



畫從樂

S O N G

IMPORTANT CHINESE CERAMICS FROM  
THE LE CONG TANG COLLECTION

HONG KONG 3 OCTOBER 2017

Sotheby's | 蘇富比 EST. 1744





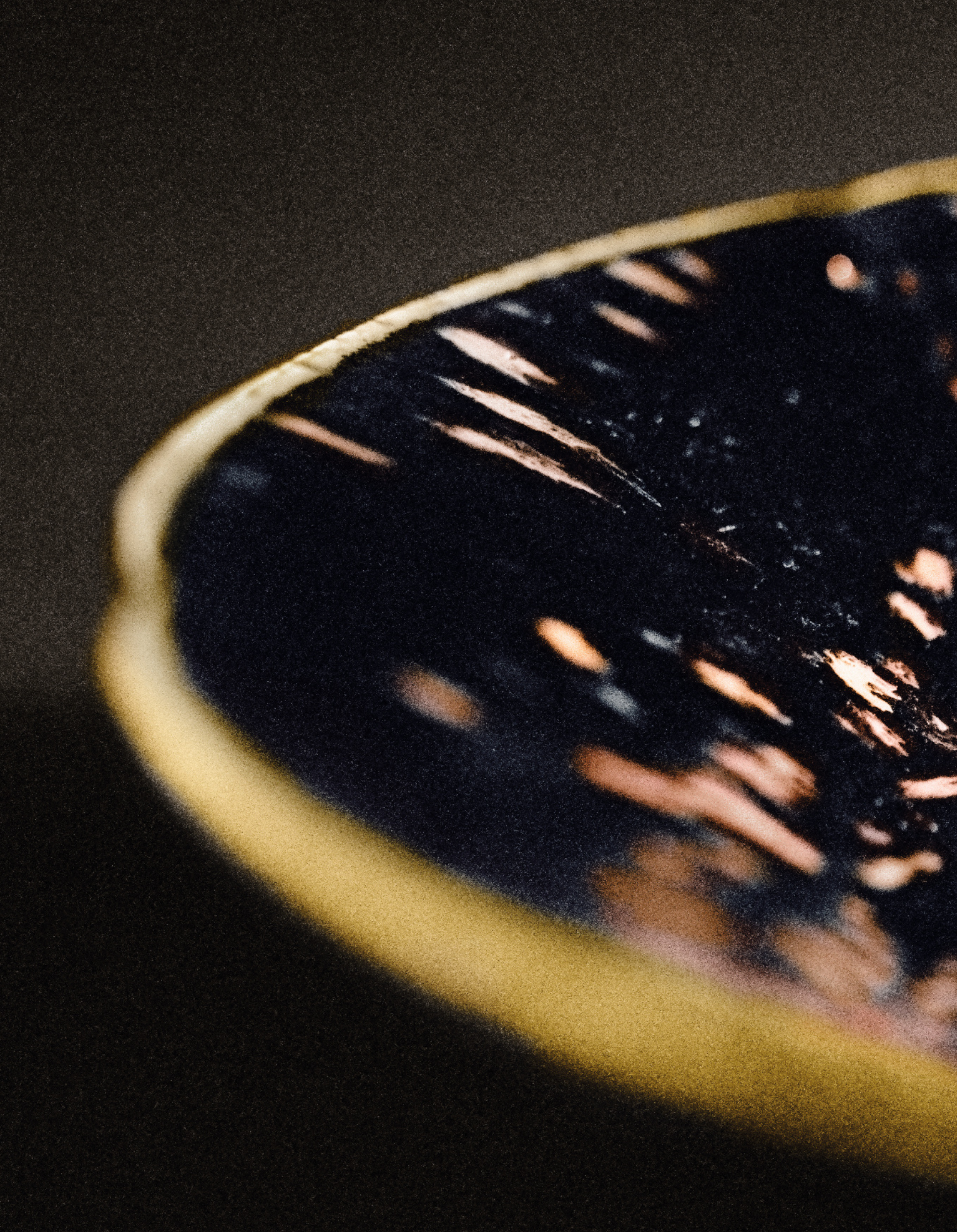


畫從樂

S O N G

IMPORTANT CHINESE CERAMICS FROM  
THE LE CONG TANG COLLECTION





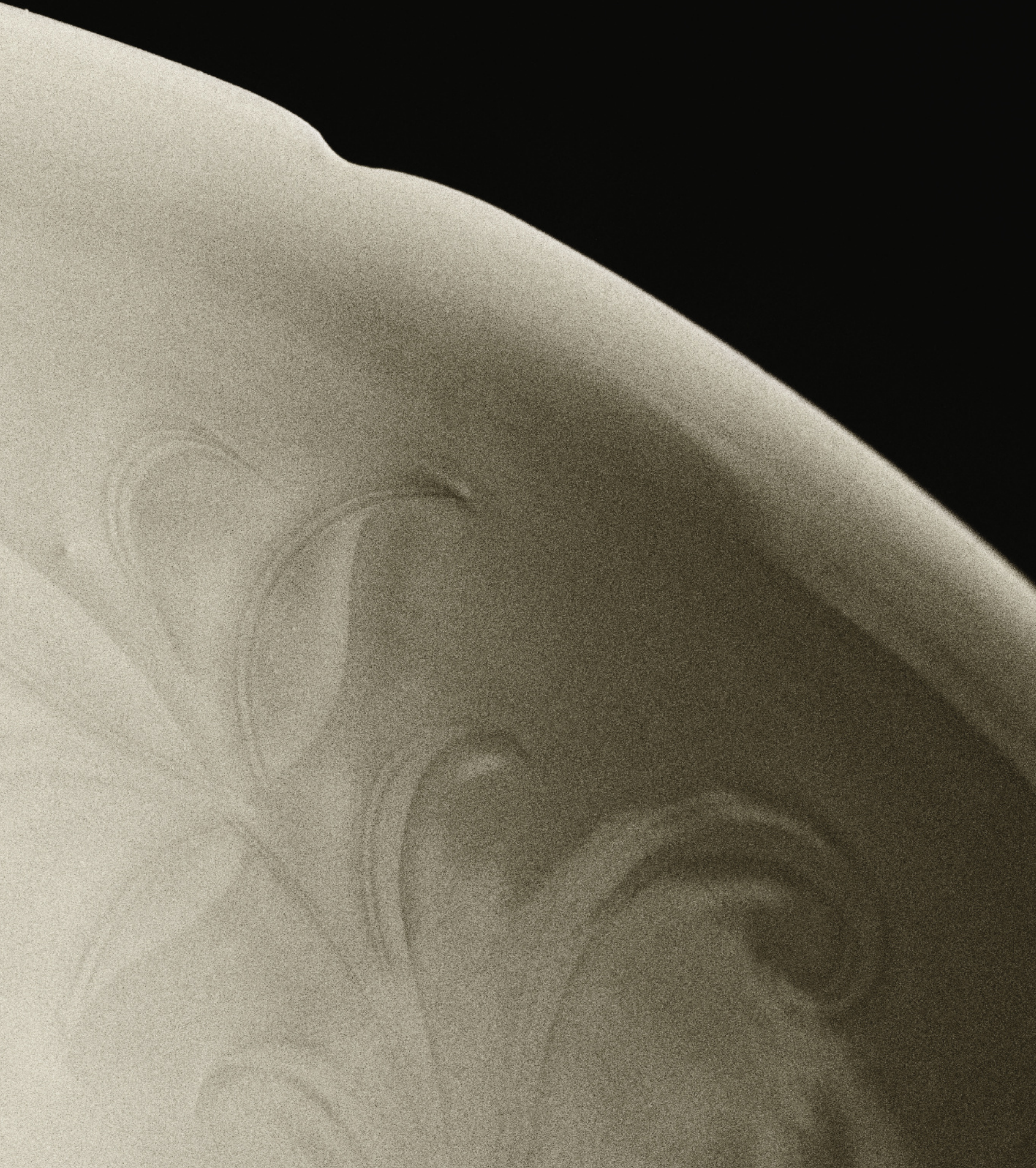




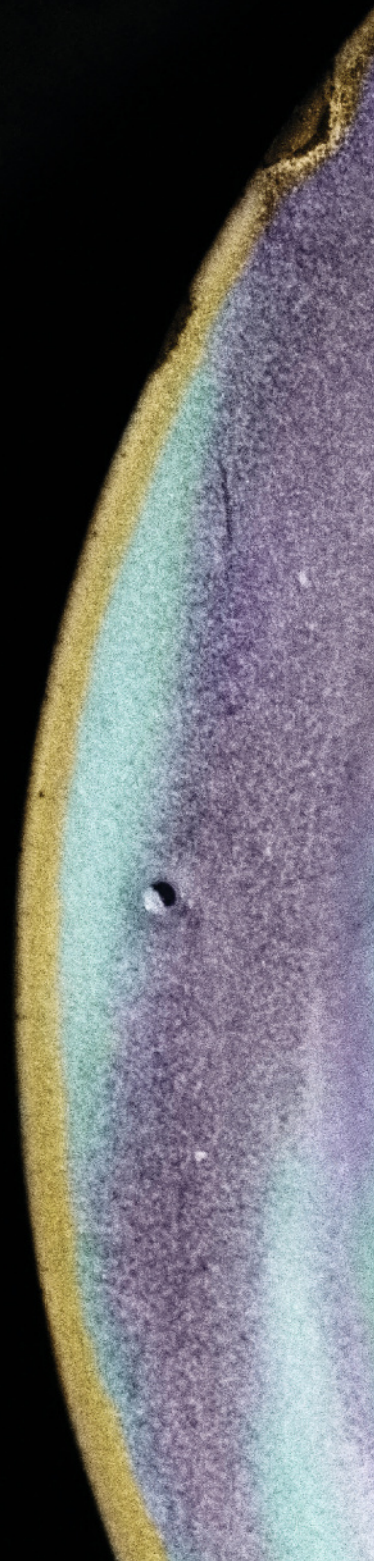




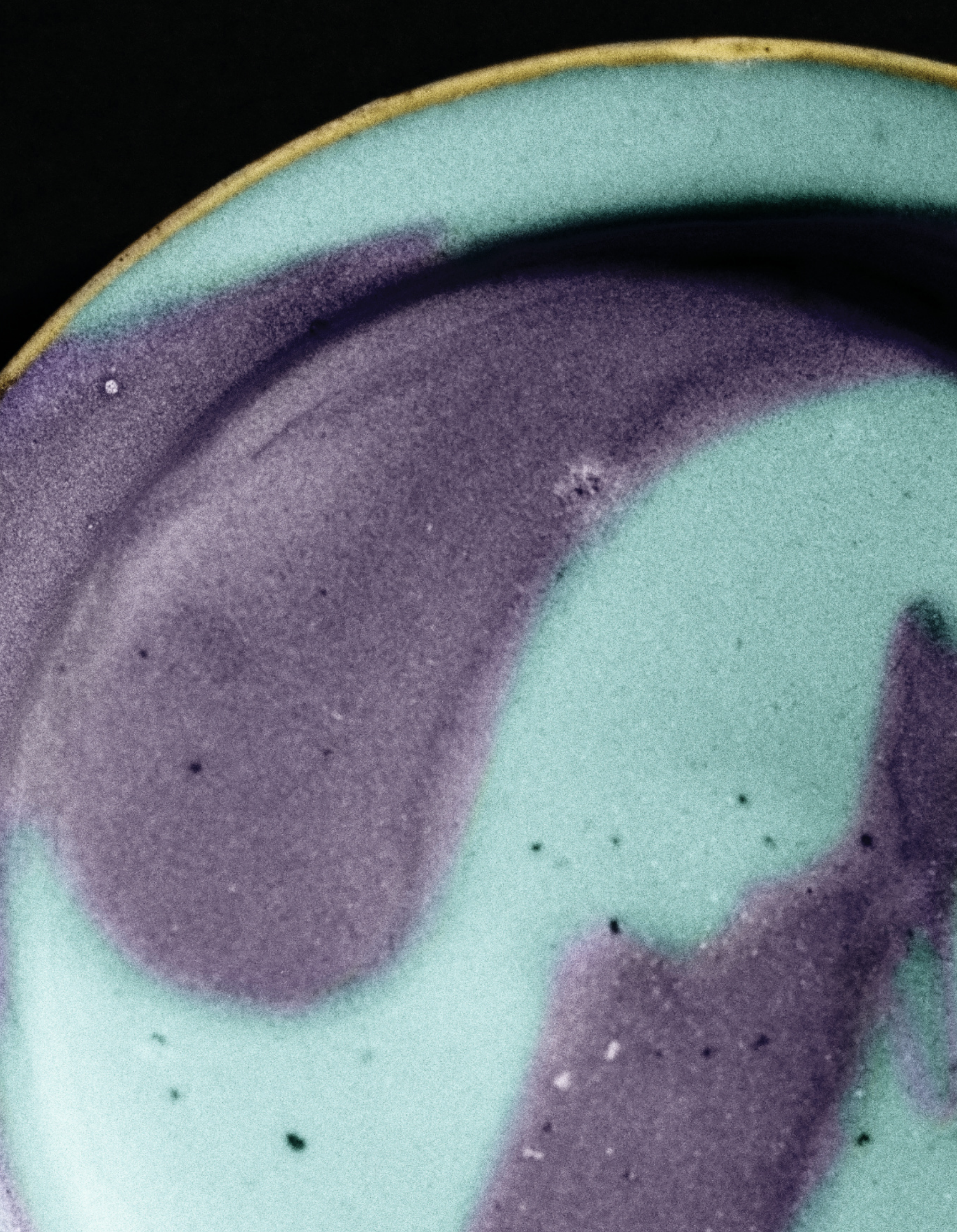














## IMPORTANT NOTICE TO BUYERS

### PRE-REGISTRATION

Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion as security for the bid. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used. The BID<sup>max</sup> online bidding service is not available for Premium Lots.

For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby’s reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$1,000,000** or such higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$500,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion, as security for the bid.

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit.

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s at **least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.



Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

### COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,200 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

## 給予買家的重要告示

### 預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**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。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。網上競投服務並不適用於高估價拍賣品。

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。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

### 收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,200元。詳情請參考‘給準買家之指引’。



SONG  
IMPORTANT CHINESE  
CERAMICS FROM  
THE LE CONG TANG  
COLLECTION

AUCTION IN HONG KONG  
3 OCTOBER 2017  
SALE HK0747  
10.20 AM

TRAVELLING EXHIBITION

16 - 17 September  
Taipei  
Hua Nan Bank International Convention Center

EXHIBITION

Thursday 28 September  
10 am - 5.30 pm

Friday 29 September  
10 am - 8 pm

Saturday 30 September  
10 am - 8 pm

Sunday 1 October  
10 am - 6.30 pm

Monday 2 October  
10 am - 6.30 pm

Hall 1  
Hong Kong Convention and Exhibition Centre  
(New Wing)  
1 Expo Drive Wanchai Hong Kong

**BIDNOW**  
LIVE ONLINE BIDDING

**Sotheby's** EST. 1744







**SPECIALISTS AND AUCTION ENQUIRIES**

For further information on lots in this auction please contact any of the specialists listed below.



Nicolas Chow  
Worldwide Head and  
Chairman  
Deputy Chairman Asia



Sam Shum  
Director



Christian Bouvet  
Director



Amethyst Chau  
Deputy Director



Vivian Tong  
Deputy Director



Cristine Li  
Junior Specialist



Carmen Li  
Business Manager



Abigail Ng  
Senior Administrator



Mizuka Seya  
Deputy Director



Peter Song  
Deputy Director



Ching Yi Huang  
Deputy Director



Jen Hua  
Deputy Chairman  
China

**SALE NUMBER**  
HK0747 "LECONGTANG"

**SPECIALISTS IN CHARGE**  
Nicolas Chow  
nicolas.chow@sothebys.com  
Sam Shum  
sam.shum@sothebys.com  
Julian King  
julian.king@sothebys.com  
Carrie Li  
carrie.li@sothebys.com  
Christian Bouvet  
christian.bouvet@sothebys.com  
Amethyst Chau  
amethyst.chau@sothebys.com  
Vivian Tong  
vivian.tong@sothebys.com  
Cristine Li  
cristine.li@sothebys.com  
+852 2822 8128  
FAX +852 2521 5421

**BUSINESS MANAGER**  
Carmen Li  
+852 2822 8124  
FAX +852 2521 5421

**INTERNATIONAL RESEARCH**  
Regina Krahl‡  
Jungeun Lee  
Isabella Tedeschi

**SALE ADMINISTRATOR**  
Abigail Ng  
+852 2822 5582

**PRIVATE CLIENT GROUP**  
Asia  
Jessica Lee (Hong Kong)  
+852 2822 5539  
Europe  
Shu Zheng (London)  
+44 207 293 5958  
North America  
Yin Zhao (New York)  
+1 212 894 1685

**CLIENT SERVICES**  
For assistance in buying  
at this auction  
+852 2822 8142  
FAX +852 2522 1063

**PAYMENT**  
Client Accounting  
Sally Lai  
+852 2822 5533  
FAX +852 2501 4266  
hkpostsaleservices@sothebys.com

**SHIPPING**  
Phoebe Yeung  
+852 2822 5507  
FAX +852 2523 6489  
hkgshipping@sothebys.com

**INTERNATIONAL TEAM**



Nicolas Chow  
Worldwide Head and  
Chairman  
Deputy Chairman Asia



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



Mee-Seen Loong  
Vice Chairman,  
Chinese Art



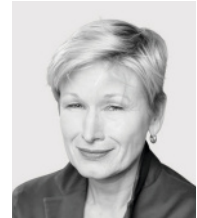
Ryoichi Hirano  
Senior International  
Specialist, Director



Julian King  
International  
Specialist, Director



Carrie Li  
Senior Specialist  
Greater China,  
Director



Dr. Caroline Schulten  
Senior Specialist  
Europe  
Senior Director

**ABSENTEE AND TELEPHONE BIDS**  
+852 2522 8142  
FAX +852 2522 1063  
bids.hongkong@sothebys.com

Telephone bid requests should be  
received 24 hours prior to the sale.  
This service is offered for lots  
with a minimum low estimate of  
HK\$40,000

**SUBSCRIPTIONS**  
+852 2822 8142  
FAX +852 2810 6238

**CATALOGUE PRICE**  
HK\$500 at the gallery

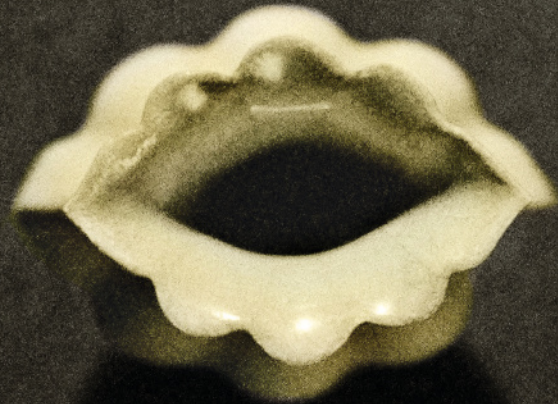
**SOTHEBY'S AT HONG KONG  
CONVENTION AND EXHIBITION  
CENTRE**

**DURING AUCTION AND EXHIBITION**  
+852 2868 6755  
FAX +852 2868 6756

**AUCTION AND EXHIBITION  
INFORMATION**  
+852 2524 8121

‡ Consultant







# CONTENTS

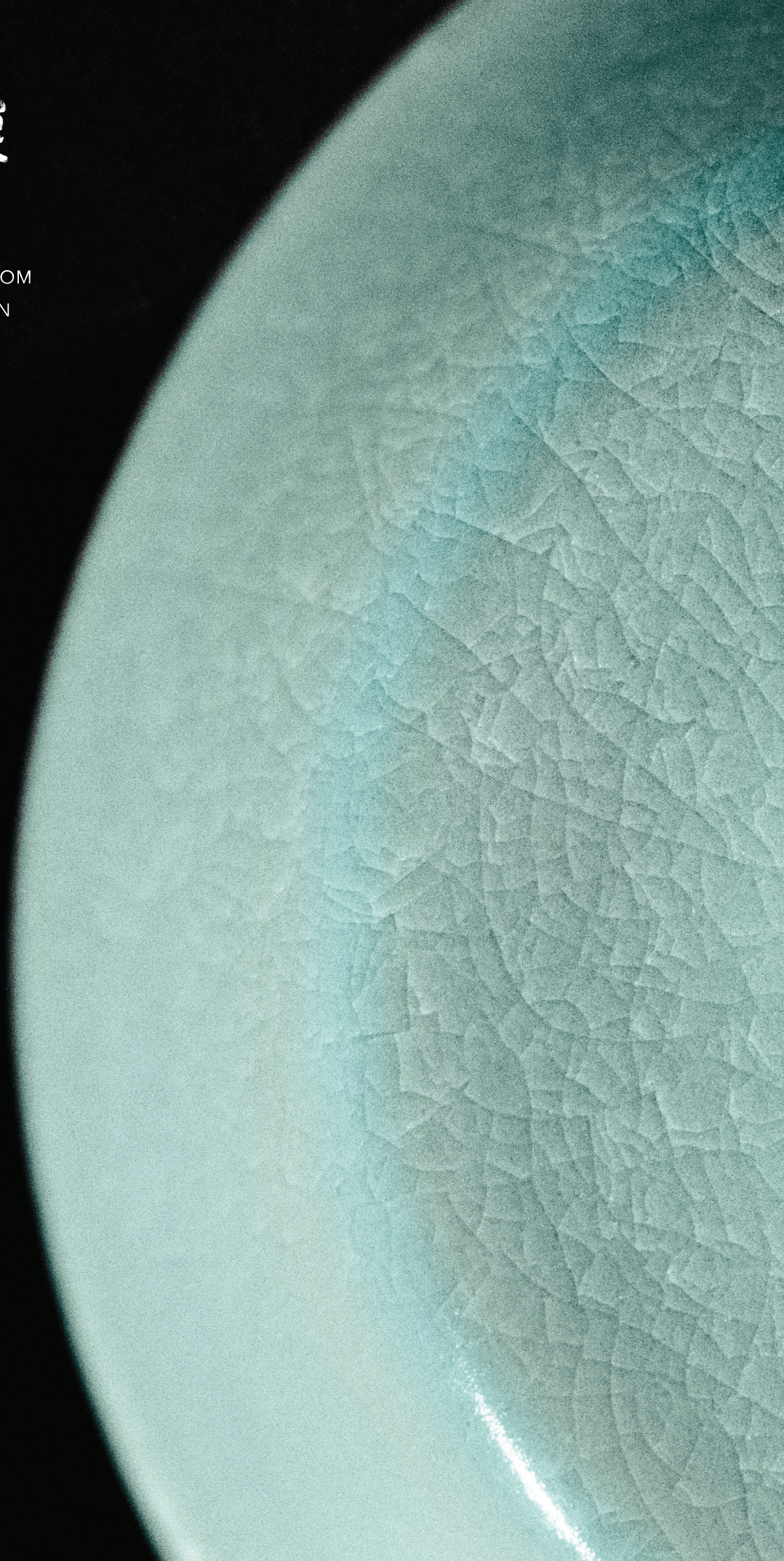
8	Important Notices to Buyers
9	Auction Information
11	Specialists and Auction Enquiries
14	SONG IMPORTANT CHINESE CERAMICS FROM THE LE CONG TANG COLLECTION LOTS 1-15
168	Asia Apecialist Departments
169	Client Services
170	Chronology
171	Important Notice Guide for Prospective Buyers
174	Tax information for Buyers Conditions of Business for Buyers
177	Guide for Absentee Bidders
179	Absentee Bid Form
181	Pre-registration Application Form



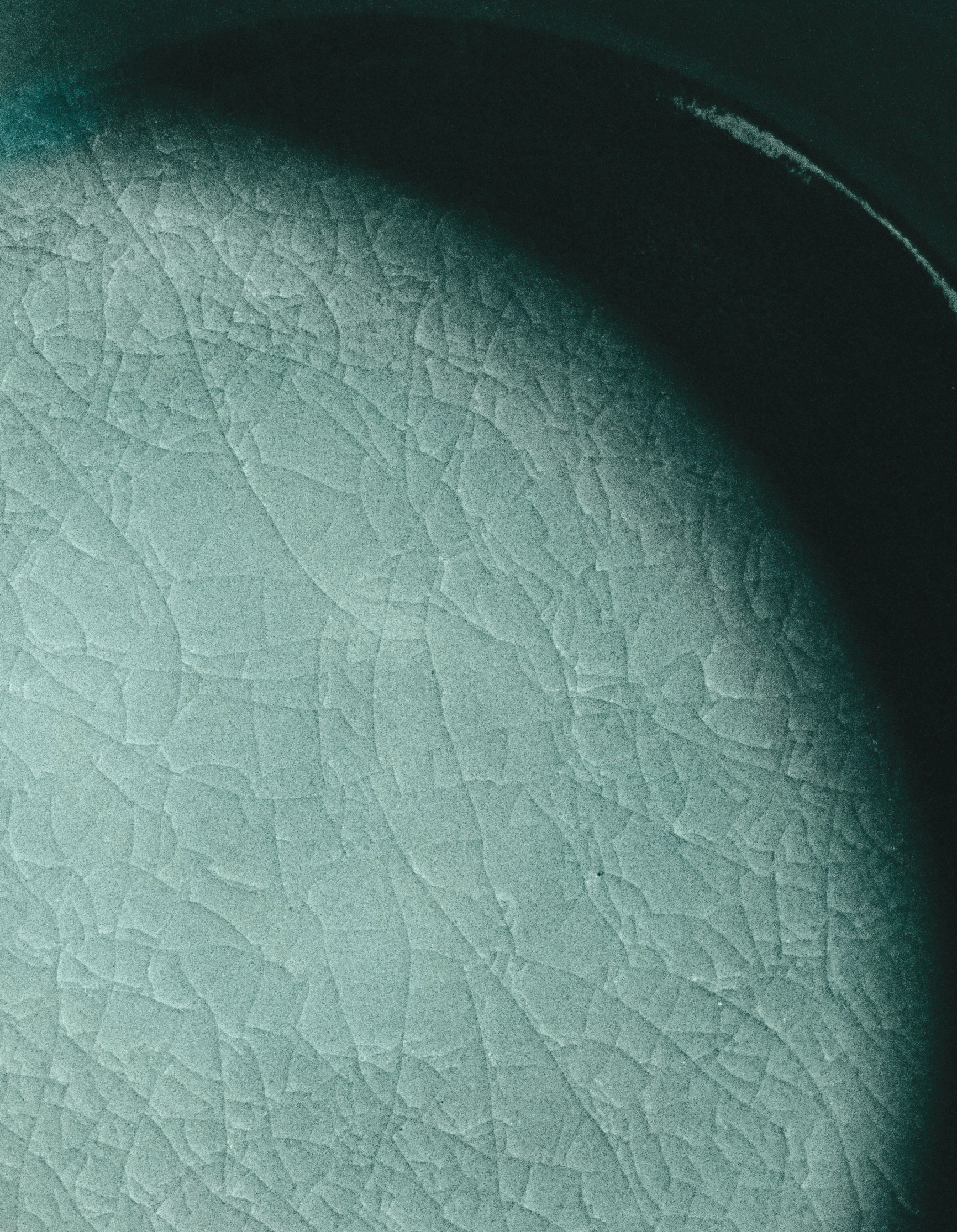
宋從樂

S O N G

IMPORTANT CHINESE CERAMICS FROM  
THE LE CONG TANG COLLECTION









# An Appreciation of Song Ceramics

## The Master of the Le Cong Tang Collection

The philosophy, aesthetics and religious beliefs of a culture can be encapsulated in the aesthetics of its utilitarian vessels.

*Chan* Buddhism, first introduced into China by Bodhidharma in the 5th century AD, gradually assimilated the core values of Daoism and Confucianism, and became the mainstream religion during the Tang and Song dynasties. It thereby defined the aesthetic principles of Song dynasty ceramics.

The highest accomplishment of *Chan* meditation is attaining 'gaming Samadhi'. Samadhi refers to the state of remaining focused, composed and aware of one's surroundings. The notion of 'gaming' is derived from the foundation of Samadhi, where by attaining the state of egoless *anatta*, one is able to respond to any situation or change in life with equanimity, humour and compassion.

The spiritual state of Samadhi can only be attained when one practises an unmaterialistic and simple lifestyle. Therefore, aesthetic minimalism is revered in *Chan* Buddhism. *Ru* and *Guan* wares created at the Imperial Song kilns, conforming to this ideology, are characterised by elegant simple forms and monochrome glazes.

Nevertheless, minimalism does not imply a mundane and monotonous style. The dimensions and shapes of *Ru* and *Guan* wares were all designed with scrupulous attention to detail. The proportions were

meticulously balanced with utmost precision where even 'a centimetre enlarged would be too big, and a centimetre subtracted would be too small'. The elegance, subtlety and sophistication of these graceful vessels are endowed with timeless appreciation.

In the context of Samadhi, *Chan* Buddhism embraces simplicity and composure; 'gaming', on the other hand, encourages expressiveness and liberation of the subconscious nature, free from resentment and regrets.

This spontaneous spirit is expressed in the decoration on many Song ceramics, including fluently carved examples from the Cizhou, Ding, Yaozhou and Longquan kilns, and freely painted brown wares.

Furthermore, reverence for the natural world is another important aspect of *Chan* Buddhist ideology. It is believed that the arduous pursuit of mechanical perfection will deviate one from the principles of nature. Consequently, the technical imperfections found on Song ceramics, such as iron spots, glaze pulls, distortions, and other glaze imperfections did not in any way interfere with the aesthetics. On the contrary, they represented the charm of nature. Although contemporary ceramics are admittedly immaculate in their execution, they lack the individuality and grace of Song ceramics.



# 宋瓷的欣賞

樂從堂主人

一個文化中的器物造型，往往能夠反應出該文化的哲學、美學與宗教信仰。

禪宗佛教自菩提達摩於公元五世紀帶進中國之後，逐漸納入道家 and 儒家的內涵，成為唐、宋時代的主流信仰，也主導了宋瓷的美學。

修禪的最高境界是「遊戲三昧」。「三昧 (Samadhi)」是維持專注、寧靜、清澈的知覺狀況；「遊戲」是在三昧的基礎上，以無我、幽默、親切、欣賞的態度去應對生活中的種種情境和變化。

物質生活單純，方易維持三昧的精神狀態，因此禪宗崇尚簡樸之美。宋瓷中的汝窯、官窯不僅是單色，造型也極為簡樸。

簡樸不代表枯燥乏味。汝窯、官窯器形的高矮、寬窄、直弧都經過精心設計、比例合度；是所謂「增一分則太肥，減一分則太瘦」，顯得十分內斂優雅、雋永耐看。

從三昧的角度，禪宗追求簡樸內斂；而從「遊戲」的角度，禪宗則主張「任運隨形」、瀟灑豪邁、無怨無悔。

這種靈動豪爽的精神，反應在許多宋瓷的畫工之上。磁州窯的剔黑、剔白；定窯、耀州窯、龍泉窯的刻、劃花；乃至褐彩畫花等等，莫不瀟灑靈動，生氣蓬勃。

禪宗還有一個重要的精神，就是尊重自然；認為刻意追求所謂完美，有違自然之理。所以宋瓷的一些缺陷，如黑點、縮釉、扭曲、凹凸、積釉、流釉、窯變等等，非僅無傷，反增自然韻味。現代工藝產出的瓷器，固然完美無瑕，但缺乏個性，遠不如宋瓷件件獨特、婀娜多姿。











1

**A FINELY CARVED LARGE IMPERIAL HEIRLOOM  
DINGYAO BOWL  
NORTHERN SONG DYNASTY**

北  
宋

定  
審  
白  
釉  
劃  
蓮  
紋  
葵  
口  
大  
盃

the rounded conical sides supported on a knife-pared foot, rising to a flared rim with six indentations, the interior liberally and superbly carved with two large lotus blooms and broad leaves borne on curling stems, applied overall with an ivory-coloured glaze pooling in characteristic teardrops on the plain exterior, save for the unglazed lobed rim, the base partially covered with a dab of glaze and revealing the greyish-white body

25.8 cm, 10 $\frac{1}{8}$  in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 25.

HK\$ 3,000,000-4,000,000

US\$ 385,000-515,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號25















At a casual glance this elegant bowl might seem like the archetypal Ding bowl; a closer look makes it clear that this bowl is on a different plane from most related pieces: its superb potting, swiftly and masterfully carved design, exquisite glaze and exceptional size are hard to match among extant Ding wares. The Ding kilns are known to have produced porcelains for the Northern Song (960-1127) court, but only occasionally do we come across a piece so concisely designed and exquisitely crafted that an imperial provenance springs to mind, and so well preserved that we think of a carefully protected heirloom piece. The present bowl, one of the largest examples of its type in existence, is one of those pieces.

Although this superbly styled and executed vessel would seem like a blue-print for Ding bowls, as its shape and design stand in the well-known stylistic tradition of the Ding kilns at the peak of their activity in the Northern Song dynasty, the present bowl stands out not only because of its large size, but also its distinct, mould-enhanced shape, the crispness and clarity of its carving with two lotus blooms and a large leaf and two stems of arrow-head, and the gloss and tactility of its glaze. It is an individually crafted example which seems like an idealised model for a more quickly produced series of smaller bowls, to which nowhere near the same amount of time and care could be devoted, and which therefore could not rise to the same standard.

Celebrated for their thin potting, fine white body, which does not require a coating of slip to appear white after firing, and their ivory-coloured glaze, which tends to run down in somewhat darker 'tears', Ding wares became renowned for their elegant forms, some of which derived from contemporaneous silver and lacquer shapes, but many others – like the present form – were independently developed by the potters, and found favour with the court and wealthy monasteries during the Northern Song and Jin (1115-1234) periods. Due to the fragility of their thinly potted body that was prone to warping during the potting and firing stages, Ding bowls of similar type often measure around 22 cm in diameter, but hardly ever exceed that size. Only some of the wide basins and shallow moulded dishes from the Ding kilns are larger in diameter, but they are much more sturdily potted.

The restrained, yet flowing lines of the carved decoration successfully capture the spirit and grace of the lotus flower, like brush strokes in contemporary ink painting, while accentuating the refined quality of the porcelain body. Symbolic of purity and integrity, because it rises clean out of muddy waters, the lotus was a popular motif throughout the Song dynasty (960-1279) due to the Confucian value of personal virtue, and frequently appeared on white-glazed Ding wares, whose pure glaze tone enhances the flower's message.

Comparable bowls are generally smaller and show lotus designs with only a single bloom. A bowl of similar size (24.9 cm) with a carved peony design, in the National Palace Museum, Taiwan, was included in the Museum's exhibition *Dingzhou hua ci. Yuan zang Dingyaoxi baici tezhan/Decorated Porcelains of Dingzhou. White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, cat. no. II-29; a smaller lotus-decorated bowl (21.8 cm) in Beijing is published in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 52, together with a fractionally larger bowl (26.6 cm) with moulded decoration, pl. 44, both from the Qing court collection; the latter bowl is illustrated again in *Ding ci ya ji. Gugong Bowuyuan zhencang ji chutu Dingyao ciqi huicui/Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2012, pl. 65, together with fragments of a large deep dish (24.6 cm) from the Ding kiln site in Quyang, Hebei province, pl. 114, with carved dragon design and engraved on the base with the characters *dong gong* ('Eastern Palace'). A slightly smaller bowl from the Alfred Schoenlicht collection was sold in our London rooms, 13th December 1955, lot 58 and again 14th December 1971, lot 194; another was sold in London, 14th July 1981, lot 77; and a third in these rooms, 2nd May 2000, lot 588 and again in our London rooms, 16th May 2012, lot 88.











初 譬此盃，美妍雅緻，為定瓷經典，細觀更覺與眾不同：其製胎細薄，釉色淨潤，劃花紋飾精湛，盃徑碩大，氣韻非凡。定窯於北宋年間承燒貢瓷，佳器倍出，然如此之設計簡約、製作優良者可謂鳳毛麟角，應為昔時御用貢瓷。歷年經久而保存完善，想然物主必視若珍寶，惜護有加。雖有質佳定瓷，可與此媲美，但論尺寸，當中難有出其右者，流傳至今，可謂寥若晨星，彌足珍貴。

北宋一朝，定窯製瓷技術達致巔峰，此盃宏碩，其器形典雅，釉色純瑩，工藝精湛，且紋飾簡練灑脫，卓然超群，誠典範之作。觀內壁所劃纏枝蓮花，兩蓮對向而開，一葉側傾相襯，枝蔓迴繞其間，旖旎靈動，出神入化。此盃為獨製個例，品質臻美，或為他例之藍本，不似尺寸較小者，為省工省時，大量製作，不能與此盃相提並論。

定瓷素以胎體細薄純白而聞名，不施化妝土，窯燒後便可呈白淨雅緻之色，其釉光潤，與象牙類，積釉流淌處可見「淚痕」，更因其器形含蓄溫雅而備享讚譽。雖部分器形乃仿當朝銀與漆，但更多為瓷匠創作，別具新意，深受北宋與金朝之皇室及佛寺鍾睻，本例即屬後者。定瓷胎體輕薄易碎，成形及窯燒過程極易變形翹棱，故此類盃直徑多不超過22公分，僅些許寬盆及模印淺盤見有製大器，但其胎體亦相應偏厚較重。

本品紋飾，線條委婉而舒暢，蓮花優雅之神韻躍然其上，如紙上作畫，筆墨韻味全然其間，同時倍顯胎體之素淨清麗。蓮，

出淤泥而不染，象徵純潔、廉正，其意象與崇儒家、尚修身之宋朝文化不謀而合，深受時人所愛，故定瓷常以蓮花作飾，憑胎釉瑩潤素白，襯蓮之潔身自好，兩者相得益彰。

可比較之盃例，尺寸通常略小，若同飾蓮花紋，則多繪一枝獨綻，均略與本例不同。如台北國立故宮博物院藏一牡丹紋盃（口徑24.9公分），曾展於《定州花瓷—院藏定窯系白瓷特展》，國立故宮博物院，台北，2014年，編號II-29。另見一略小蓮花紋盃例（直徑21.8公分），圖見《故宮博物院藏文物珍品全集：兩宋瓷器（上）》，香港，1996年，圖版52，同刊一尺寸較大之印花定盃（直徑26.6公分），皆清宮舊藏，後者又載於《定瓷雅集：故宮博物院珍藏及出土定窯瓷器薈萃》，故宮博物院，北京，2012年，圖版65，此書另錄一尺寸較大之深盤殘器（24.6公分），飾龍紋，底刻「東宮」二字，河北省曲陽縣定窯遺址出土，圖版114。Alfred Schoenlicht 雅蓄一例，尺寸稍小，曾兩度售於倫敦蘇富比，1955年12月13日，編號58，及1971年12月14日，編號194。倫敦蘇富比1981年7月14日也曾拍出一相似例，編號77。此外還有一例，售於香港蘇富比2000年5月2日，編號588，後又售於倫敦蘇富比2012年5月16日，編號88。











2

A VERY RARE YAOZHOU CELADON 'PEONY' BOX AND  
COVER WITH 'FLORET' APPLIQUES  
NORTHERN SONG – JIN DYNASTY

北  
宋  
至  
金

耀  
州  
青  
釉  
牡  
丹  
紋  
蓋  
罐

with a drum-form body rising from a flat base centred with a countersunk circular section, the exterior decorated around the foot with nine small 'floret' appliqués below a thin raised fillet, the cover similarly applied around the sides with nine small florets, the slightly domed top carved with a large peony bloom borne on a curling stem and wreathed by undulating foliage, the exterior applied overall save for the base with an unctuous sea-green celadon glaze pooling in the extremities and thinning along the raised edges

13.2 cm, 5 $\frac{1}{8}$  in.

PROVENANCE

Collection of the Chang Foundation, Taipei.

LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 37.

HK\$ 1,800,000-2,500,000

US\$ 231,000-321,000

來源：

鴻禧美術館收藏，台北

出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號37













fig. 1  
Celadon box and cover, together with chess pieces, excavated from Yaozhou kiln site, Shaanxi province  
© The Institute of Archaeology, Shaanxi

This drum-shaped vessel, probably made to contain chess (*weiqi*) pieces, is exquisitely potted, decorated, glazed and fired and, not surprisingly, exceedingly rare. The Yaozhou kilns at Huangpu, southwest of Tongchuan city in Shaanxi province, which had gained renown through their pale green vessels with deep, large-scale carving in the Five Dynasties period (907-960), became China's major suppliers of high-quality celadon wares in the Northern Song dynasty (960-1127). While they turned to producing bowls and dishes with incised or moulded designs on a vast scale, they also created a small number of vessels in other shapes, which were generally given particular attention and thus remained rare.

Comparisons to the present piece, with its charming applied florets to reproduce 'drum nails', are mainly found in the form of wasters discovered at the kiln site. One well-preserved box and cover recovered from the kiln site, of similar form and design, but with an additional foliate scroll around the centre, its glaze turned a very dark tone especially where it pooled, is published together with some chess pieces in *Songdai Yaozhou yaozhi/The Yaozhou Kiln Site of the Song Period*, Beijing, 1998, col. pl. XI' (see **fig. 1**); also illustrated are fragments of boxes similar to the present piece or with additional carving, pl. LXXXIX, figs 1-3, and p. 332, fig. 167: 1-12; and similar covers, with applied or impressed florets, or lacking florets altogether, pl. XCIV, figs 3-5, and p. 346, fig. 172.

The complete example from the kiln site was included in the exhibition *The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, pl. 76, together with a miniature version from the collection of the Tokyo National Museum, cat. no. 77, and a later version with more yellowish glaze, attributed to the Jin dynasty (1115-1234), also excavated from the kiln site, pl. 89.

This type of covered box was copied by the Juntai kilns of Yuzhou, Henan province, which are better known for their bright blue Jun wares, which might explain differences in quality of some extant pieces. A small example from the Juntai kiln site, decorated with a diaper design around the centre, is illustrated in *Henan Sheng Bowuguan* [Henan Provincial Museum], Beijing, 1985, pl. 133; a related piece, carved with a foliate scroll, is published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 1, pl. 422; and one from the Yang De Tang collection, carved with petals and with a yellowish glaze, was sold in our New York rooms, 17th March 2015, lot 62.





圖一  
青釉鼓式蓋罐及棋子 陝西省耀州窯遺址出土  
© 陝西省考古研究院

本品呈鼓形，或為圍棋盒。造形端正，花紋秀麗，釉色均勻，難得一見。耀州窯位於陝西省銅川市西南黃堡鎮；自五代起，耀州瓷以釉色淡青、刻花線條剛勁大氣著稱，其品質超卓，至北宋時盛極一時，成為中國一大窯系，產量甚豐。耀州瓷以批量燒製之盤、盃為大宗，偶見少量其它器形，世人識其罕稀，尤為惜賞。

蓋罐沿邊貼花仿鼓釘，相若例子主要見於出土殘片。其中一件出土蓋罐，品相頗佳，器形與紋飾與本品相近，惟器身加飾一圈卷草紋，刻花凹痕積釉處呈色較深，連同數顆棋子，載於《宋代耀州窯址》，北京，1998年，彩色圖版XI（圖一）；同書錄有其它罐器殘片，與本品相類，或添刻花紋，圖版LXXXIX，圖1-3，及頁332，圖167: 1-12；另錄相似蓋例，或貼花、或刻花、或素紋，圖版XCIV，圖3-5，及頁346，圖172。

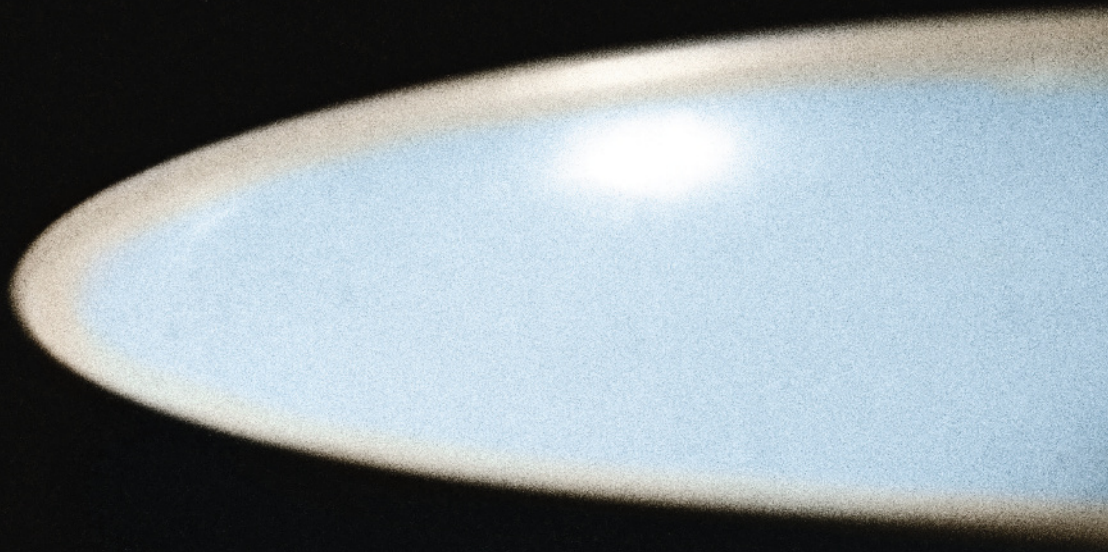
耀州窯遺址曾出土一罐，器身完好，列展於《耀州瓷精品》，大坂市立東洋陶瓷美術館，大坂，1997年，圖版76。同場展出一件小型版本，東京國立博物館藏，編號77，以及一件年代較晚作例，釉色偏黃，斷代金朝，出土自同一窯址，圖版89。

河南省禹州鈞台窯，以天藍釉鈞瓷見著，亦曾仿製此類蓋罐，或可解釋存世品質素不齊之由。可參考鈞台窯遺址出土一件小罐例，身飾錦紋，見《河南省博物館》，北京，1985年，圖版133。再有一件近例，刻卷草紋，刊於康蕊君，《玫茵堂藏中國陶瓷》，倫敦，1994-2010年，卷1，圖版422。養德堂也藏一例，釉色偏黃，刻花瓣圖案，售於紐約蘇富比2015年3月17日，編號62。

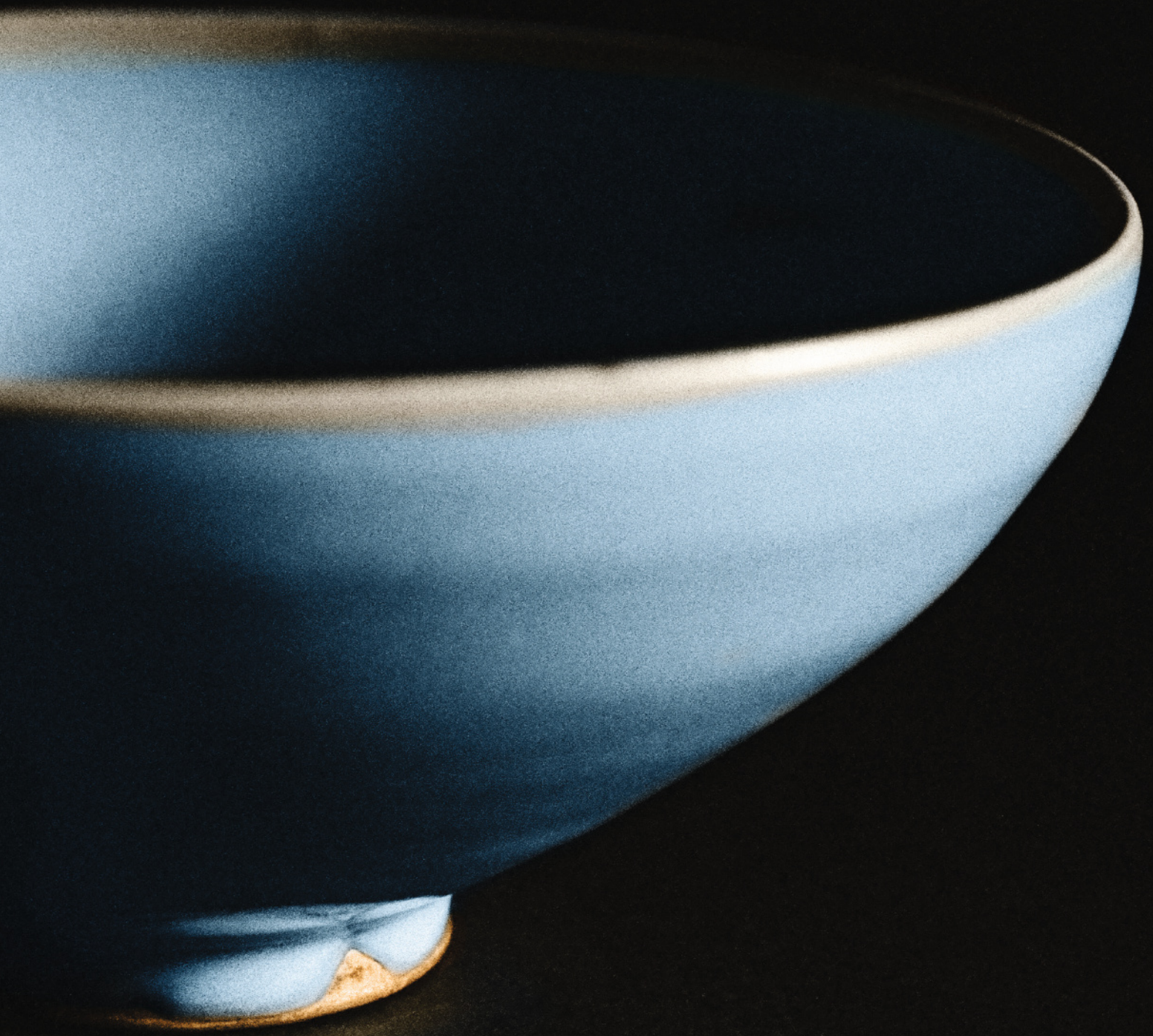














3

**A LARGE JUNYAO BLUE-GLAZED BOWL  
SONG – JIN DYNASTY**

宋  
至  
金

鈞  
窰  
天  
青  
釉  
斂  
口  
大  
盃

sturdily potted with deep rounded rises rising from a spreading foot to a slightly incurved rim, unctuously covered overall save for the unglazed footring with a brilliant milky sky-blue glaze thinning to a mushroom colour along the rim and pooling around the foot

22 cm, 8 $\frac{7}{8}$  in.

**PROVENANCE**

Collection of Chen Chiang-Wei (1907-1997).

HK\$ 600,000-800,000

US\$ 77,000-103,000

來源：

陳昌蔚（1907-1997年）收藏









The lustrous sky-blue glaze of this bowl, which shows an almost jewel-like gloss, is traditionally considered the most desirable colour of monochrome Jun wares. The simple, well-rounded shape of this piece, with wide open mouth and narrow foot, displays this unctuous, flawless coating to best advantage. One of the 'Five Classic Wares' (*wu da yao*) of the Song dynasty (960-1279), 'Jun' ware was much admired over the centuries by both Chinese and Western connoisseurs for the beautiful depth and intensity of its glaze, which varies from a thick opaque sky blue to brilliant mauves, lavenders and blues. It was discovered in the 1980s that this blue tone was not created by pigments but is actually an optical effect. During firing, the glaze separates into light-scattering droplets of glass and when light passes through this 'glass emulsion' the blue spectrum of light is reflected, giving the ware its bright blue colour. The thickness of the glaze is a critical factor in creating these optical blues. It has been thought that this was a consequence of multiple glaze layers, but analyses of sectioned shards done at the kiln sites indicate that only a single layer is applied and that the depth of glaze is attributable to the thick body, as water from the glaze is absorbed by the porous biscuit, resulting in a more substantial covering.

Two slightly smaller bowls of this form and glaze, in the Palace Museum, Beijing, are published in *Selection of Jun Ware. The Palace Museum's Collections and Archaeological Excavation*, Beijing, 2013, pls 6 and 7, together with a slightly larger bowl with a more opaque glaze, pl. 8; two bowls from the Meiyintang collection are illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 1, pl. 387 and vol. 3, pl. 1461; one, from the Yang De Tang collection, illustrated in *Chūgoku meitō ten: Chūgoku tōji 2000-nen no seika* [Exhibition of Chinese pottery: Two thousand years of Chinese ceramics], Tokyo, 1992, cat. no. 42, was sold in our New York rooms, 17th March 2015, lot 85; and another was sold twice at Christie's Hong Kong, 1st June 2011, lot 3501, and 1st June 2016, lot 3118.

The present bowl was in the collection of Chen Chiang-Wei (1907-1997), who was the General Manager of PetroChina, before joining the Ministry of Foreign Affairs and serving as a cultural adviser in Thailand for 11 years. Upon his return to Taiwan, he accepted an advisory position at the National Palace Museum, and became a researcher at the National Museum of History. Also a philanthropist, Chen generously donated part of his personal collection to the National Palace Museum in 1971.









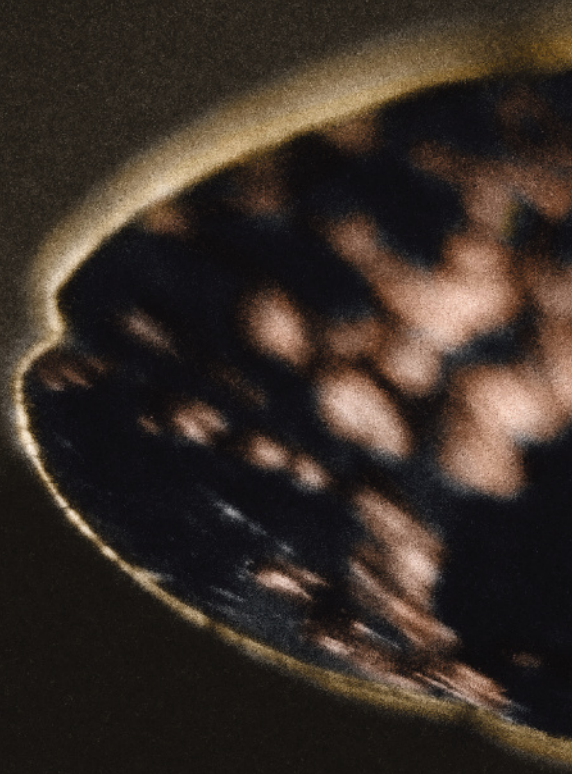


此盃發色天藍，光瑩如寶石，向為鈞窯之經典釉色，備受搜求。其形樸渾圓，寬口窄足，釉如凝脂，潔淨無疵。鈞窯乃宋代五大窯之一，數百年來，中外博古之士對之青睞有加，蓋愛其釉渾厚緻密，或呈月白，乳濁不透；或呈絳紫、殷紅、天藍，明快亮麗。八十年代，研究發現此藍色調非顏料所致，乃光學效應使然。釉層經高溫窯燒，釋出大量氣泡，形成「乳濁反射」現象：光線穿過釉面，藍色光譜反射呈色，是以器身色澤明麗。為求此效，掛釉肥厚至關重要。原有觀點認為鈞窯多層施釉以致釉層稠厚，後細考窯址瓷片截面，知其僅施單層釉料，因其胎厚且多孔，吸收釉中水分，故而粘稠易掛，成就釉厚質潤之器。

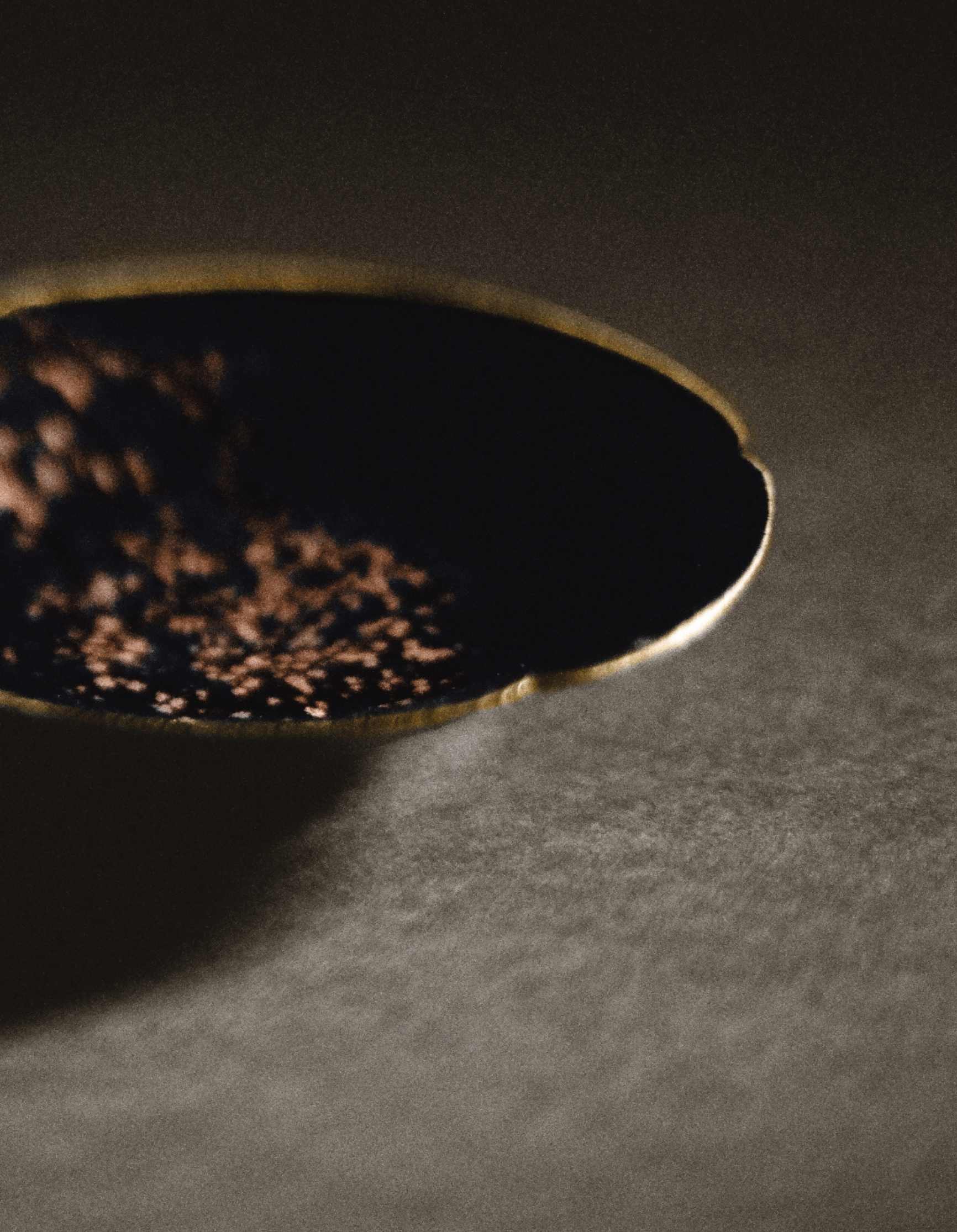
論及器形、釉色，有二鈞盃與此相近，惟其尺寸略小，藏北京故宮博物院，錄於《鈞瓷雅集：故宮博物院珍藏及出土鈞窯瓷器薈萃》，北京，2013年，圖版6、7，另錄一大盃例，釉較乳濁，圖版8。玫茵堂雅蓄且有二盃，可資參考，圖見康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷1，圖版387，及卷3，圖版1461。養德堂舊藏也有一器，載於《中國名陶展：中國陶磁2000年の精華》，東京，1992年，編號42，售於紐約蘇富比2015年3月17日，編號85；仍有一例，先後售於香港佳士得2011年6月1日，編號3501，及2016年6月1日，編號3118。

此盃為陳昌蔚（1907-1997年）舊藏；陳氏曾任中國石油公司總經理，後供職外交部，駐泰國任文化參事達十一年。歸台後，任台北故宮博物院顧問及國立歷史博物館研究員等職。陳氏亦熱心慈善，於1971年將個人所藏慷慨贈予台北故宮博物院。











# A Rare Black Flower Picked by Alfred Clark

Regina Krahl

Highly impressive, with its captivating brown markings on a rich black glaze, yet elegant and graceful, its generous shape daringly raised on a narrow foot, this superb dish is unique. Although the six-lobed shape is not immediately associated with any particular bloom, this vessel evokes flowers of rare beauty such as the black hibiscus. Of exceptional quality, it is one of those exceedingly scarce Song (960-1279) black wares, that do not need to shy comparison with the finest contemporary white and green wares. This dish is so individual in style and execution that its precise attribution provides a challenge. Black wares were made by most north-Chinese kilns, but they often represented a minor by-product of a manufactory that was famous for a different production line, as was the case, for example, at the Ru kilns of Baofeng in Henan province. Only the Ding manufactories of Quyang in Hebei province are known to have devoted particular care to their black wares, and this was duly noted by connoisseurs like Cao Zhao, who records in the *Ge gu yao lun* [Essential criteria of antiquities], first published in 1388, "There are also purple Ting [Ding] and ink Ting wares, the latter as black as lacquer. Their paste, however, is white. Like white Ting pieces, they were also produced at Ting-chou, but are more expensive." (Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun: The Essential Criteria of Antiquities*, London, 1971, p. 141 and p. 306). Ding wares are the only northern black wares he mentions.

The present dish is extremely finely potted, its six-lobed flower shape, reminiscent of contemporary lacquer, created by cutting small triangular indents from the rim and generating faint radiating grooves outside (for a lacquer comparison see **fig. 1**, a dish from the collection of Sakamoto Gorō, sold in these rooms, 8th October 2013, lot 141). In ceramics, six-lobed dishes of this deep angled form have been recovered from the Zhanggongxiang kilns in Ru county, Henan, the only kilns known to have created pieces on a par and similar to Ru ware, but of which almost no examples are extant (see *Ruyao yu Zhanggongxiangyao chutu ciqu/Ceramic Art Unearthed from the Ru Kiln Site and Zhanggongxiang Kiln Site*, Beijing, 2009, pp. 87 and 100-102; and Lu Minghua, 'Liang Song guanyao youguan wenti yanjiu [Research on questions relating to the official wares of both Song periods], *Nan Song guanyao wenji/A Collection of Essays on Southern Song Dynasty Guan Kiln*, Beijing, 2004, pp. 149, figs 8-12).

Although the six-lobed flower shape is well known from white and brown-glazed ('purple') Ding wares, most of these have a flat base without a foot (*Ding ci ya ji. Gugong Bowuyuan zhencang ji chutu Dingyao ciqu huicui/Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2012, pls 73 and 89). Those that do show this elegant angled shape, raised on a fairly narrow foot, have an unglazed rim on which they were fired (*Ding yao bai ci tezhhan tulu/Catalogue of the Special Exhibition of Ting Ware White Porcelain*, National Palace Museum, Taipei, 1987, cat. nos 77 and 78). Nigel Wood writes about the present "fine northern blackware bowl" ... "The non-vitrifying northern clays allowed more extreme forms than were possible with southern porcelains – such as this imitation of a lacquer dish, with its wide overhang above its foot. A similar form was used for some contemporary Ding wares, but these were fired rim down." (Nigel Wood, *Chinese Glazes. Their Origin, Chemistry and Recreation*, London, 1999, p. 142). On the present dish the difference in diameter between the very small foot and the wide rim is more pronounced than on white Ding counterparts, or on similar shapes from southern kilns. One related persimmon-glazed dish was included together with the present dish in the exhibition *Sōdai no tōji/Sung Ceramics*, Idemitsu Museum of Arts, Tokyo, 1979, cat. no. 76.

No piece closely comparable to the present dish appears to have been published and vessels related in style and quality are not known from any ceramic workshops other than the Ding kiln group in Quyang. Of the already small number of black sherds excavated or recovered from the Ding kiln site, only very few are patterned with brown splashes, all apparently belonging to conical bowls. One fragmentary conical bowl shows a deep black glaze with similar brown markings as the present piece, but the glaze has been wiped away above the foot, which may be the reason it was rejected (**fig. 2**, *Ding ci ya ji. Gugong Bowuyuan zhencang ji chutu Dingyao ciqu huicui/Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2012, pl. 97, and Teiyō. *Yūgu naru haku no sekai: Yōshi hakkutsu seika/Ding Ware. The World of White Elegance: Recent Archaeological Findings*, Museum of Oriental Ceramics, Osaka, 2013, cat. no. 38).





fig. 1  
Black lacquer foliate dish, Song dynasty, formerly collection of Sakamoto Gorō, Sotheby's Hong Kong, 8th October 2013, lot 141.



fig. 2  
Dingyao black-glazed russet-splashed bowl, late Northern Song dynasty, excavated from Ding kiln site, Quyang © Cultural Relics Institute, Hebei Province

Sherds of another brown-splashed black-glazed bowl excavated at Quyang show larger dot-shaped markings, and a fragment of a conical bowl of lower proportion, closer to the present piece, but without lobes, is covered with a black glaze only (*Zhongguo gu ciyao daxi. Zhongguo Dingyao/Series of China's Ancient Porcelain Kiln Sites: Ding Kiln of China*, Beijing, 2012, pls 129 and 128). Otherwise only a few smaller black sherds with brown splashes appear to have been published from the Ding kiln sites (*Gugong Bowuyuan cang Zhongguo gudai yaozhi biaoben* [Specimens from ancient Chinese kiln sites in the collection of the Palace Museum], vol. 2: *Hebei juan* [Hebei volume], Beijing, 2006, pl. 208).

Attributed to the Ding kilns has been a brown-splashed black bowl from the Eugene Bernat collection and later in the Manno Art Museum, Osaka, included in the Oriental Ceramic Society Jubilee Exhibition *The Ceramic Art of China*, London, 1971, cat. no. 71, pl. 48, and sold in our New York rooms, 7th November 1980, lot 91, and at Christie's Hong Kong, 28th October 2002, lot 515 and illustrated on the cover; and another in the Arthur M. Sackler Museum, Harvard, Cambridge, included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, Mass., 1996, cat. no. 16.

A similar brown-splashed black bowl with a metal mount hiding the rim, in the National Palace Museum, Taipei, was included in the Museum's exhibition *Qianxi nian Songdai wenwu dazhan/China at the Inception of the Second Millennium: Art and Culture of the Sung Dynasty, 960-1279*, Taipei, 2000, cat. no. IV-34, without attribution to any particular kiln.

Like Ding ware, the present dish is made from a near-white body material that shines through at the rim, where the dark glaze has drained to a transparent layer. Although the above pieces seem to be similar in material, they generally show a foot that is more neatly wiped free of glaze. No other major kiln centre is recorded to have created such wares but, like with most important Song manufactories, various kilns located around the type site – in this case Quyang – produced very similar wares, here, for example, the Jingxing kilns further south in Hebei. They equally made mainly 'Ding' white wares, but also a small number of black pieces, some

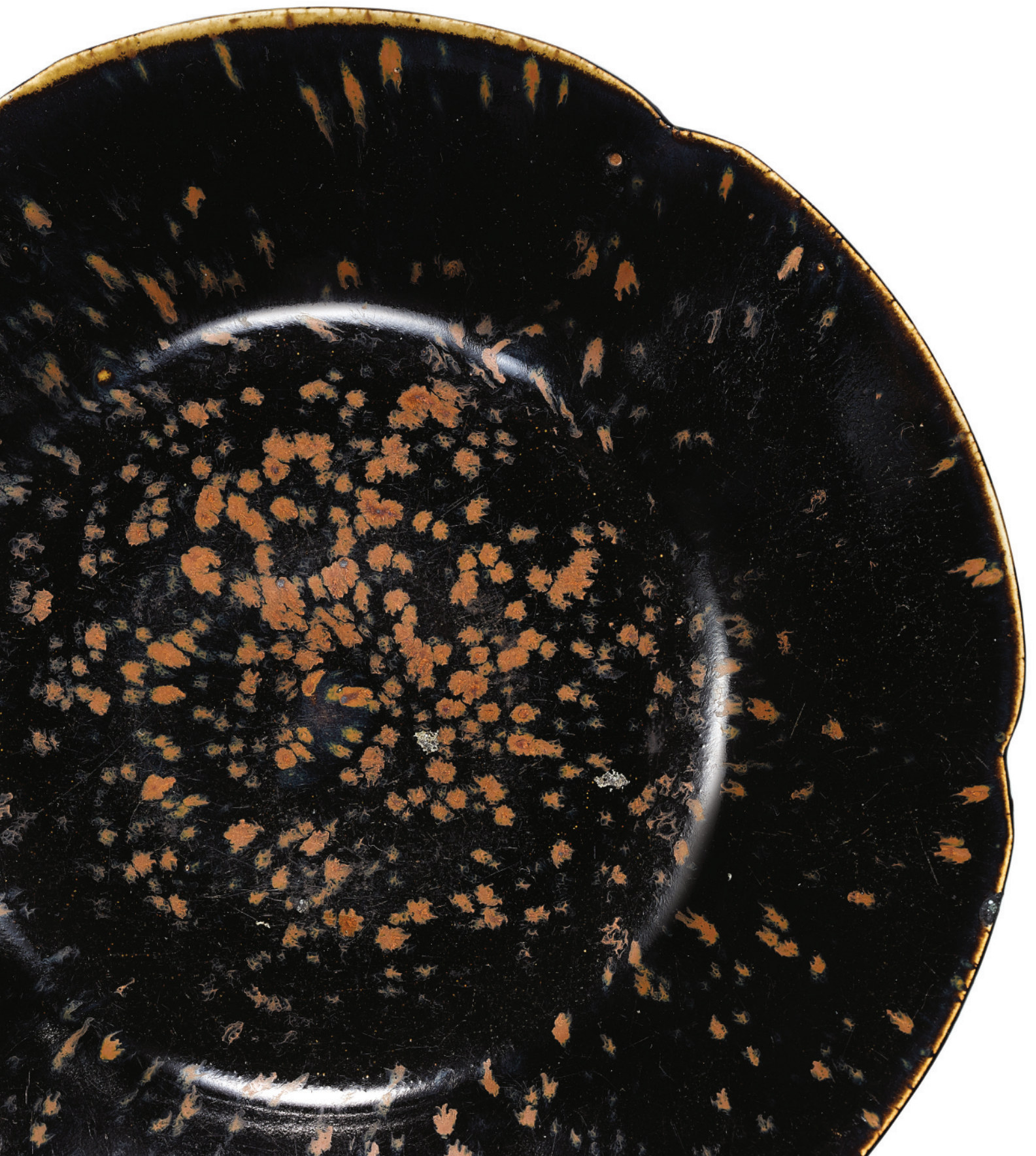
with brown spots ('Hebei Jingxingyao Hedongpo yaoqu/The Hedongpo Section of the Jingxing Kiln Site in Hebei', *1998 Zhongguo zhongyao kaogu fujue/Major Archaeological Discoveries in China in 1998*, Beijing, 2000, pp. 87-92; and *Gugong Bowuyuan cang Zhongguo gudai yaozhi biaoben, op.cit.*, pls 222-226).

Related bowls, clearly made in imitation of Ding and with the foot similarly wiped free of glaze, are also attributed to the Cizhou kiln group further south in Hebei province, see *Hare's Fur, Tortoiseshell, and Partridge Feathers, op.cit.*, cat. nos 34 and 35; but on these, the glaze seems to be more opaque, hiding the paler body also at the rim.

The present dish thus remains very difficult to attribute. Its body material clearly identifies it as a piece from a northern kiln, where at present the Ding kilns at Quyang or a related kiln nearby, represent the most likely origin. In the Southern Song period (1127-1279), this 'partridge feather' glaze pattern became a very popular decoration style at the Jizhou kilns in Jiangxi province, where the surface, however, was generally much less glossy. An unusually fine example of this type is the *meiping* from the same collection, also included in this sale, **lot 15**.

For around four decades, if not more, this dish belonged to Mr and Mrs Alfred Clark of Fulmer in Berkshire, England, west of London. The Clarks formed their fabled collection mainly between the 1920s and 1940s, before Alfred Clark's death in 1950. Besides being active supporters of the Oriental Ceramic Society, Alfred Clark was directly involved in the preparation of the 1935/6 exhibition in London to which he lent five dozen pieces. Asked whose collection Sir Percival David considered most highly, Lady David in an interview in 1992 replied "I think the Clark's", "The collection, I would say, was one of the finest. It was small, formed by two people with extremely good taste.... They... had a little room upstairs in which they kept their Song pieces in showcases around the walls..." (Anthony Lin Hua-Tien, 'An Interview with Lady David', *Orientalism* April 1992, pp. 56-63). The following decades the dish spent in no less elated company, in the fabled collection of the Idemitsu Museum of Arts, Tokyo, before entering the choice assembly of Song ceramics formed by the Portuguese collector Francisco Capelo.







# 黑華世珍

康蕊君



圖一  
宋 黑漆梅花盤  
坂本五郎舊藏  
香港蘇富比2013年10月8日，編號141



圖二  
北宋末年 定窯黑釉褐斑盃殘件  
曲陽定窯遺址出土  
© 河北省文物研究所藏

定 窰葵式盤耀眼迷人，黑釉濃重且細膩，金褐鸚鵡斑灑落於上，優雅雋秀而酣暢淋漓，窄足寬沿，器形大方端麗，實為獨一無二之作。葵口造形雖非刻意仿盛開嬌蕊，此器之美宛似稀有的黑蜀葵，工藝超絕至臻，屬宋代黑瓷中極少數能媲美同朝白瓷與青瓷之最，共列典範者。此盤風格獨特脫俗，需巧思卓藝，然要精準判斷產地殊不容易，黑瓷造於北方多個窰口，屬各窰主流製品以外之偏類，一如河南寶豐汝窰。北方諸窰中，僅有定窰對黑瓷製作殊為用心。曹昭《格古要論》，著於1388年，論及北方黑瓷，僅述河北曲陽定窰所出，「有紫定色紫，有墨定色黑如漆，土俱白，其價高於白定，俱出定州。」

此盤六瓣葵口造形，類同宋代漆盤，口沿削切圓潤小角，葵瓣間隱現淺溝，纖雅俐落（漆器例見圖一：坂本五郎舊藏漆盤，2013年10月8日售於香港蘇富比，編號141）。汝州張公巷窰址出土近似之深棱六瓣葵式折腰瓷盤，此窰所造之器近類汝瓷，但幾無傳世之例（見《汝窰與張公巷出土瓷器》，北京，2009年，頁87、100-102；陸明華，〈兩宋官窰有關問題研究〉，《南宋官窰文集》，北京，2004年，頁149，圖8-12）。

定窰所造白瓷與柿釉瓷（紫定）雖以六瓣葵式器形著名，多為平底無足（《定瓷雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，故宮博物院，北京，2012年，圖版73、89）。其他具類似優雅折腰之葵式盤，則見細窄圈足，口沿無釉以供覆燒（《定窰白瓷特展圖錄》，國立故宮博物院，台北，1987年，編號77、78）。武德教授（Nigel Wood）在《Chinese Glazes. Their Origins, Chemistry and Recreation》，倫敦，1999年，頁142論及此盤時指其為「精美北方黑瓷盤」…「北方胎土塑性強，能造出較南方瓷燒造難度更高之器形——如同此器造形摹倣漆盤，圈足承載寬大盃沿。當朝定窰有製此類器形，然皆為覆燒。」此件葵式盤之寬沿與窄足之尺寸差距，較其他定

窰白瓷盤及南方窰例更大，曾與一件相類柿釉盤一併刊載於展覽圖錄《宋代的陶磁》，出光美術館，東京，1979年，編號76。

著錄未見與此盤近類者，相似風格及品質僅見於曲陽定窰。定窰遺址出土黑瓷殘片甚少，其中帶褐斑者更罕，器形均為笠式盃。其中一例為深黑釉面灑褐斑，類同此盤，但圈足上方釉已抹除，或為其遭剔棄之因由（圖二：《定瓷雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，故宮博物院，北京，2012年，圖版97，及《國際交流企画展「定窰・優雅なる白の世界・窰址発掘成果展」》，東洋陶磁博物館，大阪，2013年，編號38）。

曲陽出土另一件黑釉鸚鵡斑盃殘片，斑點略大，還有一件笠式盃，比例類同此件葵式盤，但盃口無棱，黑釉無斑（《中國古瓷大系：中國定窰》，北京，2012年，圖版129、128）。此外，定窰遺址僅出土少數較小之黑釉褐斑破片（《故宮博物院藏中國古代窰址標本》，卷2：河北卷，北京，2006年，圖版208）。

尤金白納德舊藏一件定窰黑釉褐斑盃，後為大阪萬野美術館雅蓄，曾展出於東方陶瓷學會周年特展《The Ceramic Art of China》，倫敦，1971年，編號71，圖版48，1980年11月7日售於紐約蘇富比，編號91，2002年10月28日售於香港佳士得，編號515，並刊於封面；哈佛大學薩克勒博物館亦藏有一例，展出於《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400》，哈佛藝術博物館，劍橋，麻州，1996年，編號16。台北國立故宮博物院珍藏一件近似黑釉褐斑盃，金屬釦口，展出於《千禧年宋代文物大展》，台北，2000年，編號IV-34，無述窰口。

如同定窰白瓷，此葵式盤胎質近乎純白，盤沿黑釉薄透處，可見瓷胎隱隱發亮。前述作例胎質雖與此盤相近，然其足底釉藥多已拭淨。宋代其他

主要窰址並無燒造相似瓷器，僅曲陽鄰近窰窰，如較南的河北井陘窰，尚有相似之作。井陘窰也以燒造定窰風格白瓷為主，惟造少量黑瓷，部分飾有褐斑（《河北井陘窰河東坡窰區》，《1998中國重要考古發掘》，北京，2000年，頁87-92；《故宮博物院藏中國古代窰址標本》，前述出處，圖版222-226）。

位處更南之河北磁州窰，亦倣仿定窰燒造相類瓷盃，足底無釉，見《Hare's Fur, Tortoiseshell, and Partridge Feathers》，前述出處，編號34、35；但此類瓷盃，釉濃不透，即便口沿仍難見淡色瓷胎。

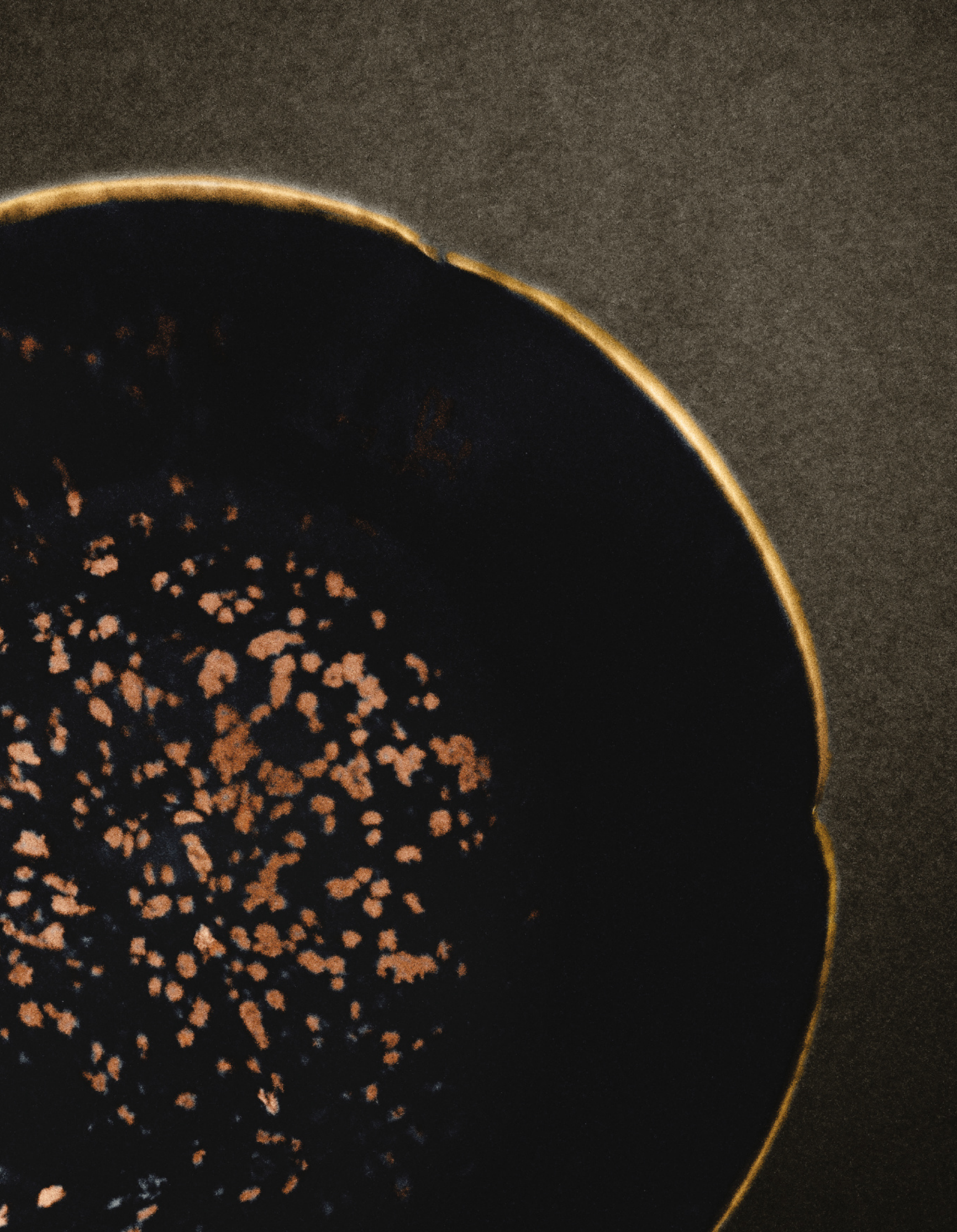
綜而觀之，判斷此件葵式盤的出身誠屬不易，其胎身明確與曲陽等北方定窰一致，應屬定窰之作。南宋時期，江西吉州窰出產鸚鵡斑釉瓷盛名遠播，其釉面多未及此盤光潤，不過此場拍賣會一件吉州窰梅瓶，拍品編號15，卻是其中佼佼之例。

此盤曾為艾弗瑞·克拉克伉儷珍藏近四十載，存於倫敦西郊伯克郡 Fulmer 宅邸，1920-1940年代，直至1950年艾弗瑞臨終前，伉儷致力建構其中國陶瓷收藏，雅蓄精妙絕倫，世界聞名。艾弗瑞對倫敦東方陶瓷學會貢獻良多，協籌1935-6年之倫敦中國藝術國際展覽會，並借出約六十件藏品。大維德爵士夫人在1992年的一次訪問中，當被問及其夫生前最仰慕的收藏時說道：「我想應該是克拉克」，「克拉克收藏可以說是最精絕之一。規模不大，由兩位品味高致的藏家巧心構築而來……他們在家的上層專闢一個小房間，滿置展示櫃，陳列其珍藏宋代佳器」（林華田，〈An Interview with Lady David〉，《Orientations》，卷23，第4期，1992年，頁56-63）。此盤後續為名家遞藏，先入東京出光美術館館藏，後為葡萄牙宋瓷鑑藏名家 Francisco Capelo 雅蓄。











## 4

—

北宋

定審黑釉鷓鴣斑葵式盤

AN EXCEPTIONAL AND RARE IMPERIAL HEIRLOOM  
'DING' BROWN-SPLASHED BLACK-GLAZED LOBED DISH  
NORTHERN SONG DYNASTY

well potted with flaring sides rising to a six-lobed rim, all supported on a flattened base raised on a slightly splayed foot, covered overall save for the footring with a glossy black glaze liberally flecked with small irregular russet 'partridge feather' mottles, the glaze thinning to a pale mushroom colour along the rim and partially revealing the pale greyish-white body

19.7 cm, 7¾ in.

## PROVENANCE

Collection of Mr and Mrs Alfred Clark (no. 472, at least since 1937).  
Sotheby's London, 25th March 1975, lot 21 (£ 2100).  
Collection of the Idemitsu Museum of Arts, Tokyo.  
Christie's New York, 21st March 2002, lot 137.  
Collection of Francisco Capelo.  
Sotheby's London, 12th May 2010, lot 153.

## EXHIBITED

*Arts de la Chine Ancienne*, Musée de l'Orangerie des Tuileries, Paris, 1937, no. 665.  
*Sung Dynasty Wares: Chün and Brown Glazes*, Oriental Ceramic Society, London, 1952, no. 54.  
*L'Art de la Chine des Song*, Musée Cernuschi, Paris, 1956, no. 78.  
*The Arts of the Sung Dynasty*, Oriental Ceramic Society, London, 1960, no. 69.  
*Idemitsu Bijutsukan: Jū shūnen kinen zuroku/Special Exhibition Commemorating the 10th Anniversary of the Idemitsu Collection*, Idemitsu Art Gallery, Tokyo, 1976, cat. no. 101.  
*Chūgoku Bijutsu-ten Series 4 So Gen no Bijutsu* [Chinese Art Exhibition Series 4: The Art of Song and Yuan], Osaka Municipal Art Museum, Osaka, 1978, cat. no. 1-207.  
*Sōdai no tōji/Sung Ceramics*, Idemitsu Museum of Arts, Tokyo, 1979, cat. no. 75.  
*Idemitsu Bijutsukan: Kaikan jūgo shūnen kinen ten zuroku/The Fifteenth Anniversary Catalogue*, Tokyo, 1981, cat. no. 728.

## LITERATURE

*Idemitsu Bijutsukan zōhin zuroku. Chūgoku tōji/Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 107.  
Nigel Wood, *Chinese Glazes. Their Origins, Chemistry and Recreation*, London, 1999, p. 142 left.  
Francisco Capelo et al., *Forms of Pleasure. Chinese Ceramics from Burial to Daily Life*, London, 2009, pl. 35, and illustrated on the cover.

HK\$ 6,000,000-8,000,000

US\$ 770,000-1,030,000

## 來源：

艾弗瑞·克拉克伉儷收藏（編號472，最晚自1937年始）  
倫敦蘇富比1975年3月25日，編號21（£ 2100）  
出光美術館藏品，東京  
紐約佳士得2002年3月21日，編號137  
Francisco Capelo 收藏  
倫敦蘇富比2010年5月12日，編號153

## 展覽：

《Arts de la Chine Ancienne》，橘園美術館，巴黎，1937年，編號665  
《Sung Dynasty Wares. Chun and Brown Glazes》，東方陶瓷學會，倫敦，1952年，編號54  
《L'Art de la Chine des Song》，賽努奇博物館，巴黎，1956年，編號78  
《The Arts of the Sung Dynasty》，東方陶瓷學會，倫敦，1960年，編號69  
《出光美術館十周年紀念展》，出光美術館，東京，1976年，編號101  
《中國美術展シリーズ4 宋元の美術》，大阪市立美術館，大阪，1978年，編號1-207  
《宋代の陶磁》，出光美術館，東京，1979年，編號75  
《出光美術館十五周年紀念展》，出光美術館，東京，1981年，編號728

## 出版：

《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版107  
Nigel Wood，*Chinese Glazes. Their Origins, Chemistry and Recreation*，倫敦，1999年，頁142左  
Francisco Capelo 等，*Forms of Pleasure. Chinese Ceramics from Burial to Daily Life*，倫敦，2009年，圖版35及封面

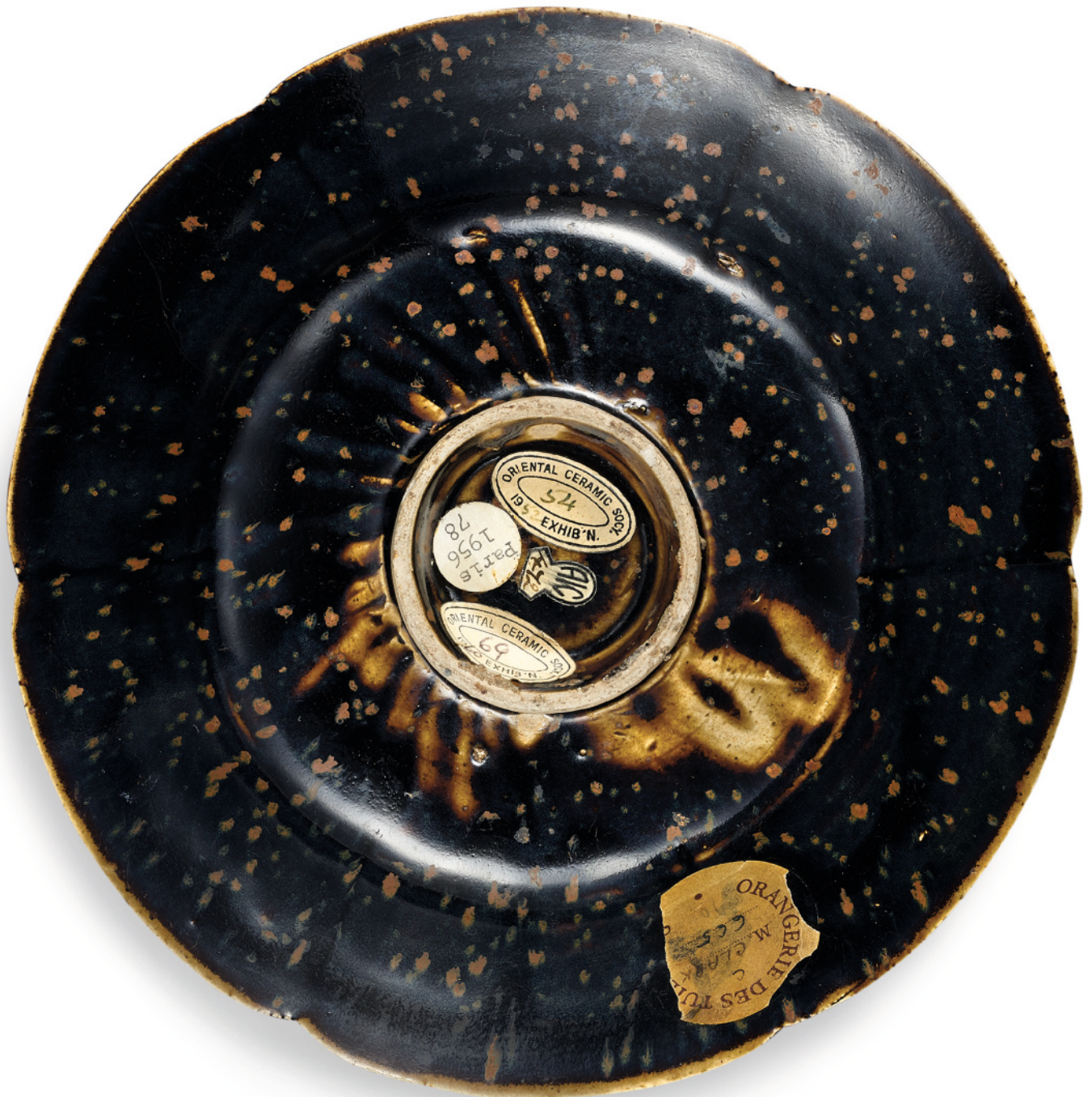




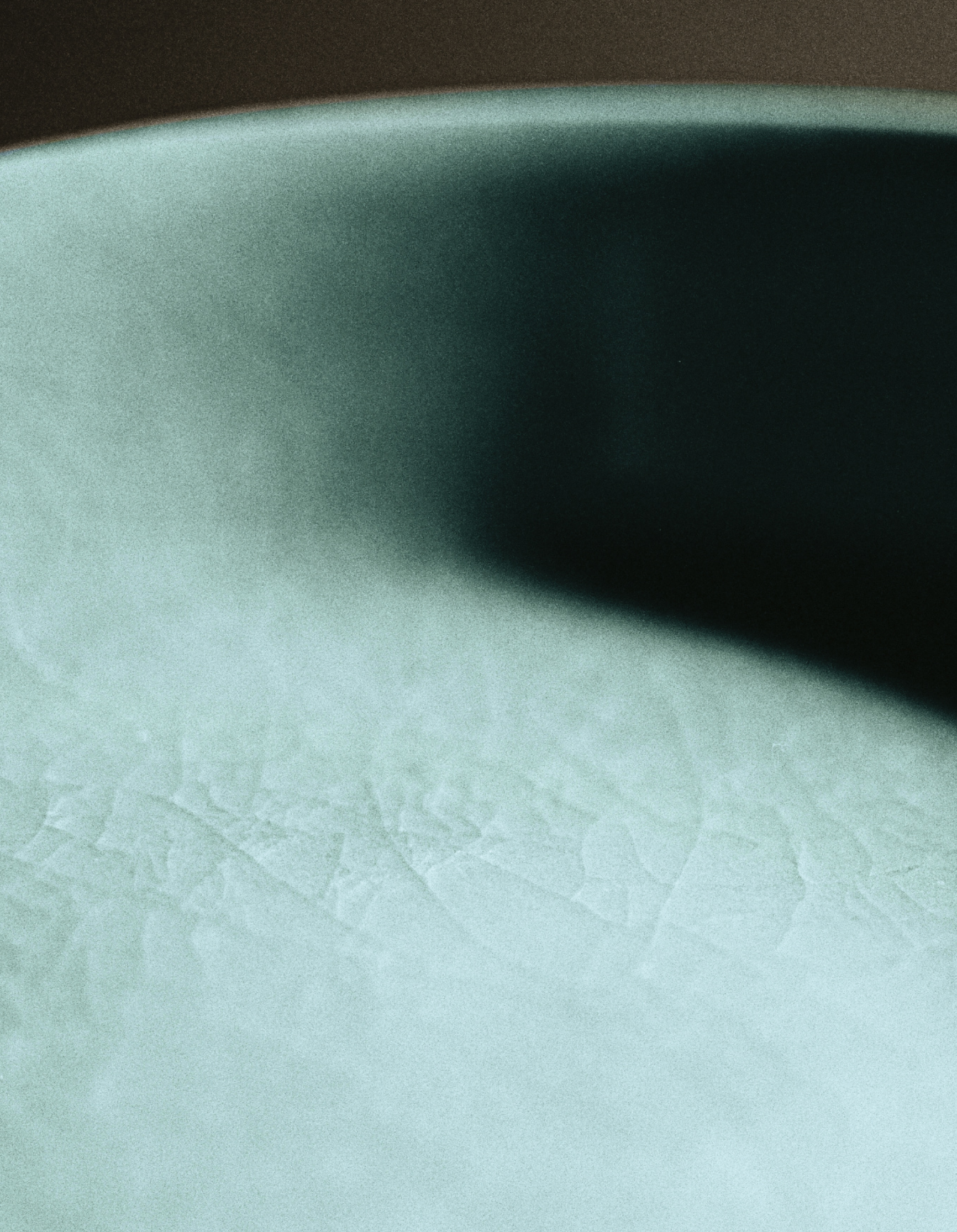


















# A RU 'ICE CRACKLE' BRUSH WASHER

Regina Krahl

**R**u *guanyao*, the official ware of the late Northern Song (960-1127) court from the kilns in Ruzhou, in modern Baofeng county, Henan province, has in the course of nearly a millennium gained quasi mythical status. Ru ware is a part of China's history, an emblem of China's philosophy, a metaphor for China's aesthetics – in short, an icon of China's culture. The small and unobtrusive ceramic pieces are considered the epitome of the Chinese potters' craft, but they are far more than just that, they have a significant story to tell. They can be considered the crowning glory of any collection of Chinese works of art, but they are and always were virtually unobtainable.

With its glowing, intense blue-green glaze, its luminous, complex interlaced 'ice crackle' pattern, its classic, excellently proportioned shape, and its three fine 'sesame seed' spur marks, the present brush washer, formerly in the collection of the Chang Foundation in the Hongxi Museum, Taipei, is a picture-book example of Ru *guanyao* and incarnates to perfection the ware's revered qualities. It would be difficult to find a better ambassador for Ru ware.

Although Ru ware – unlike *guan* ware of Hangzhou – is very distinctive, it still shows great variation in the glaze, which can range from a pale milky-opaque green without any crackle, as seen on the brush washer sold in these rooms in 2012 (no. 29 in our list, below), to the intense, glassy blue-green with a light-catching crackle in superimposed, horizontal, flake-like layers, known as 'ice' or 'broken ice crackle', found on the present piece. While some connoisseurs expressed a preference for the former, as, for example, the early Ming (1368-1644) writer Cao Zhao in his collectors' handbook *Ge gu yao lun* [The essential criteria of antiquities], the latter seems to have been the ideal that the Hangzhou official (*guan*) kilns of the Southern Song (1127-1279) tried to recreate. Both types are extremely rare, and there are many variations in between, some rather matt and greyish, others with predominating, sometimes stained, crackle lines, that cut vertically through the glaze layer without reflecting light.

Whatever one's taste in this matter, there can be no doubt that this ravishingly beautiful vessel represents one of the most desirable examples extant. Pieces closest to the present piece in glaze quality would seem to be one of the examples in the Sir Percival David Collection (53), one of the pair in the Röhsska Museum (57), and the piece in the Princessehof Museum (59). The list of preserved specimens suggests, that the best glazes were achieved on the smaller and simpler vessel shapes, while on the larger and more complex forms glazes often turned out less remarkable or even untypical, as on the famous pear-shaped vase in the Sir Percival David Collection, which Wang Qingzheng therefore went as far as

doubting altogether (Wang et al., 1991, p. 116).

The exquisite state of preservation of this washer would have required reverential handling over thousands of generations during its nine-hundred-year long history. The extreme rarity of Ru wares, which can hardly be overstated, is due to a combination of factors. When looking through

the list of extant Ru pieces, it becomes clear that the Ru kilns did not practise large-scale series production. Of many shapes, only one or two examples are known, and vessels of the same basic form tend to differ in size and proportion and may be fired on three or on five spurs. Of the five extant bottles (nos 1-5), for example, only two are similar in form; the six 'narcissus basins' (nos 6-11) come in at least two sizes; one of the three incense burners (nos 12-14) is much larger than the other two; and the thirty-three brush washers (nos 30-62) vary in profile and range in size from 12.3 cm to 16.7 cm, without any particular size predominating.

Unlike in south China, where individual 'dragon' kilns in the Longquan area for example, could extend to lengths of 100 m, Ru kilns were small bun-shaped (*mantou*) kilns less than 2 m long. Their capacity was further limited by the fact that Ru pieces were fired standing upright, each in its own saggar, rather than

*The small and unobtrusive ceramic pieces are considered the epitome of the Chinese potters' craft, the crowning glory of any collection of Chinese works of art, but they are and always were virtually unobtainable.*



*With its glowing, intense blue-green glaze, its luminous, complex interlaced 'ice crackle' pattern, the present brush washer is a picture-book example of Ru guanyao and incarnates to perfection the ware's revered qualities.*

stacked upside down, like Ding wares, and the method of firing them, precariously balanced on rings or pads with three or five thin pointed stilts, undoubtedly led to many failures. In addition, pieces were generally fired more than once, first for the biscuit, and then at least once more for the glaze. Glaze crazing, originally an undesired effect of the different contraction of body and glaze during the cooling process, was first discovered as an asset on Ru ware: yet an attractive crackle pattern refracting the light, like in mineral formations occurring in nature, requires a happy coincidence of circumstances and cannot be produced at will.

Ru ware evokes patriotic sentiments and nostalgic thoughts of glorious eras of China's past, such as the reign of the Northern Song Emperor Huizong (r. 1101-1125), one of China's greatest imperial art enthusiasts and connoisseurs; or that of the Southern Song (1127-1279) Emperor Gaozong (r. 1127-1162), who strove to recreate some of the dynasty's lost splendour in the new southern capital Hangzhou, although this had just been intended as a temporary abode for the court, after it had been forced to flee from invading foreigners.

Ru official ware was made for only a very short period of time, generally believed not to have exceeded twenty years, during the reigns of the Northern Song Emperors Zhezong (r. 1086-1100) and Huizong. The two decades from 1086 to 1106 put forward by Chen Wanli (Chen 1951) are still largely accepted as the most likely period of its production, even though some scholars have proposed slight variations. Although we have no indication of any direct imperial involvement in its creation, an imperial complaint about the unglazed rims of the white Ding wares from Hebei apparently led to an imperial order of green wares from Ruzhou in Henan instead, the

first direct commission of ceramics by an imperial court, which until then had relied on tribute wares supplied by various manufactories.

A taste for a ware so extremely modest and unspectacular could only evolve from a world view that propagated modesty and honesty over ostentation and pretence. This taste in ceramics manifested itself at a period, when the influential, idealist politician Wang Anshi (1021-1086) postulated, and practised himself, an austere and frugal lifestyle, and when amateur literati painters, whose concepts differed dramatically from those of the art academy professionals, pursued simplicity and artlessness in painting. Instead of displaying complex skills in elaborate compositions, they favoured natural and spontaneous depictions of humble motifs. As painters tried to render the atmosphere of a landscape at a specific moment, at a certain time of day or in certain weather conditions, potters were admired for achieving glazes of a specific shade ("approaching the blue of the sky after rain"), rather than for the shiny green surface in general that in the Tang dynasty (618-907) had evoked comparisons with jade. The non-precious ceramic material, the variation of hues achieved in the firing and the accidental crackle patterns appearing during cooling accorded perfectly with the new endorsement of simplicity, subtlety and spontaneity in art – a form of understatement and connoisseurship that appealed to China's elite. With their discerning criteria for judging proportion, glaze structure, tonal range and tactility, Song connoisseurs in many ways anticipated modern design movements and Song ceramics still provide models of style and craftsmanship for potters today. Although this taste was originally borne by the class of China's educated scholar-officials, its sophistication – at least as far as ceramics were concerned – was fully embraced by the court.

With the loss of the northern part of their empire to the Jurchen and the move of the capital to Hangzhou, the Song no longer had access to either the Ru or the Ding kilns – a very visible reminder of lost territory. Since no southern manufactory was in a position to fill this lacuna, Emperor Gaozong, the first to rule out of Hangzhou, had new official (*guan*) kilns set up right inside the capital to make wares modelled on Ru ware for imperial use. It is exactly the glaze of the present washer, with its intense colour and 'broken ice' crackle, that some of the most admired *guan* wares copied (compare, for example, some of the *guan* vessels in the National Palace Museum: Taipei 2016, pls II-2, II-7, II-11 and 12, II-42 and 43).



*The exquisite state of preservation of this washer would have required reverential handling over thousands of generations during its nine-hundred-year long history.*

When in 1151 a high civil official, Zhang Jun, who had moved south together with the Song court, made a gift of sixteen pieces of Ru ware to the Gaozong Emperor, it was a spectacular gesture that unmistakably documented his power and wealth, as well as his allegiance to the Song court, and was duly recorded for posterity (in the *Wulin jiushi*, a book of memories of Hangzhou written by Zhou Mi, 1232-1308). How any official – however powerful – could have amassed such a large number of pieces that were notoriously difficult to come by, remains an open question, as only pieces rejected by the court were supposedly allowed to be sold, and it is unlikely that Zhang Jun would have offered the Emperor rejects of that kind.

The high regard for Ru ware did not wane in the Ming dynasty (1368-1644), when the term ‘sesame seed’ markings to describe the ware’s characteristic minute spur marks, appears to have been coined. It appears for the first time in print in 1591 in Gao Lian’s *Zun sheng ba jian* [Eight discourses on the nurturing of life]. Unlike other Song wares, Ru was, however, virtually not copied then, presumably because too few pieces were in circulation to provide models. One notable exception is a monochrome blue-glazed porcelain version of an oval ‘narcissus basin’ of Xuande mark and period (1426-1435), created by the Jingdezhen imperial kilns perhaps after a drawing (*Mingdai Xuande guanyao jinghua tezhān tulu/Catalogue of the*

*Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, pl. 36).

It was by sending originals from the palace in Beijing to the porcelain kilns in south China as models, among them a Ru ‘narcissus basin’, that the Yongzheng Emperor (r. 1723-1735) managed to revive Ru shapes and glazes. A list of different porcelains ordered to be made for the Emperor in 1732 lists “Uncrackled Ru glaze with copper-coloured paste, copied from the colour of the glaze of two pieces of the Song dynasty”, and ‘Ru glaze with fish-roe crackle of copper-coloured paste, copied from the colours of the glaze of a piece of the Song dynasty sent from the imperial palace” (Stephen W. Bushell, *Oriental Ceramic Art: Illustrated by Examples from the Collection of W.T. Walters*, New York, 1896; reprint London, 1981, pp. 194f.). According to an inventory of 1729, thirty-one Ru brush washers of various shapes and sizes, with and without inscriptions, were kept in special, probably Japanese, lacquer boxes (Taipei, 2006, p. 25), some of them identifiable through their inscriptions among pieces extant in Taipei today. Several Ru pieces are also included in the two handscrolls titled *Guwan tu* (‘Pictures of antiquities’), painted in the Yongzheng reign in 1728 and 1729, respectively, which record art objects in the imperial collection, among them the ‘narcissus basin’ with metal rim (no. 7 in the list below, see Regina Krahl, ‘Art in the Yongzheng Period: Legacy of an Eccentric Art Lover’, *Oriental Art*, November/December 2005, p. 65 top right), and the bowl from the Sir Percival David Collection (no. 17, see *China. The Three Emperors 1662 – 1795*, Royal Academy of Arts, London, 2005, cat. no. 168 bottom left).

The Qianlong Emperor (r. 1736-1795) ‘appropriated’ Ru ware by having twenty-two of the eighty-seven extant pieces engraved with his poems, thus contributing further to the fame of the ware, even





fig. 1  
Ru brush washer (no. 30)  
© Collection of the Palace Museum, Beijing



fig. 2  
Ru brush washer (no. 42)  
© Collection of the National Palace Museum, Taipei

though he did not always correctly identify Ru ware, and at least in one instance had a poem inscribed also on a Yongzheng copy (*ibid.*, cat. no. 197).

In 1923, after the fall of the Qing dynasty (1644-1911) and before the opening of the Forbidden City as a public museum, a fire at one of the palace halls, supposedly deliberately planted by eunuchs in an attempt to hide that objects were missing, destroyed a storage area, where ancient works of art had been kept. From the burnt remains that were cleared by an outside company only some Ru wares, and some polychrome (*doucai*) porcelains of Chenghua mark and period (1465-1487) were apparently deemed worth keeping in spite of damage done to their glazes. Fifteen fire-damaged pieces are among the eighty-seven Ru pieces preserved world-wide.

In the West, the identity of Ru ware came to be known through the *International Exhibition of Chinese Art* at the Royal Academy of Arts, London, 1935-1936, to which the Chinese Government lent ten examples identified as Ru, although by that time several Western collectors already owned some, without being sure about their identity. Ru pieces from the collections of Sir Percival David and George Eumorfopoulos were also included in the exhibition. The opportunity to inspect first-hand and to handle so many Ru pieces led David to study the historical sources and to publish his ground-breaking 'Commentary on Ju Ware' in the *Transactions of the Oriental Ceramic Society* right after the exhibition (David 1936-1937).

In China, many attempts had been made to locate the kiln site, but it was only in 1986 that a site considered to represent the official Ru manufactories was identified at Qingliangsi, Baofeng, Henan

province, with the discovery of proper kiln remains following somewhat later. Besides a large number of sherds of typical Ru *guanyao* vessels that were recovered, the excavations have also shown that the potters were more ambitious than the heirloom pieces let one to believe. Whereas virtually all extant pieces of Ru official ware are small and plain, the kilns experimented with many complicated sculptural forms, openwork designs and detailed engraved decoration, of which no complete examples are preserved, or may ever have left the kilns. Other more recently excavated kiln sites are now sometimes mentioned in this context as possible official kilns of the Northern Song period, in particular the Zhanggongxiang kilns also in Ruzhou, Henan province (Beijing 2009), but almost no extant heirloom pieces can be matched to those manufactories.

*A taste for a ware so extremely modest and unspectacular could only evolve from a world view that propagated modesty and honesty over ostentation and pretence.*



# 冰裂瑩翠—汝官窯筆洗

康蕊君

北宋晚期御瓷汝官窯，造於河南汝州，今寶豐縣，近千年來地位至高，實為神品，乃中國歷史之珍，顯中國哲學之華，集中國美學之粹。汝瓷小巧樸雅，溫婉雋永，不僅代表中國陶瓷藝術之真髓，歷史意義更是深遠，古今名藏均以其為首，然珍稀無比，一器難求。

此件汝官窯筆洗，釉如凝脂，天青猶翠，冰裂瑩澈，器形巧緻雅絕，底見三芝麻花細小支釘。為台北鴻禧美術館舊藏，通器完美臻善，當屬汝官瓷之範。

與南宋杭州官窯瓷相異，汝瓷特徵極為明確，然釉色仍有多樣變化，可見淡藍乳青無紋者，一如香港蘇富比2012年售出之葵花式洗（見以下名錄編號29），亦有瑩亮晶透，青翠泛藍，細披冰裂開片紋者，即如本品。早明曹昭《格古要論》尚前者無紋，南宋杭州官窯則似以後者為典範而盡力追仿，二者均極為珍罕，兩造之間更見各式釉色變化，色有淡灰者、開片遍佈，或片紋染深，但釉面乳濁不透者。

無論個人喜好何如，此件汝官窯筆洗臻美耀眼，仍屬傳世汝瓷佳品，讓人傾心追慕，釉色相近者如大維德基金會藏品（53）、羅斯卡博物館藏一對圓洗之一（57）及 Princessehof Keramiek 博物館藏例（59）。觀傳世汝瓷名錄可知，如此釉色僅能見於尺寸較小且造形素雅之器，而尺寸較大或器形繁複者，其釉色往往略偏，不若典型，一如大維德基金會藏知名長頸瓶，汪慶正因而曾質疑其汝窯身分（汪慶正等，1991年，頁116）。

逾九百載，歷經千千萬代之珍愛細藏，此汝官窯筆洗方可保存得如此盡善完美。汝瓷稀若晨星，據傳世名錄可見，汝窯從未大規模燒製，同一器形往往僅見一、二例，造形簡素者，則尺寸、比例各異，底作三或五顆支釘等。例如存世五件瓶器（編號1-5），僅有二瓶造形一致；六件水仙盆（編號6-11），可至少分類為二種尺寸；三件香爐之一（編號14），遠較另二器（編號12-13）為大；三十三件筆洗（編號30-62），器形可見些微差異，尺寸自12.3公分至16.7公分不等，其中並無特定尺寸佔大多數。

異於南方龍泉地區可長達百米之龍窯，汝窯燒造於僅止兩米長之饅頭窯，不同於定瓷類節省空間之口沿向下數件疊置的覆燒方法，汝瓷採立燒，且各器製於獨立匣鉢中，更使空間侷促。密匠小心翼翼地於窯具上平衡泥坯，以三或五顆細小支釘支撐全器，困難重重，燒造成功者遂少。汝瓷多需最少二次入窯，先素燒，復釉燒最少一次。釉面開片紋乃出窯冷卻時，釉與胎身之收縮速度不同所致，起因偶然，卻被汝窯陶工妙為利用，成汝瓷特色。若要燒成如同天然寶石結晶般閃爍迷人之冰裂釉色，卻仍需天時地利，非人為可控制。

汝瓷引古思、憶史訓，輝映北宋徽宗一朝（1101-1125年在位）汴京之盛，藝詣文風至高；又讓人痛念南宋高宗（1127-1162年在位）遷都臨安，外患交迫，仍試圖於杭州再造大宋榮光。

汝瓷小巧樸雅，溫婉雋永，不僅代表中國陶瓷藝術之真髓，歷史意義更是深遠，古今名藏均以其為首，然珍稀無比，一器難求。

學者相信官汝窯之燒造時間極短，普遍認為或只廿載，約於北宋哲宗（1086-1100年在位）至徽宗二朝之間。陳萬里專文（陳萬里，1951年）述應為1086年至1106年一說，廣得認同，但仍有少數學者持他論。雖無記載帝王直接命燒汝官瓷，史料有錄朝廷嫌河北定瓷口沿有芒，敕另設官局燒青瓷，密建河南汝州，或開御瓷訂燒先例，棄前從各處貢瓷中擇佳之法。

汝瓷素雅不豔，含蓄實華，呼應宋人尚真、順應萬物之世界觀。如此品味為北宋思想家王安石（1021-1086年）所尚，布衣粗食，樸簡歸真，深切影響當時文人畫家，不同於畫院派華麗構圖與繁複技法，他們筆下線條簡約，描寫自然鄉野，樸拙而意趣橫生。一如宋時畫家繪山水重雲氤之美，瓷匠亦追求燒出「雨過天青色」，而唐代所尚如玉之濃翠綠。瓷雖非寶石黃金之貴，經過高溫密燒而得的柔美釉色，偶然自來之晶亮冰





圖一  
汝窰圓洗（編號30）  
© 北京故宮博物院藏



圖二  
汝窰圓洗（編號42）  
© 台北國立故宮博物院藏

裂，一切順應自然，樸實而綺麗，深深應合中國文人之德。宋人賞瓷，評其器形、釉料、色澤、觸感，彷彿早已預言簡約主義的到臨，不論是風格或技術，至今仍是藝人工匠們的靈感源泉。對雅瓷的追求，始於宋時文人墨客，未幾傳至內府，漸同此好。

此件汝官窰筆洗，釉如凝脂，天青猶翠，冰裂瑩澈，通器完美臻善，當屬汝官瓷之範。

女真南侵中原，北宋衰亡，汴京失守，遷都杭州臨安，汝窰定窰同告陷沒，內廷欠乏佳瓷，高宗遂於杭州新設官窰，依樣照造仿故汝。此件汝官窰筆洗之天青釉色及冰裂紋，即得南宋官窰致力摹倣（可比較國立故宮博物院藏品：台北，2016年，圖版II-2、II-7、II-11及12、II-42及43）。

紹興二十一年（1511年），宋高宗得重臣張俊奉進汝瓷十六件，如此重禮可知張氏權重顯赫，且忠心不二，得後人記載（《武林舊事》，通書記杭州舊事，周密著，1232-1308年）。北宋汝瓷只供御廷，僅有揀退之品出售，殊不可得，張氏何以

汝瓷素雅不豔，含蓄實華，  
呼應宋人尚真、順應萬物之世界觀。

能得十數汝瓷，且為可供御之質，仍未得解。

明人重汝，稱汝瓷底部支釘痕為「芝麻粒」，首見於萬曆十九年（1591年）高濂《遵生八箋》初刊。惜真品難得一見，乏汝瓷範本可依，儘管景德鎮窰擬燒各朝佳品，未見仿汝。唯一例外者為一件藍釉水仙盆，書宣德年款，乃景德鎮御窰依照畫中汝瓷而作（《明代宣德官窰菁華特展圖錄》，國立故宮博物院，台北，1998年，圖版36）。及至清雍正始仿汝瓷，世宗曾敕將各式汝器南送御窰，以便仿製燒造。雍正十年（1732年），御旨燒造瓷品清單，記「銅骨無紋汝釉，仿宋器貓食盤人面洗色澤」以及「銅骨魚子紋汝釉，仿內發宋器色澤」

（Stephen W. Bushell，〈Oriental Ceramic Art: Illustrated by Examples from the Collection of W.T. Walters〉，紐約，1986年；重刊版，倫敦，1981年，頁194f）。雍正七年（1729年），內務府活計清檔列各式汝窰筆洗三十一件，或有銘文，珍存於可能來自日本之洋漆箱中（台北，2006年，頁25），記載為鐫有刻文者，皆與現存台北藏品吻合。雍正六年至七年間（1728-29年）繪製〈古玩圖〉二卷，其中描繪數件御藏汝瓷，如一件金屬釦口水仙盆（下列編號7，並見康蕊君，〈Art in the Yongzheng Period: Legacy of an Eccentric Art Lover〉，〈Orientations〉，2005年11/12月號，頁65右上），及大維德基金會藏一汝瓷盃（編號17，見《盛世華章》，英國皇家藝術學院，倫敦，編號168左下）。

乾隆帝對汝瓷賦詩詠嘆，且命宮中匠人鐫文於器，致使汝瓷名氣更勝從前。傳世汝瓷八十七件中，二十二件刻有其御題詩。高宗略欠明辨汝瓷之識，時有錯認，更曾誤將先父在位時仿汝器以為宋時真品，鐫詩詠贊（前述出處，編號197）。

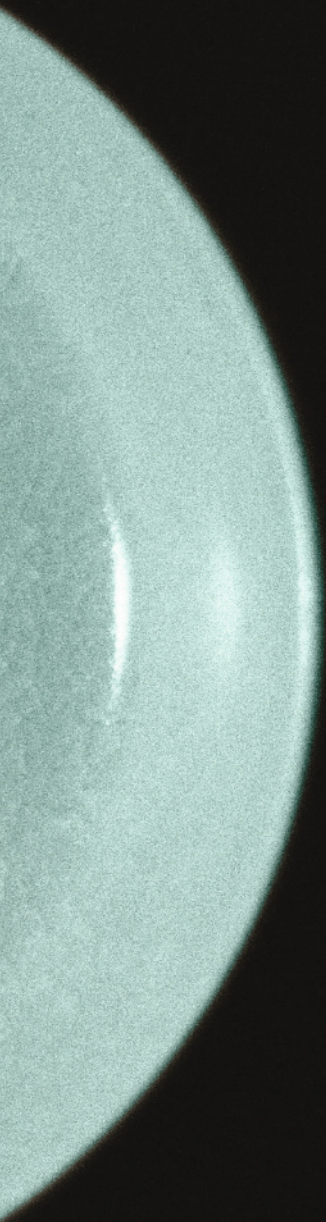
1923年，滿清帝制（1644-1911年）已亡，紫禁城將開放為公眾博物館之前，用以典藏古物之建福宮發生大火，據傳為宮中太監為掩飾監守自盜之行為而為，餘燼中僅存少數的汝瓷及明成化鬪彩雖遭祝融波及，仍未全毀，傳世八十七件汝瓷中，即有十五件曾為火損。在西方，直至1935-1936年，假倫敦英國皇家藝術學院舉行之《倫敦中國藝術國際展覽會》展示由中國政府借出汝瓷十件，才確知神秘佳器之貌，然少數汝瓷已在此之前納入西方典藏，其中大維德爵士與 George Eumorfopoulos 珍藏汝器均共列此展。大維德爵士因策展而能近距離賞鑑汝瓷，深入研究其歷史背景，展覽結束後更於《東方陶瓷學會彙刊》撰文〈Commentary on Ju Ware〉（大維德，1936-1937年）。

多年來，人們屢尋汝窰遺址不果，直到1986年，才發現河南寶豐清涼寺汝官窰址，並出土大量汝官窰器殘片。據出土瓷片，寶豐窰也有燒製民用瓷器。傳世汝窰器一般小巧淡素，但考古發掘顯示，汝窰藝匠敢於創新，挑戰複雜立體形狀、鏤空、劃花等設計，惜似乎未有標新創異之全器流傳窰外。近年發現多個窰址，雖有說或為北宋官窰，尤河南汝州清涼寺附近之張公巷（北京，2009年），其出土瓷片卻與傳世汝器有別。











# THE WORLDWIDE PATRIMONY OF HEIRLOOM RU OFFICIAL WARES

Regina Krahl

For no other Song dynasty (960-1279) ceramic ware a complete list of extant examples could be compiled, like this is possible for Ru official wares. This is due not only to the fact that Ru represents by far the rarest category of Chinese ceramics; there are also two other important contributing factors: First, Ru wares always represented revered treasures, treated with diligent care and conspicuously handed down. Although the list of extant pieces got longer over the years, since pieces are still occasionally coming to light that have languished undiscovered in museum storerooms – not surprising especially where no specialist curator is at hand, since Ru ware is at first glance unobtrusive – it is becoming more and more unlikely that examples hidden, unrecognized, in private collections will be found. Second, Ru wares have never been so closely copied that later copies, or contemporary pieces from lesser kilns, could today easily be mixed up with the real wares, as would be the case, for example, when trying to establish a list of extant Song *guan* wares from Hangzhou.

The only other Chinese ceramic ware, where the establishment of a *catalogue raisonné* has ever been attempted, by Julian Thompson, are the imperial porcelains of Chenghua mark and period (1465-1487); but whereas the number of extant Ru pieces amounts to less than one hundred, Chenghua wares probably run to at least six times that number.

The exact figure of preserved Ru *guan* ware pieces has intrigued scholars for decades and recorded numbers have been rising. When in 1958 G. St. G. M. Gompertz compiled a list of extant Ru wares, he assembled thirty-one pieces outside of China, in addition to ten sent by the Chinese Government to the Royal Academy of Art exhibition in London 1935-1936 (Gompertz, 1958, p. 34). No other pieces from any Chinese collection were known at that time. Since then, many more specimens have been published, particularly pieces held in China, but also a few preserved in collections abroad, which had not been made public before. Although Gompertz's list of Ru

wares included a few pieces which today would no longer qualify as such, his number was not far off the present mark of securely verified pieces abroad, which has increased only slightly to thirty-six recorded examples. In 1987, Wang Qingzheng published a list of sixty-five heirloom pieces of Ru official ware worldwide, enlarging it to sixty-nine in a revised edition in 1991, but including some pieces about which he himself expressed doubts (Wang et al., 1987, pp. 38-40; 1991, pp. 115-117).

In the catalogue of an exhibition of Ru ware in the Museum of Oriental Ceramics, Osaka, in 2009, Degawa Tetsuro compiled a list of seventy reliable pieces (Osaka, 2009, pp. 279-87). In our last sale catalogue that presented a piece of Ru ware in Hong Kong in 2012, we were able to add nine further items to that list, arriving at a total of seventy-nine Ru pieces that can be considered 'heirloom', i.e. pieces that were never buried and excavated, but preserved and handed down above ground (Sotheby's, 2012, pp. 40-43).

These publications appear to have formed the basis for a yet more ambitious list included in a recent publication of the Palace Museum, Beijing (Beijing, 2015, pp. 260-305), where the museum made public for the first time several so far unpublished items from its collection, many of which had been damaged in the well-known palace fire in 1923 and thus had previously probably not be deemed worthy of publishing. This listing assembles a total of ninety pieces worldwide. Four pieces ought, however, be deducted from the list: a parrot-shaped fragment purchased by the Palace Museum, Beijing, in 2001 (Beijing, 2015, fig. 41); a brush washer donated to the Shanghai Museum, that was collected from and led to the discovery of the Ru kiln site (Beijing, 2015, fig. 42); a shallow bowl in the Guangdong Province Museum, which was reconstituted from a fragment (Beijing, 2015, fig. 54); and a bowl stand published and sold as Korean rather than as a piece of Ru ware (Guardian Hong Kong, 5.4. 2013, lot 414; Beijing, 2015, fig. 90).



figs. 3-5  
Heirloom Ru official  
wares in private hands  
apart from lot 5.

fig. 3  
Ru dish (no. 80),  
collection of Au Bak  
Ling, formerly collection  
of Stephen Junkunc III,  
Christie's New York,  
3rd December 1992, lot  
276. © 1992 Christie's  
Images Limited

fig. 4  
Ru lobed brush washer  
(no. 29), formerly  
collection of Alfred  
Clark, Sotheby's Hong  
Kong, 4th April 2012,  
lot 101.

fig. 5  
Ru dish, reduced  
(no. 69), formerly  
collection of Stephen  
Junkunc III, Christie's  
New York, 29th March  
2006, lot 401. © 2006  
Christie's Images  
Limited



Although it is not always easy to establish beyond any doubt whether a piece has been excavated or was handed down, this author would also be inclined to suspend for the time being the inclusion in this list of four further pieces, whose heirloom status has not yet been verified: three brush washers included by the Palace Museum (Beijing, 2015, figs 34, 56, and 59) listed below as (88), (89) and (90); and one cup or small bowl that has recently come to light in Japan, listed below as (91). One further brush washer, which appeared in a publication in 1922 is presently unaccounted for, see (92) below.

On the other hand, four vessels, whose status has been fully confirmed, seem to be missing from the Beijing list and can here be added: a third tripod incense burner in the Cincinnati Art Museum, here listed as 14; two brush washers in museums in The Netherlands and in Denmark, included below as 59 and 60, and a dish in the Shanghai Museum, 68 – to bring the total number to eighty-seven.

In 1986, when the kilns making Ru official ware for the Northern Song (960-1127) court were discovered and excavated in Qingliangsi, Baofeng county, Henan province, a large number of additional pieces, mostly damaged or fragmentary, was recovered from the kiln site. Since these pieces had obviously not been intended for delivery to the court, but were retained in the workshops due to perceived imperfection, or being unfinished (for example, in unglazed, biscuit-fired state), these are not included in our consideration here.

Starting in 1940, no more than six Ru vessels have ever appeared at auction besides the present piece:

The bottle from the Eumorfopoulos collection, now in the Sir Percival David Collection in the British Museum (no. 3), Sotheby's London, 28th May 1940, lot 135.

The 'narcissus basin' with metal rim from the Ataka Collection, now in the Museum of Oriental Ceramics, Osaka, (no. 10), Sotheby's London, 17th March 1959, lot 26, and 24th February 1970, lot 1.

The brush washer from the K. S. Lo Collection, now in the Hong Kong Museum of Art (no. 51), Sotheby's London, 15th April 1980, lot 140.

The dish from the Stephen Junkunc III Collection, now in the collection of Au Bak Ling (no. 80), Christie's New York, 3rd December 1992, lot 276 (**fig. 3**).

The reduced dish from the Stephen Junkunc III Collection, now in a private collection (no. 69), Christie's New York, 29th March 2006, lot 401 (**fig. 5**).

The lobed brush washer from the Alfred Clark Collection, now in a private collection (no. 29), Sotheby's Hong Kong, 4th April 2012, lot 101 (**fig. 4**).

What is most remarkable when looking through this list of eighty-seven heirloom pieces of Ru official ware, is that virtually all examples are now preserved in museum collections and less than a handful are left in private hands (**figs 3-5**).



# CATALOGUE RAISONNE OF EXTANT HEIRLOOM RU OFFICIAL WARES

Regina Krahl

S nos refer to fig. nos in the Appendix of the Palace Museum's *Selection of Ru Ware*, see Beijing, 2015, pp. 260-305

□ denotes heirloom Ru official wares preserved in private collections

## Bottles, angular, no foot (2)

- |   |  |         |     |  |
|---|--|---------|-----|--|
| 1 | National Palace Museum, Taipei, ex Qing court collection | 22.4 cm | S 1 | metal rim, <i>fenghua</i> and Qianlong inscriptions  |
| 2 | National Palace Museum, Taipei, ex Qing court collection | 20.5 cm | S 2 | reduced, Qianlong inscription on ground part of base |

## Bottle, globular (1)

- |   |   |         |      |           |
|---|---|---------|------|-----------|
| 3 | Sir Percival David Collection, London, ex Eumorfopoulos | 24.8 cm | S 60 | metal rim |
|---|---|---------|------|-----------|

## Bottle, ovoid (1)

- |   |  |         |     |  |
|---|--|---------|-----|--|
| 4 | National Palace Museum, Taipei, ex Qing court collection | 17.9 cm | S 3 | reduced, metal rim and foot, Qianlong inscription around ground centre of base |
|---|--|---------|-----|--|

## Bottle, pear-shaped (1)

- |   |   |         |      |  |
|---|---|---------|------|--|
| 5 | British Museum, London, ex Alfred Clark | 20.1 cm | S 72 |  |
|---|---|---------|------|--|

## 'Narcissus basins' (6)

- |    |  |         |      |                                     |
|----|--|---------|------|-------------------------------------|
| 6  | National Palace Museum, Taipei, ex Qing court collection | 23 cm   | S 4  | Qianlong inscription                |
| 7  | National Palace Museum, Taipei, ex Qing court collection | 23 cm   | S 5  | metal rim, Qianlong inscription     |
| 8  | National Palace Museum, Taipei, ex Qing court collection | 23.1 cm | S 7  |                                     |
| 9  | National Palace Museum, Taipei, ex Qing court collection | 26.4 cm | S 6  | feet cut down, Qianlong inscription |
| 10 | Museum of Oriental Ceramics, Osaka, ex Ataka             | 22 cm   | S 83 | metal rim                           |
| 11 | Jilin Province Museum                                    | 23.2 cm | S 53 | cut down, metal rim                 |

## Tripod incense burners (3)

- |    |  |         |      |  |
|----|--|---------|------|--|
| 12 | Sir Percival David Collection, London            | 24.8 cm | S 61 |  |
| 13 | Palace Museum, Beijing, ex Qing court collection | 18 cm   | S 22 |  |
| 14 | Cincinnati Art Museum                            | 17.8 cm |      | Ellen B. Avril, <i>Chinese Art in the Cincinnati Art Museum</i> , Cincinnati, 1997, pl. 63 |

## Warming bowl (1)

- |    |  |         |     |  |
|----|--|---------|-----|--|
| 15 | National Palace Museum, Taipei, ex Qing court collection | 16.2 cm | S 8 |  |
|----|--|---------|-----|--|

## Bowls (2)

- |    |  |         |      |                                 |
|----|--|---------|------|---------------------------------|
| 16 | Palace Museum, Beijing, ex Qing court collection | 17.1 cm | S 24 | Qianlong inscription            |
| 17 | Sir Percival David Collection, London            | 17 cm   | S 63 | metal rim, Qianlong inscription |

## Bowl stands, lobed (2)

- |    |   |         |      |  |
|----|---|---------|------|--|
| 18 | British Museum, London, ex Sir Harry Garner | 16.5 cm | S 73 |  |
| 19 | Sir Percival David Collection, London       | 17 cm   | S 62 |  |

## Bowl stand, round (1)

- |    |   |         |      |                                       |
|----|---|---------|------|---------------------------------------|
| 20 | Victoria & Albert Museum, London, ex Sir Harry Garner | 16.5 cm | S 77 | metal rim, inscribed with palace name |
|----|---|---------|------|---------------------------------------|

## Bowl stand, flat (1)



21	Museum of Fine Arts, Boston, ex John Gardner Coolidge	18.7 cm	S 82	
<b>Tripod stand (1)</b>				
22	Palace Museum, Beijing, ex Qing court collection	18.3 cm	S 23	Qianlong inscription
<b>Basins (2)</b>				
23	National Palace Museum, Taipei, ex Qing court collection	15.9 cm	S 16	lost metal rim
24	National Museum of China, Beijing, on loan from Palace Museum	13.7 cm	S 35	
<b>Brush washers, oval, with twin fish (3)</b>				
25	National Palace Museum, Taipei, ex Qing court collection	14.2 cm	S 9	
26	Sir Percival David Collection, London	14.2 cm	S 64	
27	Sir Percival David Collection, London	14.5 cm	S 65	
<b>Brush washers, lobed (2)</b>				
28	British Museum, London, ex Alfred Clark	13.6 cm	S 74	
29	Sotheby's Hong Kong, 4. 4. 2012, ex Alfred Clark (fig. 4)	13.5 cm	S 89	
<b>Brush washers, round (33)</b>				
30	Palace Museum, Beijing, ex Qing court collection (fig. 1)	13 cm	S 25	inscribed <i>yi</i>
31	Palace Museum, Beijing, ex Qing court collection	12.9 cm	S 26	metal rim, inscribed <i>yi</i>
32	Palace Museum, Beijing	13.6 cm	S 27	inscribed <i>yi</i> , fire damaged
33	Palace Museum, Beijing	13.4 cm	S 28	inscribed <i>yi</i> , fire damaged
34	Palace Museum, Beijing	13.5 cm	S 29	inscribed <i>yi</i> , fire damaged
35	Palace Museum, Beijing	13.9 cm	S 30	inscribed <i>yi</i> , fire damaged
36	Palace Museum, Beijing	12.8 cm	S 31	inscribed <i>bing</i> , fire damaged
37	Palace Museum, Beijing	12.8 cm	S 32	inscribed <i>bing</i> , Qianlong inscription, fire damaged
38	Palace Museum, Beijing	12.8 cm	S 33	inscribed <i>bing</i> , Qianlong inscription, fire damaged
39	National Palace Museum, Taipei, ex Qing court collection	14.9 cm	S 10	inscribed <i>jia</i>
40	National Palace Museum, Taipei, ex Qing court collection	14.8 cm	S 11	inscribed <i>jia</i> , Qianlong inscription
41	National Palace Museum, Taipei, ex Qing court collection	13 cm	S 12	metal rim, inscribed <i>bing</i> , Qianlong inscription
42	National Palace Museum, Taipei, ex Qing court collection (fig. 2)	13.1 cm	S 13	Qianlong inscription
43	National Palace Museum, Taipei, ex Qing court collection	12.9 cm	S 14	Qianlong inscription
44	National Palace Museum, Taipei, ex Qing court collection	13.4 cm	S 15	metal rim
45	National Museum of China, Beijing	16.7 cm	S 51	metal rim, probably fire damaged



46	Shanghai Museum	13.5 cm	S 43	fire damaged
47	Shanghai Museum	12.6 cm	S 44	
48	Shanghai Museum	12.6 cm	S 45	
49	Shanghai Museum	12.3 cm	S 46	
50	The present lot, ex Chang Foundation, Taipei	13 cm	S 58	
51	Hong Kong Museum of Art, ex K.S. Lo	13.5 cm	S 55	Qianlong inscription ground off
52	Sir Percival David Collection, London	13.7 cm	S 66	inscribed <i>yi</i> , fire damaged
53	Sir Percival David Collection, London	13 cm	S 67	
54	Sir Percival David Collection, London	12.9 cm	S 68	
55	Ashmolean Museum, Oxford, Sir Alan Barlow	12.8 cm	S 78	
56	Röhsska Museum, Gothenburg, Sweden	13 cm	S 85	
57	Röhsska Museum, Gothenburg, Sweden	12.9 cm	S 86	
58	Rietberg Museum, Zurich, Meiyintang Collection	12.8 cm	S 87	metal rim, inscribed <i>bing</i>
59	Princessehof Keramiek Museum, Leeuwarden, The Netherlands, ex Nanne Ottema	13 cm		<a href="http://friesmuseum.delving.org/thumbnail/friesmuseum/princessehof/GMP%201981-111%20[01]/500">http://friesmuseum.delving.org/thumbnail/friesmuseum/princessehof/GMP%201981-111%20[01]/500</a>
60	Kunstinstrumuseet, Copenhagen, Denmark, ex A. Oigaard	13 cm		Osvald Sirén, <i>Kinas Konst under Tre Årtusenden</i> , Stockholm, 1943, vol. II, fig. 324
61	Philadelphia Museum of Art, ex Major General William Crozier	13 cm	S 80	
62	Cleveland Museum of Art	12.9 cm	S 81	
<b>Dishes, deep, rounded (7)</b>				
63	Palace Museum, Beijing, ex Qing court collection	18.4 cm	S 38	
64	National Palace Museum, Taipei, ex Qing court collection	15.8 cm	S 17	inscribed <i>jia</i> , Qianlong inscription
65	National Palace Museum, Taipei, ex Qing court collection	21.4 cm	S 18	metal foot, Qianlong inscription
66	National Palace Museum, Taipei, ex Qing court collection	18.4 cm	S 19	Qianlong inscription
67	British Museum, London, ex George Eumorfopoulos	19.6 cm	S 75	Qianlong inscription, fire damaged
68	Shanghai Museum	12.3 cm		Wang et al. 1987, pl. 32; 1991, pl. 32 and cover
69	Christie's New York, 29. 3. 2006, ex Stephen Junkunc III (fig. 5)	17.5 cm	S 88	reduced, fire damaged
<b>Dishes, deep, flared (3)</b>				
70	Palace Museum, Beijing, ex Qing court collection	19.3 cm	S 36	inscribed with palace name
71	Palace Museum, Beijing, ex Qing court collection	19.6 cm	S 37	inscribed <i>cai</i>
72	Sir Percival David Collection, London	19.5 cm	S 70	Qianlong inscription, fire damaged
<b>Dishes, shallow, flared (12)</b>				
73	Palace Museum, Beijing, ex Qing court collection	17.1 cm	S 39	
74	Palace Museum, Beijing, ex Qing court collection	16.9 cm	S 40	
75	Shanghai Museum	17.1 cm	S 47	
76	Shanghai Museum	17 cm	S 48	
77	Shanghai Museum	17 cm	S 49	
78	Shanghai Museum	17 cm	S 50	
79	Tianjin Museum	17.2 cm	S 52	
80	Christie's Hong Kong, 3. 12. 1982, Au Bak Ling, ex Stephen Junkunc III (fig. 3)	17.5 cm	S 57	
81	Sir Percival David Collection, London	17 cm	S 71	
82	British Museum, London, ex George Eumorfopoulos	18.4 cm	S 76	Qianlong inscription, fire damaged



- |    |   |         |      |
|----|---|---------|------|
| 83 | St. Louis Art Museum, ex Samuel C. Davis    | 17.2 cm | S 79 |
| 84 | Tokyo National Museum, ex Kawabata Yasunari | 17.1 cm | S 84 |

**Dishes, rounded, no foot (3)**

- |    |  |         |      |                                      |
|----|--|---------|------|--------------------------------------|
| 85 | National Palace Museum, Taipei, ex Qing court collection | 12.8 cm | S 20 | metal rim, inscribed <i>fenghua</i>  |
| 86 | National Palace Museum, Taipei, ex Qing court collection | 10.9 cm | S 21 | inscribed <i>bing</i> and <i>cai</i> |
| 87 | Sir Percival David Collection, London                    | 12.1 cm | S 69 | fire damaged                         |

## Potential Additions to the List

**Heirloom status unverified (4)**

- |    |  |         |   |
|----|--|---------|---|
| 88 | Brush washer, Palace Museum, Beijing, donated 1965 | 13 cm   | S 34  |
| 89 | Brush washer, Muwentang Collection                 | 13.9 cm | S 56  |
| 90 | Brush washer, Guanfu Museum                        | unknown | S 59  |
| 91 | Cup, Japanese Private Collection                   | 10.2 cm | <i>Sō ji no bi/The Beauty of Song Ceramics</i> , The Museum of Oriental Ceramics, Osaka, 2016, cat. no. 1; repaired |

**Present whereabouts unknown (1)**

- |    |  |       |  |
|----|--|-------|--|
| 92 | Brush washer, published as Korean, but probably Ru | 13 cm | Oscar Rucker-Emden, <i>Chinesische Frühkeramik</i> , Leipzig, 1922, pl. 43 a |
|----|--|-------|--|



# 傳世汝官瓷通考

康蕊君

宋瓷類種琳瑯萬象，以汝瓷最是稀貴，位中國陶瓷之首，存世之例寥如晨星，可羅列數之，究因有二：一者，自古汝瓷極得珍視，代代遞藏，雖偶有遺珠之例，然私人收藏中幾無可能再現未錄之器；其二，後世未見近類汝瓷之作，同朝民窯亦無造出相近者，異於南宋杭州官窯瓷一類，存世汝官瓷明確可辨，不受魚目混珠之累。

中國陶瓷史中，唯一亦可羅列清冊者乃明代成化窯官瓷，朱湯生曾造冊載之。存世汝官瓷未及百件，相較之下，成化官瓷數量卻高達六倍以上。

多位學者均曾清點存世汝官窯數目，歷經數十載，名冊數目略見增加。1958年，G.St.G.M. Gompertz 編列三十一件海外藏汝瓷，此外中國政府曾送展十件參加1935/6年的倫敦展覽（Gompertz, 1958年，頁34）。當時中國境內收藏之例，未見有錄，自此著錄陸續可見新例，尤以舊藏於中國者為多，偶有海外藏瓷。Gompertz 清單所列部分品名，如今雖不再認定為汝官窯瓷，其總數卻極為接近現今普遍認可之海外收藏汝瓷數量，三十六件。1987年汪慶正等出版統計全世界共計六十五件官汝瓷器，並隨後於1991年出版更新為六十九件，然其中包含數例作者亦存疑之器（汪慶正等，1987年，頁38-40；1991年，頁115-117）。

2009年大阪市立東洋陶瓷美術館汝窯青磁特別展圖錄中，出川哲朗羅列七十例（大阪，2009年，頁279-87）。香港蘇富比2012年汝窯天青釉葵花洗圖錄中，我們另在此名冊的基礎上補充九件傳世汝官瓷，這些均乃傳世之器，即經代代相傳，未曾入土（蘇富比，2012年，頁40-43）。

北京故宮博物院近期出版專著（北京，2015年，頁260-305），以上列著錄為基礎，增添多件館藏汝瓷，其中多數於1923年大火中受損，因而早年未曾著錄出版。此名單共錄全球九十件汝瓷，但其中四例應可剔除：北京故宮2001年購藏之一件鸚鵡形殘片（北京，2015年，圖41）；一件採集自寶豐清涼寺後捐贈予上海博物館之筆洗，該洗為汝官窯遺址地點提供了重要的線索，促成了後來的發掘（北京，2015年，圖42）；廣東省博物館藏一件淺盤，乃破片重建而來（北京，2015年，圖54）；還有一件盞托，著錄為高麗青磁，而非汝瓷（香港嘉德2013年4月5日，編號414；北京，2015年，圖90）。

雖然辨別傳世或是出土不易，於此筆者欲暫且剔除另外四例，因未能確認其為傳世之品：三件載錄於北京故宮名冊之筆洗（北京，2015年，圖34、56、59）以下編為（88）、（89）、（90）；以及一件近年現身日本之小盃，編號（91）。還有一件筆洗，曾於1922年出版，亦不列於此，見編號（92）。



圖三至五  
除拍品編號5外之  
私人收藏傳世汝官瓷

圖三  
汝窑盤（編號80）  
區百齡典藏  
Stephen Junkunc 三世舊藏  
紐約佳士得1992年12月3日，  
編號276  
© 1992 Christie's Images Limited

圖四  
汝窑葵花洗（編號29）  
艾弗瑞·克拉克舊藏  
香港蘇富比2012年4月4日，  
編號101

圖五  
汝窑盤 磨口（編號69）  
Stephen Junkunc 三世舊藏  
紐約佳士得2006年3月29日，  
編號401  
© 2006 Christie's Images Limited



另有四件汝瓷，其身份已得廣泛認同，但未錄於北京故宮之名冊，遂補上：一為近判定為汝瓷之辛辛那提藝術博物館藏三足爐，編號14；二為荷蘭及丹麥博物館藏汝窑筆洗，如下編號59、60；另一為上海博物館藏汝瓷盤，編號68。總結共八十七件。

1986年，河南寶豐清涼寺發現北宋汝官窑遺址，出土大量汝官瓷殘片，然汝官窑器原為宮廷所造，此類因燒造瑕疵而留於原址，及未成品（例如，未施釉之素坯器），不列入此名單。

1940年以來，除現拍品，僅有六件汝官瓷經由拍賣售出：

汝窑長頸賞瓶，Eumorfopoulos 舊藏，現屬倫敦大英博物館大維德基金會藏品，售於倫敦蘇富比1940年5月28日，編號135。

汝窑水仙盆，口沿鈎飾金屬，屬安宅氏舊藏，現存大阪市立東洋陶瓷美術館（編號10），曾二度於倫敦蘇富比售出，首為1959年3月17日，編號26，後為1970年2月24日，編號1。

汝窑圓筆洗，屬羅桂祥基金會舊藏，現存香港藝術館（編號51），曾售於倫敦蘇富比1980年4月15日，編號140。

汝窑盤，屬 Stephen Junkunc 三世舊藏，現為區百齡收藏（編號80），售於紐約佳士得1992年12月3日，編號276（圖三）。

汝窑盤，經火燒，磨口，同屬 Stephen Junkunc 三世舊藏（編號69），售於紐約佳士得2006年3月29日，編號401（圖五）。

汝窑葵花洗，為艾弗瑞·克拉克伉儷舊藏，現屬私人收藏（編號29），售於香港蘇富比2012年4月4日，編號101（圖四）。

下列八十七件傳世汝官瓷，幾乎皆為博物館典藏，仍屬私人珍藏者，寥寥可數（圖三至五）。



# 現存傳世汝官窯器名錄

康蕊君

S 編號乃北京故宮專著《汝瓷雅集》書後之附錄號碼，北京，2015年，頁260-305

□ 仍存私人收藏之傳世汝官窯器

## 瓶器，折肩，無足（2）

- |   |                |         |     |                          |
|---|----------------|---------|-----|--------------------------|
| 1 | 台北國立故宮博物院，清宮舊藏 | 22.4 公分 | S 1 | 金屬釦口，銘「奉華」及乾隆皇帝御製詩       |
| 2 | 台北國立故宮博物院，清宮舊藏 | 20.5 公分 | S 2 | 口沿磨平，底心一長方面刮去釉層，銘乾隆皇帝御製詩 |

## 瓶器，圓腹（1）

- |   |   |         |      |                               |
|---|---|---------|------|-------------------------------|
| 3 | 倫敦大維德爵士典藏，Eumorfopoulos 舊藏<br>瓶器，卵圓腹（1） | 24.8 公分 | S 60 | 金屬釦口                          |
| 4 | 台北國立故宮博物院，清宮舊藏                          | 17.9 公分 | S 3  | 截口，金屬釦口及圈足，底心一圓面刮去釉層，銘乾隆皇帝御製詩 |

## 瓶器，膽形（1）

- |   |                   |         |      |  |
|---|-------------------|---------|------|--|
| 5 | 倫敦大英博物館，艾弗瑞·克拉克舊藏 | 20.1 公分 | S 72 |  |
|---|-------------------|---------|------|--|

## 「水仙盆」（6）

- |    |                 |         |      |               |
|----|-----------------|---------|------|---------------|
| 6  | 台北國立故宮博物院，清宮舊藏  | 23 公分   | S 4  | 銘乾隆皇帝御製詩      |
| 7  | 台北國立故宮博物院，清宮舊藏  | 23 公分   | S 5  | 金屬釦口，銘乾隆皇帝御製詩 |
| 8  | 台北國立故宮博物院，清宮舊藏  | 23.1 公分 | S 7  |               |
| 9  | 台北國立故宮博物院，清宮舊藏  | 26.4 公分 | S 6  | 磨足，銘乾隆皇帝御製詩   |
| 10 | 大阪東洋陶瓷美術館，安宅氏舊藏 | 22 公分   | S 83 | 金屬釦口          |
| 11 | 吉林省博物館          | 23.2 公分 | S 53 | 截口，金屬釦口       |

## 三足爐（3）

- |    |              |         |   |  |
|----|--------------|---------|---|--|
| 12 | 倫敦大維德爵士典藏    | 24.8 公分 | S 61  |  |
| 13 | 北京故宮博物院，清宮舊藏 | 18 公分   | S 22  |  |
| 14 | 辛辛那提藝術博物館    | 17.8 公分 | Ellen B. Avril, 《Chinese Art in the Cincinnati Art Museum》, 辛辛那提, 1997年, 圖版63 |  |

## 溫盃（1）

- |    |                |         |     |  |
|----|----------------|---------|-----|--|
| 15 | 台北國立故宮博物院，清宮舊藏 | 16.2 公分 | S 8 |  |
|----|----------------|---------|-----|--|

## 盃（2）

- |    |              |         |      |               |
|----|--------------|---------|------|---------------|
| 16 | 北京故宮博物院，清宮舊藏 | 17.1 公分 | S 24 | 銘乾隆皇帝御製詩      |
| 17 | 倫敦大維德爵士典藏    | 17 公分   | S 63 | 金屬釦口，銘乾隆皇帝御製詩 |

## 盞托，葵口（2）

- |    |                |         |      |  |
|----|----------------|---------|------|--|
| 18 | 倫敦大英博物館，加納爵士舊藏 | 16.5 公分 | S 73 |  |
| 19 | 倫敦大維德爵士典藏      | 17 公分   | S 62 |  |

## 盞托，圓口（1）

- |    |                      |         |      |           |
|----|----------------------|---------|------|-----------|
| 20 | 倫敦維多利亞與艾伯特博物館，加納爵士舊藏 | 16.5 公分 | S 77 | 金屬釦口，銘宮殿名 |
|----|----------------------|---------|------|-----------|

## 盞托，平底（1）

- |    |                                    |         |      |  |
|----|------------------------------------|---------|------|--|
| 21 | 波士頓波士頓美術館，John Gardner Coolidge 舊藏 | 18.7 公分 | S 82 |  |
|----|------------------------------------|---------|------|--|



### 三足承盤 (1)

22 北京故宮博物院，清宮舊藏 18.3 公分 S 23 銘乾隆皇帝御製詩

### 大盃 (2)

23 台北國立故宮博物院，清宮舊藏 15.9 公分 S 16 金屬釦口佚失

24 北京國家博物館，故宮博物院借展 13.7 公分 S 35

### 筆洗，橢圓形，雙魚紋飾 (3)

25 台北國立故宮博物院，清宮舊藏 14.2 公分 S 9

26 倫敦大維德爵士典藏 14.2 公分 S 64

27 倫敦大維德爵士典藏 14.5 公分 S 65

### 筆洗，葵口 (2)

28 倫敦大英博物館，艾弗瑞·克拉克舊藏 13.6 公分 S 74

29 香港蘇富比2012年4月4日，艾弗瑞·克拉克舊藏 (圖四) 13.5 公分 S 89

### 筆洗，圓口 (33)

30 北京故宮博物院，清宮舊藏 (圖一) 13 公分 S 25 銘「乙」

31 北京故宮博物院，清宮舊藏 12.9 公分 S 26 金屬釦口，銘「乙」

32 北京故宮博物院 13.6 公分 S 27 銘「乙」，曾受火損

33 北京故宮博物院 13.4 公分 S 28 銘「乙」，曾受火損

34 北京故宮博物院 13.5 公分 S 29 銘「乙」，曾受火損

35 北京故宮博物院 13.9 公分 S 30 銘「乙」，曾受火損

36 北京故宮博物院 12.8 公分 S 31 銘「丙」，曾受火損

37 北京故宮博物院 12.8 公分 S 32 銘「丙」，銘乾隆皇帝御製詩，曾受火損

38 北京故宮博物院 12.8 公分 S 33 銘「丙」，銘乾隆皇帝御製詩，曾受火損

39 台北國立故宮博物院，清宮舊藏 14.9 公分 S 10 銘「甲」

40 台北國立故宮博物院，清宮舊藏 14.8 公分 S 11 銘「甲」及乾隆皇帝御製詩

41 台北國立故宮博物院，清宮舊藏 13 公分 S 12 銘「丙」及乾隆皇帝御製詩

42 台北國立故宮博物院，清宮舊藏 (圖二) 13.1 公分 S 13 銘乾隆皇帝御製詩

43 台北國立故宮博物院，清宮舊藏 12.9 公分 S 14 銘乾隆皇帝御製詩

44 台北國立故宮博物院，清宮舊藏 13.4 公分 S 15 金屬釦口

45 北京中國國家博物館 16.7 公分 S 51 金屬釦口，或曾受火損

46 上海博物館 13.5 公分 S 43 曾受火損

47 上海博物館 12.6 公分 S 44

48 上海博物館 12.6 公分 S 45

49 上海博物館 12.3 公分 S 46

50 此拍品，台北鴻禧美術館舊藏 13 公分 S 58

51 香港藝術館，羅桂祥舊藏 13.5 公分 S 55 曾銘乾隆皇帝御製詩，但已磨



52	倫敦大維德爵士典藏	13.7 公分	S 66	銘「乙」，曾受火損
53	倫敦大維德爵士典藏	13 公分	S 67	
54	倫敦大維德爵士典藏	12.9 公分	S 68	
55	牛津艾許默林博物館，艾倫巴羅爵士舊藏	12.8 公分	S 78	
56	瑞典哥德堡羅斯卡博物館	13 公分	S 85	
57	瑞典哥德堡羅斯卡博物館	12.9 公分	S 86	
58	蘇黎世雷特柏格博物館，玫茵堂典藏	12.8 公分	S 87	金屬釦口，銘「丙」
59	荷蘭呂伐登 Prinsessehof Keramiek 博物館，Nanne Ottema 舊藏	13 公分		<a href="http://friesmuseum.delving.org/thumbnaill/friesmuseum/prinsessehof/GMP%201981-111%20[01]/500">http://friesmuseum.delving.org/thumbnaill/friesmuseum/prinsessehof/GMP%201981-111%20[01]/500</a>
60	丹麥哥本哈根藝術與設計博物館，A. Oigaard 舊藏	13 公分		喜仁龍，《Kinas Konst under Tre Årtusenden》，斯德哥爾摩，1943年，卷2，圖324
61	費城藝術博物館，William Crozier 少將舊藏	13 公分	S 80	
62	克里夫蘭藝術博物館	12.9 公分	S 81	
<b>盤，深壁，圓口（7）</b>				
63	北京故宮博物院，清宮舊藏	18.4 公分	S 38	
64	台北國立故宮博物院，清宮舊藏	15.8 公分	S 17	銘「甲」及乾隆皇帝御製詩
65	台北國立故宮博物院，清宮舊藏	21.4 公分	S 18	圈足鑲釦，銘乾隆皇帝御製詩
66	台北國立故宮博物院，清宮舊藏	18.4 公分	S 19	銘乾隆皇帝御製詩
67	倫敦大英博物館，George Eumorfopoulos 舊藏	19.6 公分	S 75	銘乾隆皇帝御製詩，曾受火損
68	上海博物館	12.3 公分		汪慶正等，1987年，圖版32；1991年，圖版32及封面
69	紐約佳士得2006年3月29日，Stephen Junkunc 三世舊藏（圖五）	17.5 公分	S 88	口沿略磨，曾受火損
<b>盤，深壁，侈口（3）</b>				
70	北京故宮博物院，清宮舊藏	19.3 公分	S 36	銘宮殿名
71	北京故宮博物院，清宮舊藏	19.6 公分	S 37	銘「蔡」
72	倫敦大維德爵士典藏	19.5 公分	S 70	銘乾隆皇帝御製詩，曾受火損
<b>盤，淺壁，侈口（12）</b>				
73	北京故宮博物院，清宮舊藏	17.1 公分	S 39	
74	北京故宮博物院，清宮舊藏	16.9 公分	S 40	
75	上海博物館	17.1 公分	S 47	
76	上海博物館	17 公分	S 48	
77	上海博物館	17 公分	S 49	
78	上海博物館	17 公分	S 50	
79	天津博物館	17.2 公分	S 52	
80	紐約佳士得1982年12月3日，區百齡典藏，Stephen Junkunc 三世舊藏（圖三）	17.5 公分	S 57	
81	倫敦大維德爵士典藏	17 公分	S 71	
82	倫敦大英博物館，George Eumorfopoulos 舊藏	18.4 公分	S 76	銘乾隆皇帝御製詩，曾受火損
83	聖路易斯藝術博物館，Samuel C. Davis 舊藏	17.2 公分	S 79	
84	東京國立博物館，川端康成舊藏	17.1 公分	S 84	
<b>盤，圓口，無足（3）</b>				
85	台北國立故宮博物院，清宮舊藏	12.8 公分	S 20	金屬釦口，銘「奉華」
86	台北國立故宮博物院，清宮舊藏	10.9 公分	S 21	銘「丙」、「蔡」
87	倫敦大維德爵士典藏	12.1 公分	S 69	曾受火損



# 或能入冊之器

## 未確認是否傳世品

- |    |                    |         |                                 |
|----|--------------------|---------|---------------------------------|
| 88 | 筆洗，北京故宮博物院，贈於1965年 | 13 公分   | S 34                            |
| 89 | 筆洗，沐文堂典藏           | 13.9 公分 | S 56                            |
| 90 | 筆洗，觀復博物館           | 尺寸未知    | S 59                            |
| 91 | 盃，日本私人收藏           | 10.2 公分 | 《宋磁之美》，東洋陶瓷美術館，大阪，2016年，編號1；經修復 |

## 現址未知

- |    |                  |       |   |
|----|------------------|-------|---|
| 92 | 筆洗，著錄載為高麗青瓷，或為汝瓷 | 13 公分 | Oscar Rucker-Embden，《Chinesische Frühkeramik》，萊比錫，1922年，圖版43a |
|----|------------------|-------|---|



## Selected Bibliography on Ru Official Ware

- David 1936-1937  
Sir Percival David, 'A Commentary on Ju Ware', *Transactions of the Oriental Ceramic Society*, vol. 14, 1936-1937, pp. 18-63
- Chen 1951  
Chen Wanli, 'Ruyao zhi wo jian [My views on Ru ware]', *Wenwu cankao ziliao*, 1951, no. 2
- London 1952  
*Ju and Kuan Wares. Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, The Oriental Ceramic Society, London, 1952
- Gompertz 1958  
G.St.G.M. Gompertz, *Chinese Celadon Wares*, London, 1958
- Wang et al. 1987/1991  
Wang Qingzheng, Fan Dongqing & Zhou Lili, *Ruyao de faxian/The Discovery of Ru Kiln*, Shanghai, 1987; rev. ed. Hong Kong, 1991
- Zhao et al. 1991  
Zhao Qingyun et al., *Ruyao de xin faxian/New Discoveries in Ru Kiln*, Beijing, 1991.
- Ye & Ye 2001  
Ye Zhemin & Ye Peilan, eds., *Ruyao juzhen/Collection of Porcelain Treasures of the Ru Kiln*, Beijing, 2001.
- Zhao 2003  
Zhao Qingyun, ed., *Songdai Ruyao [Ru ware of the Song dynasty]*, Zhengzhou, 2003.
- Taipei 2006  
Lin Baiting, ed., *Da guan. Bei Song Ruyao tezhan/Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, National Palace Museum, Taipei, 2006
- Baofeng 2008  
*Baofeng Qingliangsi Ruyao/Ru Yao at Qingliangsi in Baofeng*, Zhengzhou, 2008
- Beijing 2009  
*Ruyao yu Zhanggongxiangyao chutu ciqi/Ceramic Art Unearthed from the Ru Kiln Site and Zhanggongxiang Kiln Site*, Beijing, 2009
- Osaka 2009  
*Hokusō Joyō seiji: Kōko hakkutsu seika ten/Northern Song Ru Ware. Recent Archaeological Findings*, Museum of Oriental Ceramics, Osaka, 2009
- Sotheby's 2012  
Regina Krahl, *Ru. From a Japanese Collection*, Sotheby's, Hong Kong, 2012
- Beijing 2015  
*Ru ci ya ji. Gugong Bowuyuan zhencang ji chutu Ruyao ciqi huicui/Selection of Ru Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2015
- Taipei 2016  
Yu Peichin, *Gui si chenxing. Qing gong chuanshi 12 zhi 14 shiji qingci tezhan/Precious as the Morning Star. 12th-14th Century Celadons in the Qing Court Collection*, National Palace Museum, Taipei, 2016

## 汝官窯參考書目舉要

- 大維德爵士，〈A Commentary on Ju Ware〉，《東方陶瓷學會彙刊》，卷14，1936-1937年，頁18-69
- 陳萬里，〈汝窯之我見〉，《文物參考資料》，1951年，編號2
- 《Ju and Kuan Wares. Imperial wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，東方陶瓷學會，倫敦，1952年
- G.St.G.M. Gompertz，《Chinese Celadon Wares》，倫敦，1958年
- 汪慶正、范冬青及周麗麗，《汝窯的發現》，上海，1987年，英文修訂版，香港，1991年
- 趙青雲等，《汝窯的新發現》，北京，1991年
- 葉喆民及葉佩蘭編，《汝窯聚珍》，北京，2001年
- 趙青雲編，《宋代汝窯》，鄭州，2003年
- 林柏亭編，《大觀—北宋汝窯特展》，國立故宮博物院，台北，2006年
- 《寶豐清涼寺汝窯》，鄭州，2008年
- 《汝窯與張公巷窯出土瓷器》，北京，2009年
- 《北宋汝窯青磁—考古發掘成果展》，東洋陶瓷美術館，大阪，2009年
- 康蕊君，《天青寶色—日本珍藏北宋汝瓷》，蘇富比，香港，2012年
- 《汝瓷雅集—故宮博物院珍藏及出土汝窯瓷器薈萃》，故宮博物院，北京，2015年
- 余佩瑾，《貴似晨星：清宮傳世12至14世紀青瓷特展》，國立故宮博物院，台北，2016年

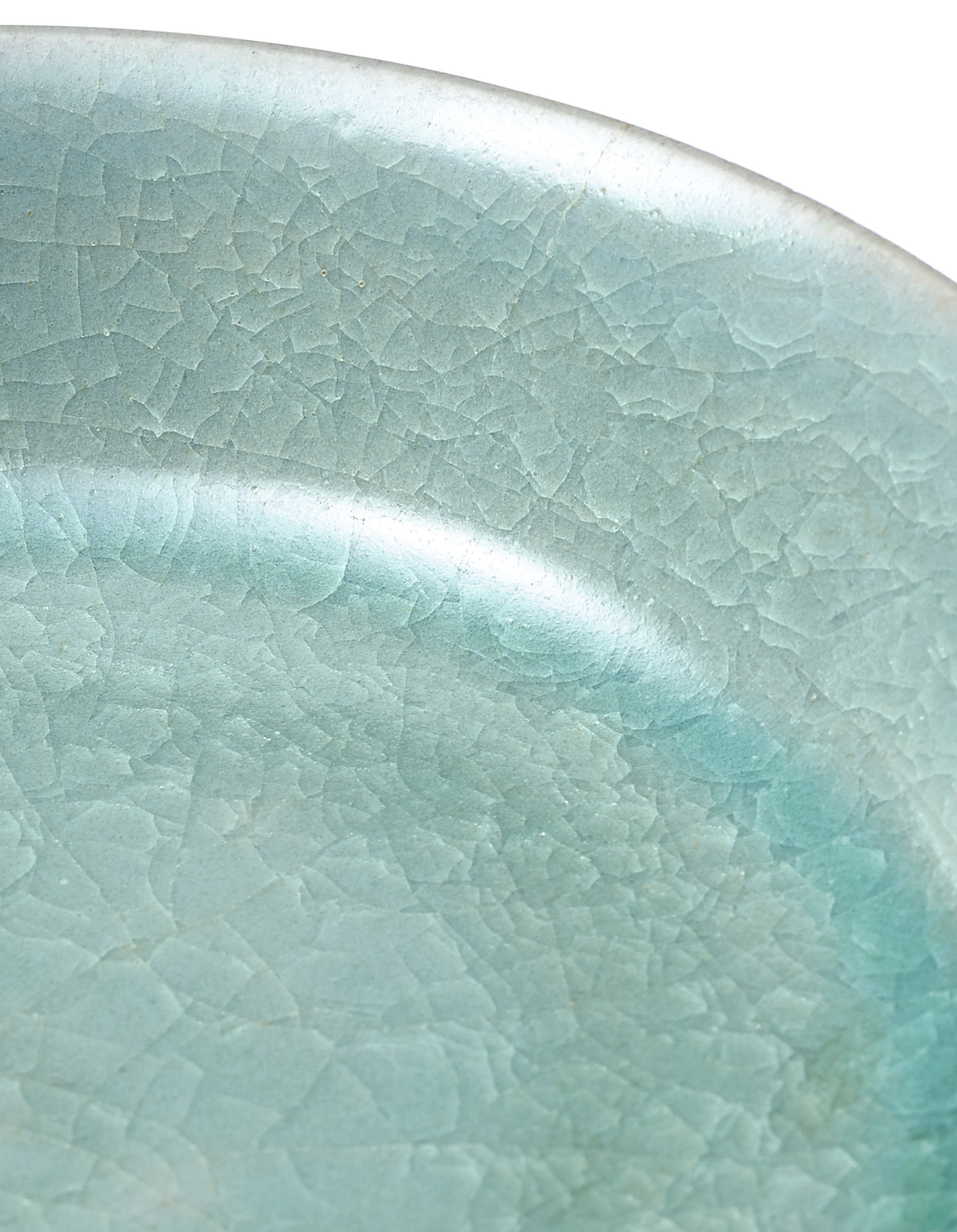














5  
—

**A HIGHLY IMPORTANT AND EXTREMELY RARE RU  
GUANYAO BRUSH WASHER  
NORTHERN SONG DYNASTY**

北  
宋

汝  
窯  
天  
青  
釉  
洗

finely potted with shallow rounded sides rising from a slightly splayed foot, exquisitely veiled in a luminous and translucent bluish-green glaze suffused with a dense network of glistening ice crackles, the glaze thinning at the extremities to subtly reveal the body beneath and pooling particularly along the cavetto and foot to an unctuous caesious colour, the underside with three delicate 'sesame-seed' spur marks

13 cm, 5¼ in.

**PROVENANCE**

Sotheby's London, 15th June 1982, lot 252.  
Collection of the Chang Foundation, Taipei.

**EXHIBITED**

*Ching Wan Society Twentieth Anniversary Exhibition: Works of Art*,  
Taipei, 2012, cat. no. 24.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing  
Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 40.

Estimate Upon Request

估價待詢

**來源：**

倫敦蘇富比1982年6月15日，編號252  
鴻禧美術館收藏，台北

**展覽：**

《清翫雅集廿週年慶收藏展：器物》，台北，2012年，編號24

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，  
編號40





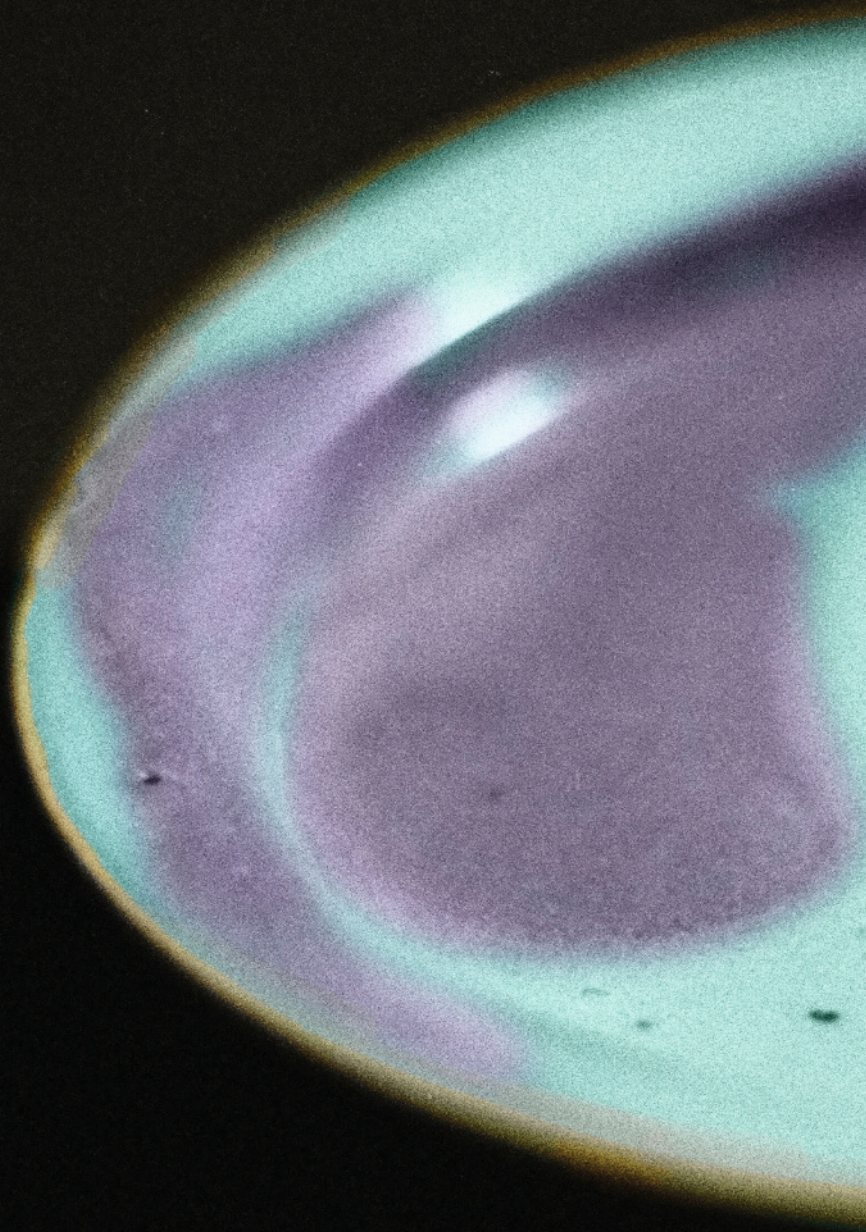




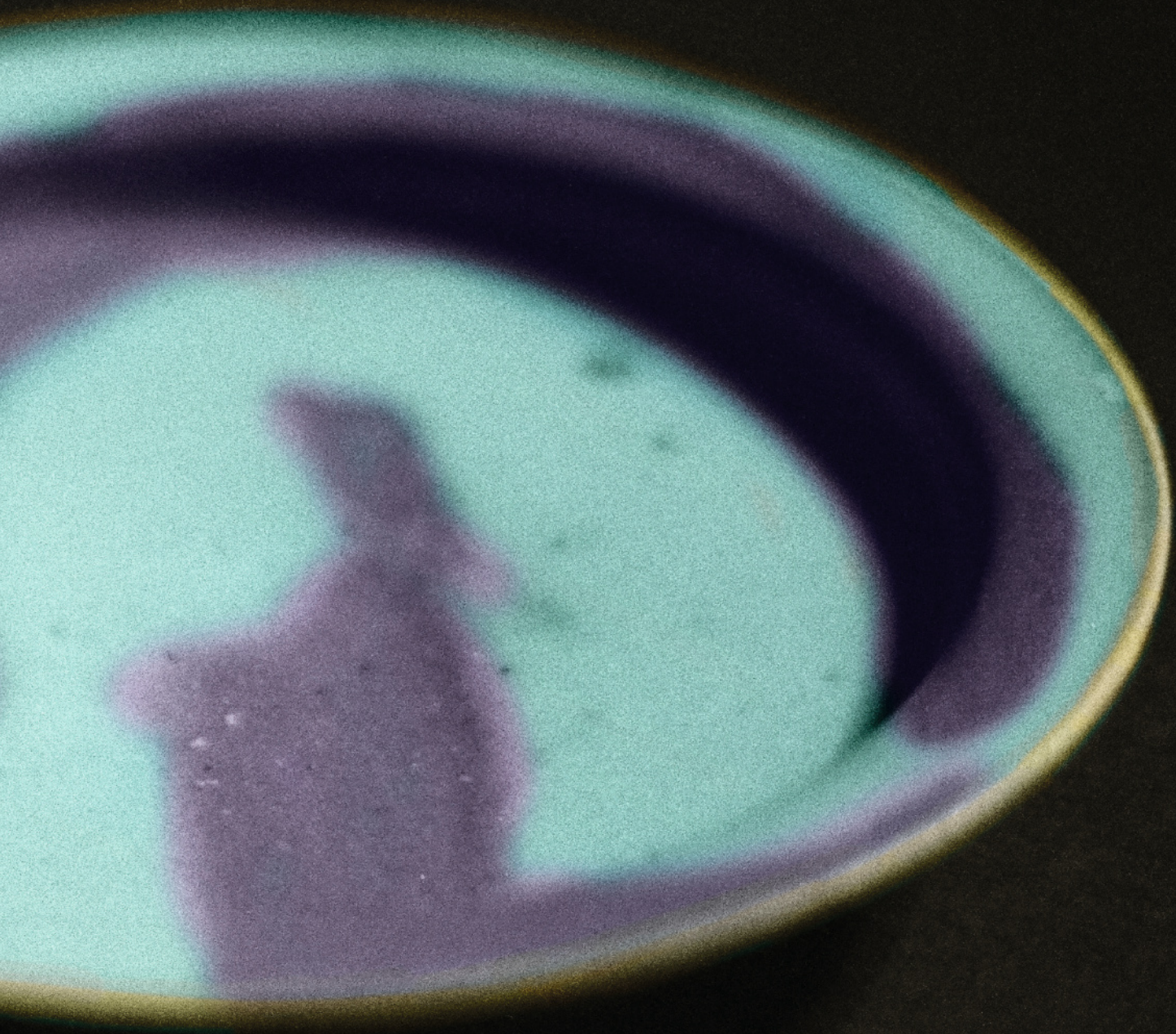














6

—

宋  
至  
金

鈞  
窰  
月  
白  
釉  
紫  
斑  
折  
沿  
盤

**A SUPERB JUNYAO PURPLE-SPLASHED BLUE-GLAZED  
DISH  
SONG – JIN DYNASTY**

sturdily potted with shallow rounded sides rising from a short tapering foot to an everted rim, covered overall with a milky sky-blue glaze thinning to a mushroom colour at the rim, the interior and underside liberally decorated with large and vibrant purple splashes, the base with five spur marks

18.7 cm, 7<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 29.

HK\$ 4,000,000-6,000,000

US\$ 515,000-770,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號29















This dish is a masterpiece of abstract art. Since the Northern Qi (550-577) and throughout the Tang (618-907) and Song (960-1279) dynasties Chinese potters in many different manufactories created wares decorated with irregular splashes in contrasting glaze colours. The copper-red streaks on blue Jun wares, however, are different from the rest: they are not fortuitous drips and splashes, but colour patterns that were applied with deliberation. Rose Kerr in *Song Dynasty Ceramics*, London, 2004, p. 34, notes that the splashes found on Jun wares were made with the application of copper in broad brush strokes or washes over dry bluish glazes, which then merged when fired at full heat. Like an abstract painting, the success of the overall effect therefore depends on the motion of the brush that dictates the distribution across the surface, and on the relative 'weight' of one colour in relation to the other. This challenge has been superbly managed on the present dish.

'Jun' ware, the most spectacular of the major Song dynasty wares, with its type site represented by the Juntai kilns in Yuzhou, Henan province, was produced by many different manufactories in Henan, including the Ru kilns at Qingliangsi in Baofeng, probably from the end of the Northern Song period (960-1127) until at least the Ming dynasty (1368-1644). The bold, irregular red streaks on Jun ware, as seen on the present piece, had an immense appeal to the literati and nobility of the time due to their simple yet flamboyant, calligraphic effect, which gives each vessel decorated in this manner its unique design.

The outstanding quality of this dish is further evidenced in the five small dot-shaped spur marks on the base. While many Jun bowls

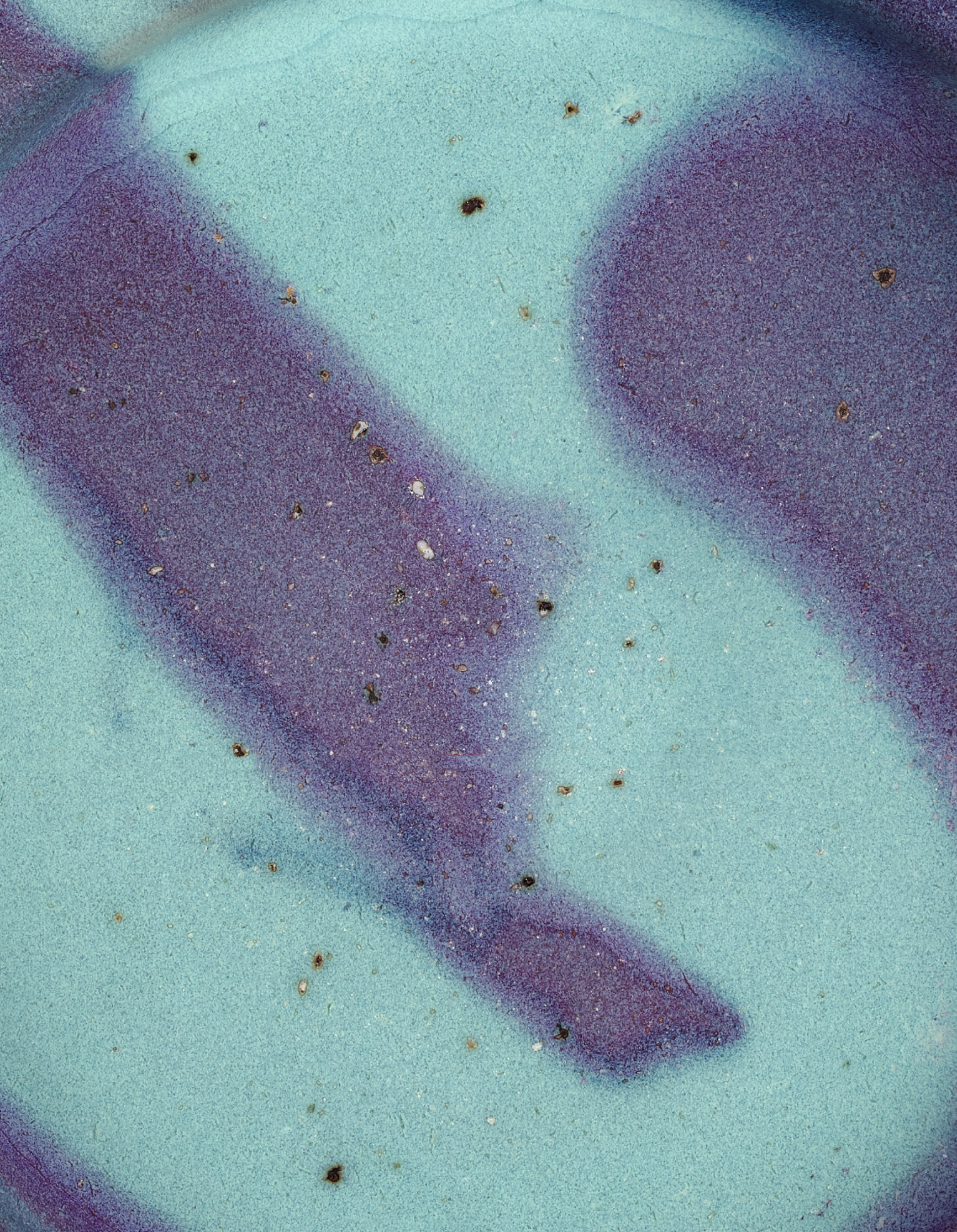
and dishes were fired on their unglazed foot rings, the present dish belongs to a small group of wares that were supported in the kiln on three or five spurs, which enabled the overall dish, including the foot ring, to be glazed, a firing method probably copied from the Ru kilns that were located nearby.

A closely related dish with the copper red applied in a similar generous curve, also with five spur marks, is in the Victoria and Albert Museum, London, from the Eumorfopoulos collection, published in Rose Kerr, *op.cit.*, pl. 26; a related dish with a very different 'design' of several detached patches of red, fired on three spurs, is in the Palace Museum, Beijing, illustrated in *Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pl. 21; and one with much larger splashes, from the collections of William Cleverly Alexander and Peter Harris, included in the Oriental Ceramic Society exhibition *Sung Dynasty Wares. Chün and Brown Glazes*, London, 1952, cat. no. 153, was sold three times in our London rooms, 6th May 1931, lot 144, 26th April 1955, lot 79, and 18th November 1998, lot 857, and once in these rooms, 21st May 1985, lot 70; see also a slightly larger dish in the National Palace Museum, Taipei, illustrated in *Gugong cang ci daxi: Junyao zhi bu/A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pl. 57; other dishes with similarly dramatic patterns, with slight variations in size, were sold in our London rooms, 9th June 2004, lot 172; and 16th May 2012, lot 85, from the collections of Oscar Bjork and Klas Fahraeus.











自北齊起，中國各地窑口所燒製瓷器，皆見有以對比鮮明之彩釉隨意點飾斑紋者，直至唐宋朝如是。然而鈞窑藍釉銅紅斑者，卻非隨意點潑，而屬著意描繪，如此特色，有別與他器。學者柯玫瑰提到鈞瓷上的斑彩是以銅紅釉粗獷刷繪，或塗覆於天青釉面、高溫中還原，融合一體而形成的，見《Song Dynasty Ceramics》，倫敦，2004年，頁34。如此斑紋，有賴藝匠刷繪釉料手藝，以釉料分佈及兩彩比重見高下，如此特質，與抽象畫作異曲同工。本品紫斑超卓臻善，令人驚嘆。

鈞窑器，誠宋瓷中最为艷麗奪目者，以河南禹州鈞台窑為主要窑址，但河南其他地區也有燒造，當中包括寶豐清涼寺汝窑，相信始製於北宋末年，至少續燒至明。鈞窑器銅紅彩斑瀾明豔，規則不一，紋雖簡，飾卻華，猶如法書揮毫，每品均獨一無二，因而深得當時文人貴胄青睞，本品正是佳例。

本盤僅以五顆支釘承托燒造，足見其工藝之巧。鈞窑器一般圈足素胎立燒，僅少數採滿釉三支或五支釘燒，本品即屬其一。如此精妙技巧，或取思自鄰近之汝窑。

比較一 Eumorfopoulos 舊藏例，施相近銅紅斑，盤底也帶五支釘痕，現藏於倫敦維多利亞與艾伯特博物館，載於柯玫瑰，出處同上，圖版26。北京故宮博物院收藏一例，飾數點紅斑，因此畫面效果與此迥異，三支釘燒，圖見《鈞瓷雅集：故宮博物院珍藏及出土鈞窑瓷器薈萃》，北京，2013年，圖版21。另可參考一例，由 William Cleverly Alexander 及 Peter Harris 遞藏，曾展於東方陶瓷學會《Sung Dynasty Wares. Chün and Brown Glazes》，倫敦，1952年，編號153，三度售於倫敦蘇富比，1931年5月6日，編號144、1955年4月26日，編號79及1998年11月18日，編號857，期間亦一度易手於香港蘇富比1985年5月21日，編號70。台北故宮博物院也藏一例，尺寸稍大，圖見《故宮藏瓷大系：鈞窑之部》，台北，1999年，圖版57。再比較數例，斑紋相近，尺寸卻異，售於倫敦蘇富比2004年6月9日，編號172及另一 Oscar Bjork 及 Klas Fahraeus 舊藏例，售於倫敦蘇富比2012年5月16日，編號85。











7

A RARE CIZHOU WHITE-GROUND PAINTED  
'PEONY AND BUTTERFLY' TRUNCATED MEIPING  
JIN DYNASTY

金

磁  
州  
白  
釉  
黑  
牡  
丹  
花  
矮  
梅  
瓶

well potted with an almost globular body rising from a countersunk base to a short waisted neck and flaring mouth-rim, the exterior freely decorated in dark brown slip and highlighted with incisions with three large peony blooms wreathed by slender leaves, each blossom with a butterfly fluttering nearby, all against a creamy-white slip applied to the exterior save for the footring, the unglazed pale grey footring fired to a light buff-orange tone

h. 23.4 cm, 9¼ in.

PROVENANCE

Collection of the Chang Foundation, Taipei.

LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 48.

HK\$ 2,400,000-3,500,000

US\$ 308,000-449,000

來源：

鴻禧美術館收藏，台北

出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號48













The distinctive style of this charming vase, with its freely painted designs in black on white and with details incised and combed through the black down to the white slip, is characteristic of the Cizhou type site at Guantai in Ci county, Hebei province. Although so-called 'Cizhou' wares with black painted designs on a white ground became so popular from the Jin dynasty (1115-1234) onwards that they were made by many different kilns of north China, other manufactories did not develop a style nearly as accomplished. The swiftly drawn black motifs immediately call to mind ink paintings, and the white combed details evoke the 'flying white' method of brushwork much used in calligraphy, created by a brush that runs out of ink, whose hairs separate and cause white streaks to appear in a black stroke.

Many similarly decorated vessels and fragments have been recovered from the Guantai kiln site, see *Guantai Cizhou yaozhi/The Cizhou Kiln Site at Guantai*, Beijing, 1997, pls XIII, no. 3 (centre) for a particularly close fragment, and others col. pls IX, no. 2 and XI, no. 1 right; and pl. XXIII, nos 1 and 2, and XXVIII, no. 4; and pp. 123-129, figs 52, 53 and 56; for vases of related form see pl. XXII, no. 6 and p. 123, fig. 52.

A vase of very similar form and design in the Tokyo National Museum is included in the *Illustrated Catalogues of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, no. 567, together with one decorated with lotus bouquets and butterflies, no. 566; a similar vase with a differently shaped rim, in the Kyusei Hakone Art Museum, Hakone, was included in the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 87 and illustrated on the cover; one without butterflies in the Nelson-Atkins Museum, Kansas City, *ibid.*, cat. no. 88; another without butterflies in the Idemitsu Museum of Arts, Tokyo, is illustrated in *Idemitsu Bijutsukan zōhin zuroku. Chūgoku tōji/Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 512; and examples with and without butterflies were sold at Christie's New York, 19th September 1996, lot 254, and 23rd March 1995, lot 348, the latter again in our New York rooms, 21st September 2006, lot 97. Of the related examples, it is important to note not only the similarities but also the subtle differences that denote the individuality of each piece, such as the quality of the carving, the proportions of the blossoms and leaves and the rendering of the butterflies.



**瓷** 匠先於器面上白色化妝土，再以黑彩揮毫繪牡丹，然後劃花並用篋紋綴細節，展現河北磁州觀台窯之獨特風格。縱使自金朝始北方各磁州窯系均有燒製白地黑花瓷，惟均不及觀台風格嫺熟。其黑花繪畫明快，宛如寫意水墨，篋紋則如書法飛白，猶若枯筆牽絲留空。

觀台窯址出土多件相似殘例及碎片，見《觀台磁州窯址》，北京，1997年，其中一殘片，與此尤為接近，圖版XIII，編號3中，另可比較彩圖版IX，編號2、彩圖版XI，編號1右、圖版XXIII，編號1-2、圖版XXVIII，編號4、頁123-129，圖52、53及56；還有數例，器形相近，見圖版XXII，編號6及頁123，圖52。

東京國立博物館收藏一例，器形紋飾相近，載於《東京國立博物館圖版目錄·中國古陶磁篇I》，東京，1988年，編號567，同書並載一例，飾蓮花蝴蝶，編號566。救世箱根美術館藏例，口沿與此略異，曾展於《Freedom of Clay and Brush Through Seven Centuries in Northern China》，印第安納波利斯美術館，印第安納波利斯，1980年，編號87，並見於封面。另有一例，缺蝴蝶，現藏堪薩斯城納爾遜·阿特金斯美術館，出處同上，編號88。東京出光美術館且有一例，也無蝴蝶，圖見《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版512。另有數例可作參考，一例飾有蝴蝶，售於紐約佳士得1996年9月19日，編號254，另一例則只飾花卉，未見飛蝶，售於紐約佳士得1995年3月23日，編號348，後於紐約蘇富比2006年9月21日易手，編號97。近觀各例，微處稍異，彰顯每品特點，如劃花細節、花葉大小比例、蝴蝶飾紋等，細部不同，樂亦無窮也。









**A VERY RARE LONGQUAN CELADON CARVED 'PEONY'  
MEIPING  
NORTHERN SONG DYNASTY**

北  
宋

龍  
泉  
青  
釉  
劃  
牡  
丹  
紋  
梅  
瓶

sturdily potted with a tapering body sweeping up to a broad shoulder and surmounted by a short neck and lipped mouth-rim, the exterior carved with large peony blooms with slender undulating petals above a thin concave band and a broad frieze enclosing upright petal lappets encircling the lower section of the vessel, covered unctuously overall save for the countersunk base with a translucent celadon glaze densely suffused with a network of ice crackles

28.6 cm, 11¼ in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 59.

HK\$ 1,200,000-1,800,000

US\$ 154,000-231,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號59











This serenely shaped and decorated *meiping* is one of the rare examples of the early production of the Longquan kilns in Zhejiang province, in the Northern Song period (960-1127), before Longquan wares reached the height of their popularity. At this time, the kilns, located in China's southeast, were faced with the strong competition of northern celadon kilns such as Yaozhou in Shaanxi, which had the immense advantage of being located close to the seats of power. With their pale green glazes and delicate incised designs, early Longquan wares show closer similarities to Yue wares, made further north in the same province, and at times to Yaozhou ware, than to later Longquan wares with their deeper green glazes, often free of design, and were previously often mistaken for Yue. Although the Yue kilns clearly exerted a strong influence, the Longquan kilns had in fact created a distinctive style of their own already in the Northern Song, with their delicate carved designs covering the vessel surface, enlivened by fine combing. Outstanding examples such as the present vase are, however, exceedingly rare.

The dramatic transformation of the Longquan production, in terms of material and workmanship, from the Five Dynasties period (907-960), when the kilns produced mainly funerary wares, to the Northern Song, when they turned to high-quality utilitarian ceramics, becomes apparent when comparing a related, but much more coarse vase with slightly angled shoulders, carved with a peony scroll between bands of petals, attributed to the Five Dynasties period, illustrated in *Longquan qingci* [Longquan celadon], Beijing, 1966, pl. 2.

The present *meiping* with its well-rounded shoulders and relatively wide neck is harmoniously proportioned, the complex flower scroll that covers two thirds of the body gives it a generous air, and the bluish glaze tone is particularly successful. On comparable vases the design is mostly divided into narrower bands, the proportions vary a lot, and the glazes tend to be more olive green; see, for example, a larger *meiping* of this type, excavated in Songyang county, Zhejiang province, and now in the Songyang County Museum, carved with an additional band of lappets around the shoulder, frequently illustrated, for example, in Zhu Boqian, *Longquan yao qingci/Celadons from Longquan Kilns*, Taipei, 1998, pl. 69; and in *Zhongguo Longquan qingci/Longquan Celadon of China*, Hangzhou, 1998, pl. 47 and on the cover; a slightly smaller, densely decorated vase from the Sir Herbert and Lady Ingram collection, now in the Ashmolean Museum, Oxford, published in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 12, Tokyo, 1977, col. pl. 179; another from the Dexing Shuwu collection, sold in our New York rooms, 18th March 2008, lot 86; and one showing two narrow bands of scrolling flowers and a larger section of petals, sold in these rooms, 5th November 1996, lot 725; a much smaller version, decorated with one band of peony scrolls above five ranks of overlapping petals, from the Yang De Tang collection, was sold in our New York rooms, 17th March 2015, lot 64.



此梅瓶造型素雅，為北宋早期龍泉青瓷罕例。龍泉窑位於浙江省龍泉市，創燒於三國兩晉，後來風靡一時。該窑地處中國東南部，北宋時期，北方諸窑競爭激烈，如陝西耀州窑，毗鄰權勢之地，更具地理優勢。早期龍泉青瓷釉色淡青，劃花細膩，有別於晚期龍泉青瓷釉色深綠，裝飾隨性，時出無紋之作。相較之下，早期龍泉青瓷與同省北部之越窑及北方耀州窑風格更為相似，早年常誤以為越窑所製。龍泉窑雖受越窑影響顯著，然北宋時期已見獨特風格，刻劃紋樣精美，線條細緻生動。如此清雅之梅瓶，誠早期典範，實屬罕珍。

從五代時以燒製隨葬禮器為主，至北宋時期轉燒質佳日常器皿，龍泉青瓷所用材質及工藝改變甚大。對比五代時期之梅瓶，風格嬗變立見，五代工藝略嫌粗糙，寬肩較為明顯，劃纏枝牡丹紋，上下綴蓮瓣，錄於《龍泉青瓷》，北京，1966年，圖版2。

此梅瓶頸部略寬，瓶肩圓潤，器形比例和諧勻稱。纏枝牡丹紋繁密細緻，飾瓶身三分之二，比例恰到好處，不感擁擠，優雅大氣，青釉泛藍，尤為出眾。相類之梅瓶，比例不一，紋樣一般較窄，且釉色泛黃近橄欖，未及此悅目。見一尺寸稍大出土於浙江省松陽縣之梅瓶，現藏松陽縣博物館，肩部環綴葉瓣紋，著錄甚豐，如朱伯謙，《龍泉窑青瓷》，1998年，台北，圖版69；以及《中國龍泉青瓷》，杭州，1998年，圖版47及封面。另見一略小之例，紋飾細密，為 Herbert Ingram 爵士伉儷舊藏，現藏牛津阿什莫林博物館，錄於《世界陶磁全集》，卷12，東京，1977年，彩圖版179。另有三例見諸拍賣，其一為德馨書屋舊藏，售於紐約蘇富比2008年3月18日，編號86；第二例飾有兩圈纏枝花，且有一圈花瓣，卻較寬，售於香港蘇富比1996年11月5日，編號725；第三例為養德堂舊藏，尺寸較小，飾纏枝牡丹紋，下添五層交錯相疊之花瓣紋，售於紐約蘇富比2015年3月17日，編號64。















9

**A BLACK-GLAZED RIBBED AND HANDLED JAR  
NORTHERN SONG – JIN DYNASTY**

北  
宋  
至  
金

黑  
釉  
雙  
耳  
百  
條  
罐

of compressed globular form rising from a short foot to a short wide neck flanked by a pair of strap handles with raised ribs terminating at the shoulder, the body applied in white slip with fifty-four slender horizontal ribs, covered overall save for the footring with a glossy rich black glaze thinning to white at the ribs and brown at the base, the interior with five spur marks

h. 20 cm, 7<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 34.

HK\$ 700,000-900,000

US\$ 90,000-116,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號34











The fairly easy, yet highly effective method of decorating a black jar with parallel lines of white slip, was adopted by many northern kilns. Qualities, shapes and details of the execution vary considerably, however, and the still very limited evidence from the various kiln sites does not yet permit conclusive attribution of individual pieces to any particular kiln group; but with its pleasant rounded form, crisp white ribs and overall deep black glaze, the present jar – in line with all other pieces in this collection – is a particularly good example.

In its robust yet perfectly proportioned form and distinct ribbed decoration, this jar is an icon of black-glazed ceramics and reflects a taste for bold, graphic designs that still inspires potters today. Wares of this type were produced at numerous kilns in Henan, Hebei and Shandong provinces. Robert D. Mowry discusses this group in detail in the catalogue to the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museum, Cambridge, 1995, pp 174-177, which included two rather different examples, cat. nos 61 and 64, and proposes various distinctions between the different manufacturing centres. This would suggest that the present jar might come from Zibo in Shandong. Mowry suggests that jars from Shandong have short straight necks with straight-cut lips, that the ribs appear very white (rather than yellow) because the glaze that covers them is rather transparent, that they can begin at different points around the top, and that the jars are often fully glazed, "sometimes with a circle wiped free on the floor so a small pot could be fired inside" (p. 177). This firing technique of placing a smaller jar inside a larger vessel is evidenced in the small spur marks on the interior of the present jar, as well as an excavated jar of this type, with the smaller jar still inside, unearthed at the Zibo kilns in Shandong province, and illustrated in *Wenwu*, 1979, vol. 6, p. 57, pls 32 and 33. Jars of this type are also often found with the lowest part unglazed, with the biscuit exposed, or covered with only a thin light brown glaze layer.

True black glazes only emerged in the Tang dynasty (618-907), and their production quickly spread throughout China as they were

highly regarded as solid, practical wares. The development of black wares during the Northern Song period (960-1127) appears to have drawn inspiration from contemporary plain lacquerware, but different kilns quickly developed their own styles. Ribs of white slip were first decoratively used during the Tang dynasty, on ceramics imitating lacquer or silver, mainly to segment the interiors of open-form vessels, and in the tenth and eleventh centuries were at first sparingly added to the exterior of vessels, before emerging as an important tool of decoration in their own right by the twelfth century.

Fragments of similar jars were included in the Oriental Ceramic Society exhibition *Kiln Sites of Ancient China*, London, 1980, cat. no. 419, from Baofeng in Henan, cat. no. 434, from Zibo in Shandong, and a cover with a similar ribbed design, cat. no. 413, from Lushan in Henan. Fragments from various kilns in Henan are also illustrated in *Zhongguo gudai yaozhi biaoben* [Specimens from ancient Chinese kiln sites], vol. 1: *Henan juan. Shang* [Henan volume, a], Beijing, 2005, pl. 104 from Lushan, pls 230-231 from Hebi, pls 268-269 from Baofeng; and *op.cit.*, *Henan juan. Xia* [Henan volume, b], pl. 366 from Bacun. A related jar with more widely spaced ribs was also recovered from the Cizhou kiln site, see *Guantai Cizhou yaozhi/The Cizhou Kiln site at Guantai*, Beijing, 1997, col. pl. 25.

A jar of similar form is illustrated in Gakuji Hasebe, *Tōki zenshū* [Complete series on ceramics], vol. 13: *Sō no Jishuyō* [Cizhou ware of the Song dynasty], Tokyo, 1958, pl. 55; a smaller example, with the glaze stopping well above the foot, was included in the exhibition *Haku to koku no kyōen/Charm of Black and White Ware: Transition of Cizhou Type Wares*, Osaka Municipal Museum of Art, 2002, cat. no. 144, from the Museum's collection; another slightly smaller piece was included in the Kau Chi Society *Exhibition of Ancient Chinese Ceramics*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 42; two related jars were sold in our London rooms, the first from the Lindberg collection, 12th December 1978, lot 74, the second, 18th June 1985, lot 54; another was sold in our New York rooms, 30th March 2006, lot 46.



**黑** 地上豎飾白化妝土條子，製作簡易卻效果出眾，是以廣用於北方諸窯，惟各窯質素、形狀及紋飾細節變化甚多，卻乏足夠出土證據以作對比，故難以考究個別出處。本品器形渾圓，條紋利落，與色深黑釉對比分明，出類拔萃，與樂從堂其他藏品同陳並列，絕不遜色。

本罐器身渾圓大方，比例勻稱，紋飾出眾，對比鮮明，堪稱黑釉瓷之代表作，啟迪後世，至今未歇。此類黑釉百條罐，廣製於河南、河北、山東諸窯，相關論述可參見 Robert D. Mowry 著之展覽圖錄《Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400》，哈佛大學藝術博物館，劍橋，1995年，頁174-177。作者在書中對比兩例，編號61及64，以其相異之處展示各窯特色，編號61及64。按該圖錄所述，可推斷本品或出自山東淄博。Mowry 認為山東所出瓷罐，多為短頸直口，條紋上釉甚透明，是以條子淨白，不致泛黃，條紋沿頸垂直而下，起點高低不平，但多數全罐罩釉，「亦有大罐罐內底部抹釉一圈露胎，以置小罐入內一同窯燒」（頁177）。此罐內底也見有小支釘痕，可悉窯製之時，也曾置小罐入內。山東淄博窯址出土一相似瓷罐，內仍存小罐，圖見《文物》，1979年，卷6，頁57，圖版32及33。同類罐，近足處多為素胎，或薄施褐色釉彩。

黝黑釉器，始現於唐代，因其堅固實用，迅速流行於中國各地。北宋黑釉，初或受當朝漆器之啟，但諸窯不久便各自發展

其獨特風格，百花齊放。條狀白化妝土紋飾，首現於唐朝仿漆或銀之瓷器，但主要用於器內作分隔，十至十一世紀期間才偶見此類條子用於器身作飾，至十二世紀始發展成重要紋飾風格。

相類瓷罐殘片，曾展於東方陶瓷學會《Kiln Sites of Ancient China》，倫敦，包括河南寶豐出土例（編號419）、山東淄博出土例（編號434），以及河南魯山出土瓷蓋，上飾條紋與此相近（編號413）。河南諸窯也有出土相近殘瓷，圖載於《中國古代窯址標本》，河南卷：上，北京，2005年，其中有魯山出土例（圖版104）、鶴壁出土例（圖版230-231）、寶豐出土例（圖版268-269），以及扒村出土例（河南卷：下，圖版366）。另可比較一罐，其條紋較疏，磁州窯出土，見《觀台磁州窯址》，北京，1997年，彩圖版25。

器形相近之百條罐，可參考長谷部榮爾，《陶器全集》，卷13：宋の磁州窯，東京，1958年，圖版55。大阪市立美術館也藏一罐，下腹素胎無釉，曾展於《白と黒の競演—中国・磁州窯系陶器の世界》，大阪市立美術館，2002年，編號144。另一尺寸較小之例，曾展於求知雅集《中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號42。另可比較兩例，均曾售於倫敦蘇富比，一為 Lindberg 舊藏，售於1978年12月12日，編號74，另一則於1985年6月18日拍出，編號54。還有一例，售於紐約蘇富比2006年3月30日，編號46，可資參考。















10

AN IMPERIAL HEIRLOOM DINGYAO RIBBED  
CYLINDRICAL TRIPOD INCENSE BURNER  
NORTHERN SONG DYNASTY

北  
宋

定  
審  
白  
釉  
鈎  
口  
弦  
紋  
三  
足  
奩  
式  
爐

of archaistic *lian* form, well modelled with a cylindrical body supported on three short cabriole legs, the exterior of the body centred with three raised fillets, all between two further raised ribs, covered overall save for the unglazed rim with a translucent ivory-coloured glaze pooling on the underside, the rim mounted with a copper band with traces of malachite encrustation

13 cm, 5 $\frac{1}{8}$  in.

PROVENANCE

Sotheby's London, 11th December 1984, lot 169.  
Collection of the Chang Foundation, Taipei.

LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 24.

HK\$ 2,800,000-3,500,000

US\$ 359,000-449,000

來源：

倫敦蘇富比1984年12月11日，編號169  
鴻禧美術館收藏，台北

出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，  
編號24











Adapted from an archaic bronze form, this elegant censer reflects the major impact on the arts that resulted from a drastic political shift during the early Song dynasty, from a society ruled by a hereditary aristocracy to one governed by a central bureaucracy of scholar-officials selected through civil service examinations. The resulting rise of Neo-Confucian ideals emphasised the importance of history in the pursuit of virtue. The increased interest in antiquities led to a revival of archaic jade and bronze forms that Song potters adapted into their repertoire. The present censer finds its roots in gilt bronze tripod wine vessels (*zun*) of the Han dynasty (206 BC – AD 220), generally supported on bear-shaped feet, fitted with ring handles and supplied with a cover, such as an example decorated with animals, that is engraved with an inscription identifying it as a wine vessel (*jiu zun*) and dating it in accordance with the year 26 BC, illustrated in Li Xueqin, ed., *Zhongguo meishu quanji: Gongyi meishu bian* [Complete series on Chinese art: Arts and crafts section], 5: *Qingtong qi* [Bronzes], vol. 2, Beijing, 1986, pl. 217, together with another gilt-bronze wine *zun* with matching tripod stand in the Palace Museum, Beijing, pl. 236, which is decorated with a triple raised band in the centre and single bands at rim and base, not unlike the present piece, and attributed to the reign of Guangwudi, AD 25-57.

For ceramic incense burners, this shape was popular from the Song dynasty right through to modern times, and this Ding version with simple raised ribs, became a classic. Five similar Ding examples, in various shapes and proportions and with different arrangements of raised ribs, were included in the exhibition *Gugong lidai xiangju tulu/A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, National Palace Museum, Taipei, 1994, cat. nos 35-39, together with a roughly contemporary Jingdezhen copy, cat. no. 44, a later Dehua copy, cat. no. 67, and a 'Guang ware' copy, probably from Guangzhou, cat. no. 71, all from the collection of the National Palace Museum. Three of the five Ding censers in Taipei were also included in the exhibition *Dingzhou hua ci. Yuan zang Dingyaoxi baici tezhan/Decorated Porcelains of Dingzhou. White Ding wares from the collection of the National Palace Museum*, National Palace Museum, Taipei, 2014, cat. no.

II-5.6.7, all with fitted wooden covers with Yuan (1279-1368) or Ming (1368-1644) jade carvings as knobs, a type known to have been commissioned by the Yongzheng Emperor (r. 1723-1735) from the palace workshops.

Another censer of this size, with two ribs near the mouth and also with a metal rim mount, from the Carl Kempe collection and illustrated in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 447, was sold in our London rooms, 14th May 2008, lot 238; another is illustrated in Hsien-ch'i Tseng & Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, vol. II, Boston, 1972, pl. 29; a larger example, in the Palace Museum, Beijing, is published in *Selection of Ding Ware. The Palace Museum Collection and Archaeological Excavation*, Beijing, 2012, pl. 41, together with a slightly smaller version excavated from Tomb 1 in Yangjiawan, Changsha, Hunan province, and now in the Hunan Provincial Museum, pl. 40; and another in the Tianjin City Art Museum, Tianjin, is published in *Tianjin Shi Yishu Bowuguan cang ci/Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 26. Compare also a much smaller fragmentary example recovered from the Ding kiln site in Quyang, Hebei province, illustrated in *Zhongguo gu ciyao daxi. Zhongguo Dingyao/Series of China's Ancient Porcelain Kiln Sites: Ding Kiln of China*, Beijing, 2012, pl. 108.

This ribbed tripod form was also adopted at other official kilns that produced wares for the court, for example, the Ru kilns in Baofeng, Henan province, see Wang Qingzheng, Fan Dongqing & Zhou Lili, *Ruyao de faxian/The Discovery of Ru Kiln*, Hong Kong, 1991, pls 59 and 66, for a piece from the collection of Sir Percival David, now in the British Museum, London, and one from the Palace Museum, Beijing; and at the Hangzhou *guan* ('official') kilns, see a piece in the National Palace Museum, Taipei, included in the Museum's exhibition *Gui si chenxing. Qing gong chuanshi 12 zhi 14 shiji qingci tezhan/Precious as the Morning Star. 12th-14th Century Celadons in the Qing Court Collection*, National Palace Museum, Taipei, 2016, cat. no. II-2, where the author mentions, p. 67, related examples excavated from both the Laohudong and the Jiaotianxia kiln sites in Hangzhou.



宋初，士大夫經科舉選拔為官，取代世襲權貴執政治國，理學大興，崇尚鑒史以修德。此爐形制古雅，仿高古銅奩，正與當時流行之理學相乎。尚古之風盛及瓷業，宋匠常依古玉及青銅器形製瓷，遞衍遞嬗。本例式樣可溯至漢；漢有鍍金銅樽，熊形足，配獸首銜環耳，附蓋，可見一熊足獸紋樽例，鑄有「溫酒樽」銘，知其為酒器，並有西漢成帝「河平三年造」字，即製於公元前26年，圖見李學勤編，《中國美術全集工藝美術編5：青銅器》，卷2，北京，1986年，圖版217，另錄鍍金銅酒樽一例，下配承盤，北京故宮博物院藏，圖版236，應為東漢光武年製（公元25-57年），腰間環飾三道弦紋，口及底沿又各添飾弦紋，與此爐別無二致。

此類三足奩式爐自宋風靡，今猶不衰，定窯弦紋奩式爐更乃經典。有相類宋代定窯五例，形制比例不一，弦紋排布各異，刊於《故宮歷代香具圖錄》，台北故宮博物院，1994年，編號35-39，另錄約同時期之景德鎮窰仿定爐例（編號44），亦見一年代略晚之德化窰仿例（編號67），及一「廣窰」類例（編號71），或出廣州，以上各例皆為台北故宮博物院寶蓄。前述定窯五例，其中三例同錄於《定州花瓷一院藏定窰系白瓷特展》，國立故宮博物院，台北，2014年，編號II-5.6.7，皆附木蓋，蓋循雍正年間宮廷技法，以元、明玉雕作鈕。

比較一相類瓷爐，尺寸相約，口沿鑲金屬釦，下方飾兩道弦紋，卡爾肯普舊藏，載於 Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版447，售於倫敦蘇富比2008年5月14日，編號238。又一例，刊於曾憲七及 Robert Paul Dart，《The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston》，卷2，波士頓，1972年，圖版29。另可參考一尺寸較大之例，藏北京故宮博物院，刊於《定瓷雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，北京，2012年，圖版41，旁附一較小例，湖南長沙楊家灣1號墓出土，現藏湖南省博物館，圖版40。天津市藝術博物館且蓄一爐，錄於《天津市藝術博物館藏瓷》，香港，1993年，圖版26。還可比較一殘例，尺寸甚小，河北曲陽定窰窰址出土，載於《中國古瓷窰大系：中國定窰》，北京，2012年，圖版108。

其他官窰也有製此類弦紋三足爐，以獻宮廷。可考河南寶豐汝窰二例，見汪慶正、范冬青及周麗麗，《汝窰的發現》，香港，1991年，圖版59及66，其一為大維德爵士舊藏，現存倫敦大英博物館，其二貯於北京故宮博物院。仍可尋一杭州官窰例，台北故宮博物院藏，錄於《貴似晨星—清宮傳世12至14世紀青瓷特展》，國立故宮博物院，台北，2016年，編號II-2，圖錄作者也有提及杭州老虎洞及郊壇下窰址所出類例，見頁67。















11

**A RARE 'JIAOTANXIA' GUANYAO LOBED PEAR-SHAPED  
VASE  
SOUTHERN SONG DYNASTY**

南宋

郊壇下官窰海棠式瓜棱瓶

with a baluster body elegantly rising from a splayed foot to a flared rim, the sides skilfully divided into ten lobes interrupted by two angular edges, covered overall save for the footring with a bluish-green glaze suffused with a fine network of luminous golden-beige crackles, the unglazed footring fired to a reddish-brown colour

14.6 cm, 5¾ in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 43.

HK\$ 5,000,000-7,000,000

US\$ 645,000-900,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號43







This extraordinary piece embodies the ideals of Song court aesthetics in its understated simplicity that veils the depth of expertise and skill required in creating such a vessel. It is extremely thinly potted, with sharp and precise outlines, created by vertical moulding in two halves, an unusual way of forming in the Song dynasty (960-1279). On account of its grey body that has fired a dark purplish brown, where it is exposed at the foot, and its muted opaque grey-green glaze that shows a fine web of crackles, the present piece can be attributed to one of the *guan* ('official') Hangzhou kilns that were established in the Southern Song capital to produce ceramics for the court after the move of the Song imperial house to the south in 1127 had precluded access to products of the northern manufactories, such as the Ru kilns of Baofeng in Henan. Body and glaze of this piece are characteristic of pieces considered to have been produced by the Jiaotaxia ('Below the Suburban Altar') kilns, which have been tentatively identified with kiln sites discovered at Wuguishan in the south of Hangzhou.

The ten-lobed form with its quatrefoil-oval section, evoking fruit shapes at the body and flowers at the rim and foot, is similarly known from the Longquan kilns, but Longquan examples are less elegant in shape, more thickly and heavily potted, and differ in material. Two related vases have been recovered from a hoard at Jinyu village near Suining in Sichuan province, an area invaded by the Mongols in 1234, to whom the town fell in 1242; see *Fūin sareta Nansō tōki ten/Newly Discovered Southern Song Ceramics. A Thirteenth-Century "Time Capsule"*, Odakū Museum, Tokyo, 1998, cat. nos 16 and 17. Although in the catalogue both vases have been attributed to the Longquan kilns, they seem in every respect fundamentally different. One (cat. no. 17) shows the characteristic un-crackled blue-green glaze and the brick-red fired biscuit of Longquan wares, and is of sharp lozenge-shaped section; this vase has been included by Zhu Boqian, the main archaeologist of the Longquan region, in his publication *Longquan yao qingci/Celadons from Longquan Kilns*, Taipei, 1998, pl. 18. The other (cat. no. 16) is

close to the present piece, of similar, elegantly lobed, quatrefoil-oval section, with a crackled grey-green glaze and dark brown body, and thus seems more in line with Jiaotaxia wares. A fragment of a slightly larger vase of this type was unearthed at the Jiaotaxia kiln complex and is illustrated in *Sekai tōji zenshū / Ceramic Art of the World*, Tokyo, 1955, vol. 10, p. 191, fig. 28c.

Archaeological excavations of the Jiaotaxia kilns have revealed a vast kiln complex with numerous workshops and one dragon kiln that extended over eighty metres. Among the products of the kilns, thinly potted vessels made from dark bodies covered in thick glazes similar to this vase have been recovered. Zhu Boqian in 'A Pearl among Greenwares: Guan Ware of the Southern Song', *Transactions of the Oriental Ceramics Society*, vol. 56, 1991-1992, pp. 29-30, notes that this thick crackled glaze was achieved through the application of different layers of glaze that were fired successively. The combination of a dark body with layers of greenish-grey glaze resulted in an effect similar to the highly treasured material, jade.

A closely related vase is illustrated in George J. Lee, *Selected Far Eastern Art in the Yale University Art Gallery*, New Haven, 1970, pl. 37; another was sold in these rooms, 27th October 1992, lot 20; two were sold in our New York rooms, 23rd/24th May 1974, lot 325, and 2nd June 1993, lot 294; and a further example from the Maxwell Vos collection, was sold in our London rooms, 13th March 1973, lot 171.

See also a slightly larger vase of this form in the Tokyo National Museum, Tokyo, included in the Museum's exhibition *Chinese Arts of the Sung and Yuan Periods*, Tokyo, 1961, cat. no. 189; one published in Henry Trubner and William Jay Rathbun, *Asiatic Art in the Seattle Art Museum*, Seattle, 1973, pl. 191; another from the collection of Richard Bryant Hobart, sold in our New York rooms, 23rd May 1969, lot 53; and a fourth sold in these rooms, 16th November 1973, lot 66.











本品胎骨精細，質薄體輕，呈海棠式，棱角明快，線條柔順，由兩模分坯垂合而成，為宋朝罕見製瓷之法。其貫承宋廷質樸古雅之極簡審美情趣，非靈巧精湛之技藝不能致。觀之，胎深灰，高溫窯燒後呈鐵紫色，青釉泛灰，發色靜穆瑩潤，片紋細密精緻，可斷為南宋官窯器。靖康二年（1127年），南宋遷都臨安（今杭州），時北方諸窯（如河南寶豐汝窯）奉燒貢瓷難以為續，遂於杭州另設官窯燒製宮廷用瓷。依本品之胎釉特徵，應出郊壇下窯，其址位於今杭州南部烏龜山。

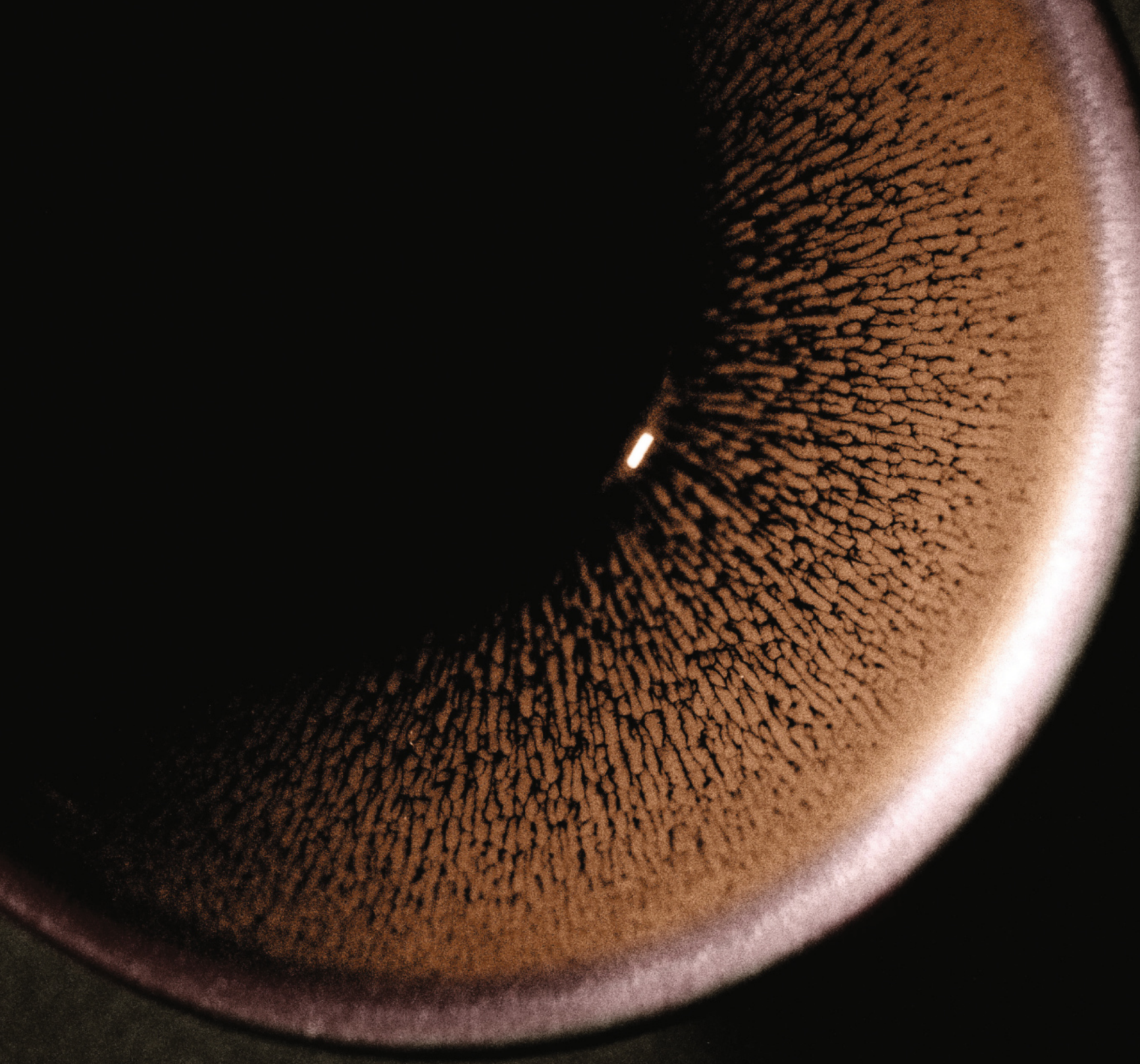
此瓶呈梨形，通體起十稜，身似棱瓜，口足外撇若瓣花，龍泉窯也有見此器形，然龍泉者，形稍遜，胎釉亦有別，且胎體厚重，與官窯所出相異。四川省遂寧市金魚村，1234年遭蒙軍入侵，1242年被毀，其窖藏出土兩形制相似之瓶，圖見《封印された南宋陶磁展》，小田急美術館，東京，1998年，編號16及17。據此圖錄，二例雖皆定為龍泉窯，然逐一比較，大相徑庭。其一（編號17）呈菱形，棱角尖銳，通體施藍綠釉，無開片，露胎處呈火石紅色，展龍泉窯之典型特徵。龍泉窯考古大家朱伯謙，於其專著中亦刊錄此例，參見《龍泉窯青瓷》，台北，1998年，圖版18。其二（編號16）則與本品相近，器形雅緻，胎骨深棕，青釉帶灰，密佈開片，實應更近郊壇下官窯器。郊壇下窯址亦出土一殘器，與本瓶類同，惟尺寸稍大，錄於《世界陶磁全集》，東京，1995年，卷10，頁191，圖版28c。

經考古發掘，郊壇下官窯遺址發現多處作坊以及一座長八十餘米之龍窯。出土器中，不乏此類胎薄色深且施釉肥厚之瓷器，與本品如出一轍。依朱伯謙所言，惟經多層施釉，反覆窯燒，方成此類薄胎厚釉帶片紋之器。因其胎色深重，疊施青釉厚若堆脂，故而質潤如玉；參見朱伯謙，〈A Pearl among Greenwares: Guan Ware of the Southern Song〉，《東方陶瓷學會彙刊》，卷56，1991-1992年，頁29-30。

參見一相似之瓶，刊於 George J. Lee，《Selected Far Eastern Art in the Yale University Art Gallery》，紐黑文，1970年，圖版37。另見一例，售於香港蘇富比1992年10月27日，編號20。紐約蘇富比也曾拍出兩例，分別於1974年5月23-24日，編號325，以及1993年6月2日，編號294。Maxwell Vos 雅蓄齋有一近似之瓶，後售於倫敦蘇富比1973年3月13日，編號171。

東京國立博物館藏一相近之瓶，尺寸略大，見於《中國宋元美術展目錄》，東京，1961年，編號189。另可參考三例，其一出版於 Henry Trubner 及 William Jay Rathbun，《Asiatic Art in the Seattle Art Museum》，西雅圖，圖版191；其二屬 Richard Bryant Hobart 舊藏，後售於紐約蘇富比1969年5月23日，編號53；其三則售於香港蘇富比1973年11月16日，編號66。











12

**A JIAN RUSSET-STREAKED 'NOGIME TEMMOKU' BOWL  
SOUTHERN SONG DYNASTY**

南宋

建  
窯  
黑  
釉  
兔  
毫  
茶  
盞

well potted with a conical body rising from a straight foot to a gently flared rim, unctuously covered with a lustrous black glaze with russet 'hare's fur' streaks running down from the rim, the glaze thinning at the rim and stopping short of the foot with three bulges and revealing the dark brown stoneware body

11.5 cm, 4½ in.

**PROVENANCE**

Collection of Rolf Cunliffe (1899-1963), 2nd Baron Cunliffe of Headley (no. T6).  
Bonhams London, 11th November 2002, lot 40.

HK\$ 600,000-800,000  
US\$ 77,000-103,000

**來源：**

第二代 Cunliffe of Headley 男爵 Rolf Cunliffe (1899-1963年) 收藏  
(編號T6)  
倫敦邦翰斯2002年11月11日，編號40











The unprecedented enthusiasm for tea drinking in the Song dynasty (960-1279) brought about a tea culture that contributed to the development of various new ceramic tea wares. White and celadon-glazed tea bowls were replaced in popularity by black-glazed wares, whose dark surfaces provided a more dramatic backdrop for the white froth of the whipped tea. In *Chalu* [Record of Tea], written between 1049 and 1053, the leading calligrapher and tea connoisseur Cai Xiang (1012-1067) notes in the section devoted to 'Tea Bowls' (*chazhan*) that if "the tea is of a pale colour, a black bowl is the best match. Bowls fired in the Jian kilns have a bluish black colour with stringy décor like hare's fur (*tuhao*). The somewhat thicker bowl preserves the heat and cools slowly after having been warmed. These bowls are therefore very much in demand" (Soon-Chim Jung, 'The Significance and Influence of the Tea Culture of the Song Dynasty', *The Monochrome Principle. Lacquerware and Ceramics of the Song and Qing Dynasties*, Munster, 2008, p. 117). The Huizong Emperor (r. 1100-1126), one of China's greatest imperial art lovers, agreed with Cai's views and in his treatise on tea, *Daguan chalu* [Discourse on tea in the Daguan reign period] written in 1107, noted that the best black bowls have the hare's fur pattern (*ibid.*).

The Japanese word *temmoku* (or *tenmoku*) designates the Chinese Tianmu mountains in Lin'an county, north Zhejiang province, where Jian hare's fur (Japanese *nogime*) bowls, made in the neighbouring province of Fujian, were in use for tea drinking by the monastic communities who lived there. Consumption of tea was an established practice in Buddhist monasteries, as tea was prized as a stimulant in assisting monks in their meditation, as well as being

ritually offered to the Buddha. When Japanese monks brought the black Jian tea bowls to Japan together with the cult of tea, they were adopted with enthusiasm.

The present bowl is notable for its glossy glaze and the evenness of the russet-coloured hare's fur pattern, which untypically covers most of the bowl. It is further remarkable for its steep conical shape resting on a very narrow foot, which makes this bowl more elegant than the typical, more rustic tea bowls from the Jian kilns with more rounded sides and a wider foot, or of conical shape but much larger. Bowls of this form are rare, as can be seen when comparing the many line drawings of *temmoku* bowls published in *Tōbutsu temmoku* [Import commodity 'temmoku'], Chadō Shiryōkan, Kyoto, 1994, *passim*, where a bowl of related proportions, but somewhat larger and with the glaze retaining more black, preserved in the Tokugawa family and now in the Tokugawa Art Museum, Nagoya, is illustrated, pl. 11. A bowl with russet hare's fur streaks similarly predominating, but of the more classic Jian tea bowl form, in the Capital Museum, Beijing, is published in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 8, pl. 206.

Lord Cunliffe was one of England's most important collectors of Chinese works of art, who started in the early 1940s to collect Qing dynasty jades, soon followed by ceramics, archaic bronzes and early jades. His collection included many famous treasures, including no less than three blue-and-white Chenghua 'palace bowls'. A large part of his collection was sold at Sotheby's London, the present bowl at Bonham's London.



宋朝品茶風尚之盛，前所未見，蔚然成風，多種瓷製茶具因而出現。黑釉潤亮，托襯點茶擊拂茶水後，所得茶面細沫，白黑相映，極為耀眼，故而盛行，取代白釉及青釉器茶具。茗茶家兼書法家蔡襄（1012-1067年），在皇祐元至五年（1049-1053年）著《茶錄》中曰：「茶色白，宜黑盞，建安所造者，紺黑，紋如兔毫，其胚微厚，熳之久熱難冷，最為要用」。宋徽宗（1100-1126年在位），醉心藝文之極，問鼎歷代帝王之冠，所見也與蔡襄相同，認為黑盞尤以兔毫為佳，在大觀元年（1107年）成書《大觀茶論》中指：「盞色貴青黑，玉毫條達者為上，取其煥發茶採色也」。

兔毫茶盞，窰縱處福建，日人以浙江以北之臨安天目山命名，稱之「天目」，以為山上佛寺僧人以建窰兔毫茶盞茗茶。茶道為佛教寺廟傳統，皆因清茶提神，有益於坐禪冥想，更可供佛。建盞及品茶文化，隨日本僧人歸國傳入，深受當地推崇。

此盞釉面盈潤，褐色兔毫紋勻稱，且全盞幾近滿釉，極為罕見。此盞古樸素雅，撇口斜壁，圈足纖巧，外侈幅度使其更形秀麗，較典型寬足弧腹婉約，又較一般尺寸較大之笠式盞可愛。此器形之珍罕，各式天目盃之線描圖可作輔證，詳見《唐物天目》，茶道資料館，京都，1994年。書載一例，盞形比例與此相近，尺寸稍大，釉色較黑，德川家族舊藏，現存名古屋德川美術館，圖版11。另比較一例，兔毫紋大致相近，惟形屬建盞大宗，現存北京，載於《中國陶瓷全集》，上海，1999-2000年，卷8，圖版206。

Cunliffe 爵士，英國最重要中國藝術收藏家之一，四十年代開始收藏清代玉器，後開始收藏瓷器、青銅、高古玉器等，珍品雲集，包括三隻成化青花宮盃。收藏中多件售於倫敦蘇富比，本品曾售於倫敦邦瀚斯。















13

AN OUTSTANDING LARGE CIZHOU WHITE-GLAZED  
SGRAFFIATO 'PEONY' MEIPING  
NORTHERN SONG DYNASTY

北  
宋

磁  
州  
窯  
白  
釉  
剔  
纏  
枝  
牡  
丹  
紋  
梅  
瓶

sturdily potted with an ovoid body sweeping up from a countersunk base to a broad shoulder and a waisted neck with a galleried rim, the exterior applied with a white slip, skilfully carved and detailed with incisions through the white slip to the buff-coloured body with a broad frieze enclosing peony blooms borne on curling leafy scrolls, between two bands of petal lappets encircling the upper shoulder and foot, all beneath a translucent milky glaze

34.7 cm, 13 $\frac{5}{8}$  in.

PROVENANCE

Collection of the Chang Foundation, Taipei.

EXHIBITED

*Ching Wan Society Twentieth Anniversary Exhibition: Works of Art*,  
Taipei, 2012, cat. no. 29.

LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing  
Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 49.

HK\$ 6,000,000-8,000,000

US\$ 770,000-1,030,000

來源：

鴻禧美術館收藏，台北

展覽：

《清甌雅集廿週年慶收藏展：器物》，台北，2012年，編號29

出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，  
編號49













fig. 1  
Cizhou white-glazed sgraffiato 'peony' meiping, Northern Song dynasty, excavated from Cizhou kiln site at Guantai  
© Office for the Protection of Cultural Relics in Ci county  
After: Zhao Xuefeng, *Zhongguo Cizhouyao* [China's Cizhou wares], Chongqing, 2004, p. 28.

The lasting admiration for the unrivalled excellence of Song (960-1279) potters derives from two very different achievements: on the one hand the understated elegance of the refined green and white table wares, with their subtle tonal nuances and subdued decoration, and on the other hand the bold and striking appearance of black and white containers, with their swift and vivacious surface treatments with knife or brush in light/dark contrasts. The present meiping is a masterpiece of the latter category, which derives its beauty from the seemingly nonchalant sgraffiato carving, which in fact is skilfully laid out over the available space, with no awkward gaps or ungainly clusters, and the impeccable potting, manifested in its neat profile.

The term Cizhou tends to be freely used for a wide variety of kilns using slip designs, distributed particularly over Hebei and Henan, the most important being the Cizhou type site at Guantai in Cixian (Ci county), the region formerly called Cizhou, in the southernmost part of Hebei province. The Guantai kilns created not only a very wide variety of decorative styles, but are particularly renowned for their masterful yet free manner of execution, with the potters wielding the carving knife, and later the brush, with a spontaneity like that displayed by the literati painters of the time in their ink paintings. The most important styles, which were developed before painted decoration became prevalent, were the various sgraffiato designs that make decorative use of the contrast between white and black slip, or between white or black slip and the exposed stoneware body, as seen on this impressive meiping, where the potters made decorative use of the subtle colour difference between the light beige-brown body and the ivory-white slip coating.

The present piece shows the vigorous decoration of a lively peony scroll characteristic of the Guantai kilns' production, which has been endowed with a sense of three-dimensionality through its bold outline carving and delicate incised and combed details. A very similar meiping with only two ranks of blooms, but incomplete and reconstituted from sherds, was discovered at the kiln site and is today in the Office for the Protection of Cultural Relics in Ci county,

illustrated in *Guantai Cizhou yaozhi/The Cizhou Kiln Site at Guantai*, Beijing, 1997, col. pl. XI, no. 2 (fig. 1), together with similarly decorated fragments of other vessels, col. pl. XXI, no. 1, a pillow fragment, pl. XXI, no. 2, and a vase, pl. XXIV, no. 2.

A complete meiping of virtually the same shape and design as the present piece, has also been excavated in Tangyin county, Henan province, and is now in the Henan Museum, published in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 7, pl. 203, where it is attributed to the Dangyangyu kilns in Xiuwu in the same province. Since the find site is, however, situated much closer to the Guantai than the Dangyangyu kilns, even though they are today located in different provinces, and since the typical Dangyangyu sgraffiato wares are quite different in style (*ibid.*, pls 204, 205 and 211), a Guantai provenance is more likely also for that vase. This opinion has also been expressed by Qin Dashu in his essay 'Baiyou tihua zhuangshide chansheng, fajue ji xiangguan wenti/The Origin and Development of White Slip Sgraffito Decoration and Related Issues', *Wenwu*, 2000, no. 11, p. 70, where both examples are illustrated, p. 72, fig. 9 and p. 75, fig. 19.

A similar peony scroll is also found on a meiping covered in a lead-green glaze from the Eumorfopoulos collection in the British Museum, London, included in the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 94, where it is compared to a zun-shaped vase in the neutral colour scheme of the present vase, in the Idemitsu Museum of Arts, Tokyo, fig. 276.

Due to increasing demand for attractive utilitarian ceramics, kilns making wares similar to Cizhou sprang up all around China during the Northern Song dynasty, and related wares were made, for example, by the Yezicun and Dongaikou kilns in Hebei province, the Dengfeng, Bacun, Lushan, Mixian and Dangyangyu kilns in Henan province, the Jiexiu kilns in Shanxi, and others.





圖一  
北宋 白釉剔花梅瓶殘件 觀台磁州窯址出土  
© 河北磁縣文物保護部門  
出處：趙學鋒，《中國磁州窯》，重慶，2004年，頁28

有宋一朝，埏埴之技，登峰造極，青史永垂。所製青釉、白瓷小器，釉色變化隱約、飾紋含蓄，纖巧精緻，但與此同時，又出黑白瓷皿，或運筆、或用刀，飾紋粗獷瀟灑，黑白對比分明。此梅瓶正屬後者，乍看還以為剔花率性隨心，細觀可察匠心獨運，以捲延牡丹密飾梅瓶，絲毫沒有過於擁擠或空洞之處。其器形簡約大方，印證匠人瓷藝之絕。

磁州器一詞，泛指一系列擅用化妝土為飾之窯址所出，這些窯址，主要位於河北及河南，其中又以河北南端磁縣（古稱磁州）觀台鎮為首。觀台窯瓷器，紋飾多樣，風格揮灑，技巧卓著，初以剔劃之技飾所製，後來則直接用筆畫花，如文士書畫揮毫，寫意流麗。然磁州窯最重要的風格，則要數善用化妝土之劃花技藝。始用於繪飾盛行之前，瓷匠採用黑白二色雙層化妝土，以色彩對比凸顯圖案，也有於素胎上施單層黑或白色化妝土然後劃花者，本品即為佳例，澀胎淺褐，化妝土白若象牙，瓷匠巧用二色，營造紋飾含蓄樸雅。

本品飾纏枝牡丹綻放，此紋樣常見出於觀台眾窯，此梅瓶上所飾，勾勒輪廓明快，剔劃細節纖巧，明晦分明，極富立體感。參考一例，與本品相近，然僅飾花卉兩行，觀台磁州窯址出土，以殘片重組，有缺，現藏河北磁縣文物保護部門，圖見《觀台磁州窯址》，北京，1997年，彩圖版XI，編號2（圖

一），同書並載其他紋飾相近器皿之破瓷數片，見彩圖版XXI，編號1、瓷枕殘片，圖版XXI，編號2，以及一瓶例，圖版XXIV，編號2。

河南湯陰縣出土一器形紋飾均與此極為相近之梅瓶，現藏河南博物館，可資參考，載於《中國陶瓷全集》，上海，1999-2000年，卷7，圖版203，圖錄指梅瓶應製於河南修武當陽峪窯。當陽峪與觀台，今屬不同省份，然該例出土處較近觀台，且當陽峪典型剔花與該瓶所飾相異（出處同上，圖版204、205及211），故更可能為觀台窯製。秦大樹也認同此論，見其專文〈白釉剔花裝飾的產生、發展及相關問題〉，《文物》，2000年11期，頁70，兩例均有載錄，頁72，圖9及頁75，圖19。

倫敦大英博物館存相類牡丹紋梅瓶例，屬 Eumorfopoulos 舊藏，曾展於《Freedom of Clay and Brush through Seven Centuries in Northern China》，印第安納波利斯美術館，印第安納波利斯，1980年，編號94，圖錄並列東京出光美術館藏尊，其釉色與本品相近，圖276。

北宋年間，各地瓷窯紛紛仿效磁州風格製瓷，如河北冶子村、東艾口，河南登封、扒村、魯山、密縣、當陽峪，山西介休窯等，以滿足宋人對實用雅瓷日益增加的需求。















14

## A QINGBAI LOBED WINE EWER, COVER AND BOWL NORTHERN SONG DYNASTY

北  
宋

青  
白  
釉  
瓜  
棱  
式  
注  
子  
溫  
盃

the ewer well potted with a body divided into eight lobes by grooves and resting on a slightly splayed foot of corresponding form, surmounted by an angled shoulder encircled with a border of lotus lappets and a tubular neck, one side with an arched strap handle extending from the neck to the lower shoulder, opposite a slender curved spout issuing from the shoulder and detailed with incisions extending onto the body, the tall cover with a stepped top and a finial in the form of a mythical beast, resting on sides modelled as overlapping lotus petals, the deep rounded sides of the bowl similarly divided into eight lobes and incised with floral motifs, all supported on a splayed foot decorated with overlapping petals, the exterior of the vessels and cover thinly veiled with a translucent pale blue glaze pooling to a deeper colour in the recessed areas

ewer and cover 22 cm, 8 $\frac{5}{8}$  in.

bowl 15.2 cm, 6 in.

### PROVENANCE

Collection of the Chang Foundation, Taipei.

### LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 56.

HK\$ 500,000-700,000

US\$ 64,500-90,000

### 來源：

鴻禧美術館收藏，台北

### 出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號56







**Q**ingbai-glazed ewers with their matching warming bowls were popular among the gentry of the Northern Song period (960-1127). The present piece is particularly charming because of the expressively modelled lion on its cover, and rare due to its relief petal decoration. Numerous contemporary paintings depict ewers of this type, being used to serve wine; see for example three related ceramic ewers and their matching bowls portrayed in the hanging scroll *Literary Gathering*, attributed to the Huizong Emperor (r. 1101-1125), in the National Palace Museum, Taipei, illustrated in the catalogue to the Museum's exhibition *Precious as the Morning Star*, Taipei, 2016, p. 41. Spur marks on the ewer corresponding to marks inside the bowl confirm that this group was conceived as a set.

A slightly smaller set of this type was sold in our New York rooms, 23rd March 2004, lot 619; another at Christie's London, 12th December 1988, lot 16; and a third, lacking the relief petals on the shoulder and cover of the ewer and the foot of the bowl, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 153, together with a warming bowl only, pl. 192. See also two related *qingbai* ewers and bowls excavated in Anhui province, one unearthed from the tomb of Wu Zhengchen and his wife in Susong county, Anhui province, datable to the second year of the Yuanyou period (1087), illustrated in *Historical Relics Unearthed in New China*, Beijing, 1972, pl. 175; the other, recovered from a tomb dated in accordance with 1086, published in *Sekai tōji zenshū/ Ceramic Art of the World*, vol. 12, Tokyo, 1977, pl. 152.









**青** 白釉注子配溫盃，二者組合成套，在北宋士人階層甚為流行。本品造工精緻，蓋鈕蹲獅，盃作仰蓮式，盃體八瓣花造工飽滿，誠為精品，甚為難得。注子溫盃合稱注盃，乃溫酒用具，屢見於宋畫。台北故宮博物院藏傳宋徽宗繪《文會圖》可見三套瓷注盃，外形與本品相近，見《貴似晨星—清宮傳世12至14世紀青瓷特展》，2016年，頁41。此注子與溫盃內支釘痕吻合，可證兩者本屬一套。

可參考一套同款注盃，形制稍小，售於紐約蘇富比2004年3月23日，編號619。第二例售於倫敦佳士得1988年12月12日，編號16。再有一例，注子肩蓋及盃足俱無花瓣紋，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，圖版153；同書另載一件溫盃，圖版192。安徽省曾先後出土兩套青白釉注盃，一例出自宿松縣北宋元祐二年吳正臣夫婦墓，錄於《新中國出土文物》，北京，1972年，圖版175。第二例則出自元祐元年（1087年）之墓，見《世界陶磁全集》，卷12，東京，1977年，圖版152。















15

**A SUPERB LARGE JIZHOU 'PARTRIDGE FEATHER'  
MEIPING  
SOUTHERN SONG DYNASTY**

南  
宋

吉  
州  
窰  
鷓  
鴒  
釉  
梅  
瓶

robustly potted with a tapering body rising to broad round shoulders, sweeping up to a short neck with rolled lip, the body liberally decorated with variegated cream-coloured splashes against a dark brown ground mimicking partridge feathers, save for the knife-pared footring unglazed revealing the buff body, the base covered in a dark brown matte glaze

35.8 cm, 14 $\frac{1}{8}$  in.

**PROVENANCE**

Collection of the Chang Foundation, Taipei.

**LITERATURE**

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 54.  
*Zhongguo gu ci yao daxi. Zhongguo Jizhou yao/Series of China's Ancient Porcelain Kiln Sites. Jizhou Kiln of China*, Beijing, 2013, p. 313, fig. 12.

HK\$ 1,000,000-1,500,000

US\$ 129,000-193,000

**來源：**

鴻禧美術館收藏，台北

**出版：**

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號54

《中國古瓷窰大系：中國吉州窰》，北京，2013年，頁313，圖12





This *meiping* can be considered one of the major masterpieces of the Jizhou kilns in Jiangxi province. Although the serene shape of this vase and the mottled glaze, with its irregular cream and russet-coloured markings on a lustrous dark brown ground, are characteristic of the kilns' production, the patterned glaze has rarely turned out as successfully as on this piece, and vases of this type are rarely as large and superbly proportioned. This glaze pattern, in China generally known as 'partridge' (*zhegu*) or, with more amber-coloured splashes, 'tortoiseshell' (*daimei*) mottling, is one of the highly creative and technically challenging decorative techniques developed at the Jizhou kilns by evenly covering the surface of the vessel with an irregular pattern of ash-rich glaze splashes to achieve a naturalistic effect reminiscent of the spotted pattern of partridge feathers or hawkbill turtle shells. Such techniques, inspired by nature, appealed to the predilections of the Southern Song (1127-1279) literati.

Although bowls formed the largest output of wares from the Jizhou kilns, a small number of upright vessels was produced in the later years of the Southern Song and into the Yuan (1279-1368) dynasty. The slight degradation of the proportions towards that later period can be observed when comparing an example recovered from the Shinan ship that sank off the coast of Korea around 1323 while on its way to Japan with a large load of fine Chinese ceramics on board; see *The Shinan Wreck II*, National Maritime Museum of Korea, Mokpo, 2006, p. 289, pl. 08; and *Da Yuan fan ying: Hanguo Xin'an chenchuan chuchui wenwu jinghua/Sailing from the Great Yuan Dynasty. Relics Excavated from the Sinan Shipwreck*, Zhejiang Provincial Museum, Hangzhou, 2012, p. 46.

Compare also a slightly smaller *meiping* decorated with similar flecks as the present vase, from the collection of Mrs Samuel T. Peters, in the Metropolitan Museum of Art, New York, included in the Museum's exhibition *Treasures from the Metropolitan Museum of Art*, China House Gallery, New York, 1979, cat. no. 36; a *meiping* of this type, but with a short straight neck and a greater profusion of splashes, from the Qing Court collection and still in Beijing, published in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 216; a smaller version from the collection of Mr and Mrs Janos Szekeres, sold in our New York rooms, 7th December 1983, lot 210, and included in the exhibition *Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese Brown and Black-Glazed Ceramics*, Harvard University Art Museums, Cambridge, 1995, cat. no. 91; and another sold in our New York rooms, 16th March 2016, lot 262.

此梅瓶器形端秀，釉色斑駁，堪稱江西吉州窯傳世精品。乳白及赤褐色在棕黑釉上蜿蜒流動，是為吉州窯特色，但只有少數釉色斑紋如此流麗精巧，妙趣天成。且梅瓶大器甚少，此瓶比例精妙，器形流暢，屬罕見珍品。此釉色又稱鷓鴣斑，若琥珀色斑紋較多，則稱玳瑁斑，乃吉州窯匠精心創製，工藝複雜。瓷匠須於器表均勻施釉，並隨意摻灑含高釉灰量之斑點，上品色斑渾然天成，有如鷓鴣翎羽或玳瑁龜殼。此類紋飾意仿自然，切合南宋文人意趣。

吉州窯瓷雖以盃類為大宗，但南宋末年至元朝年間亦偶見少量立件。其時梅瓶之器形比例已稍遜前代，可參考韓國新安沉船發掘所得一例；此船載有大量中國瓷器，在駛往日本途中沉沒，時約元朝至治三年，參閱《新安船》，卷2，韓國國立海洋博物館，木浦，2006年，頁289，圖版08，及《大元帆船：韓國新安沉船出水文物精華》，浙江省博物館，杭州，2012年，頁46。

比較 Samuel T. Peters 夫人藏梅瓶，尺寸稍小，斑紋與本品相似，現存紐約大都會藝術博物館，展於《Treasures from the Metropolitan Museum of Art》，中國館，紐約，1979年，編號36。另一件梅瓶類例，頸短直，斑紋更豐富潑麗，乃清宮舊藏，現存北京，錄於《故宮博物院藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，圖版216。紐約蘇富比曾售一較小瓶例，Janos Szekeres 伉儷舊藏，1983年12月7日，編號210，展於《Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese Brown and Black-Glazed Ceramics》，哈佛大學藝術館，劍橋，1995年，編號91。還有一例，售於紐約蘇富比2016年3月16日，編號262。

End of Sale

















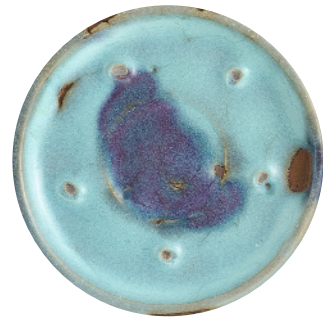
LOT 1



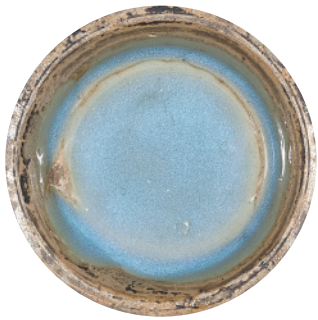
LOT 5



LOT 2



LOT 6



LOT 3



LOT 7



LOT 4



LOT 8





LOT 9



LOT 13



LOT 10



LOT 14



LOT 11



LOT 15



LOT 12



## INTERNATIONAL ASIAN ART DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

#### *Worldwide Head & Chairman*

Nicolas Chow  
+852 2822 8123

#### *Chairman, Asian Art, Europe and Americas*

Henry Howard-Sneyd  
+44 20 7293 5530

#### *Vice Chairman, Chinese Art*

Mee-Seen Loong  
+1 212 606 7332

#### *International Specialists*

Ryoichi Hirano  
Julian King  
Carrie Li  
+852 2822 8128

#### *Senior Specialist, Europe*

Dr. Caroline Schulten  
+33 1 5305 5242

#### *International Research*

Regina Krahl ‡  
Jungeun Lee  
Isabella Tedeschi  
+44 20 7293 5879

#### **New York**

Angela McAteer  
Christina Prescott-Walker  
Cynthia Volk  
Phyllis Kao  
Hannah Thompson  
Hang Yin  
Justin Cheung  
+1 212 606 7332

#### **London**

Robert Bradlow  
Stephen Loakes  
Lauren Long  
+44 20 7293 6442

#### **Paris**

Dr. Caroline Schulten  
Olivier Valmier  
Emmanuelle Chan  
+33 1 5305 5242

#### **Hong Kong**

Nicolas Chow  
Sam Shum  
Christian Bouvet  
Amethyst Chau  
Vivian Tong  
Carmen Li  
Cristine Li  
+852 2822 8128

#### **Beijing**

Peter Song  
+86 10 6408 8933

#### **Taipei**

Ching Yi Huang  
+886 2 2757 6689

#### **Tokyo**

Mizuka Seya  
+81 3 3230 2755

### INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

#### **New York**

*Classical Chinese Paintings*  
Rongde Zhang  
Xian Fang  
Han Liu  
Tianhan Gao  
+1 212 894 1177

#### **Hong Kong**

*Classical Chinese Paintings*  
Steven Zuo  
Sally Fong  
+852 2822 9013

#### *Chinese Paintings*

C.K. Cheung  
Carmen Ip  
Jing Jing Qiao  
Annie Wong  
+852 2822 8132

#### *Contemporary Ink Art*

MeeSeen Loong  
Katherine Don  
+852 822 9019

#### **Taipei**

Shuni Li  
+886 2 2757 6689

### INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

#### *International Head*

Yamini Mehta  
+44 20 7293 5940

#### **New York**

*Works of Art*  
Anuradha Ghosh-Mazumdar  
Jacqueline Dennis  
*Modern & Contemporary Art*

Anuradha Ghosh-Mazumdar

Manjari Sihare  
+1 212 606 7304

#### **London**

*Middle East and Islamic Art*  
Edward Gibbs  
Benedict Carter  
Alexandra Roy  
Marcus Fraser ±  
+44 20 7293 5112

#### *Indian Art*

Yamini Mehta  
Ishrat Kanga  
+44 20 7293 5940

#### **Paris**

Dr. Caroline Schulten  
+33 1 5305 5242

#### **Hong Kong**

Shea Lam  
+852 2822 8155

#### **Singapore**

Mok Kim Chuan  
Rishika Assomull  
Michelle Yaw  
+65 6732 8239

#### **Taipei**

Claire Liao  
+886 2 2757 6689

### LIAISON OFFICES

#### **Bangkok**

Wannida Saeatieo  
+66 2286 0788

#### **Beijing**

Peter Song  
Ying Wang  
+86 10 6408 8771

#### **Brussels**

Marianna Lora  
+32 2 627 71 98

#### **Jakarta**

Jasmine Prasetyo  
+62 21 5797 3603

#### **Kuala Lumpur**

Walter Cheah ±  
+60 3 2070 0319

#### **Mumbai**

Gaurav Bhatia  
+91 22 6665 3407

#### **Philippines**

Angela Hsu ±  
+63 917 815 0075

#### **Shanghai**

Rachel Shen  
+86 21 6288 7500

#### **Singapore**

Esther Seet  
+65 6732 8239

#### **Taipei**

Wendy Lin  
+886 2 2757 6689

#### **Tokyo**

Ryoichi Hirano  
+81 3 3230 2755

#### **Toronto**

Lucila Portoraro  
+41 69 261 774

Consultant ‡



## ASIA SPECIALIST DEPARTMENTS

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

### HONG KONG

#### CHINESE WORKS OF ART

Nicolas Chow  
Sam Shum  
+852 2822 8128

#### CHINESE PAINTINGS

C.K. Cheung  
+852 2822 8132

#### CONTEMPORARY ART

Evelyn Lin  
+852 2822 8134

#### MODERN ASIAN ART

Vinci Chang  
+852 2822 9008

#### CONTEMPORARY INK ART

Katherine Don  
+852 2822 9019

#### FINE ARTS

Isaure de Viel Castel  
+852 2822 8101

#### MODERN & CONTEMPORARY SOUTHEAST ASIAN ART

Mok Kim Chuan  
+65 6732 8239

#### JEWELLERY

Quek Chin Yeow  
+852 2822 8112  
Flora Wong  
+852 2822 8114  
Shanne Ng  
+852 2822 5588  
Yvonne Chu  
+852 2822 8178

#### WATCHES

Jessie Kang  
+852 2822 8109

#### CLASSICAL CHINESE PAINTINGS

Steven Zuo  
+852 2822 9013

### WINE

Adam Bilbey  
Auction  
Michelle Chan  
Paul Wong  
+852 2822 8174  
Kent Law  
+852 2822 5595  
Retail  
Victor Rabot  
Vivian Liang  
Kamryn Lee  
+852 2886 7888

### SINGAPORE

#### JEWELLERY

Esther Seet  
+65 6732 8239

### TAIWAN

#### JEWELLERY & WATCHES

Wendy Lin  
Nicolette Chou  
+886 2 2757 6689

‡ Consultant

## ASIAN OFFICES

### BEIJING

Rachel Shen  
Room 1006, 10th Floor  
Raffles City Beijing Office Tower  
No. 1 Dongzhimen South Street  
Dongcheng District, Beijing  
China 100007 P. R. C.  
+86 10 6408 8890  
FAX +86 10 6408 8820

### HONG KONG

Kevin Ching  
5th Floor  
One Pacific Place  
88 Queensway  
Hong Kong  
+852 2524 8121  
FAX +852 2810 6238

### SHANGHAI

Rachel Shen  
Room 2109, CITIC Square  
No. 1168 Nanjing Road West  
Shanghai 200041, China  
+86 21 6288 7500  
FAX +86 21 6288 7200

### INDONESIA

Jasmine Prasetyo  
The Capital Residence  
Ground Floor  
Sudirman Central Business  
District, Lot 24  
Jl. Jend. Sudirman Kav. 52-53  
Jakarta 12190, Indonesia  
+62 21 5797 3603  
FAX +62 21 5797 3604

### JAPAN

Ryoichi Hirano  
Fuerte Kojimachi Bldg. 3/F  
1-7 Kojimachi  
Chiyoda-ku 102-0083  
Tokyo  
+81 3 3230 2755  
FAX +81 3 3230 2754

### KOREA

c/o Hong Kong Office  
+852 2524 8121  
FAX +852 2810 6238

### MALAYSIA

Walter Cheah ‡  
25 Jalan Pudu Lama  
50200 Kuala Lumpur  
Malaysia  
+603 2070 0319

### PHILIPPINES

Angela Hsu ‡  
c/o Hong Kong Office  
+63 9178150075

### SINGAPORE

Esther Seet  
1 Cuscaden Road  
01- 01 The Regent Singapore  
Singapore 249715  
+65 6732 8239  
FAX +65 6737 0295

### TAIWAN

Wendy Lin  
Suite 1610, 16F, No.333, Sec. 1  
Keelung Road, Taipei  
Taiwan 110, R.O.C.  
+886 02 2757 6689  
FAX +886 02 2757 6679

### THAILAND

Wannida Saetieo  
2nd Floor, Sukhothai Hotel  
13/3 South Sathorn Rd  
Bangkok 10120, Thailand  
+662 286 0788  
+662 286 0789  
FAX +662 286 0787

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

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

1. When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot

e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as:  
**A Blue and White Dish, Ming Dynasty, Jiajing period**

2. No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3. Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4. Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

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

## IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

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

## GUIDE FOR PROSPECTIVE BUYERS

**Buying at Auction** The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,000,000, 20% of any amount in excess of HK\$2,000,000 up to and including HK\$22,500,000, and 12.5% of any amount in excess of HK\$22,500,000.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

**Deposit** If you wish to bid on (👉) lots in the printed catalogue and (👈) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

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

**Symbol Key** The following key explains the symbols you may see inside this catalogue.

#### 👉 Premium Lots

In order to bid on "Premium Lots" (👉 in print catalogue, 👈 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings,

Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots"; a Special Notice will be included to this effect and this symbol will not be used.

#### 👈 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

#### 👈 Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

#### 👈 Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### 👈 Interested Parties

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

#### 👈 No Reserve

Unless indicated by a box (👈), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (👈). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

#### 👈 Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### 👈 Condition of Lots

Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

#### 👈 Electrical and Mechanical Goods

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

## 2. BIDDING IN THE SALE

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID<sup>™</sup>.

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

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

#### 👈 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<sup>online</sup>** If you cannot attend the auction, it may be possible to bid online via BID<sup>online</sup> for selected sales. This service is free and confidential. For information about registering to bid via BID<sup>online</sup>, please refer to sothebys.com. Bidders using the BID<sup>online</sup> service are subject to the Additional Terms and Conditions for Live Online Bidding via BID<sup>online</sup>, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID<sup>online</sup> 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 HK dollars 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, 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。準買家應省閱業務規則、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** 本拍賣有部份拍品包含象牙，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。買家務請閣下細閱「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，賣方或上手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手物主之身份不詳等。

**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，就高估價拍賣品交付蘇富比港幣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量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量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，介乎拍賣前高估價與低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，因此閣下應在臨近拍賣時諮詢本公司。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量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出價。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競投之形式作出。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。若在同一目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於業權權益之經濟利益。若在同一目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種確保拍賣品定能拍出的價格執行。

該不可撤銷競投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。倘不可撤銷競投方競投成功，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。

如不可撤銷競投方向何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露已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。

▼ **有利害關係的各方** 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)拍賣品之聯權持有人。倘有利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，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣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。底價通常以低價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舉板進行，亦可在拍賣前以書面形式參加或通過電話或BID<sup>SM</sup>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板，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板及叫出閣下之號碼。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板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

**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。拍賣品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得。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」一即閣下如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BID<sup>SM</sup>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BID<sup>SM</sup>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BID<sup>SM</sup>網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID<sup>SM</sup>網上競投服務之競投人受透過BID<sup>SM</sup>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** 美國維持對目標海外國家、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之關係。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、信用卡(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。若以信用卡(American Express, MasterCard,

Union Pay & Visa) 結賬，請親身持咭到本公司付款。本公司及信用卡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。信用卡付款之上限為1,000,000港元。請注意除記錄上之買家之外，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，均可能須申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，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植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供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）。

蘇富比現時已在美国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:

- these Conditions of Business;
- 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 BID<sup>SM</sup> 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

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- 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:

- 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;
- 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;
- 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 ("BID<sup>SM</sup>") are made subject to the BID<sup>SM</sup> Conditions available on the Sotheby's website or upon request. The BID<sup>SM</sup> 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@sothebys.com](mailto:opt-out@sothebys.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](mailto: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

### 買家之業務規則

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：

- 本業務規則；
  - 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）；
  - 銷售目錄所載之蘇富比保證書；及
  - 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；
  - 就透過互聯網進行網上競投而言，蘇富比網頁之BID<sup>SM</sup>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) 蘇富比提出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所限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合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。

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贖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，否則毋須就買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(BID<sup>SM</sup>)受BID<sup>SM</sup>網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID<sup>SM</sup>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)拍賣會後第三十一天（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

在不影響賣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須支付訂金，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賣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) 向賣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。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

## 9. 未領取贖置品

(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，拍賣品將收藏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目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款，則餘下條款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、承付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，或按法律的規定使用。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@sothebysheelp.com](mailto:opt-out@sothebysheelp.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 [Sotheby's, 34-35 New Bond Street, London W1A 2AA or 1334 York Avenue, New York, NY 10021](mailto:Sotheby's, 34-35 New Bond Street, London W1A 2AA or 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。

## 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發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：—

(i) 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

(ii) 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  
(iii) 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五(5)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：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)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  
(ii) 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內行認可專家之報告，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。競投須根據目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、市場推廣與服務，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。)

**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) 28225507.

**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

**Photography**  
Chau Studio  
Nicolas Chow  
**Repro**  
BORN Group  
**Print**  
Artron Art Group



## 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** HK0747 | **Sale Title** SONG — THE LE CONG TANG COLLECTION | **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<sup>SM</sup> 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.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG  
TEL (852) 2822 8142 | FAX (852) 2522 1063 | EMAIL BIDS.HONGKONG@SOTHEBYS.COM

# Sotheby's | 蘇富比 EST. 1744

## 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 HK0747 | 拍賣名稱 俊雅清凝—樂從堂藏宋瓷粹珍 | 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

\* 電子郵箱

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 電子郵箱 \_\_\_\_\_

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<sup>now</sup>** 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



---

NOTES

**BOARD OF DIRECTORS**

Tad Smith

**President and  
Chief Executive Officer**

Domenico De Sole

**Chairman of the Board**

The Duke of Devonshire

**Deputy Chairman of the Board**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Olivier Reza

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

**SOTHEBY'S  
EXECUTIVE MANAGEMENT**

Amy Cappellazzo

**Chairman**

**Fine Art Division**

Kevin Ching

**Chief Executive Officer**

**Asia**

Adam Chinn

**Chief Operating Officer**

**Worldwide**

David Goodman

**Digital Development**

**& Marketing**

**Worldwide**

Mike Goss

**Chief Financial Officer**

Allan Schwartzman

**Chairman**

**Fine Art Division**

Karen Sutton

**Chief Administrative Officer**

Maarten ten Holder

**Global Managing Director**

**Luxury & Lifestyle Division**

**SOTHEBY'S INTERNATIONAL**

Robin Woodhead

**Chairman**

**ASIA****CHAIRMAN'S OFFICE**

Patti Wong

**Chairman**

**Deputy Chairmen**

Richard C. Buckley

Nicolas Chow

Quek Chin Yeow

Kevin Ching

**Chief Executive Officer**





Sotheby's | 蘇富比 EST. 1744

Collectors gather here.