外傳，更多相關討論，見莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection》，卷5，香港，2000年，頁138-146。

Peter H. Plesch 教授伉儷舊藏一相類香爐，無款，以雄黃色為主調，散佈不規則斑紋，或偏綠、或近褐，初售於倫敦蘇富比1970年6月8日，編號38，後入水松石山房，再於香港蘇富比2010年10月8日拍出，編號2219。

公私收藏中且有其他器形之仿雄黃料皿，如北京故宮博物院清宮舊藏紙撻瓶，收錄於《光凝秋水：清宮造辦處玻璃器》，北京，2004年，圖版25。水松石山房另有紙撻瓶及盤，售於香港蘇富比2009年10月8日，編號1801及1819。Sloane 收藏四件仿雄黃料器，包括二盃一盤，且有一六瓣瓶，見於 Soame Jenyns，《Chinese Art. The Minor Arts II》，倫敦，1965年，圖版81，另載一仿雄黃料鼻煙壺，圖版201f。

其他色料器形相近之三足爐，例見水松石山房舊藏天藍料三足爐，售於香港蘇富比2010年10月8日，編號2193。Robert Hatfield Ellsworth 舊藏且有一例，見於 Claudia Brown 及 Donald Rabiner，《Clear as Crystal, Red as Flame》，紐約，1990年，圖版34。北京故宮博物院藏粉料戥金一套三式，其中之三足爐器形與此相近，刊於《光凝秋水》，前述出處，圖版118，同書另載天藍料三式，包括另一爐，圖版117。另有一黃料爐，展於《虹影瑤輝—李景勳藏清代玻璃》，香港中文大學文物館，香港，2000年，圖版54。



**A RARE FACETTED MOULDED GOURD
'EIGHT IMMORTALS' BOTTLE VASE
SHANGWAN MARK AND PERIOD OF
QIANLONG**

of square section and double-gourd form, the twelve-faceted lower bulb with four main sides, each enclosing one of the Eight Immortals depicted with their respective attributes amongst cloud wisps, alternating with pairs of triangular panels decorated with *shou* medallions, below a band of *lingzhi* scrolls along the shoulder, the upper bulb with four sides, each similarly moulded with one of the four other Immortals, all below a further band of *lingzhi* scrolls and a short cylindrical neck, the base with a four-character *shangwan* reign mark ('appreciated by the Qianlong Emperor') encircling a flowerhead, the gourd of a rich reddish-brown colour, the mouth-rim lacquered black
21.9 cm, 8⁵/₈ in.

PROVENANCE

Douglas J.K. Wright, London, 1964.
Bonhams San Francisco, 9th December 2008, lot 5131.
J.J. Lally & Co., New York.

HK\$ 800,000-1,000,000

US\$ 103,000-129,000

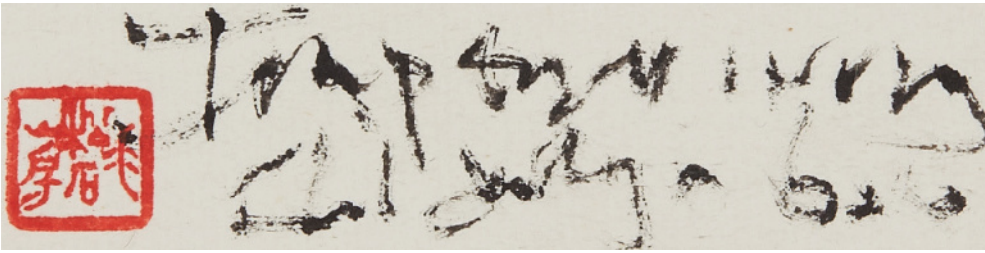
清乾隆 匏製八仙紋倭角葫蘆
《乾隆賞玩》款

來源：

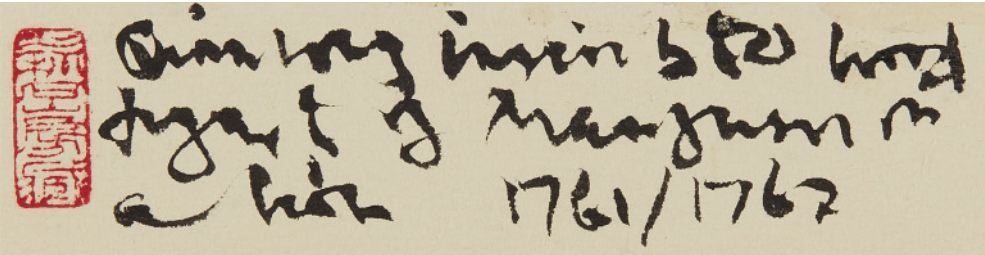
Douglas J.K. Wright，倫敦，1964年
三藩市邦瀚斯2008年12月9日，編號5131
J.J. Lally & Co.，紐約



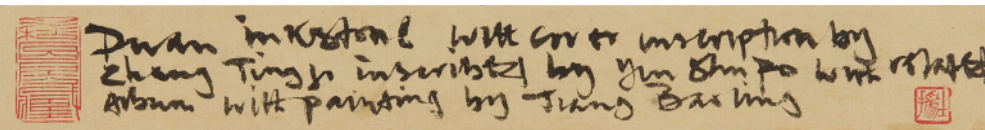




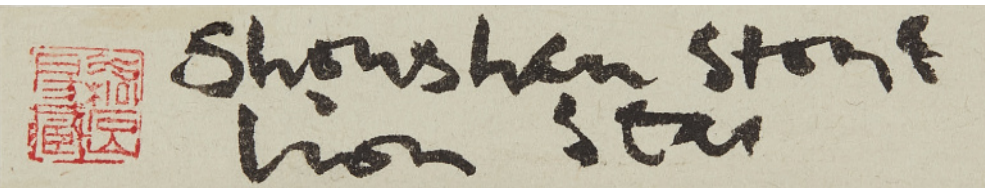
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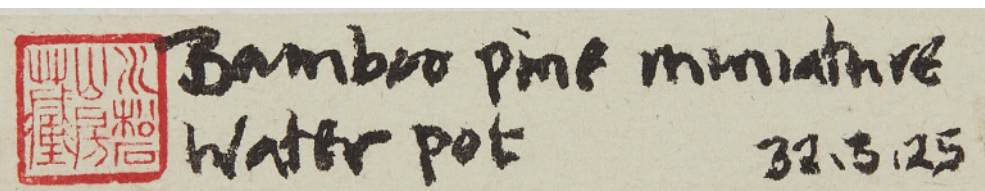
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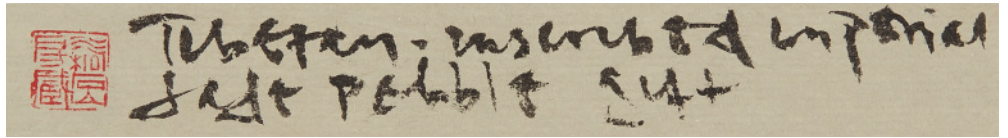
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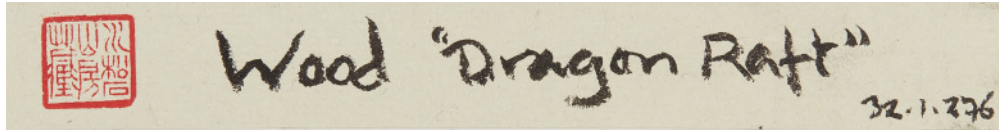
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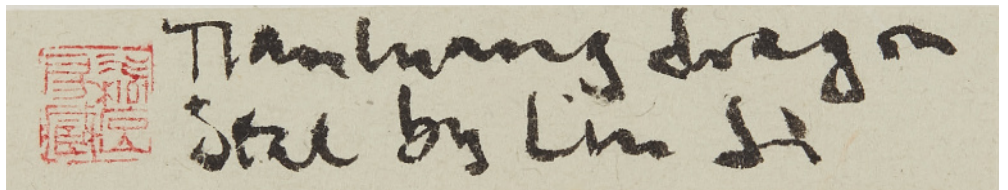
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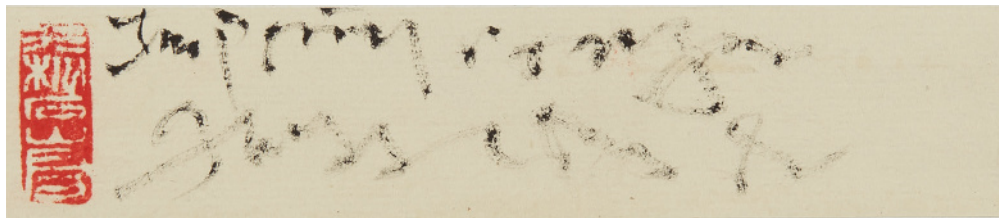
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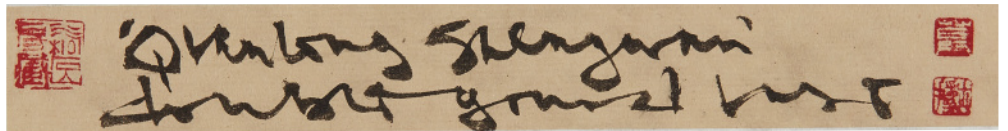
Lot 3007



Lot 3008



Lot 3009



Lot 3010

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NOTES

CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

GLOSSARY FOR CHINESE WORKS OF ART

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A Blue and White Dish, Ming Dynasty, Jiajing period
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Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above. 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.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063.

To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} online bidding service is not available for premium lots.

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. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the 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.

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 sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

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 printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Travellers Cheque, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

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 HK\$80,000.

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 and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong 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 Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves 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 Client Accounts Department if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

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 auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's Shipping Department can advise buyers on exporting and shipping property. Our office is open between the hours of 9:30am and 6:00pm and you can contact the Shipping advisor on the number set out in the front of this catalogue. Purchases will be despatched as soon as possible upon clearance from the Accounts department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may receive a fee for its own account from the agent arranging the despatch. Estimates and information on all methods can be provided upon request and enquiries should be marked for the attention of Sotheby's Shipping Department and faxed to (852) 2523 6489.

Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Export The export of any lot from Hong Kong 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 Hong Kong. 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 rosewood, 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 outside Hong Kong. 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, for example, it is illegal to import African elephant ivory into the United States. 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 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances

on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005.

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9:30am and 4:30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant expert department on (852) 2524 8121, Fax (852) 2810 6238.

中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間、統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

明嘉靖年間青花盤

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於 19 或 20 世紀。

5. 有關亞洲硬木，『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及保證書及賣家業務規則出售，有關業務規則及保證書可向蘇富比辦事處索取。準買家應查閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第 3 條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第 10 條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前

部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。

準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上物主之身份不詳等。

買家支付之酬金 買家應支付本公司酬金。拍賣品「成交價」為2,000,000港元或以下，酬金以「成交價」之25%計算；超過2,000,000港元至22,500,000港元之部份，則以20%計算；超過22,500,000港元之部份，則以12.5%計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(☞)或電子目錄中(☛)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品支付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代亞洲藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代亞洲藝術晚間拍賣）及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨拍拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家支付之酬金。

符號表示

以下為本圖錄所載符號之說明：

☞ 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有☞符號或網上目錄內標有☛符號）的準競投人完成預先登記程序及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代亞洲藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售售價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷投標之形式作出。若成

功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

△ 蘇富比擁有業權權益之拍賣品 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

☹ 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品能拍出的價格執行。該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到已最後成交價作基準的補償。倘不可撤銷投標方競投成功，則須支付之酬金及不會得到任何其他報酬補償。倘不可撤銷投標在於拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷投標方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷投標方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

∨ 有害關係的各方 附有∨符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。倘有害關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ 無底價 除以□符號另作註明外，所有在本圖錄之拍賣品均有底價。底價是由蘇富比和買家共同設定之成交價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

◎ 受限制物料

附有此符號之拍賣品於編制目錄時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關面臨絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上學板進行，亦可在拍賣前以書面形式參加或通過電話或BIDSM網上競投服務進行競投。

拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。

請參閱印於本圖錄之買家業務規則第5及6條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼牌，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼牌及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼牌之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼牌：如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼牌交回登記部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。蘇富比將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852) 25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BIDSM網上競投服務進行網上競投 若閣下未能出席拍賣會，或可透過BIDSM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BIDSM網上競投服務競投進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BIDSM網上競投服務之競投人受透過BIDSM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真實性保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人、或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港元付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（American Express, MasterCard, Union Pay & Visa）。蘇富比之一般政策是不會以現金或現金等值形式接納逾80,000港元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港元開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用咭（American Express, MasterCard, Union Pay & Visa）結賬，請親身持咭到本公司付款。本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用咭付款之上限為1,000,000港元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之會計部。

收取及儲存貨品 拍品必須於本季最後一日拍賣結束後一小時內於香港會議展覽中心領取，否則將轉運至蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：

儲存費：每件每月港幣1,200元。

如欲安排付運或收取貨品，請聯絡：

行政助理 / 運輸助理
列印於此圖錄之前部份

蘇富比收到全數結清之貨款，附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時，閣下可按載於圖錄前部分之電話號碼聯絡裝運顧問。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後儘快付運。付運所需費用概由買家支付。蘇富比可從安排付運之代理人收取費用。如有要求，蘇富比可提供報價及所有運送方式之資料。如有垂詢，請聯絡蘇富比裝運部，並傳真至(852)25236489。閣下之承運人將對運送保險作出報價。所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，請立即通知運送保險商或承運人。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進

出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料（如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，可能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏作品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅（例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅）。

蘇富比現時已在美國加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

CONDITIONS OF BUSINESS

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 Hong Kong salerooms or by telephoning (852) 2524 8121;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
 - (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the 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:

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;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

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;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

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

Seller is the person offering a lot for sale (including their agent (other than Sotheby's),

executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.32).

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 catalogue 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 catalogue, 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 auction. Bidders 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) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet 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 auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDSM") are made subject to the BIDSM Conditions available on the Sotheby's website or upon request. The BIDSM Conditions apply in relation to online bids, 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 time of the auction.

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

(c) 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 auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) 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.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the 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 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.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, 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) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(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 and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(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, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(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, or to claim damages for the Buyer's breach of contract, 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 or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. 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 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 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 auction.

10. EXPORT 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 and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue 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. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. 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 specified at the beginning of the sale catalogue. 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 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.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email opt-out@sothebyshep.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

A client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection

with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General 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 opinions 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.

蘇富比之香港業務規則

賣家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比(作為拍賣官)及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條,該兩條要求競投人在投標前檢查拍賣品,並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份,競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

- (i) 本業務規則;
- (ii) 賣家在銷售處展示之業務規則(可於蘇富比之香港銷售處或致電(852) 2524 8121 索取);
- (iii) 銷售目錄所載之蘇富比保證書;及
- (iv) 銷售目錄所載之任何附加通知及條款,包括「給準買家指引」;
- (v) 就透過互聯網進行網上競投而言,蘇富比網頁之BIDSM網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以委託人之身份作為賣家行事)及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則:

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;

「買家」指拍賣官所接納最高競投價或要約之人士,包括以代理人身份競投之人士之委託人;

「買家之費用」指買家應向蘇富比支付之任何成本或費用;

「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金;

「贖品」指蘇富比保證書所定之涵義;

「成交價」指拍賣官以擊槌接納之最高競投價。(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;

「買入價」指成交價及合適之買家支付之酬金;

「底價」指賣家同意出售拍賣品之最低成交價(保密);

「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人);

「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓;

「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's Diamonds SA 及其任何附屬公司(定義見公司條例第 32 章第 2 節)。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料,蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事,並承擔檢查及檢驗之責任,以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者,以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品,並滿意拍賣品之狀況及其描述之準確性,蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊,意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考,然而,競投人應注意,拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料(無論為書面或口述)及包括任何目錄所載之資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持有之確實意見之聲明,故不應依賴任何預測作為拍賣品售價或價值之預測,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權限制或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限,蘇富比在目錄描述或狀況報告作出之明示聲明,應以該等規則有關之出售中所有拍賣品之拍賣官身份相符之合理審慎態度作出;以及基於(i)賣家向其提供之資料;(ii)學術及技術知識;及(iii)相關專家普遍接納之意見作出之明示聲明,在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為贗品並符合保證書內之各條件,將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限,蘇富比或賣家均毋須:

(i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責,無論是由於疏忽或因其他原因引致,惟上文規則第3(f)條所載者則除外;

(ii) 向競投人作出任何擔保或保證,於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內(惟法律規定不可免除之該等責任除外);

(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是由於疏忽或其他原因引致)向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下,競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明,或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格,並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價,否則競投人必須以主事人身份行動。競投人親自負責出價,倘

為代理,則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但將尋求進行缺席者以港元作出之書面出價競投,而蘇富比認為,有關款項在出售拍賣品前已預先付清,以確保首先接收之書面競投享有優先權。

(c) 如有提供,可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下,以合理審慎態度提供;因此,除非不合理地未能作出該競投,否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BIDSM)受BIDSM網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BIDSM網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外,否則所有拍賣品均以底價出售,該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後),以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投,並有權代表賣家作出競投或一連串競投,惟以底價為限,而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限,買家及賣家之合約於拍賣官擊槌時訂立,據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則,猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定,否則不論拍賣品之出口、進口或其他許可證之任何規定為何,均必須於拍賣會結束(「到期日」)後立即以港元支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移,且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取;或(ii)拍賣會後第三十天(以較早日期為準)起之風險由買家承擔(因此,由彼等自行負責投保)。直到風險轉移,蘇富比將就拍賣品之任何損失或損毀向買家支付賠償,惟以所付之買入價為最高限額。買家應注意,蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響買家可能擁有之任何權利之情況下,倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項,蘇富比可全權決定(在已知會賣家之情況下)行使以下一項或多項補救方法:

(a) 將拍賣品貯存在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追究損害賠償之權利;

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能於拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投項支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定預測價格及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向買家透露買家之名稱及地址，使買家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向買家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收歸於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而預測價格及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保障

蘇富比將使用其客戶所提供的資料（或蘇富比以其他方式所取得有關客戶的資料）作提供拍賣及其他與藝術品相關的服務，借貸及保險服務，客戶管理，市場推廣及在其他情況下管理及營運其業務，或按法律之規定使用。這將包括資料如客戶姓名及聯絡資料，身份證明，財務資料，客戶交易紀錄及喜好。為向客戶提供更優質的服務，蘇富比於部份收集客戶資料過程中會採取技術性手法以確定其喜好。蘇富比亦可能向其他蘇富比公司及/或代表該等公司的第三方披露客戶資料以就上述用途提供服務。

蘇富比亦不時可能向經其謹慎挑選的第三方披露此資料作其市場推廣用途。如閣下不希望閣下的資料用作此用途，請電郵至 opt-out@sothebyshep.com。

如客戶所提供予蘇富比的資料在歐洲保障資料法律定義中為“敏感性資料”，客戶同意蘇富比可能把該等資料用作以上用途。

於此等披露的過程中，歐洲經濟區內所收集的個人資料可能於歐洲經濟區以外的國家披露。雖然該等國家可能並未實施保障客戶個人資料的法例，蘇富比將採取高謹慎程度的措施以確保能穩妥及根據歐洲保障資料原則儲存該等資料。客戶於同意本業務規則時亦同意該等披露。

請注意蘇富比可能對蘇富比之場所舉行的拍賣會或其他活動進行錄影，而該等錄像可能經蘇富比網站於網絡上傳遞。電話競投有可能被錄音。

客戶可就若干包括直銷活動在內使用其個人資料的用途提出反對，有關要求毋須收費，客戶可透過發信至 [Bond Street, London W1A 2AA 或 1334 York Avenue, New York, NY 10021, Compliance，或電郵至 \[enquiries@sothebys.com\]\(mailto:enquiries@sothebys.com\) 查閱及糾正其相關的個人資料，或取得更多有關蘇富比保障資料政策的資料。](mailto:Sotheby's, 34-35 New</p></div><div data-bbox=)

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

保證書

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- 目錄內容乃根據學者及專家於銷售日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- 於銷售日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後5(五)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- 在收到任何導致買家質疑物品之真偽或屬性之資料後3(三)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服

務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保障

基於蘇富比公司之管理、經營業務、市場推廣及服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將

要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

Please complete this form and we shall arrange for the despatch of all your purchases through one of our nominated shipping agents, at your expense. For advice on shipping your purchases please call Sotheby's Shipping department on (852) 2822 5507 or email hkgshipping@sothebys.com

Sale Details

Sale # Lot # Account #

Please complete this section and delete where applicable

Delivery Address

Telephone

Email

Invoice Address *if different from above*

Telephone

Fax

Special instructions:

Signed

Date

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0746 | **Sale Title** WATER, PINE AND STONE RETREAT COLLECTION – TREASURES | **Sale Date** 3 OCTOBER 2017

*TITLE OR COMPANY NAME IF APPLICABLE	*FIRST NAME	*LAST NAME
SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)		
*ADDRESS		
POSTCODE		
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL		FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE – PREMIUM LOT (🏆)

In order to bid on "Premium Lots" (🏆) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID^{max} online bidding service is not available for premium lots.

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) _____

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (*). In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED _____ DATED _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

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 purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0746 | 拍賣名稱 水松石山房藏珍玩專場 — 匠心寶鑑 | 拍賣日期 2017年10月3日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

請注意書面及電話競投是免費提供之附加服務, 風險由競投人承擔, 而該等服務會在蘇富比於拍賣時其他承諾之限下進行; 因此, 無論是由於疏忽或其他原因引致, 蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立, 而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納, 及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時, 閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼, 包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 <input checked="" type="checkbox"/> 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告 — 估價拍賣品 (📄)

為對「高估價拍賣品」(📄) 作出競投, 閣下必須填妥拍賣品預先登記申請表, 並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格, 或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品, 則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料, 否則我們可能無法為您提供產品及服務。

除非得到閣下同意, 我們不會使用閣下的個人資料。如閣下在本表格的末端簽署, 即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途, 請在方格內 以表示反對

本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷 (如宣傳資料、活動請柬及圖錄)。

簽署

日期

付款方式

拍賣後須即時以下列方法以港元付款: 現金、銀行匯票、旅行支票、支票、電匯、信用咭 (美國運通、萬事達、銀聯或維薩卡)。

蘇富比不會接納逾一萬美元 (或相等貨幣) 之現金款項。應蘇富比業務規則, 本公司有權向支付現金的賣家索取: 身份證明文件 (政府發出附有照片之身份證明文件, 如護照、身份證或駕駛執照) 及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭 (美國運通、萬事達、銀聯或維薩卡) 結賬, 請親攜咭到本公司付款。

(以英文本為準)

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? Yes No

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that 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 responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please the box below before signing this form.

I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and **catalogues**).

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 以表示反對

本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷(如宣傳資料、活動請柬及圖錄)。

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 purchasers 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. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The **BID^{now}** online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

NOTES

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Our specialists are available by email using
firstname.lastname@sothebys.com

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NOTES

NOTES

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