

THREE MASTERPIECES FROM THE COLLECTION OF AN ENGLISH LADY

HONG KONG 3 OCTOBER 2017



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THREE MASTERPIECES FROM
THE COLLECTION OF AN ENGLISH LADY



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

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THREE MASTERPIECES FROM THE COLLECTION OF AN ENGLISH LADY

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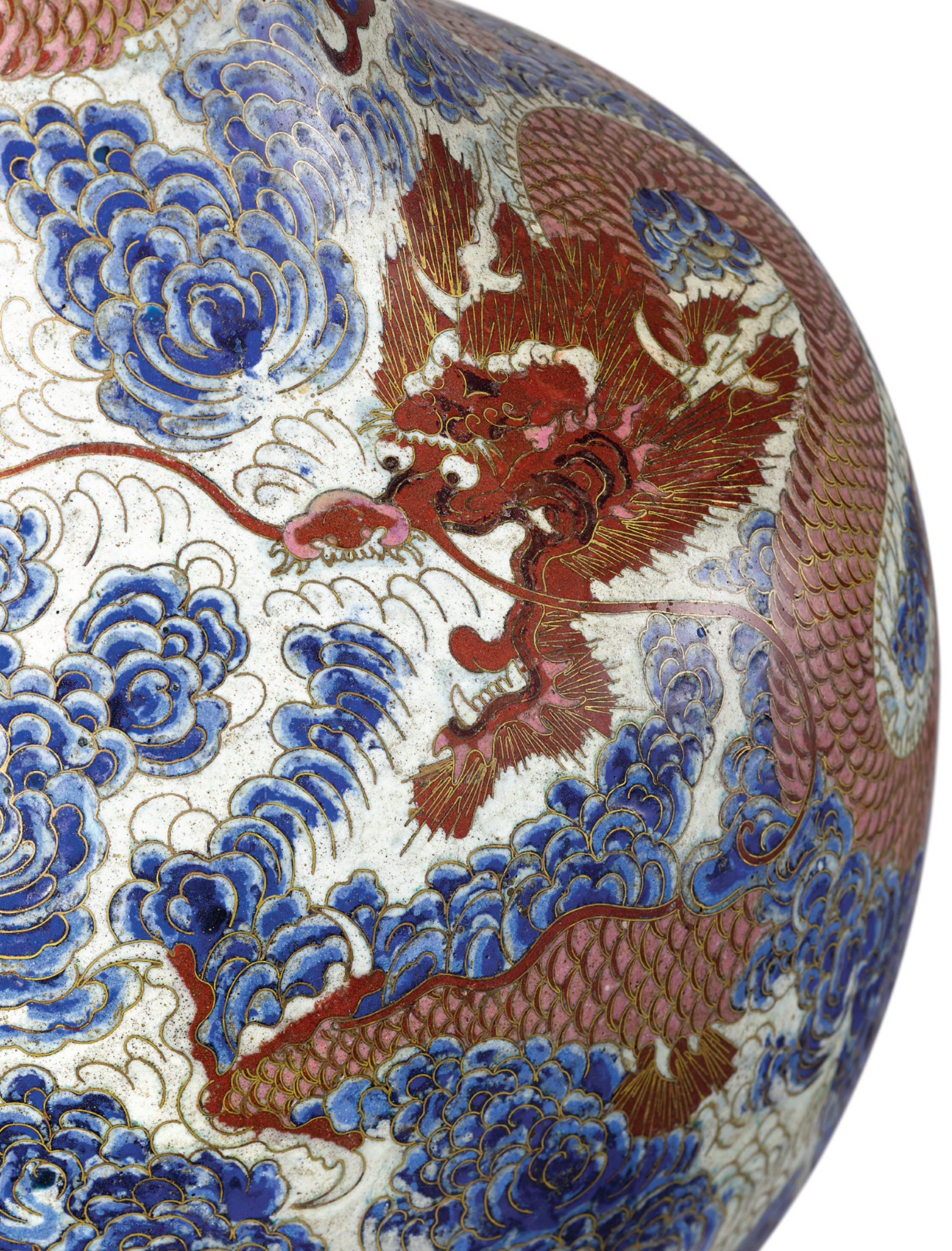
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DRAGONS FROM A LONDON COLLECTOR

REGINA KRAHL

The three pieces presented here have been selected from a collection originally assembled mainly in London, over several decades. London has been the undisputed centre of collecting Chinese works of art for most of the twentieth century, a development reflected in the establishment of the Oriental Ceramic Society (OCS) in 1921. The Society brought together collectors and museum curators with a common interest in, love of and curiosity about Chinese antiques, a field about which little was known at the time. A first wave of enthusiasm for Asian works of art in the 1920s and '30s culminated in the organization of the world's largest exhibition of Chinese art ever mounted, at the Royal Academy of Arts in 1935/6. This was followed by a second wave in the '50s and '60s, when the present collector discovered his passion for Asian art, around the same time that Roger Pilkington assembled his exquisite collection, largely sold in these rooms in April 2016.

The mid-century was also the time when some of the major OCS exhibitions were mounted, on *The Arts of the Sung Dynasty*, *The Arts of the Ming Dynasty*, *The Arts of the Qing Dynasty*, on *Chinese Blue and White Porcelain, Fourteenth to Nineteenth Centuries*, on *Polychrome Porcelain of Ming and Manchu Dynasties*, etc. London was the pre-eminent location to study Chinese art, since it boasted world-class public collections, to which the Percival David Foundation was added in 1952, as well as leading scholars in these museums. For a collector, London was the most rewarding hunting ground as, in addition to the constant stream of sales held by the major auction houses, it was home to renowned and energetic dealers such as Bluett & Sons, Spink & Son, and Sparks.

It was this setting that provided both the original inspiration and the opportunity for the collector of the present three pieces. An assiduous

student of the arts of China, and elected to the Council of the OCS, he collected across a spectrum of Asian art, but ultimately focussed on what he considered masterpieces. Unusually for his peer group, he combined an aesthetic sensibility with a mind for scientific inquiry, and undertook his own investigations into ceramics at facilities afforded to him at the Research Laboratory for Archaeology at the University of Oxford.

The three pieces here assembled – very different in style and medium – have much more in common than their dragon decoration: they are united by their high quality, by the fact that all three can be ranked at the top of their respective categories, and that, accordingly, they are all extremely rare. The superb blue-and-white jar made for the Xuande Emperor (r. 1426-1435) by the imperial porcelain workshops at Jingdezhen, is delightfully painted with soft brush strokes in a bright, vivid cobalt blue. It displays the charming, almost playful manner of this early Ming reign, where imperial designs were not yet circumscribed by official dictates. The cloisonné *tianqiuping*, although unmarked, embodies the classic translation of an ancient design into a contemporary style that was one of the trademarks of imperial production under the aegis of the Yongzheng Emperor (r. 1723-1735). For a pattern to be transferred not only into a new period but also into a different medium, as in this case, is particularly unusual. Finally, the baroque opulence of the wooden box manifests the patronage of the Qianlong Emperor (r. 1736-1795) at its zenith. The 'naturalistic' carving in subtle graded reliefs brings dragon and phoenix to life as is rarely the case with this formal motif, and the exacting standard of its execution documents the bravura of the imperial workshops. To appreciate the very different imperial tastes reflected in these three objects required an open-minded, sensitive and knowledgeable connoisseurship – qualities that perfectly describe this collector.

英倫舊藏御龍呈祥

康蕊君

所選三件珍品，原屬私人舊藏，經數十載集成，主要搜購於倫敦。毫無疑問，二十世紀大部份時期，倫敦皆為收藏中國藝術品之重地，因而造就了1921年東方陶瓷學會的成立。當時外界對中國骨董認識不詳，聚首該學會者，多為收藏家與博物館策展人，愛好中國骨董，對之興趣濃厚。1920-1930年代，亞洲藝術品在倫敦首領風騷，1935-1936年皇家藝術學院舉辦的中國藝術展更標誌著風潮之頂峰，規模之大全球前所未見。1950-1960年代，亞洲藝術熱潮復興，該藏家開始對亞洲藝術產生濃厚的興趣，2016年4月香港蘇富比呈獻之琺金頓收藏，也於此時期集成。

二十世紀中葉，東方陶瓷學會再舉辦多個重要展覽，包括《The Arts of the Sung Dynasty》、《The Arts of the Ming Dynasty》、《The Arts of the Qing Dynasty》、《Chinese Blue and White Porcelain, Fourteenth to Nineteenth Centuries》及《Polychrome Porcelain of Ming and Manchu Dynasties》等。倫敦博物館收藏之中國藝術品世界頂尖，駐館學者學識淵博，1952年大維德爵士更惠捐雅藏，倫敦遂成研究中國藝術之中心，頻密舉行重要拍賣會，知名骨董商如Bluett & Sons、Spink & Son 及 Sparks 均以倫敦為家，藏家在此城搜尋珍品，多有豐碩收穫。

正於如此中國藝術氛圍之下，該藏家獲得了蒐集的靈感，及時把握入藏時機，購得三件重器。藏家時乃研究中國藝術之學生，獲選為東方陶瓷學會委員，收蓄各種各樣之亞洲工藝品，後來卻擇珍而藏，常於牛津大學考古系研究室內探求陶瓷之道，其美學觸覺、研究精神，於同輩間甚為罕見。

是次上拍之三件珍品，同飾龍紋，風格材質各異，然均為出類拔萃之罕見珍例。宣德青花罐，巧以青花勾勒渲染，發色濃淡相宜，妙畫夔龍成雙，窺視明初景德鎮窰在未受朝廷肅規嚴管前之輕鬆瀟灑。掐絲琺瑯天球瓶，雖沒署款，卻見證雍正年間之御器風格，借前朝瓷器紋樣，飾今朝掐絲琺瑯，古為今用，殊為獨特。至於紫檀書箱，則滿綴雲龍夔鳳，龍鳳雖為紋飾大宗，卻絲毫沒有刻板之感，甚為難得，其雕工流麗婉約，層次分明，栩栩如生，以繁紋華飾，記錄乾隆御作之瑰麗輝煌、細緻妙韻。三件珍器、三朝天子、三種品味，展現藏家之開明思想、秋毫明察、學識淵博。





AN IMPERIAL JAR WITH A BUDDHIST CONNECTION

REGINA KRAHL

Chinese dragons come in a multitude of forms and appearances, of which the *kui* (or *xiangcao*, 'sweet grass') dragon depicted on the present jar is perhaps the most endearing manifestation. Although in a Buddhist context this motif was very popular in China in the early Ming dynasty (1368-1644), it remained very rare on Chinese porcelain and only four other jars of this type appear to be preserved, only one of them remaining in a private collection, but in a less good state of preservation.

The two dragons on this jar are charging ahead on two lion's paws, their long trailing tails swirling up and down as they advance, a scrolling sprig of lotus floating ahead, issuing from their curled-up snouts. Dragons of this kind are derived from the Indian *makara*, a water guardian spirit used particularly as an architectural element to protect gateways. It arrived in China with the propagation of Buddhism just after the Han dynasty (206 BC – AD 220), but for centuries made only rare appearances, generally as a detail on Buddhist sculptures or temples reliefs.

From the Yuan dynasty (1279-1368) onwards, as Tibetan Buddhist iconography became more influential in China, the motif became more prominent and can be found, for example, on the famous reliefs around the gateway of the Cloud Terrace on the Juyongguan mountain pass of the Great Wall,

outside Beijing. This platform, which was completed in 1345 and originally supported three white dagobas, is carved with Tibetan Buddhist imagery and inscriptions of sutra texts in six scripts and languages. A pair of *makara* dragons decorates the gate's arch (fig. 1).

In the reign of the Yongle Emperor (r. 1403-1424), who actively patronised Tibetan Buddhism, the motif was frequently used in thangkas featuring Buddhist deities. The *kui* dragons appear here in a similar place, in the gateway-like mandorla surrounding the main figure, their curling tails often hard to disentangle from the opulent ornamentation of the overhead arch; see, for example, the multi-coloured dragons on the 'gate of light' surrounding a figure of Yamantaka-Vajrabhairava in the famous embroidered silk thangka of this period in the Metropolitan Museum of Art, New York, included in the Museum's exhibition *Defining Yongle. Imperial Art in Early Fifteenth-Century China*, New York, 2005, pl. 35, with further details illustrated in the catalogue, p. 60 and p. 87; and in the exhibition *Ming. Fifty Years that Changed China*, The British Museum, London, 2014, catalogue fig. 210 (fig. 2).

In the Ming dynasty, we see such Buddhist motifs also often on cloisonné enamel wares, although examples that can be dated with confidence to the early fifteenth century are rare. A bowl from the George Walter Vincent Smith Art Museum,



fig. 1
Gateway of the Cloud Terrace on the Juyongguan mountain pass of the Great Wall
© Heritage Images



fig. 2
Thangka of Vajrabhairava, detail, embroidery in silk, metallic thread and horsehair on silk satin, Ming dynasty, early 15th century, accession no. 1993.15
Purchase, Lila Acheson Wallace, Gift, 1993
© The Metropolitan Museum of Art, New York

Springfield, Mass., with a lotus scroll supporting the Eight Buddhist Emblems on the inside and *kui* dragons on the outside has been attributed to the early Ming period in the exhibition catalogue *Cloisonné. Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 108, fig. 6.7 and no. 28.

The Xuande Emperor (r. 1426-1435), a diligent and conscientious monarch, whose reign was marked by peace and prosperity, was largely guided by Confucian ideas; yet at the same time he was much influenced by his grandfather, the Yongle Emperor. He thus continued and completed many of the Buddhist causes begun by his forebear, for example, the Da Baoen temple in Nanjing with its porcelain pagoda, whose construction spans both reigns. During his reign, Tibetan Buddhist motifs became more prominent in the repertoire of the imperial porcelain workshops at Jingdezhen, as blue-and-white pieces gradually replaced the monochrome white wares formerly preferred for ritual purposes. In addition to the ubiquitous lotus motifs, in form of floral scrolls or petal borders, we find motifs such as Buddhist lions, the Eight Buddhist Emblems (*The Edward T. Chow 'bajixiang' bowl, lot 3301*), and pearl clusters, Tibetan invocations, as well as Tibetan shapes, such as the monks' cap ewer, now being produced in blue-and-white porcelain.

While in the Yongle period, large blue-and-white jars (*guan*) had largely still been made for export to the lands of North Africa, the Near and Middle East and Southeast Asia, in the Xuande reign they were generally inscribed with the reign mark and retained for imperial use or disposal. In China *guan* jars are known to have been used as wine jars, and three covered jars of similar shape, probably made of gold and raised on red lacquer stands, can be seen on a table laid with golden wine vessels in the handscroll *Emperor Xuanzong at Leisure* from the collection of the Palace Museum, Beijing, which depicts the Xuande Emperor enjoying performances of various games (see *The Edward T. Chow 'bajixiang' bowl, lot 3301, fig. 1*). The table further shows a wine ewer, a bottle, a covered bowl and a cup and stand, all placed in front of a table screen depicting a misty landscape. Jars of this type with Buddhist motifs may have been used for offering wine.

Blue-and-white porcelains with Buddhist-themed decoration appear, however, to have been manufactured in rather small quantities, and the *makara* dragon design was rarely used. Only four companion jars appear to have been published: foremost the jar in the Palace Museum, Beijing, which features in most Palace Museum publications, but differs in one peculiar aspect: it has an unglazed base with only the central area, covering the mark, being glazed; see *The Complete Collection*



大明宣
德年製



fig. 3
Blue and white 'makara' jar, mark and period of Xuande
Qing court collection
© Collection of the Palace Museum, Beijing



fig. 4
Blue and white 'makara' jar, base, mark and period of Xuande
Qing court collection
© Collection of the Palace Museum, Beijing

of *Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 1, pl. 100 (**figs 3 and 4**); another jar of this design in the National Museum of China, Beijing, is illustrated in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan: Mingdai* [Porcelain section: Ming dynasty], Shanghai, 2007, pl. 29; a third piece, with a later cover, from the collections of Wu Lai-hsi, Major Lindsay F. Hay, Soame Jenyns and now in the Fitzwilliam Museum, Cambridge, published in B.S. McElney, 'The Foliated Dragon', *The Bulletin of the Oriental Ceramic Society of Hong Kong*, no. 1, 1975, p. 54, pl. 1, was sold twice in our London rooms, 26th May 1937, lot 37, and 16th June 1939, lot 97; and the fourth, included in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, cat. no. 12, was sold at Christie's London, 12th December 1988, lot 173. Another very similar unmarked jar was offered in these rooms, 30th October 2000, lot 103.

For a variant of this design, unmarked and probably representing a Yongle predecessor, see a larger jar with somewhat different *kui* dragons and different designs around neck and shoulder, sold in these rooms, 16th May 1989, lot 112, and illustrated in *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 55; and *Sotheby's. Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 211; and another jar of that

design but with remains of a Xuande reign mark, reconstructed from sherds discovered at the Ming imperial kiln site at Jingdezhen, illustrated in *Gugong Bowuyuan yu Jingdezhen taoci kaogu xin chengguo. Ming Qing yuyao ciqu/The New Achievements on Ceramic Archaeology of the Palace Museum and Jingdezhen. The Porcelain of Imperial Kiln in Ming and Qing Dynasties*, Beijing, 2016, pl. 130.

Jars of this form do not seem to be known with matching porcelain covers and may have been used together with covers of a different material. A set of a porcelain stem bowl with a silver stand and a gold cover dated in accordance with 1437 has come to light, for example, in the tomb of Prince Zhuang of Liang and his wife near Zhongxiang, Hubei province, see Liang Zhu, ed., *Liang Zhuang wang mu/Mausoleum of Prince Liang Zhuangwang*, Beijing, 2007, vol. I, pp. 76-80 and vol. II, pls 80 and 86.

Kui dragons, albeit of a somewhat different manifestation, also appear to have been employed to assure the water supply for the brush of the Xuande Emperor, who was a skilled painter and poet. The motif appears on two fragmentary water droppers recovered from the Ming imperial kiln sites, see *Jingdezhen chutu Ming Xuande guanyao ciqu/Xuande Imperial Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. nos F5 and F6.





龍罐佛恩

康蕊君

中國傳統龍紋形式甚多，但此宣德青花罐上所繪夔龍紋，又稱「香草龍」，或為其中最惹人喜愛者。夔龍紋之佛教意涵，使其盛行於早明時期，然綴此紋之瓷器極為罕見，現存此類夔龍紋罐僅知另外四件，僅其一仍屬私人收藏，但品相未及此品完整。

罐腹繪二夔龍，獅爪拔張，威猛向前，龍尾長伸，蜷曲相隨，鼻唇高翻，口銜蓮枝，嬌蕊纖纖。夔龍造型源自印度文化中的摩羯，乃海中神獸，常見作於建築紋飾，用以護主避邪，漢朝以後，隨著佛教傳入中國，但並無普及，僅見於佛教造像或寺院雕塑細節。

元代以降，中國境內之藏傳佛教越見興盛，夔龍紋飾也更為多見，如北京城外長城居庸關雲台拱門上之浮雕，建於至正五年（1345年），上原有三座白佛塔，滿飾藏傳佛教紋飾及六種語言之經文，其拱門左右便浮雕一對夔龍（圖一）。

明成祖永樂皇帝深崇藏傳佛教，夔龍紋飾亦常見於當朝佛像唐卡，多飾於環繞主尊的背光，長尾盤繞，其線條往往與繁麗的拱頂裝飾相纏難分，參考紐約大都會藝術博物館藏一幅大威德金剛像刺繡唐卡，主尊二側雙夔龍墊伏作拱勾勒背光，見於博物館特展《Defining Yongle. Imperial Art in Early Fifteenth-Century China》，紐約，2005年，圖版35，唐卡細部又載於頁60、87，並展於《明：皇朝盛世五十年》，大英博物館，倫敦，2014年，圖210（圖二）。

此類佛教紋飾雖常見於明代掐絲琺瑯器，但當中能斷代至十五世紀初者卻極少。見美國麻州春田市 George Walter Vincent Smith 藝術博物館藏盃，內飾蓮托八吉祥紋，外壁作夔龍紋，斷代明初，展出於《Cloisonné. Chinese Enamels from the Yuan, Ming, and Qing Dynasties》，巴德研究所，紐約，2011年，頁108，圖6.7及編號28。



圖一
長城居庸關雲台拱門浮雕
© Heritage Images





圖二
明十五世紀初 刺繡大威德金剛像唐卡 局部
以 Lila Acheson Wallace 捐款購得，1993年，藏品編號1993.15
© 紐約大都會藝術博物館藏

宣德皇帝勤政尚儒，天下太平富裕，並深受其祖父永樂帝崇信佛教之影響，永樂始築之佛教寺塔，宣德續建，多告竣工，如南京大報恩寺及其琉璃寶塔，永宣二朝並有施工，終於宣德年間完工。此時景德鎮御窯廠造瓷亦顯藏傳佛教影響，宣窯禮器多以青花瓷取代前朝單色白瓷，青花作例除較為常見的纏枝蓮與蓮瓣紋外，也有飾佛獅、八吉祥（《八寶吉祥—仇焱之舊藏明宣德合盃》，編號3301）和團珠等，亦有書藏文佛咒甚至作藏式造型者，如僧帽壺，前朝僅見單色，宣窯卻有以青花作飾之例。

永樂一朝，大型青花瓷罐多用以外銷至北非、中東、近東及東南亞等地區，而宣德窯所造青花罐，器身一般書年款，受內府管控，多為宮廷所用。中國傳統上，罐之器形多用以盛酒，北京故宮博物院藏《明宣宗宮中行樂圖》記述宣德帝閒暇遊戲之景，卷中描繪方桌上、山水案屏前，陳設各式金質酒器，其中三件蓋罐器形與本品相似，應為

純金，托以紅漆座，罐旁亦見執壺、瓶器、合盃、盃及孟托（《八寶吉祥—仇焱之舊藏明宣德合盃》，編號3301，圖一）。推想此類繪佛教紋飾之瓷罐，或也用於奉酒。

然而宣窯似僅燒造少量繪佛教紋飾之青花瓷，夔龍紋更是珍稀少見。著錄僅見另外四件類同瓷罐：北京故宮博物院藏一例，屢載於博物院典籍，但與此器最大差異在於底部，故宮藏品罐底僅年款處掛釉，其餘為素胎留白，見《故宮博物院藏文物珍品全集：青花釉裏紅（上）》，上海，2000年，圖版100（圖三、四）；另一罐現藏北京國家博物館，刊載於《中國國家博物館館藏文物研究叢書·瓷器卷：明代》，上海，2007年，圖版29；第三例帶後配蓋，曾為吳寶熙、Lindsay F. Hay 少校、Soame Jenyns 遞藏，現存劍橋費茲威廉博物館，錄於 B.S. McInley，〈The Foliated Dragon〉，《香港東方陶瓷學會彙刊》，第一期，1975年，頁54，圖版1，曾二度售於倫敦蘇富



圖三
明宣德 青花夔龍紋罐
《大明宣德年製》款
清宮舊藏
©北京故宮博物院藏品



圖四
明宣德 青花夔龍紋罐 器底
《大明宣德年製》款
清宮舊藏
©北京故宮博物院藏品

比，1937年5月26日，編號37，及1939年6月16日，編號97；最後一例曾展出於《雲海閣》重要中國瓷器·張宗憲珍藏展，倫敦佳士得，1993年，編號12，1988年12月12日曾售於倫敦佳士得，編號173。還有一件相近但無年款之例，2000年10月30日於香港蘇富比上拍，編號103。

另參考一件青花雲龍紋罐，無書年款，其夔龍紋造形略異，肩頸紋飾亦不同，或為永樂年間所製之雜本，1989年5月16日售於香港蘇富比，編號112，收錄於《香港蘇富比二十週年》，1993年，圖版55，及《香港蘇富比三十週年》，香港，2003年，圖版211；景德鎮明代官窯遺址出土相同紋飾的瓷罐殘器，雖有欠完整，但仍可見署有宣德

年款，錄於《故宮博物院與景德鎮陶瓷考古新成果：明清御窯瓷器》，北京，2016年，圖版130。

此類罐器似乎不帶瓷蓋，昔時或配以其他材質之罐蓋使用。湖北鐘祥梁莊王墓葬遺址出土一套高足瓷盃，配有銀托與金蓋，銘紀正統二年（1437年），見《梁莊王墓》，北京，2007年，上卷，頁76-80，下卷，圖版80、86。

宣宗工書畫詩詞，其文房水墨器具上也有飾夔龍紋者，以祝願帝王文思泉湧，源源不絕，明代御窯遺址出土二件夔龍紋水注殘件，然夔龍與此形象略異，刊載於《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，編號F5、F6。

PROPERTY FROM THE COLLECTION OF AN ENGLISH LADY

**AN EXCEPTIONAL BLUE AND WHITE
'MAKARA' JAR
MARK AND PERIOD OF XUANDE**

superbly potted with an ovoid body, rising from a low rounded foot to a straight neck and lipped rim, vividly painted in varied shades of cobalt blue, depicting two striding makaras, each with a winged sinuous body and a long bifurcated tail formed from stylised foliate scrolls, the muscular limbs each terminating into three sharp claws, its characteristic trunk-like snout curled upwards with mouth ferociously opened revealing sharp fangs and a pointed tongue issuing foliate blooms of lotus, the shoulder collared by ten leafy florets above a band of *ruyi* heads, echoed by a stylised band of *ruyi* enclosing trefoil motifs at the neck, the foot encircled by overlapping lappets, inscribed on the glazed countersunken base with a six-character reign mark within a double circle
19 cm, 7½ in.

PROVENANCE

Bluett & Sons, London, 1963.

EXHIBITED

The Animal in Chinese Art, Oriental Ceramic Society, London, 1968, cat. no. 27.

LITERATURE

Adrian M. Joseph, *Ming Porcelains. Their Origins and Development*, London, 1971, pl. 33.

HK\$ 30,000,000-40,000,000

US\$ 3,840,000-5,120,000

明宣德 青花夔龍罐
《大明宣德年製》款

直口圓唇，圓肩豐盈，下漸斂收，輪廓簡潔雅致，比例恰到好處。胎質細嫩，白地勻淨，釉若柔絲，輕輕撫揉，愛不釋手。蘸青料，揮筆寫意畫夔龍成雙，或濃或淡，率真隨心，盡在勾勒渲染之間。夔龍鬃毛曲捲，長鼻上捲，翹首張喙，口露尖牙，緩吐雙蓮，栩栩如生。雙足若獅，三爪如鎌，兩翅自肩下而出，長尾分岔而曲，連同蜿蜒蓮花，彎捲之間，相互呼應，布局妙不可言。二獸相逐，矯健有勁，卻不失天趣，足見匠人妙工巧思。器肩又綴如意雲頭，加添折枝小花，配以足上交疊蓮瓣，畫面更顯工整典麗。器底足內滿釉，署青花六字雙圈款，端莊秀雅，誠宣德重器。

來源：

Bluett & Sons，倫敦，1963年

展覽：

《The Animal in Chinese Art》，東方陶瓷學會，倫敦，1968年，編號27

出版：

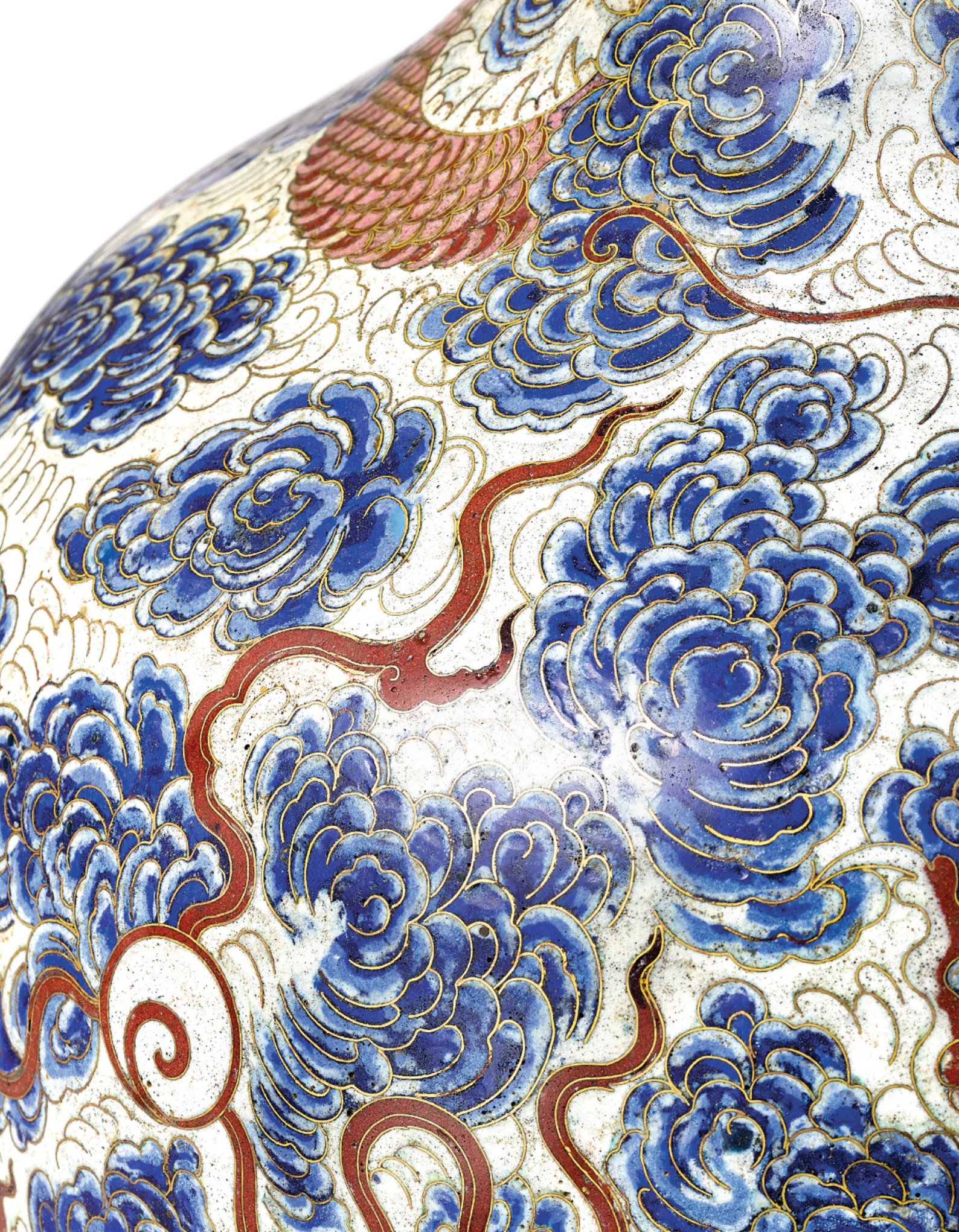
Adrian M. Joseph，《Ming Porcelains. Their Origins and Development》，倫敦，1971年，圖版33



Mark









PROPERTY FROM THE COLLECTION OF AN ENGLISH LADY

**AN EXTREMELY RARE AND LARGE
CLOISONNE ENAMEL 'DRAGON'
TIANQIUPING
QING DYNASTY, YONGZHENG PERIOD**

of impressive size, the globular body supported on a short circular foot, surmounted by a waisted cylindrical neck with rolled lip, powerfully decorated with bright enamels of various hue within strong gilt-bronze outlines, depicting a ferocious three-clawed dragon with mouth wide opened revealing sharp fangs and a curled tongue, its long curly whiskers issuing from either side of its flared snout, crowned by a pair of white horns protruding from its mane formed from a mass of radiating red fur, sweeping back to its powerful coiling body covered in pink and red scales, its forearm extended to reach for a flaming pearl, the muscular limbs aggressively striding on tumultuous waves of various shades of blue and white foams swirling into crested currents just above the base, the rim and the circular base gilt

57.3 cm, 22½ in.

PROVENANCE

Spink & Son, London.

EXHIBITED

Grosvenor House, London, July 1988.

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

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

清雍正 掐絲琺瑯仿青花釉裏紅雲龍紋天球瓶

天球瓶碩大宏偉，長頸微束，寬肩鼓腹，圓唇、足底鎏金。通體掐絲細緻，盤飾巨龍騰雲，氣勢磅礴。紅龍鹿角，長鬚曲捲，口滿利齒，身軀矯健，密披細鱗，足皆三爪，鋒利如刀，穿雲逐追火珠。水波滄浪之上，卷雲朵朵，或藍或白，以色調深淺，交代層次遠近，彷彿牡丹盛綻如潮。

來源：

Spink & Son，倫敦

展覽：

Grosvenor House，倫敦，1988年7月







fig. 1
Copper-red and underglaze-blue 'dragon' *tianqiuping*,
mark and period of Yongzheng
Sotheby's Hong Kong, 31st October 2004, lot 25



fig. 2
Blue and white 'dragon' *tianqiuping*, early Ming dynasty
Qing court collection
© Collection of the Palace Museum, Beijing

The Yongzheng Emperor (r. 1723-1735) was one of the most innovative imperial art patrons. He encouraged the recreation of masterpieces of the past at the imperial workshops, as well as the creation of original contemporary designs, sometimes loosely based on earlier prototypes, that became equally influential in subsequent reigns. Many of these imperial products remained unmarked. The Qianlong Emperor (r. 1736-1795), whose reign lasted for much longer, multiplied commissions from the imperial workshops and propagated his own patronage in a much more eloquent way. Most unmarked eighteenth-century pieces are automatically attributed to the Qianlong reign, although the Emperor is known to have been enamoured with reign marks, and stylistically largely followed his father's lead.

As far as cloisonné is concerned, Yongzheng reign marks are virtually unknown, and unmarked pieces are hardly ever attributed to the Yongzheng reign. The imperial workshops that were active producing cloisonné wares during the Kangxi (1662-1722) and Qianlong periods did, however, not cease to operate in the time in-between. Orders for cloisonné wares – even if small in number – do exist among the Yongzheng records of the *Zaobanchu*, the workshops supervised by the Imperial Household Department.

The magnificent *tianqiuping* offered here is remarkable in many ways, not only in its rare colour scheme and monumental size, but most importantly in its unusual workmanship and the outstanding quality of the enamelling technique. While on cloisonné wares the applied metal wires generally form cells or enclosures (*cloisons*) that are then filled with differently coloured glass pastes, on the present vase they are used rather like freely distributed brush strokes sketching the design, that was then filled in with delicately graded washes of colour. That the raised metal wires are not just employed for outlines, and colour changes do not necessarily coincide with these metal separators, made possible a much more painterly approach to the subject than is customary on cloisonné wares. The lively overall composition and the admirable shading accomplished in the reds as well as the blues, were clearly inspired by a painted porcelain prototype.

This colour scheme is of course well known from underglaze copper-red and cobalt-blue decoration on Jingdezhen porcelains, but is extremely rare for a piece of cloisonné enamel. A very similar porcelain design did exist in the Yongzheng period, a *tianqiuping* inscribed with the imperial reign mark, painted with a copper-red three-clawed dragon emerging from among delicately shaded, fluffy blue clouds,



fig. 3
Cloisonné enamel 'dragon' *tianqiuping*, mid-Qing dynasty
© Collection of the Palace Museum, Beijing

which partly hide its body and limbs, very similar in its layout and the execution of the design. Only one example appears to be extant of this pattern, a vase illustrated in *Sotheby's: Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 283; and in Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand. The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 158; and sold three times in these rooms, 2nd May 1995, lot 118; 7th May 2002, lot 580, and 31st October 2004, lot 25 (**fig. 1**). While its height of 51 cm already considerably exceeds the size of the usual porcelain *tianqiuping*, the metal body of the present piece made an even larger size possible, 57.3 cm, which is equally rare, however, in that medium.

This free style of painting on a work of art did not originate in the Yongzheng reign, but was developed in the Yongle period (1403-1424) of the Ming dynasty (1368-1644). In the early Ming period *tianqiuping* with the design of a large three-clawed dragon circling around the sides were produced in several different versions, with the dragon floating among *lingzhi*-shaped clouds, among lotus scrolls, or reserved in white among overall waves; see *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 1, pls 87 (**fig. 2**) and 88, and *Mingdai chunian ciqi tezhan mulu/Catalogue of a Special Exhibition of Early Ming Period Porcelain*, National Palace Museum, Taipei, 1982, cat. no. 5. While the Yongzheng porcelain vase was clearly inspired by a Yongle example, it does not copy any version closely.

Fairly close copies of at least two of the Ming patterns were also produced in the Yongzheng reign but, being direct imitations, they neither capture the strength of the original designs, nor are they infused with the vibrancy of a new departure; see *The Complete Collection, op.cit.*, vol. 3, pls 81, 102 and 197.

The present cloisonné vase shows the same powerful style and undoubted originality as its Yongzheng porcelain counterpart, and equally seems to be unique. Only one other dragon-decorated *tianqiuping* appears to be recorded in this porcelain colour scheme, a smaller piece (41.9 cm) in the Palace Museum, Beijing, attributed to the middle Qing period; see *Compendium of Collection in the Palace Museum. Enamels*, vol. 3: *Cloisonné in the Qing Dynasty*, Beijing, 2011, pl. 102 (**fig. 3**); the dragon on that vase is much less close to the Yongzheng porcelain example than the one on the present piece.

A much smaller (24 cm) cloisonné *tianqiuping* attributed to the early eighteenth century and perhaps of similar date as the present vase, but with a red dragon and blue waves on a dark ground, was sold in these rooms, 5th October 2016, lot 9, from the collections of Kenneth Malcolm and Roger Keverne; and one cloisonné example of similar size, but with the design executed in the more customary multi-coloured palette on a turquoise ground and attributed to the Qianlong period, was sold twice in our London rooms, 12th June 1990, lot 52, and 9th November 2011, lot 401.

In porcelain, a similar design with a red dragon among blue waves, was also produced at Jingdezhen in the Qianlong reign, but with the clouds stylized into decorative spirals. Compare one such vase from the Qing court collection in the Palace Museum, Beijing, illustrated in *The Complete Collection, op.cit.*, vol. 3, pl. 210; and two other examples sold in these rooms, one illustrated in James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, pl. 150, sold 22nd May 1984, lot 125; the other included in *The Tsui Museum of Art*, Hong Kong, 1991, pl. 96, sold four times, 16th May 1989, lot 230; 29th October 1991, lot 192; 27th April 2003, lot 48, and 31st October 2004, lot 22.





圖一
清雍正 青花釉裏紅海水雲龍紋天球瓶
《大清雍正年製》款
香港蘇富比2004年10月31日，編號25



圖二
明初 青花雲龍紋天球瓶
清宮舊藏
© 北京故宮博物院藏品

雍正帝注重文藝發展，獎勵創新，宮廷作坊取材前朝經典，汲古立新，對後朝影響甚深，而多數御製工藝品均未落年款。乾隆朝年祚倍長，御製器物數目繁多，多延續乃父之風，彰顯帝王君權品味。乾隆皇帝雖喜落款批記，但十八世紀造而無年款之宮廷藝術品，一般卻斷代乾隆。

幾無書雍正年款之掐絲琺瑯器存世，無款之器亦少斷為雍正年製，然康乾二朝，造辦處琺瑯作均曾造大量器物，雍正即位時期，亦未停燒，雍正帝詔命所造掐絲琺瑯器，清宮內務府造辦處檔案有載，惟數量甚少。

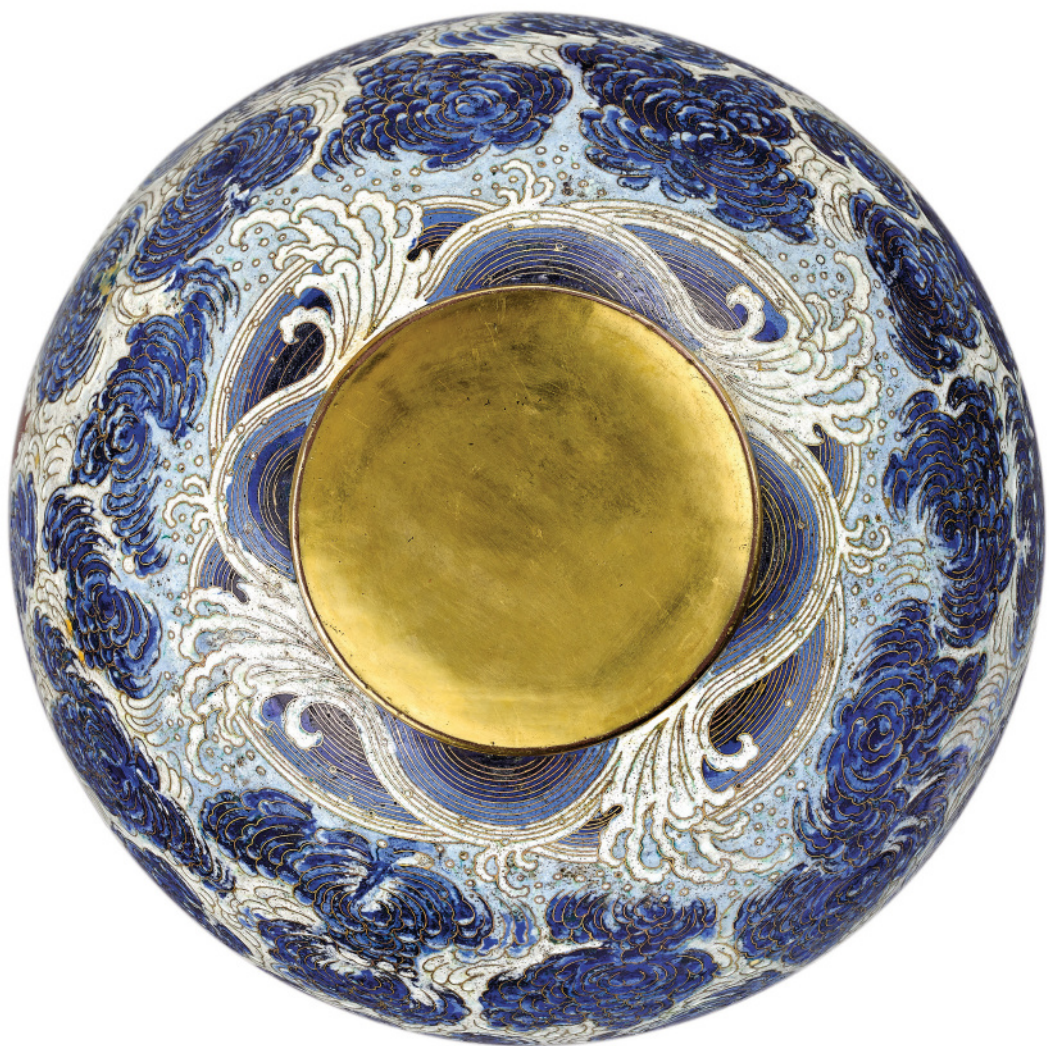
此件掐絲琺瑯天球瓶，色調雅絕珍稀，器形沉穩渾碩，工藝超卓至臻，重要非凡。器身以細金屬絲勾勒構圖，填各色琺瑯於其中，金色線條宛若畫筆，自由流暢，力度萬千，彩料交融柔美，卻不受框線所限，更顯自然，恣意如畫。風格構圖源自瓷器雜本，紅藍相映，靈動盎然。

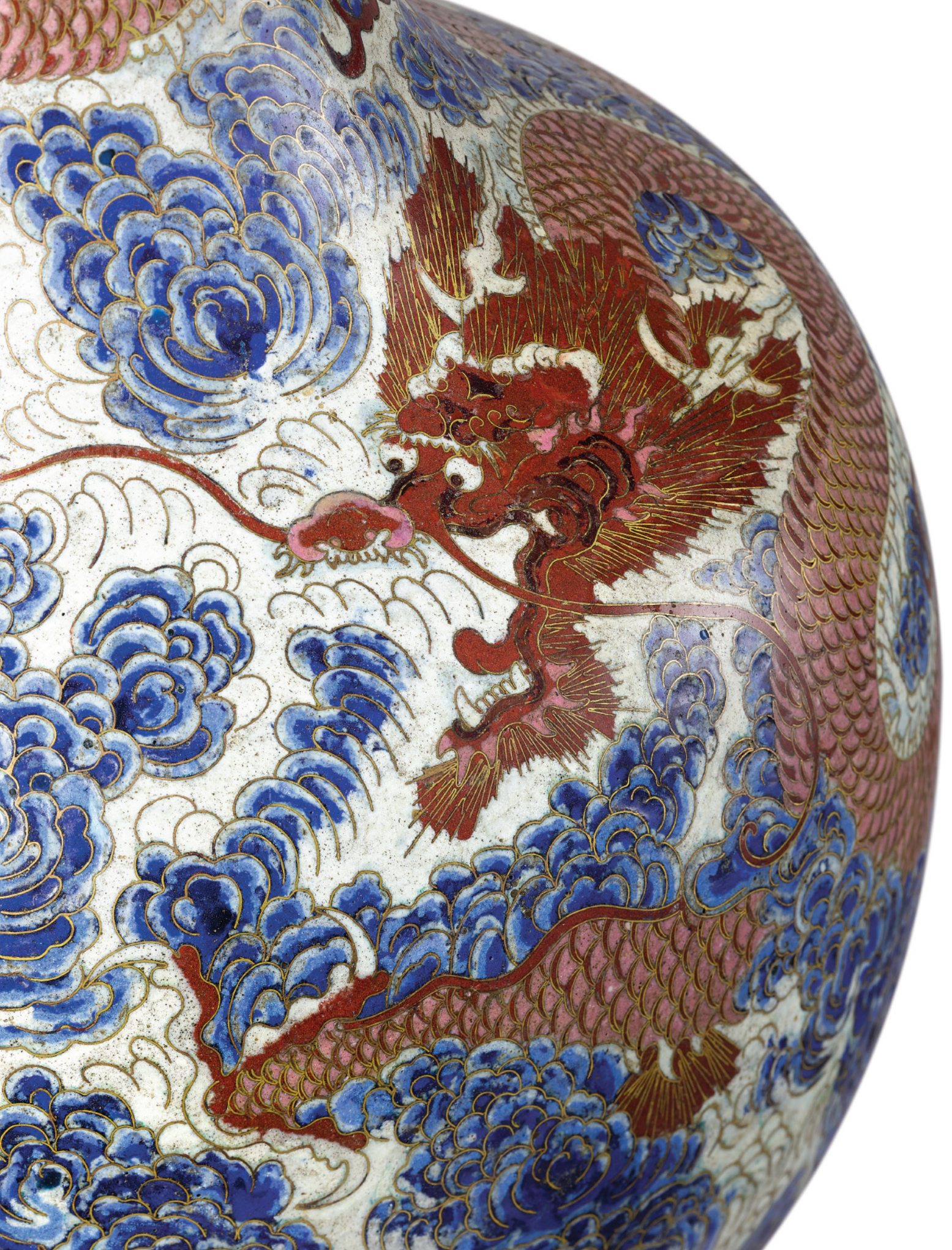
此掐絲琺瑯天球瓶倣擬景德鎮燒製青花釉裏紅瓷器，極為珍稀。雍正御審確見相似瓷胎天球瓶，以釉下銅紅繪三爪游龍，穿梭濃淡青花染疊之蓬鬆藍雲間，龍身時隱時現，布局風格與本品相近。繪飾此圖者，現知僅一瓷例存世，刊於《香港蘇富比三十週年》，香港，2003年，圖

版283，及埃斯卡納齊與 Hajni Elias 同著，《中國藝術品經眼錄》，倫敦，2012年，圖版158；曾三度售於香港蘇富比，1995年5月2日，編號118、2002年5月7日，編號580及2004年10月31日，編號25（圖一）。該瓶高51公分，已遠勝一般瓷製天球瓶的尺寸，此掐絲琺瑯瓶，以琺瑯為胎，可成器高達57.3公分，就掐絲琺瑯而言，也是罕見大器。

雲龍紋飾自由揮灑，筆意酣暢，如此風格卻非雍正審新創，乃溯自明代永樂一朝。早明御瓷天球瓶，可見多種三爪龍紋式樣，或穿遊靈芝雲紋間、或周繞纏枝蓮紋、或有龍紋留白，以滿地青花海水紋托襯者；見《故宮博物院藏文物珍品全集：青花釉裏紅（上）》，上海，2000年，圖版87（圖二）、88，及《明代初年瓷器特展目錄》，國立故宮博物院，台北，1982年，編號5。雍正御瓷雖取自永樂朝經典，然不囿於特定範本。

雍正時期至少仿燒二式早明天球瓶，雖精確摹仿前朝之紋飾，卻無展現其原有力，流於制式，《故宮博物院藏文物珍品全集》，前述出處，下卷，圖版87、102、197。







圖三
清中期 掐絲琺瑯雲龍紋天球瓶
© 北京故宮博物院藏品

此件掐絲琺瑯瓶類同雍正審新創之青花釉裏紅天球瓶，氣勢壯闊，別有新意，獨一無二。現知僅有另一件色調相似之掐絲琺瑯龍紋天球瓶，尺寸較小（41.9公分），現藏北京故宮博物院，斷為清中期所造，載於《故宮博物院藏品大系·琺瑯器編3：清掐絲琺瑯》，北京，2011年，圖版102（圖三）；本品之雲龍紋飾，較北京故宮藏例更相近於御瓷天球瓶。

Kenneth Malcolm 與 Roger Keverne 遞藏一件十八世紀初造尺寸更小之掐絲琺瑯天球瓶（24公分），綴紅龍藍浪於深色地上，年代應與本器相仿，2016年10月5日售於香港蘇富比，編號9；另一件尺寸相當的掐絲琺瑯瓶，紋飾多彩，以松石綠地為襯，斷代乾隆，曾二度售於倫敦蘇富比，1990年6月12日，編號52，及2011年11月9日，編號401。

景德鎮乾隆官窯亦造近類瓷天球瓶，紅龍翱翔湛藍海浪之上，雲紋團團捲曲宛若漩渦，參考一件清宮舊藏，現存北京故宮博物院，刊錄於《故宮博物院藏文物珍品全集》，前述出處，下卷，圖版210；另外二例曾售於香港蘇富比，其一載於史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，圖版150，售於1984年5月22日，編號125；另一例錄於《徐氏藝術館》，香港，1991年，圖版96，曾四度售出，1989年5月16日，編號230、1991年10月29日，編號192、2003年4月27日，編號48，及2004年10月31日，編號22。





PROPERTY FROM THE COLLECTION OF AN ENGLISH LADY

A SUPERBLY CARVED ZITAN 'DRAGON AND PHOENIX' CHEST
QING DYNASTY, QIANLONG PERIOD

of rectangular section, modelled with a hinged cover resting on four straight sides and a recessed base, flanked by a pair of metal loop handles, each suspending from a pair of metal roundels and resting on a further one, the front of the chest skilfully carved in varied levels of relief with a pair of confronting *kui* phoenix swooping downwards elegantly with billowing tail feathers amidst undulating scrolls issuing *ruyi* shaped foliage, further embellished with a rectangular metal plate with a lock receptacle and a *ruyi*-shaped clasp, the metal delicately detailed with floral motifs, the carved design meticulously mirrored on the reverse of the chest and accentuated with a pair of metal finely detailed hinge plates, each of the sides skilfully carved with a further phoenix, all below the top panel of the cover powerfully carved with a ferocious five-clawed dragon soaring amidst dense cloud scrolls, the corners of the chest decorated and reinforced with cusped and detailed metal mounts, the tightly grained wood of a dark reddish-brown colour with characteristic flecks 24.7 by 49.2 by 28.6 cm, 9¾ by 19¾ by 11¼ in.

PROVENANCE

Hugh Moss, Hong Kong, 1974-1984.

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

US\$ 256,000-384,000

清乾隆 紫檀雕雲龍夔鳳紋書箱

箱蓋頂浮雕流雲飄繞，龍騰其中，若隱若現，其雙目炯炯，長鬚鹿角，披鱗滿身，威武矯健。箱壁四側且飾夔鳳，正反兩雙成對，鳳尾分岔捲延，相互交纏，兩旁又各添一鳳，展翅飛舞。加綴花卉紋包角、合頁和拍子等銅活，極為雅致。箱採紫檀為材，更顯珍貴。

來源：

Hugh Moss，香港，1974-1984年







Masterfully carved with a lively dragon striding amid *ruyi*-shaped clouds and pairs of archaic *kui* phoenix with interlocking feathers, the present *zitan* box displays the artisans' technical virtuosity and is a superb example of early Qing dynasty imperial furniture.

Slightly smaller in size than clothing chests, this type of wood box is believed to have been used for the storage of books and is therefore often called *shuxiang* ('book chest'). However, these boxes probably served multiple functions. Usually made of hardwood such as *huanghuali* and *zitan*, minimally decorated with only beadings, equipped with metal lock plates and loop handles and further reinforced with metal mounts at the edges, these boxes are also suitable for the storage and transportation of valuables. The complexity of the decorations and the depth of the carvings seen on the present box are therefore highly unusual. Skillfully carved from *zitan*, a timber extremely scarce by the time of the reign of the Qianlong Emperor (r. 1735-1796) and decorated with a five-clawed dragon symbolising heavenly power, the present box could only have been made by order of the court.

Zitan was the most precious and highly esteemed timber available to the master craftsmen working in the *Muzuo* ('wood workshop') belonging to the *Zaobanchu* ('imperial palace workshop'). With its jade-like silky texture, extremely fine and dense grain, and subtle and deep lustre, *zitan* was the favourite timber of the Ming and Qing courts. Its long growth period combined with its limited availability made it especially valuable. By the Qing dynasty excessive felling of *zitan* led to the exhaustion of supply in China and by the Qianlong reign, special measures were taken by the court to protect, monitor and restrict the use of *zitan* to the palace workshops. Exquisitely decorated furniture and objects carved from rare *zitan* wood, such as the present box, are thus perfect symbols of imperial power and amply satisfied the lavish and extravagant taste of the Qianlong Emperor.

A companion *zitan* carved box decorated with a left-facing dragon and archaic phoenix, attributed to the Qianlong period, is illustrated in C.Y. Tsai, *Zitan. The Most Noble Hardwood*, My Humble House, Taipei, 1996, pp. 218-219. Another closely similar box, carved with a right-facing dragon like the present piece, is included in Song Yongji, *Gu jiaju shoucang jianshang baodian* [Encyclopedia of appreciation and connoisseurship of ancient furniture], ed. Hu Desheng, Hong Kong, 2007, p. 222 middle. The shape, decoration and metal mounts of these two boxes are almost identical to that of the present box. For other similar *zitan* boxes, see for example two boxes from the Qing court collection, carved with dragons above waves, reinforced with silver mounts and with matching stands. These two boxes, still preserved in the Palace Museum, Beijing, vary slightly in size and proportion and are illustrated respectively in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, no. 235, and *Complete Edition of Ming and Qing Furniture Collected in the Palace Museum*, Beijing, 2015, vol. 16: Shelving. Cabinet. Coffin. Chest, no. 113. *Zitan* boxes of similar size and shape appear in auctions only occasionally.

Compare a *zitan* box of similar size and carved with dragons chasing 'flaming pearls', sold in these rooms, 8th October 2013, lot 3220. A smaller *zitan* box, carved with confronting *chilong* and archaic *kui* dragons and dated to the early Qing period, from the Dr S.Y. Yip collection, was recently sold in these rooms, 5th April 2017, lot 3505.

The phoenix on the present box, finely carved with features resembling that of a pheasant and surmounted by elegant *ruyi*-shaped crowns, illustrate the pinnacle of imperial workmanship. The complex design of interlocking feathers is skillfully rendered to preserve the delicate balance of forms and negative space. Similar archaic *kui* phoenix can be found on a number of *zitan* furniture in the Qing court collection, such as a birch-inlaid *zitan* chair attributed to the Yongzheng to Qianlong period and a slightly later square-corner cabinet with archaic *chilong* and phoenix. The gracefully rendered phoenix on these pieces, similarly carved with crescent eyes, foliate crowns and wings outlined with *ruyi* scrolls, encapsulate a sense of antiquity which echoes the taste of the Qianlong Emperor. Both the chair and the cabinet are still preserved in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (II)*, op.cit., nos 53 and 205, the latter also included in *Complete Edition of Ming and Qing Furniture Collected in the Palace Museum*, op.cit., vol. 15: Shelving. Cabinet. Coffin. Chest, no. 62.

Elegantly and intricately entwined, the phoenix's feathers recall elaborate designs of interlacing foliate and floral scrolls derived from Western rococo motifs, which gained favour under the patronage of the Qianlong Emperor. Compare a *zitan* carved display cabinet from the Qing court collection, decorated with related interlocking clouds and Western floral scrolls, preserved in the Palace Museum, Beijing and illustrated *ibid.* vol. 14: Shelving. Cabinet. Coffin. Chest, no. 28.

Featured with trailing tails and long feathers, the composition of the phoenix can be highly versatile and used to decorate imperial objects of various materials. Compare, for example, an embroidered female outer gown of azure blue gauze from the Qing court collection, detailed with roundels of similar archaic *kui* phoenix, included in *The Complete Collection of Treasures of the Palace Museum. Costumes and accessories of the Qing court*, Hong Kong, 2005, no. 85. Although confined within a two-dimensional space, the phoenix on the gown is decorated with graceful wings and feathers not dissimilar to that of the present box.

The crescent eyes and *ruyi*-edged wings are reminiscent of phoenix from the Yongzheng reign (1723-1735), when unprecedented effort was devoted to the production of archaic artefacts, paying homage to history while experimenting with new concepts and technology. See, for instance, the archaic *kui* phoenix on a pair of Yongzheng mark and period Beijing enamel gold teapots and covers; one of the pair is in the collection of Walters Art Museum, Baltimore, and the other, formerly in a Parisian collection, was sold in these rooms, 7th October 2010, lot 2165.





此箱以珍貴紫檀作材，滿飾龍鳳呈祥，雕工流暢利落，雲龍顯天威，夔鳳展儀範，盡見清初匠心巧技，誠家具典範。

此類木製箱子，尺寸較衣箱為小，因宜於文士置儲書籍，方便騷人墨客出遊遷居，書僮攜書相隨，是以又稱作書箱。然其實際用途廣泛，不能一概而論。除紫檀外，也有採黃花梨為材者，多光素無紋，只綴燈草線，加上面頁、拍子、提環、包角等，既為貴重財物上鎖，又便於移動搬運。此箱採珍稀木材，華飾滿身，如此工精技絕、層次分明，又飾五爪祥龍，昔時應只得御作可製、只許皇室享用。

紫檀木，質地潤澤如玉，材質緻密堅硬，光華內斂，明清宮廷尤尚之。紫檀生長速度緩慢，樹須上百年才可製家具，是以木材供應稀少，極其珍貴。由於過度砍伐，至清時木材殆盡，是以乾隆一朝，紫檀僅限用於宮廷作坊，且受嚴格監控。乾隆一朝，高宗崇尚奢華瑰麗之品，紫檀所製各式家具、陳設，如此雕龍鳳紋箱，典雅大方，正合君心。

有一乾隆紫檀書箱，同飾雲龍夔鳳，然龍朝左方，恰與本箱成對，收錄於蔡辰洋，《紫檀》，寒舍，台北，1996年，頁218-219。另有一例，錄於胡德生編、宋永吉著之《古傢具收藏鑑賞寶典》，香港，2007年，頁222中，然游龍與此同樣朝右。上述二箱之造形、飾紋、銅活，均與此非常接近。北宮故宮博物院清宮舊藏中，且有其他紫檀木雕箱可資參考，如兩箱，通體皆浮雕江崖海水雲龍紋，飾銀包角，但尺寸比例略異，下均承束腰箱座，分別收錄在《故宮博物院藏文物珍品大系·明清家具（下）》，上海，2002年，編號235及《故宮博物院藏明清家具全集》，北京，2015年，卷16：格·櫃·櫥·箱，編號113。尺寸、造形與此相類之紫檀雕箱，拍賣場上僅偶爾見之，如一乾隆年製紫檀箱，雕雲龍爭珠，尺寸與此相近，於香港蘇富比2013年10月8日拍出，編號3220。另可參考攻玉

山房舊藏清初紫檀雙龍戲珠箱，添飾夔龍，尺寸較小，近售於香港蘇富比2017年4月5日，編號3505。

箱上夔鳳雕飾，精緻繁密，首如錦雞、冠似如意，翎毛交疊相纏，卻絲毫不感紊亂擁擠，曲捲有致，恰到好處，體現盛清宮廷木匠之出神入化。清宮舊藏紫檀家具也見有相類夔鳳紋，如一製於清雍正至乾隆年間之紫檀嵌樺木夔鳳紋椅，以及一清中早期之紫檀螭鳳紋方角櫃，夔鳳同樣目如夔月、頂冠頭上，長翅沿邊又作如意卷雲之狀，風格恰合乾隆帝尚古品味。椅和柜現皆貯北京故宮博物院，同錄於《故宮博物院藏文物珍品大系·明清家具（下）》，前述出處，編號53及205，後者又再刊於《故宮博物院藏明清家具全集》，前述出處，卷15：格·櫃·櫥·箱，編號62。

箱上所見仿古夔鳳紋，繁而不縟，雅致流麗，展現當朝紋樣風格。曲羽長翅之交疊捲纏，猶若受歐洲洛可可風格影響之交捲洋花，高貴華麗。相類飾洋風家具，可參考北京故宮博物院清宮舊藏紫檀雕西番蓮紋柜格，多寶格圈口牙子所雕西番蓮與雲紋，交疊相纏，出處同上，卷14：格·櫃·櫥·箱，編號28。

夔鳳羽翅婉曲，便於布局裝飾，是以也見於其他材質之御製品。參見北京故宮博物院藏清乾隆石青紗綴繡八團夔鳳紋女單褂，乃清宮舊藏，錄於《故宮博物院藏文物珍品全集·清代宮廷服飾》，香港，2005年，編號85。其鳳相翎羽，與此箱所雕尤為相近，雖繡平紗，不似此箱所雕起伏有致，但無損其雍華典雅。

此夔鳳鸞目，翅若如意卷雲，有雍正年間鳳紋餘風。雍正帝尤好淳樸之品，做古之風更勝先朝，嘗以渙散古韻之紋，飾於當朝御器，古為新用，別樹一格。雍正御製署款金胎北京畫琺瑯蓋壺成對，上繪穿花夔鳳，其神態氣韻與此箱相類，對例之一現藏美國巴爾的摩華特斯美術館，另一則售於香港蘇富比2010年10月7日，編號2165。







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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

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

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

Consecutive and Responsive Bidding

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

4. AFTER THE AUCTION

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

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Client Accounts Department if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:
Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Sale Administrator / Shipping Administrator

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

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

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

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, for example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

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

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

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

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

中國工藝品詞彙

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

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

明嘉靖年間青花盤

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

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

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

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

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

給準買家之指引

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

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

準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

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

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

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(☞)或電子目錄中(☛)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣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情決定要求的抵押作為參加蘇富比競投的保障。

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

拍賣前估價 拍賣前估價意在為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨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/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出价。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。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家支付之酬金。

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

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

∨ 有害關係的各方 附有∨符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)提供全部或部份保證的一方，(ii)出售拍賣品之遺產之受益人，或(iii)拍賣品之聯權共有人。倘有害關係的一方為成功競投人，他們須支付全部買家支付之酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示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 除以口符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和買家共同設定之成交價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以口符號註明。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瀕臨絕種物種一節。

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

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

2. 拍賣之競投

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

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

請參閱印於本圖錄之買家業務規則第5及6條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，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部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。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」一即閣下親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852) 25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

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

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

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

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

3. 拍賣

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

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

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

4. 拍賣後

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

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

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

5. 其他服務

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

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

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提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:

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
 - (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

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

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

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

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

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

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

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

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

executors or personal representatives);

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

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

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

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

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

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDSM") are made subject to the BIDSM Conditions available on the Sotheby's website or upon request. The BIDSM Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection or
(ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

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

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts

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

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

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

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

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

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

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

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). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here.

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 agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13. LAW AND JURISDICTION

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

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

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

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

General Authenticity Guarantee:

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

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

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

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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

to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

賣家之業務規則

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

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

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

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

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

2. 一般條款

於本業務規則:

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;

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

「買家之費用」指買家應向蘇富比支付之任何成本或費用;

「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金;

「贖品」指蘇富比保證書所定之涵義;

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

「買入價」指成交價及合適之買家支付之酬金;

「底價」指賣家同意出售拍賣品之最低成交價(保密);

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

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

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

3. 競投人及蘇富比有關出售物品之責任

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

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

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

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

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

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

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為贗品並符合保證書內之各條件,將退回買入價予買家。

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

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

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

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

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

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

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

5. 拍賣會上競投出價

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

為代理,則視作共同及分別為其主事人負責。

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

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

6. 拍賣之行動

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

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

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

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

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

7. 付款及領取

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

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

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取;或(ii)拍賣會後第三十一天(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

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

(a) 將拍賣品貯存在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追究損害賠償之權利;

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

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能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項支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

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

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

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

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

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

9. 未領取購置品

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

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

10. 出口及許可證

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

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售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文，則餘下條文應仍然具有十足效力及作用。

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

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

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料（如信用信息）。如果客戶將法律認定為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。

為滿足客戶服務需要，蘇富比可能將資料透露給第三方（如承運人）。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護之個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

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：—

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

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨家利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- 在收到任何導致買家質疑物品之真偽或屬性之資料後三(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
- 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之物品退還予蘇富比。

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

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

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

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

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

給缺席競投人指引

缺席競投

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

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

使用缺席競投

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

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

成功競投

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

資料保障

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

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

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

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

SHIPPING INSTRUCTIONS

SHIPPING INFORMATION

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

Sale Details

Sale # Lot # Account #

Please complete this section and delete where applicable

Delivery Address

Telephone

Email

Invoice Address *if different from above*

Telephone

Fax

Special instructions:

Signed

Date

ABSENTEE/TELEPHONE BIDDING FORM

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

Sale Number HK0748 | **Sale Title** THREE MASTERPIECES FROM THE COLLECTION OF AN ENGLISH LADY | **Sale Date** 3 OCTOBER 2017

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

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

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

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

IMPORTANT

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

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

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

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

FOR WRITTEN/FIXED BIDS

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

FOR TELEPHONE BIDS

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

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

IMPORTANT NOTICE – PREMIUM LOT (🔒)

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

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

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

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

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

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

SIGNED _____ DATED _____

ARRANGING PAYMENT

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

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

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

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

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0748 | 拍賣名稱 龍恩澤施 — 英倫女史重要收藏 | 拍賣日期 2017年10月3日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵件

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

書面競投

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

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

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

電話競投

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

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

重要通告 — 估價拍賣品 (📄)

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

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

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

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

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

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

簽署

日期

付款方式

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

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

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

(以英文本為準)

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

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? 有 沒有

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

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

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

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

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

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

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

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

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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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

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

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NOTES

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