

IMPORTANT JADES, AMBERS AND HARDSTONES
FROM A DISTINGUISHED CONNOISSEUR

HONG KONG 3 OCTOBER 2018



Sotheby's | 蘇富比 EST. 1744





IMPORTANT JADES, AMBERS AND HARDSTONES
FROM A DISTINGUISHED CONNOISSEUR



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
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IMPORTANT JADES, AMBERS AND HARDSTONES FROM A DISTINGUISHED CONNOISSEUR

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3 OCTOBER 2018
SALE HK0819
12:30 PM

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10am – 8pm
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SPECIALISTS IN CHARGE

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

BUSINESS MANAGER

Carmen Li
+852 2822 8124
FAX +852 2521 5421

INTERNATIONAL RESEARCH

Regina Krahl†
Jungeun Lee
Isabella Tedeschi

SALE ADMINISTRATOR

Abigail Ng
+852 2822 5582
Sophia Huang
+852 2822 8126

PRIVATE CLIENT GROUP

Asia
Jessica Lee (Hong Kong)
+852 2822 5539
Europe
Shu Zheng (London)
+44 207 293 5958
North America
Yin Zhao (New York)
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† Consultant



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Preface

The husband and wife duo who assembled this superb collection are friends of almost thirty years. They are renowned among collectors in the field and possess between them years of experience. Both are courteous and well-respected, and considered role models for those seeking the key to a successful marriage. Over the years, not only have they provided each other mutual support in their business and private lives, they are a truly perfect and happy couple. Their private collection consists of the most exquisite jade carvings and rarest amber playthings and most of these objects appear for the very first time on the market in many decades. It is our honour at Sotheby's to be entrusted with this rare collection, which will undoubtedly be admired by connoisseurs around the world.

Kevin Ching

Chief Executive Officer, Asia, Sotheby's

序言

我與藏家夫婦相識近三十年。他們倆在中外古董玉石收藏界中是知名的老前輩，待人以禮，備受敬重。他們在夫妻相處之道方面亦是我們的典範。數十年來他們不僅在事業和收藏互相扶持，學習和交流，生活上更是相濡以沫、琴瑟和諧。藏家所收玉器皆為極品，琥珀更是珍稀。私人玩賞數十載從未公諸於世。蘇富比這次有機會拍賣此珍罕收藏，是我們的榮幸，亦是收藏家們的福氣。

程壽康

蘇富比亞洲區行政總裁



THIS PAGE
LOT 3304



3301

**A SUPERB WHITE JADE CUP
QING DYNASTY, QIANLONG PERIOD**

the deep rounded sides rising to a straight rim, supported on four gently flared *ruyi* feet, the even white stone polished to an unctuous finish
7.2 cm, 2⁷/₈ in.

PROVENANCE

Sotheby's Hong Kong, 29th April 1992, lot 659.

**HK\$ 300,000-500,000
US\$ 38,300-64,000**

Notable for the high-quality stone from which it has been delicately fashioned, its fine lustre and evenness of tone denotes the exceptional standard of raw materials available to skilled craftsmen in the second part of the 18th century. The small flared *ruyi* feet are rarely found on cups, although it is a feature more commonly seen on larger vessels; for example see a jade washer, from the De An Tang collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 4, and sold in these rooms, 10th April 2006, lot 1501. Compare white jade cups of similar form, but lacking the *ruyi* feet, such as three sold in our New York rooms, the first surmounting a tall footring, from the Estate of Caroline B. Carter, sold on 29th November 1993, lot 55, and a pair of larger size, 23rd March 2011, lot 601.

清乾隆 白玉如意足小盃

來源：

香港蘇富比1992年4月29日，編號659



3302

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

worked and reticulated with a dragon head
terminal facing an undercut *chilong* on the curved
shaft with a leafy *lingzhi* sprig in its mouth, the
reverse with a flat circular knob, the stone of a
translucent even white colour
13.7 cm, 5³/₈ in.

PROVENANCE

Christie's Hong Kong, 19th January 1988, lot 423.

HK\$ 80,000-120,000
US\$ 10,200-15,300

清十八世紀 白玉浮雕雙龍帶鉤

來源：

香港佳士得1988年1月19日·編號423



**AN AMBER 'LOTUS' WASHER
QING DYNASTY, KANGXI PERIOD**

carved in the form of a furled leaf with a small duck, a frog, an insect and crustaceans perched on the exterior, the leaf borne on coiling stems issuing lotus buds and a maturing bloom on the side, the amber of a rich honey-brown tone
10.5 cm, 4 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 17th May 1989, lot 388.

HK\$ 150,000-200,000

US\$ 19,200-25,500

Carved in the form of a furled lotus leaf flanked by high-relief motifs, the washer continues in the naturalistic carving style of the Ming dynasty, which is also reflected in jade and rhinoceros horn carvings. The lotus blossom, crab and duck on the side convey purity, harmony and fidelity. See a lotus-form amber washer, also attributed to the Kangxi period, in the Art Gallery of Greater Victoria, Victoria, accession no. 1998.042.116.

Compare also similarly carved vessels fashioned from other organic materials, such as a rhinoceros horn cup, attributed to the 17th/18th century, sold at Christie's London, 7th December 1984, lot 152; and a celadon jade washer in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum: Jade*, vol. 10: *Qing*, Beijing, 2011, pl. 195.

清康熙 琥珀雕荷葉式洗

來源：

香港蘇富比1989年5月17日，編號388



3304

**AN EXCEPTIONAL WHITE JADE 'CATFISH'
RUYI SCEPTRE
QING DYNASTY, QIANLONG PERIOD**

清乾隆 白玉富貴有餘如意

superbly worked with an elongated slender curved shaft leading up to an oval terminal, the terminal depicted in low relief with a *ruyi*-shaped border enclosing a pair of catfish flanking a central peony bloom, the end of the shaft further adorned in low relief with a bat suspending in its mouth a beribboned *wan* symbol, the billowing ribbon extending onto the reverse, the lustrous and translucent stone of an even white colour with faint inclusions and a russet streak on the reverse of the shaft skilfully incorporated in the design
36.8 cm, 14½ in.

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

US\$ 255,000-383,000





Finely finished to a smooth and highly tactile polish, this piece is notable for the delicate low-relief decoration that is restricted to the *ruyi*-head and shaft-end. Such restrained decoration draws attention to the quality of the even-hued translucent stone. *Ruyi* sceptres were rarely made in jade prior to the 18th century given the scarcity of large boulders, and only became available in increased quantities after the Western campaigns, which subjugated the Dzungars and secured control over the area of Khotan and Yarkand, in present-day Xinjiang. Jade boulders from these areas were brought to the court, where the finest specimens were selected to be carved by artisans working in the Palace Workshop, in the jade workshops of Suzhou or in those belonging to the Huai and Changlu administrations.

Ruyi sceptres, by definition, are highly auspicious objects favoured for their shape which represents the propitious expression 'as you wish'. The auspiciousness of such sceptres was emphasised through carefully selected motifs, as seen on the present which is carved with a pair of catfish and peony, symbolising 'May you have an abundance of riches and honour year after year'. The Qianlong Emperor was particularly fond of them and owned an extensive collection, a number of which is held in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum: Jade*, vol. 8: *Qing*, Beijing, 2011, pls 50-91, including one carved with a pair of catfish emerging from water, pl. 51, and one with an oval head like the present, pl. 79.

Further related white jade sceptres, but with the more common *ruyi*-shaped head, include one, carved on the head with bats and a *shou* character, in the National Palace Museum, Taipei, included in the Museum's exhibition *Masterpieces of Chinese Ju-I Sceptres in the National Palace Museum*, 1974, cat. no. 4; another from the De An Tang collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 20, and sold at Christie's Hong Kong, 29th May 2007, lot 1598; and a larger

本品琢磨細膩，觸感溫潤，僅如意頭及末端以淺浮雕裝飾，清雅秀麗，更顯良玉瑩潤。玉如意，鮮見於十八世紀以前，或因大材難得，直至乾隆西征準噶爾，克復和闐、莎車，即今新疆，其地所產良玉朝貢不斷，時匠細選珍材，供予內廷造辦處、蘇州作坊、兩淮及長蘆等地。

如意乃吉祥之物，一如其名，如人之意。此類玉杖有祥瑞之意，故紋飾考究，如本品刻雙魚牡丹，意為榮華富貴，年年有餘。乾隆對如意情有獨鍾，北京故宮博物院有藏多例，錄於《故宮博物院文物藏品大系·玉器編》，卷8：清，北京，2011年，圖版50-91，包括一例飾雙魚出水，圖版51，及另一例，如意頭呈橢圓，與本品類同，圖版79。

台北故宮博物院收藏一白玉如意例，如意頭以淺浮雕飾蝙蝠、壽字紋，曾展於《故宮如意選萃》，台北，1974年，編號4。另一例出自德安堂收藏，曾展於《玉緣：德安堂藏玉展》，故宮博物院，北京，2004年，編號20，後售於香港佳士得2007年5月29日，編號1598。另有一例，尺

sceptre, from the collections of His Highness Maharaja Sir Padma Shumshere Jung Bahadur Rana and the Princess Rama Malla, sold in our London rooms, 15th May 2013, lot 5.

The origin of *ruyi* sceptres remains a matter of speculation, with the popular belief being that their shape evolved from back-scratchers commonly made in bamboo or bone. However, their function is likely to have derived from *hu* tablets that were items of authority and social rank held in the hands of officials in ancient China. This theory is supported by the mention of a *ruyi* sceptre being used as a tool of command in Fang Xuanling's (579-648), *Jin Shu* [the book of the Jin dynasty], the official history of the Jin Dynasty (265-420). The earliest excavated example of a *ruyi* sceptre is recorded in the Song Dynasty (960-1279) encyclopaedia *Shiwu jiyuan* [Recordings of the origins of things] compiled by Gao Cheng. Gao mentions a sceptre made of white jade and carved with dragons, tigers and cicadas found in a copper box excavated from a Warring States period (475-221 BC) tomb site at Moling in Jiangsu province. While archaeologists have yet to discover the actual piece, if Gao's listing is to be believed, the Moling jade sceptre is the earliest known. For more information on the origins of sceptres see Yuan Te-hsing's article in *Masterpieces of Chinese Ju-I Sceptres in the National Palace Museum*, Taipei, 1974, pp. 86-90.

During the Tang and Song dynasties, sceptres took on a new role as ritual implements in Buddhist and Daoist ceremonies. However, with the decline of Buddhism and a renewed interest in Confucian ideology from the Song period, sceptres became closely associated with Daoism with the head increasingly rendered in the form of the longevity *lingzhi* fungus. They also became highly ornamented and were designed in any shape and material that was considered suitable for use as a secular good-luck charm. By the Ming period sceptres were often presented as gifts among the official-gentry class, while under the Qing, they became imperial objects that were bestowed by the emperor to his worthy officers and loyal subjects as rewards.

寸較大，出自尼泊爾爵士大君 Padma Shumshere Jung Bahadur Rana 及 Rama Malla 公主收藏，售於倫敦蘇富比2013年5月15日，編號5。

如意的起源至今仍備受爭論，較廣為接受之學說指其造型乃由竹或骨雕爪杖演變而成。然而其吉祥意味及功能應源自古代表徵權位之朝笏，此說可鑑於房玄齡（579-648年）於《晉書》所記載如意被用以指揮軍隊一事。宋代高承《事物紀原》稱，江蘇秣陵戰國時代陵墓有一白玉如意出土，上刻龍、虎、蟬紋，並藏於銅盒之中。高承所記之品，尚未發現相應實物，但若所言屬實，其即為中國最早出土的如意。關於如意之由來，詳見《故宮如意選萃》展覽圖錄袁德星一文，台北，1974年，頁86-90。

唐宋年間，如意曾一度被用作佛道儀式法器。然宋代以降，儒教復興，佛教式微，如意遂成為道教器物，如意頭亦逐漸演變為象徵長壽的靈芝造型。同時，如意之製作愈加講究，造型、材質始呈五花八門。明代士大夫慣於互相送贈如意，而清朝皇帝更將如意賞賜忠臣賢士。

**A SPINACH-GREEN JADE TRIPOD INCENSE
BURNER AND COVER WITH A WHITE JADE
STAND
QING DYNASTY, QIANLONG PERIOD**

清乾隆 碧玉饗餐紋雙活環耳出戟蓋爐 配 白玉座

來源：

香港蘇富比1989年5月18日，編號772

with a deep rounded body supported on three short mythical beast mask legs, the exterior of the body skilfully rendered in low relief with *taotie* masks and notched flanges, flanked on the sides with a pair of loop handles, each suspending a loose ring and elaborately rendered as a mythical beast's head extending from the rim between a pair of outstretched wings, the domed cover centred with a finial decorated with a *shou* roundel and surrounded with a frieze enclosing *taotie* masks and notched flanges, the stone of a rich dark green colour with white and black speckles, the shaped white jade stand modelled in the form of three *ruyi*-shaped branches, each with a concave roundel to house each leg of the incense burner, reticulated with scrolling flowers and foliage
21.4 cm, 8³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 18th May 1989, lot 772.

HK\$ 400,000-600,000

US\$ 51,000-76,500

Closely related incense burners and stands are known, but of slightly elongated proportions and with a dragon knob, such as one sold in our New York rooms, 28th May 1991, lot 31, and again at Christie's New York, 29th March 2008, lot 470; another sold in our London rooms, 28th October 1988, lot 307; and a third example sold at Christie's New York, 2nd June 1994, lot 123. See also incense burners of this type, but lacking their stand and carved with bird-head handles and a dragon knob, including one sold in these rooms, 8th October 2014, lot 3736; and another sold at Christie's London, 5th December 1994, lot 367.



3306

AN ARCHAISTIC WHITE JADE
'CHILONG AND AXE' PENDANT
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉螭龍紋斧形珮

skilfully worked in the form of an archaistic
axe with a *chilong* clambering on its sides, the
elongated sinuous body of the mythical beast
terminating with an upturned tail, the stone of a
translucent white colour
5 cm, 2 in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



A RARE SET OF THREE JADEITE
'CHILONG' BELT BUCKLES
QING DYNASTY

清 福祿壽翠玉雕螭龍帶鉤一組三件

each skilfully worked utilising the variegated colours of the stones with the pale section forming the buckle and the vibrant section decorated in openwork with *chilong*, the hook rendered in the form of an archaic *chilong*, facing a coiling *chilong* grasping in its jaws a *lingzhi* scroll, the other section of the buckle with an oval accommodating aperture and similarly decorated with a coiling *chilong*, the underside of each section with a circular knob

green 10 cm, 3 $\frac{7}{8}$ in.

yellow 10.8 cm, 4 $\frac{1}{4}$ in.

red 9.2 cm, 3 $\frac{5}{8}$ in.

HK\$ 250,000-300,000

US\$ 31,900-38,300



3308

**AN EXTREMELY RARE AND EXCEPTIONAL
PAIR OF YELLOW JADE BOWLS
QING DYNASTY, QIANLONG PERIOD**

each superbly worked with deep rounded sides rising from a splayed galleried foot to a flaring rim, the smoothly polished stone of a warm and attractive yellow colour subtly suffused with russet inclusions and accentuated with dark and icy speckles, wood stands
13.8 cm, 5³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 22nd May 1985, lot 305.

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

US\$ 640,000-895,000

清乾隆 黃玉盃一對

來源：

香港蘇富比1985年5月22日，編號305





Perfectly proportioned and finished to a lustrous sheen, this pair of bowls exemplifies the cultural and economic wealth of the 18th century under the reign of the Qianlong Emperor. With the quelling of the Xinjiang rebellions in the 24th year of his reign (1759), raw jade from Xinjiang could be excavated in previously unattainable quantities and was shipped to the imperial palace every spring and autumn. As a result, not only did jade production reach its zenith but it also became the epitome of the Qianlong Emperor's military achievement of expanding the borders.

The present bowls are exceptional for their large size and brilliant translucent yellow colouration, which is highlighted through the lack of any embellishment, which was much favoured by the Qing Court for its association with the imperial colour of yellow. Since the Ming dynasty yellow jade was recognised by scholars and connoisseurs as one of the most valued variations of nephrite. In his miscellany *Yanxian Qingshang* [Refined enjoyment of elegant leisure], the dramatist Gao Lian (fl. 1573-1581) noted, "Of all jade materials, yellow stones with a mellow tone are the best and mutton-white ones come second". Because of its rarity, the brownish skin was often worked into the piece, as seen on the present pair, to increase its overall size and show the carver's respect for the rare and valuable material.

Bowls fashioned from yellow jade are rare, and each appears to have been individually fashioned according to the natural boulder, with subtle differences in the proportions or foot; a smaller example of narrower proportions and a taller foot, in the Palace Museum, Beijing, is published in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum: Jade*, vol. 10: *Qing*, Beijing, 2011, pl. 169; a marginally larger bowl of similar form to the present but with a taller foot, incised with a Qianlong reign mark and of the period, was sold in our New York rooms, 23rd March 1998, lot 349, and again in these rooms, 8th October 2009, lot 1807, from the Water, Pine and Stone Retreat collection; and a smaller pair of bowls and covers, attributed to the Jiaqing period, from the collection of T.Y. Chao, was sold in these rooms, 18th November 1986, lot 164.

A small number of earlier yellow jade bowls is known; see one of conical form, attributed to the Song dynasty, from the Qing court collection and still in Beijing, illustrated in the *Compendium of Collections in the Palace Museum. Jade*, vol. 5, *Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pl. 70; another with a lipped rim, from the collection of J.C. Thomson and now in the Victoria and Albert Museum, London, included in the Oriental Ceramic Society exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 274; and two further bowls, in the Museum of East Asian Art, Bath, illustrated in Angus Forsyth and Brian McElney, *Jades from China*, Bath, 1994, pls. 249 and 251. Compare also a bowl with flared sides, unearthed from the Southern Song tomb of Zhu Xiyan and his wife at Chengguan, Xiuning, Anhui province, and illustrated in *The Complete Collection of Unearthed Jades in China*, Beijing, 2005, vol. 6, pl. 174.

此對黃玉盃柔光亮澤，比例合宜，集良材精工於一身，可窺乾隆朝國富民安，文藝興旺之盛景。乾隆二十四年（1759年），準噶爾叛亂復平，自此新疆採玉數量之多遠超前朝，並每年春秋二季入貢朝廷。其時玉器生產質量空前，堪稱為乾隆帝開拓疆土、軍功煌煌的象徵。

此對玉盃豐碩穩重，素淨無紋，更顯黃玉溫潤通透。滿清皇朝崇尚黃色，黃玉甚得皇族垂青。黃玉乃極為珍貴的軟玉品種，自明朝起，一直深受文人學者與玉器藏家重視。明代戲曲家高濂在雜記《燕閒清賞箋》謂：「玉以甘黃為上，羊脂次之」。由於黃玉罕有，匠人為求充分運用玉料，時連同玉皮琢作，亦可見惜材之心。

黃玉盃甚為罕見，每件按原石量材而製，故造型和圈足有微異。北京故宮博物院收藏一例，器形較形修長，圈足較高，錄於《故宮博物院文物藏品大系·玉器編》，卷10：清，北京，2011年，圖版169。另一例略大於本品，器形相近，圈足較高，刻乾隆年款，售於紐約蘇富比1998年3月23日，編號349，收入水松石山房舊藏，再售於香港蘇富比2009年10月8日，編號1807。可比較一對蓋盃，尺寸較小，斷代嘉慶，趙從衍舊藏，售於香港蘇富比，1986年11月18日，編號164。

目前存世黃玉盃有數例，年代較早。清宮舊藏一件笠式玉盃，斷為宋代，現仍存北京，刊於《故宮博物院藏品大系·玉器編》，卷5：唐宋遼金元，北京，2011年，圖版70。另一圓唇玉盃，乃 J.C. Thomson 舊藏，現存維多利亞與艾爾伯特博物館，倫敦，曾展於東方陶瓷學會展覽《Chinese Jade Throughout the Ages》，維多利亞與艾爾伯特博物館，倫敦，1975年，編號274。巴斯東亞藝術博物館藏二件玉盃，載錄於 Angus Forsyth 及 Brian McElney, 《Jades from China》，巴斯，1994年，圖版249、251。比較安徽休寧南宋朱晞顏夫婦墓出土撇口玉盃，刊於《中國出土玉器全集》，北京，2005年，卷6，圖版174。



3309

A WHITE JADE 'FLORAL' BOWL
QING DYNASTY

清 白玉秋葵式盃

the translucent stone delicately worked with thin sides rising to a rim divided into six rounded lobes and depicted with overlapping petals on the walls, the interior of decorated with a curling bifurcated stem detailed with cross-hatching motifs, the base centred in low relief with a floral bloom borne on and wreathed by a curling leafy stem, wood stand
12.5 cm, 4 $\frac{7}{8}$ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300



3310

**A PALE CELADON JADE SONG-
STYLE FIGURE OF A PHOENIX
QING DYNASTY, 18TH CENTURY**

the recumbent bird with legs tucked underneath its body, its head looking straight on with its crown plumes neatly swung backwards, the wings tucked on either side with feathers detailed with archaic scrolls, set with a pair of hoops on the underside for attachment, the stone of a pale celadon tone suffused with russet veins, wood stand
9.5 cm, 3¾ in.

PROVENANCE

Christie's New York, 29th June 1981, lot 156
(dated as Song).

HK\$ 200,000-300,000
US\$ 25,500-38,300

清十八世紀 青白玉鳳凰飾

來源：
紐約佳士得1981年6月29日，編號156
(斷宋代)



**A MAGNIFICENT, LARGE AND RARE AMBER
FIGURE OF GUANYIN
QING DYNASTY, 18TH CENTURY**

standing with the hands folded before her belly, wearing long billowing robes hemmed with incised borders and further embellished by beaded tassels on the lower body, the bare chest adorned with a *ruyi* necklace and beaded tassels, the serene face with downcast eyes and a gentle smile, below neatly plaited hair gathered into a high chignon draped over by a hood, all supported on a bed of swirling clouds, the amber of a translucent honey-brown tone
23.5 cm, 9¼ in.

PROVENANCE

Sotheby's Hong Kong, 19th November 1986, lot 319.
Sotheby's Hong Kong, 30th October 1991, lot 337.

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

US\$ 128,000-192,000

清十八世紀 琥珀雕觀世音菩薩立像

來源：

香港蘇富比1986年11月19日，編號319

香港蘇富比1991年10月30日，編號337



This figure is striking for the exceptional size and vivid colour of the amber, which has been sensitively modelled in the round to reveal the spirituality of the deity. Carved from a type of amber known in Chinese as *hupo*, the present figure is distinctive for its attractive translucent honey-brown tone and brilliant gem-like quality. Amber figure carvings of this impressive size are extremely rare; see a slightly smaller figure of Buddha sold in these rooms, 17th May 1989, lot 391; and a much smaller set of the Eight Immortals, from the Kitson collection, sold in our London rooms, 18th October 2016, lot 54.

Carvings of Guanyin fashioned from amber are recorded to have furnished imperials halls during the Qianlong period. According to the *Qinggong chenshedang* [Archive of decoration and display of the Qing court], a *hupo* figure of Guanyin was presented as tribute by a Ministry Councillor on the 8th day of the 4th month of the 9th year of Qianlong (corresponding to 1744), which was then placed in the Main Hall on the *Waixi* road of the Inner Court on the 29th day of the 9th month of the 34th year of his reign (corresponding to 1769).

The art of amber carving reached its zenith during the 18th century, when a vast range of objects was produced at both the Imperial workshops located in the Forbidden City and select ateliers in Suzhou. A fossilised tree resin, amber was a rare and highly treasured material which appealed not only for its attractive natural hues but also for the beneficial properties it was believed to possess, such as self-healing, transmuting negative energy into positive, as well as being effective for detoxification.

Known as the Goddess of Compassion and Mercy, Guanyin could take as many as thirty-three forms in order aid all sentient beings before entering Buddhahood. With her standing on waves and her hands crossed in front of her waist, this figure represents the deity in her Non-Duality form, possessing the ability to protect all Buddhas from unwholesome forces. Guanyin figures were more commonly produced in jades, see two figures in the Palace Museum, Beijing, the first carved from a spinach-green pebble, illustrated in *Zhongguo meishu quanji fenlei. Zhongguo yuqi quanji. 6. Qing* [Complete collection of Chinese arts. Compendium of Chinese Jade, vol. 6: Qing], Shijiazhuang, 1993, pl. 336, and the other, in celadon jade, published in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/ Compendium of Collections in the Palace Museum: Jade*, vol. 10: *Qing*, Beijing, 2011, pl. 243.

本品琥珀雕像碩大，色澤鮮艷，圓雕細膩精美，菩薩秀容慈祥。琥珀色濃潤似蜜，晶瑩如寶石，又與「虎魄」同音，聽而生畏。如此碩大的琥珀圓雕極為罕見，香港蘇富比曾售出一件琥珀雕佛像，尺寸稍小，1989年5月17日，編號391。Kitson 舊藏一套琥珀雕八仙像，尺寸遠小於本品，售於倫敦蘇富比2016年10月18日，編號54。

乾隆時期，宮內有供奉琥珀觀音像。據《清宮陳設檔案》載，乾隆九年（1744年）四月初八，員外郎上貢一件琥珀觀音像，至三十四年（1769年）九月二十九日，被移放內廷外西路中正殿。

十八世紀，琥珀工藝臻善，琥珀製品種類繁多，出自清宮造辦處或蘇州作坊。天然樹脂經石化過程成為琥珀，乃稀有材料，外觀晶瑩濃艷，深得世人惜賞，更被認為有療愈、促進正氣及排毒等養生效用。

大慈大悲觀世音菩薩有三十三化身，以救苦渡厄、成就眾生道業為己任。本尊不二觀音立於水面，雙手交疊低垂於前，乃佛之守護神，消災解難。觀音像以玉雕居多，可參考北京故宮博物院所藏兩尊玉觀音，其一以碧玉籽料雕成，錄於《中國美術全集分類·中國玉器全集》，卷6：清，石家莊，1993年，圖版336；其二為青白玉，錄於《故宮博物院文物藏品大系·玉器卷》，卷10：清，北京，2011年，圖版243。



AN INSCRIBED WHITE JADE OVAL
PLAQUE

QING DYNASTY, DATED TO THE
JIHAI YEAR OF THE DAOGUANG
PERIOD (IN ACCORDANCE WITH
1839)

one side decorated in low relief with a lady seated
under an overhanging tree, the narrow sides with
a six-character inscription reading *Suyuan Baoshi*
qingwan and dated to the Qixi Festival of the *jihai*
year of the Daoguang reign (in accordance with
1839), the stone of an even white colour, the
edges pierced with apertures
4 cm, 1½ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300

清道光 白玉梅花仕女珮

邊刻《道光己亥七夕》、《櫺園包氏清玩》款



3313

A SUPERB CARNELIAN AGATE
'LINGZHI' BELTHOOK
QING DYNASTY, 18TH CENTURY

清十八世紀 瑪瑙巧作靈芝龍首帶鉤

the rich liver-red and creamy-beige sections of the stone skilfully incorporated into the design, terminating in a cluster of *lingzhi* heads borne on gnarled knotted branches, the curved shaft worked in relief with further *lingzhi* heads on curled stems, the underside with a circular knob for attachment, wood stand
14.5 cm, 5¾ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300



3314

**A FINELY CARVED AND EMBELLISHED
WHITE JADE BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

of square section, rising from a neatly-cut foot, the domed cover intricately inlaid with tourmaline, spinach-green jade and soapstone, depicting a gnarled leafy spray bearing five *lingzhi* fungus, all bordered by low-relief angular scrolls, the stone of an even white tone
8.2 cm, 3¼ in.

PROVENANCE

Sotheby's Hong Kong, 29th April 1992, lot 690.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清乾隆 白玉嵌寶靈芝紋四方蓋盒

來源：

香港蘇富比1992年4月29日 · 編號690





Jade covered boxes of this type are extremely rare and no other closely related example appears to have been published. The bright design of *lingzhi*, the auspicious longevity fungus, provides an attractive contrast with the subtle hues and relief-carved border of the white jade, and may have been inspired by hardstone-inlaid *zitan* boxes which grew in favour with the court from the Ming dynasty; see a slightly smaller box, attributed to the mid-Qing dynasty and adorned with a narcissus and nandina berry spray issuing from a rock, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 240.

Hardstone embellishments on jade were generally reserved for decorative items such as *ruyi* sceptres; see two white jade *ruyi* sceptres, attributed to the Qianlong period, in the National Palace Museum, Taipei, one decorated with peaches, bats and *lingzhi* fungus in lapis lazuli, coral and glass, included in the Museum's exhibition *Masterpieces of Chinese Ju-i Scepters in the National Palace Museum*, 1995, cat. no. 6, and the other, finely inlaid with various gemstones depicting peaches, narcissus on the *ruyi* terminal and bamboos, *lingzhi* and rockwork on the shaft, exhibited in *Emperor's Treasures. Chinese Art from the National Palace Museum, Taipei, op. cit.*, cat. no. 178; and a pair from the Qing Court collection and still in Beijing, decorated with quails and millet, published in *The Complete Collection of Treasures of the Palace Museum. Jade ware (III)*, Hong Kong, 1995, pl. 30, together with a white jade hairpin inlaid with a lotus flower design, pl. 7.

3315

**A RARE AND FINELY CARVED AMBER
'DUCK' GROUP
QING DYNASTY, 18TH CENTURY**

meticulously carved in openwork on each side with a duck swimming in a pond picked out with rippling waters, surrounded by several smaller ducks, the plumage of each bird detailed with fine incisions, all enclosed within a rounded triangular frame rendered in the form of overhanging trees and lush vegetation, the semi-translucent stone of a vibrant reddish-orange colour, wood stand
10.2 cm, 4 in.

PROVENANCE

Christie's New York, 30th May 1991, lot 39 (part lot).

**HK\$ 300,000-500,000
US\$ 38,300-64,000**

清十八世紀 琥珀雕蘆蕩棲禽擺件

來源：

紐約佳士得1991年5月30日，編號39（其一）



AN INSCRIBED WHITE JADE
PLAQUE
QING DYNASTY

the plaque with a shaped cartouche framed along the upper and lower edges with *ruyi* and wave motifs, incised on one side with gnarled branches bearing prunus blossoms next to a seven-character inscription, the reverse with bamboo shoots and an excerpt from a poem, the translucent stone of an even white colour
7.3 cm, 2⁷/₈ in.

HK\$ 150,000-200,000
US\$ 19,200-25,500

清 白玉雙清題詩珮

兩面分別刻：「春來是處暗香道」、「愛他勁節與虛心」



3317

A RARE AND LARGE WHITE JADE
'DRAGON' BELTHOOK
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉浮雕穿花龍帶鉤

meticulously worked with a horned dragon's head forming the hook, skilfully rendered ferocious with piercing eyes and a wide snout, the gently arched shaft with a flaring outline and decorated in openwork with a *chilong* striding amidst meandering leafy scrolls, the reverse of the shaft with a round knob, the stone of an even white colour, wood stand
14 cm, 5½ in.

HK\$ 200,000-300,000
US\$ 25,500-38,300



A SUPERB AND LARGE WHITE JADE
'ELEPHANT AND VASE' GROUP
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉太平有象擺件

substantially worked with a well-hollowed figure of an elephant standing foursquare with its head turned backwards to face a standing young boy, caparisoned with a long tasselled saddle rug decorated on each side with five bats soaring above waves crashing against rockwork, the back of the elephant further depicted with two clambering boys, one holding a *ruyi* sceptre, the other a rhinoceros horn, the two boys rendered flanking a cover worked in the form of a hollow lobed baluster vase, detailed on the exterior with *taotie* masks and archaic plantain blades, the stone of a even white colour, wood stand 16.6 cm, 6½ in.

HK\$ 2,500,000-3,500,000
US\$ 319,000-446,000





Defly carved in the round, a sense of harmony and playful energy has been skilfully achieved in this piece through the masterful composition and varying depths of carving. The three boys, each individually carved with delighted expressions as they each enthusiastically engage in the washing of the elephant, contrast with the solidity of the creature to successfully embody the power and wisdom it symbolises. The fine shallow-relief carving further accentuates both the flawless quality of the white stone as well as the intimacy of the scene.

It is extremely rare to find elephant and boys carvings of this type whereby the elephant has been hollowed and the vase fashioned as a cover. Compare a white jade vessel of a similarly rendered elephant surmounted by a hollowed jar flanked by two boys, from the De An Tang collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 87, sold in our London rooms, 5th December 1995, lot 101; and another illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, Shijiazhuang, 1993, pl. 270. The motif of children washing an elephant represents happiness and good fortune while a vase on the back of an elephant evokes the rebus *taiping youxiang, yutang fugui* ('may there be peace and may your noble house be blessed with wealth and honour'), which is traditionally spoken during New Year celebrations.

Related white jade figure carvings of elephants with boys include one, depicting two boys with floral sprays clambering about the elephant surmounted with a potted plant, from the Alan and Simone Hartman collection, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 170; another modelled with two boys riding an elephant, in the Palace Museum, Beijing, published in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/ Compendium of Collections in the Palace Museum: Jade*, vol. 9: *Qing*, Beijing, 2011, pl. 136; and a green jade version from the collection of Sir Jonathan Woolf, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl. 96.

In the Qing dynasty, elephants were associated with the imperial court and very often appeared carrying vases on their backs during processions celebrating the Emperor's birthday. This imagery originates in Buddhism, where the vase represents an offering to the deity being worshipped. In Buddhism the elephant enjoyed high status, as white elephants symbolise the tamed and strong mind of the practitioner. Furthermore, it is also related to both Shakyamuni Buddha, the Historical Buddha, and Samantabhadra, the bodhisattva of compassion; the former is said to have been born as an elephant in one of his previous incarnations, while the latter is often shown riding a white elephant. The ears of the elephant, which are characterised by thin veins running through them, are believed to resemble the leaves of the lotus flower, which symbolise spiritual purity and the ability of all sentient beings to attain Buddhahood.

此玉象圓雕，造型和諧生動，雕工淺深有致。大象敦厚剛健，象徵智慧，三位童子攀洗象身，活潑可愛，與大象之沉實穩重成鮮明對比。淺雕紋飾，更顯白玉細潤無瑕，場景溫馨可人。

此類大象童子玉雕，極為罕見，象身掏挖為皿，象背上瓶為蓋，極為罕見。參考一件類例，玉象造型相似，馱寶瓶，瓶身中空，童子左右各一，出自德安堂收藏，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號87，售於倫敦蘇富比1995年12月5日，編號101。另一例，錄於《中國玉器全集》，卷6，石家莊，1993年，圖版270。童子洗象，寓意喜樂福寧，象背馱瓶，取音「太平有象，玉堂富貴」首語，亦為新春賀語。

再有一件近例，兩個童子及花枝攀纏象身，象背馱花盆，Alan and Simone Hartman 伉儷珍藏，圖載於 Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版170。北京故宮博物院藏一例，飾一對童子騎象，錄於《故宮博物院藏品大系·玉器編》，卷9，北京，2011年，圖版136。Jonathan Woolf 爵士藏一青白玉象，錄於《The Woolf Collection of Chinese Jade》，倫敦，2013年，圖版96。

清朝皇帝萬壽喜慶，多有大象背馱寶瓶，加入巡遊。佛教崇象，象背馱瓶的形象亦源於佛教；白象代表修行者願行殷深，辛勤不倦；寶瓶乃供養佛菩薩的法器。象亦與釋迦牟尼佛和普賢菩薩有關。據傳釋迦牟尼佛前世是一頭象，普賢菩薩則多乘白象。象耳可見細筋脈，驟看似蓮葉，後者代表心境澄明，一切有緣眾生皆可成佛。

AN INSCRIBED WHITE JADE
'LINGZHI' PLAQUE
QING DYNASTY, 18TH – 19TH
CENTURY

清十八至十九世紀 白玉靈芝「天保九如」珮

decorated in low relief on one side with a spray of *lingzhi* blooms, the reverse centred with a rectangular cartouche with rounded corners enclosing a four-character inscription reading *tianbaojiuru*, the upper edge crested with *ruyi* motifs and pierced with an aperture, the translucent stone of an even white colour 4.8 cm, 1 $\frac{7}{8}$ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200



A SPINACH-GREEN JADE 'LOTUS'
WASHER
QING DYNASTY, 18TH – 19TH
CENTURY

清十八至十九世紀 碧玉一甲連科荷葉式筆洗

naturalistically worked in the form of a large
furled lotus pad, rendered borne on a stem on the
underside and decorated with a cluster of stems
extending around the exterior to envelope the
rim with leaves and budding blooms, the interior
of the vessel further decorated in the round with
a frog and a crab, the stone of a rich deep green
colour with white inclusions, the stone of a green
tone with patches of russet, wood stand
26.3 cm, 10³/₈ in.

HK\$ 300,000-400,000
US\$ 38,300-51,000



3321

**A SUPERB PAIR OF AMBER BANGLES
QING DYNASTY**

each of cylindrical form, the stone of a translucent brownish-orange colour suffused with subtle brown streaks and inclusions
8.2 cm, 3¼ in.

PROVENANCE

Collection of Charlotte Horstmann.
Christie's Hong Kong, 13th January 1987, lot 231.

HK\$ 180,000-240,000
US\$ 23,000-30,600

清 琥珀手鐲一對

來源：

Charlotte Horstmann 收藏
香港佳士得1987年1月13日，編號231







3322

**A RARE WHITE JADE 'ENDLESS
KNOT' BELT BUCKLE
QING DYNASTY**

清 白玉透雕盤長帶鉤

each clasp carved in relief and openwork with an endless knot woven from intertwined strapwork, the hook formed from a stylised dragon-head terminal, set on the reverse with two circular knobs for attachment, the stone of an even white tone
overall 9.6 cm, 3¾ in.

**HK\$ 50,000-70,000
US\$ 6,400-9,000**



3323

**A WHITE JADE 'MYTHICAL BEAST'
PENDANT**
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉瑞獸珮

rendered in the form of a flattened sinuous mythical beast, its head depicted sharply turned inwards and surrounded by its serpentine sinuous body detailed with *ruyi* motifs, the flattened pendant further accentuated with crashing waves and pierced with apertures, the stone of an even white colour
6.3 cm, 2½ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200

A WHITE JADE BOWL WITH A SPINACH-GREEN JADE RETICULATED 'LOTUS' STAND
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉盃 配 碧玉透雕蓮花海棠式座

the bowl with deep rounded sides rising from a slightly splayed short foot to a flared rim, the lustrous stone of an even white colour with faint streaks; the reticulated spinach-green jade stand with a wide quatrelobed flange decorated with a stylised lotus bloom to each lobe, all supported on a rounded splayed foot decorated with four further lotus blooms, the stone of a spinach-green colour with dark speckles

bowl 11.9 cm, 4⁵/₈ in.

stand 13.5 cm, 5¹/₄ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000

The simplicity of the flared form of the bowl which is carved from a flawless white stone provides an attractive contrast with the spinach-green openwork stand. This white and green jade pairing appears to have been popular at court, with variously shaped bowls surmounting similarly varied stands; see a Qianlong mark and period bowl carved with archaic *kui* dragons and stand decorated with stylised lotus petals, in the Palace Museum, Beijing, illustrated in *Chinese Jades Throughout the Ages. Connoisseurship of Chinese Jades. Qing Dynasty*, vol. 11, Hong Kong, 1996, pl. 16; and a bowl carved with a raised double-rib band bordering the rim, supported on a reticulated stand with stylised leaves, sold in these rooms, 7th April 2015, lot 3603.





3325

**A WHITE JADE RETICULATED
'DRAGON' PLAQUE
MING DYNASTY**

of rectangular form, skilfully worked and reticulated with a quatrefoil cartouche enclosing a scaly dragon leaping amidst *ruyi* clouds, each of the four cusped sides further decorated with a floral bloom, the stone of an even white colour
7 cm, 2¾ in.

PROVENANCE

Sotheby's Hong Kong, 16th November 1989, lot 693.

HK\$ 80,000-100,000

US\$ 10,200-12,800

明 白玉透雕穿蓮龍紋帶板

來源：

香港蘇富比1989年11月16日·編號693



3326

**AN AMBER 'MONKEY AND HORSE'
GROUP**
QING DYNASTY, 18TH CENTURY

清十八世紀 琥珀雕猴掛印

one face worked in high relief with a monkey holding a gold seal crouching atop a horse, the reverse with two monkeys clambering on the back of a larger monkey, all amongst gnarled branches of pine, the amber of a translucent reddish-brown tone, wood stand
5.8 cm, 2¼ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300

3327

**A SUPERBLY CARVED WHITE AND RUSSET
JADE 'PEACH AND BAT' WASHER
QING DYNASTY, QIANLONG PERIOD**

清乾隆 白玉福壽紋靈芝耳洗

with rounded sides rising from a flat base supported on four short splayed feet, the incurved rim worked with a rounded spout on one side, the exterior flanked by a pair of handles depicted in openwork as a cluster of *lingzhi* blooms, the rim accentuated on one side with a bat with outstretched wings, across a gnarled leafy stem extending from the exterior to the rim, the translucent stone of an even white colour with attractive russet markings

14.2 cm, 5½ in.

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

US\$ 192,000-255,000





The quality of this stone, skilfully accentuated through the finely finished plain surfaces and selective inclusion of the russet skin, perfectly complements the auspicious wishes represented through the peach, bat and *lingzhi* branches. Animals and plants whose names were homophonous to words with favourable meanings were commonly employed in Qing decorative arts. A peach (*tao*) with bat (*fu*) and *lingzhi* fungus represents the wish, 'May your heart be filled with intelligence with blessings arrive (*fuzhi xinling*); a motif popular on jade carvings of the period which could be depicted with or without a peach.

Compare a peach-shape washer, carved to the sides with a long stalk and leaves along with two bats, from the Alan and Simon Hartman collection, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 107; and another of quatrefoil section, the rim carved with a bat grasping a beribboned *shou* character in its mouth extending across the width of the vessel, flanked by a pair of *chilong* handles, sold at Christie's London, 4th December 1995, lot 272, again at Christie's Hong Kong, 26th April 1999, lot 509; and a third time in our Hong Kong rooms, 8th October 2013, lot 3038.

成器表面光潤素淨，借皮沁作福壽靈芝，祥瑞之喻尤合美玉之質。清代工藝品善用動植物紋飾，取其諧音祝頌吉祥。蝙蝠、靈芝寓意「福至心靈」，紋飾多見於清代玉器，時配飾壽桃。

可比較桃形洗一例，側雕莖葉長盤，添飾瑞蝠成對，Alan and Simone Hartman 伉儷雅藏，錄於 Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版107；另比較一白玉「福壽延年」瓜棱式洗，口沿雕有一蝠，口銜「壽」字，字結緞帶，福壽紋飾橫跨器口，器身兩側帶螭龍耳，先後售於倫敦佳士得1995年12月4日，編號272，香港佳士得1999年4月26日，編號509，及香港蘇富比2013年10月8日，編號3038。



3328

**A JADEITE 'CHLONG' BELT
BUCKLE
QING DYNASTY**

清 翠玉浮雕螭龍紋帶鉤

each section finely rendered in openwork with a coiled dragon confronting one another, one half of the buckle terminating in a dragon head forming the hook, the stone of varying tones of bright mottled green, the slightly curved underside of a paler tone
9 cm, 3½ in.

**HK\$ 60,000-80,000
US\$ 7,700-10,200**



3329

AN INSCRIBED WHITE JADE
'DRAGON' PLAQUE
QING DYNASTY, 18TH – 19TH
CENTURY

清十八至十九世紀 白玉「風雲際會」珮

decorated on one side with a dragon soaring amidst *ruyi*-shaped clouds, the reverse with a four-character inscription reading *fengyun jihui* ('a gathering of the talented and able'), all below a stylised beribboned chime detailed with *ruyi* motifs, the stone of a translucent white colour, pierced at the top with an aperture
6.3 cm, 2½ in.

HK\$ 180,000-280,000
US\$ 23,000-35,700

AN AMBER FIGURE OF A COURT
LADY
QING DYNASTY, 18TH CENTURY

depicted seated with the left knee propped up,
the figure rendered with the left hand holding the
handle of a tasselled basket and the right gently
supporting the wide flared rim, portrayed with a
serene expression below a high top-knot, adorned
in loose robes gathering in loose voluminous
folds, wood stand
8 cm, 3 $\frac{1}{8}$ in.

PROVENANCE

Christie's New York, 30th May 1991, lot 39 (part
lot).

HK\$ 80,000-120,000

US\$ 10,200-15,300

清十八世紀 琥珀仕女擺件

來源：

紐約佳士得1991年5月30日，編號39（其一）



3331

**A SUPERB JADE 'HORSE'
BELTHOOK
MING DYNASTY**

明 玉馬首帶鉤

來源：

紐約蘇富比1982年2月26日，編號569

finely carved with the head of a horse forming the hook, detailed with almond-shaped eyes and a well-groomed incised mane, the arched shaft set on the reverse with an oval knob bordered by striations, the smoothly polished stone of a creamy tone accentuated with darker russet-brown veins, wood stand
12 cm, 4¾ in.

PROVENANCE

Sotheby's New York, 26th February 1982, lot 569.

HK\$ 80,000-120,000

US\$ 10,200-15,300



3332

A SQUARE YELLOW AND RUSSET JADE
'DRAGON' CUP
QING DYNASTY, 18TH CENTURY

清十八世紀 黃玉雙龍斗式洗

of square section with tapered sides supported on a countersunk base, the exterior skilfully rendered in the round with a dragon and a *chilong* clambering nimbly with their heads resting on the rim, each of the beasts portrayed with a long curling tail, the smoothly stone of a warm yellow colour accentuated with light russet streaks, wood stand
7.3 cm, 2 $\frac{7}{8}$ in.

HK\$ 300,000-500,000
US\$ 38,300-64,000



3333

**A LARGE WHITE JADE 'MYTHICAL
BEAST' BELTHOOK
QING DYNASTY, QIANLONG
PERIOD**

the terminal superbly worked in the form of a dragon's head, depicted with bulging eyes between dramatic curling eyebrows and a prominent snout, the beast portrayed baring its teeth at a writhing *chilong* portrayed in openwork grasping in its mouth a *lingzhi* scroll and clambering atop the broad arched shaft, the underside of the hook with a round knob, the translucent stone of an even white colour with faint grey inclusions to the underside
12 cm, 4¾ in.

PROVENANCE

Sotheby's Hong Kong, 21st May 1987, lot 698.

**HK\$ 100,000-150,000
US\$ 12,800-19,200**

清乾隆 白玉浮雕螭龍靈芝紋帶鉤

來源：

香港蘇富比1987年5月21日·編號698



3334

A PALE CELADON JADE FIGURE OF A BOY 清十八世紀 白玉靈芝童子
QING DYNASTY, 18TH CENTURY

crouching playfully with his legs bent, his arms curved around a double gourd beneath his lowered chest, the fruit extended into a leafy spray of *lingzhi* wreathed around the boy's shoulder, his cheerful face detailed with eyes in a slit and a jolly smile, the hair gathered into two twin knots above, the stone of an even pale celadon tone
4.5 cm, 1¾ in.

HK\$ 150,000-200,000
US\$ 19,200-25,500



**A FINELY CARVED AND LARGE AMBER
BOAT WITH SCHOLARS
QING DYNASTY, 18TH CENTURY**

清十八世紀 琥珀雕二老泛舟擺件

the boat worked in the form of a substantial curved nodular log, extended to gnarled leafy branches issuing succulent peaches and blooming flowers on the raised end and around the exterior, the interior with two sages seated on either side of a long table with two cups and a *qin*, beside a book and birds perched on the edges of the boat, the bow with a boy holding a fan, leaning on his belly watching over a boiling kettle, the exterior tied with an oar plunging into a bed of swirling waves, the amber of a translucent golden honey tone, wood stand 17.5 cm, 6 $\frac{7}{8}$ in.

HK\$ 600,000-1,000,000
US\$ 76,500-128,000





The carver has successfully captured the jovial and carefree nature of the subject on the present piece, the animated features of the figures appearing to move as light passes through the amber. As suggested by the two small cups and *qin*, the two seated sages seem to have been captured at the height of their conversation. Such naturalism is heightened by the warm reddish brown colour of the medium, while the auspiciousness of the scene is indicated through the gnarled leafy branches of peaches.

It is extremely rare to find amber carvings of this size, possibly due to the scarcity of such large pieces of fossilised resin and its inherent fragility. In colour and subject, this carving is reminiscent of the highly prized and rare rhinoceros horn log-raft cups, such as one attributed to the late Ming dynasty, in the Qing Court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2002, pl. 119. Compare also jade versions, such as a white jade carving of two figures on a boat rendered in the form of a tree trunk with extending leafy fronds on the side, from the estate of Mr & Mrs Oliver Smalley, sold in our New York rooms, 28th/29th September 1989, lot 548; and a tree trunk-form raft carved with a seated female immortal and an acolyte boy, sold in our Hong Kong rooms, 2nd May 2005, lot 695.

此擺件刻工精練，人物刻畫細膩，將二老泛舟悠然自得之神髓展現無遺。匠人利用琥珀玲瓏剔透之特點，二人神態於流光溢彩之間變化靈動，躍現眼前。二老撫琴對酌，相談正酣，琥珀色澤古樸，更顯其渾然天成。舟上蟠桃枝葉茂盛，平添吉祥喜兆。

琥珀為脆弱的有機化石，其工藝品存世稀少，如此體積者更是鳳毛麟角。此擺件無論色調、主題，均與犀角雕仙人乘槎杯可比，兩者皆極為罕見，如一例晚明作品，為清宮舊藏，現仍貯北京，載於《故宮博物院藏文物珍品大系：竹木牙角雕刻》，上海，2002年，圖版119。另有類似之玉製擺件，如一白玉二老泛舟擺件，為 Oliver Smalley 伉儷私人收藏，售於紐約蘇富比1989年9月28至29日，編號548，及一白玉麻姑賀壽擺件，售於香港蘇富比2005年5月2日，編號695。



3336

A WHITE JADE 'PEONY' THREE-
PART BELT BUCKLE
QING DYNASTY, 17TH – 18TH
CENTURY

清十七至十八世紀 白玉雕牡丹螭龍首帶鉤

comprising a central section flanked by scrolled loops where the side sections can attach on either side via a dragon hook, each part carved with a leafy peony spray in low relief, the reverse with vertical straps for attachment, the stone of an even white tone
17 cm, 6¾ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300



3337

**A JADEITE 'BOY AND HORSE'
GROUP
QING DYNASTY**

清 翠玉雕童子策馬擺件

skilfully depicted in openwork with a boy seated astride a horse and holding its reins with both hands, portrayed clad in loose robes with the head turned to the left, all supported on a base meticulously detailed with crashing waves radiating from the centre, the translucent stone of an apple-green colour accentuated with russet inclusions, wood stand
10.3 cm, 4 in.

**HK\$ 180,000-220,000
US\$ 23,000-28,100**

**AN IMPERIAL WHITE JADE CUP AND CUP
STAND
MARK AND PERIOD OF QIANLONG, YUYONG
MARKS OF JIAQING AND DAOGUANG**

the cup with steep curving sides rising from a straight neatly trimmed footring, well carved in shallow relief around the exterior with a band of stylised foliate sprays entwined with *ruyi* strapwork, encircled by a chevron band at the rim, the cupstand of oblong section, with shallow rounded sides rising from a short foot to an everted rim, the centre of the interior worked with a double-lotus pedestal with beaded edges, bordered by stylised lotus scrolls on the flat rim, the stone of an even white tone with natural veins, the base of the cupstand engraved with a four-character Qianlong *yuyong* mark above a horizontal Jiaqing *yuyong* mark, the cup similarly engraved with a Daoguang *yuyong* mark
cupstand 17.3 cm, 6¾ in.
cup: 6.7 cm, 2¼ in.

PROVENANCE

Sotheby's London, 12th November 1974, lot 43.

EXHIBITED

Chinese Jades from Han to Ch'ing, Asia House Gallery, New York, 1980, cat. no. 147.

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

US\$ 153,000-230,000

清乾隆 白玉盃連盃托

盃：《道光御用》款

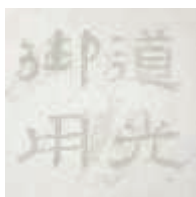
盃托：《乾隆御用》、《嘉慶御用》款

來源：

倫敦蘇富比1974年11月12日，編號43

展覽：

《Chinese Jades from Han to Ch'ing》，Asia House Gallery，紐約，1980年，編號147



Mark (cup)



Mark (cupstand)



Mark (cupstand)





The exceptional quality of the stone and craftsmanship of this cup and stand is evidenced in the *yuyong* imperial marks which show it was admired by three of the great Qing emperors. Designated for objects created for the personal use of the emperor, the *yuyong* mark is probably the most prestigious of all marks found on imperial wares, closely followed by the *yuzhi* designation which was applied to objects made by imperial command. While a small number of vessels with *yuyong* marks of two rulers is known, it is exceptionally rare to find three rulers' marks as seen on the present; white jade vessels with Qianlong and Jiaqing *yuyong* marks include a two-handled cup and its matching stand, ornately carved with dragons surrounding a similarly carved double lotus pedestal as the present, in the Palace Museum, Beijing, is published in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum: Jade*, vol. 10: *Qing*, Beijing, 2011, pl. 140; and a ewer, from the collections of Sir Ernest Joseph Cassel and Lady Delamere, sold at Christie's Hong Kong, 1st June 2011, lot 3600.

In its decoration, this piece combines the Qianlong Emperor's taste for both archaic designs and exotic western motifs. The craftsman has cleverly fused the two to result in a piece that is both familiar and innovative: the foliage encircling the cup, together with the chevron band, is reminiscent of archaic bronze *taotie* designs, while the traditional Chinese motif of the lotus scroll on the rim of the stand has been embellished with a European rococo flair.

The majority of cups extant today has been separated from their original cupstands and only a small number of original sets is known, including several in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum: Jade*, *op. cit.*, pls 137-142; a two-handled cup and stand, attributed to the late Ming dynasty, included in the exhibition *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 146; and two pairs of cups with stands, attributed to the Qianlong period, sold at Christie's New York, the first sold 24th/25th March 2011, lot 1506, from the collection of Sir Harry and Lady Judith Solomon, and the second, 15th September 2011, lot 1021.

此套玉盃用料之上乘，造工之精湛，由其清三代皇帝之御用刻款足證。御用款器供帝皇專用，在宮中的云云器物中最受尊崇，而御製款器則為皇帝下旨所製之器物。有兩朝御用款之器物本已罕見，如此玉盃及盃托般，齊集三朝識款者，更是鳳毛麟角。署乾隆及嘉慶御用刻款之白玉器物有一雙耳盃，其盃托蓮座為群龍盤繞，現藏北京故宮博物院，載於《故宮博物院文物藏品大系·玉器卷》，卷10：清，北京，2011年，圖版140。另有一執壺，為 Ernest Joseph Cassel and Delamere 爵士伉儷所藏，售於香港佳士得2011年6月1號，編號3600。

此套玉盃同時揉合仿古及西洋設計，乾隆的獨到品味可見一斑。盃身環飾卷葉紋，配以三角變形蟬紋，引對上古饕餮紋青銅器之遐想；盃托口沿之蓮紋則帶歐洲洛可可風格。整體設計匠心獨運，兼容並包，同中見異。

現今流傳之白玉盃多已失其盃托，成套者並不多見。有數套藏於北京故宮博物院，載於《故宮博物院文物藏品大系·玉器卷》，前述出處，圖版137-142。另有一雙耳盃連托，傳為晚明之物，也曾展於紐約《Chinese Jades from Han to Ch'ing》，前述出處，編號146。兩套盃連托，定為乾隆年製，皆售於紐約佳士得，其一為 Harry and Judith Solomon 爵士伉儷所藏，售於2011年5月24/25日，編號1506，另一則售於2011年7月15日，編號1021。

A PAIR OF JADEITE TABLE
SCREENS
QING DYNASTY

清 翠玉松陰仕女圖硯屏一對

each of rectangular form and decorated on one side within a border with several ladies in a courtyard set with balustrades and a pavilion, enclosed by verdant vegetation of tall *wutong* and bamboo trees, the stone of a milky-white colour mottled with attractive apple-green inclusions
23.8 cm, 9 $\frac{3}{8}$ in.

HK\$ 500,000-700,000
US\$ 64,000-89,500







3340

A WHITE JADE 'MYTHICAL BEAST'
BELT BUCKLE 清十八世紀 白玉瑞獸帶鉤
QING DYNASTY, 18TH CENTURY

one half of the buckle terminating in a mythical
beast head forming the hook, the other with an
accommodating rounded aperture, each section
of the buckle decorated in low relief as a mythical
beast mask with features accentuated with *ruyi*
motifs and a pair of thick rope-twist eyebrows,
the stone of an even white colour with light russet
inclusions to one half
9.9 cm, 3⁷/₈ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200



3341

**AN AMBER 'ELEPHANT' GROUP
QING DYNASTY, 18TH CENTURY**

well carved in the form of a crouching elephant with one foreleg bent and head turned to one side, its curled trunk coiling around a large *lingzhi* fungus, supporting on its back a buddhist lion cub, all beside another larger lion with one leg resting on a brocade ball, the amber of a warm translucent honey tone
8 cm, 3 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 28th April 1992, lot 292.

**HK\$ 100,000-150,000
US\$ 12,800-19,200**

清十八世紀 琥珀臥象瑞獅擺件

來源：

香港蘇富比1992年4月28日·編號292

A RARE WHITE JADE ARCHAISTIC JADE
RHYTON
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉饕餮紋角盃

superbly worked, the well-hollowed horn-shaped vessel depicted issuing from the mouth of a mythical beast portrayed with an inverted *taotie* mask, the upturned handle of the vessel further rendered in the form of the horned beast's mane and scaly tail, the exterior divided into three main registers of scrollwork with two rope-twist bands, all skilfully worked in low relief below a keyfret border encircling the undulating rim, wood stand
10.3 cm, 4 in.

HK\$ 400,000-500,000
US\$ 51,000-64,000

This charming rhyton embodies the Qing imperial taste for archaism and miniatures. While large vessels were striking for their size and embodiment of the splendour of the Qing dynasty, the beauty of the miniature lies in the extraordinary level of craftsmanship. Jade vessels of rhyton form have been recorded since antiquity, such as one excavated from the tomb of the King of Nanyue, dating to circa 122 BC, illustrated in Peter Lam, *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. D44. The style of the present piece follows in the tradition developed from the Song dynasty, with the vessel emerging from a monster head base and a tail-shaped handle; see a larger caramel-brown jade rhyton attributed to the Song dynasty, from the Cunliffe collection, included in the Oriental Ceramic Society exhibition *The Arts of the Sung Dynasty*, London, 1960, sold at Bonhams London, 11th November 2002, lot 1, and again in these rooms, 9th October 2012, lot 3137; a celadon and russet jade version, attributed to the Ming dynasty, sold in our London rooms, 9th November 1954, lot 118, and possibly the same piece sold twice in these rooms, 21st May 1985, lot 303, and 8th April 2007, lot 820; and another of light brown tone, with additional *chilong* carved in high-relief, sold in our New York rooms, 23rd September 1995, lot 232.











3343

**AN EXTREMELY RARE SET OF TWELVE
WHITE JADE ZODIAC FIGURES
QING DYNASTY, 18TH CENTURY**

清十八世紀 白玉十二生肖一套

comprising twelve anthropomorphic animal figures of the zodiac, namely rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog and pig, each depicted seated with head looking straight on or slightly turned to one side, wearing long robes falling into voluminous folds and neat pleats, variously holding attributes including a scroll, fly whisk, basket of flowers, fan, flaming pearl, spear, staff, *yinyang* symbol and arrow, the stones of even white tone
5.5 to 5.7 cm, 2 $\frac{1}{8}$ to 2 $\frac{1}{4}$ in.

**HK\$ 1,500,000-2,500,000
US\$ 192,000-319,000**

Figures of this type are known to have been produced under the direct commission of the Qianlong Emperor (r. 1736-1795). Originally stored inside a box known as *wannian jiazi he*, the figures were placed around a central rectangular jade box carved with the Daoist *qian* trigram, a symbol of the Qianlong Emperor; thus they appear to have represented celestial guardians protecting the emperor in all directions. According to the Archive of the Imperial Workshop, on the 21st day of the 5th month of the 48th year of Qianlong reign (corresponding to 1783), a complete set of twelve white jade zodiac figures and their boxes were delivered to the Imperial Court from Suzhou, all of which was placed in *Maoqin Dian* (Hall of Merit and Diligence) on the 10th day of the 12th month of the same year.

Qian Jiuru in 'Wannian Jiazi he', *Forbidden City*, 1992 (5), p. 5, suggests that the creation of this group of objects was to commemorate the milestone victory of the Jinchuan suppression, the most difficult of the Ten Great Campaigns of the Qianlong period. It also embodies the Emperor's inner literati spirit, as the zodiac theme, according to the poetic inscription on the *wannian jiazi*, was inspired by the works of talented Chou Yuan (c. 1247-1326), whose *Jin Yuan Ji* comprised of phrases that deliberately incorporated names of the twelve zodiac animals into individual registers and was recorded in the *Yongle Dadian* [*Yongle Encyclopaedia*].

Complete sets of white jade twelve zodiac figures are held in important museums and private collections worldwide; see a set of similar size, from the De An Tang collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 76; and another from the collection of Alan and Simone Hartman, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 111, and sold at Christie's Hong Kong, 28th November 2006, lot 1416. See also a set of similar figures, but smaller in size, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jade Ware (III)*, Hong Kong, 1995, pl. 111; a larger set sold in our New York rooms, 23rd September 1995, lot 256; and a set carved from pale celadon jade, in the Metropolitan Museum of Art, New York, accession no. 02.18.730a-l.

乾隆年間，曾下令製作一套類似生肖擺件，原環置「萬年甲子盒」內，中央放玉方匣，刻「乾」字卦，象徵乾隆，十二生肖，護佑天子，各守一方。《活計檔》有載，乾隆四十八年（1783年）五月二十一日，一組白玉十二生肖隨函由蘇州呈獻進宮，同年十二月十日，成套移入懋勤殿。

錢九如於〈萬年甲子盒〉一文提及，乾隆帝十全武功，唯金川最難攻克，此套為記金川之役大捷而造；見《紫禁城》，1992年，第5期，頁5。白玉生肖亦存乾隆帝之文人風骨：依萬年甲子銘文，生肖主題溯至仇遠（1247-1326年）著作《金淵集》，其中章句化用十二生肖名號，《永樂大典》有所收錄。

當今世上，成套白玉十二生肖見藏於各地重要博物館及私人之手。比較一例，與此套尺寸相當，德安堂雅蓄，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號76。另一例，Alan and Simone Hartman 伉儷舊藏，載於 Robert Kleiner，〈Chinese Jades from the Collection of Alan and Simone Hartman〉，香港，1996年，圖版111，後售於香港佳士得2006年11月28日，編號1416。一套相類，尺寸較小，乃清宮遺珍，現仍貯北京，錄於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，圖版111。且有一套尺寸較大，售於紐約蘇富比1995年9月23日，編號256。紐約大都會藝術博物館藏還有一套，青白玉作，藏品編號02.18.730a-l。



**AN INSCRIBED WHITE AND
RUSSET JADE PEBBLE
SIGNED ZIGANG, QING DYNASTY**

with one flat side worked in low relief with a six-character inscription and signed Zigang in seal script, below long slender leaves and and orchid blooms, the convex reverse of the translucent white stone accentuated with attractive russet patches, the upper end pierced with an aperture 7.1 cm, 2¾ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200

清 籽料隨形刻蘭花詩句珮

此器一面刻君子蘭，並刻「纫秋蘭以為佩。子岡」。「扈江離與薛芷佇，纫秋蘭以為佩」，句出楚辭《離騷經》，屈原鍾情於蘭花，以蘭為友，並將蘭花作為珮物以表現潔身清高之情操。



Back view

3345

A LARGE WHITE JADE 'DRAGON'
BELTHOOK
QING DYNASTY, QIANLONG
PERIOD

清乾隆 白玉浮雕雙龍帶鉤

powerfully worked and reticulated with a
ferocious dragon head terminal facing an
undercut *chilong* clambering on the curved shaft,
the reverse with a circular knob and detailed
with incisions to simulate the dragon's mane, the
translucent stone of an even white colour with
light russet inclusions to the knob
14.9 cm, 5 $\frac{7}{8}$ in.

HK\$ 120,000-180,000
US\$ 15,300-23,000



AN AMBER 'DRAGON AND PHOENIX'
BAMBOO VASE
QING DYNASTY, 18TH CENTURY

清十八世紀 琥珀浮雕龍鳳竹節式花插

finely carved in the form of two adjacent bamboo shoots with leafy shoots around the sides, one face carved in openwork with a phoenix standing on pierced rocks amongst peonies, the reverse with two stylised dragons clambering on rocks amongst further peony blooms, below a bird perched on the rim of the vase, the amber of a translucent honey-brown tone, wood stand
9 cm, 3 $\frac{5}{8}$ in.

HK\$ 300,000-400,000
US\$ 38,300-51,000

See a larger vase of this type, carved from amber of a more opaque colour (known in Chinese as *mila*), depicting crane, deer and *lingzhi* amidst two bamboos and stylised rock, in the Palace Museum, Beijing, illustrated in Xu Xiaodong, 'Qingdai Gongting hupo yishu [The Art of Amber in the Qing Court]', *Wenwu/Chinese Cultural Relics*, 2011 (3), p. 84, pl. 12.

Compare also an agate carving in the form of twin tree trunks with a crane admist *lingzhi*, bamboo and prunus, sold at Christie's London, 20th April 1970, lot 192; and a smaller version, with a pair of phoenix admist pine, *lingzhi* and prunus, sold in these rooms, 30th October 1991, lot 333.



3347

AN UNSUAL WHITE AND RUSSET
JADE 'MYTHICAL BEAST'
BELTHOOK
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉瑞獸帶鉤

with a horned dragon's head forming the hook,
depicted facing a further mythical beast resting
on the arched shaft with its body rendered in
stylised *ruyi* motifs, the reverse of the shaft with
a circular knob, the attractive russet skin of the
white stone skilfully utilised to accentuate the
upper section of the hook

9.8 cm, 3⁷/₈ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700



3348

AN INSCRIBED WHITE JADE
PLAQUE
QING DYNASTY, 19TH CENTURY

清十九世紀 白玉題詩事事如意珮

worked to one side in low relief with a pot of
persimmon, the reverse with a poetic inscription,
all between bands of scrolling clouds, the stone of
an even white colour
6 cm, 2³/₈ in.

HK\$ 150,000-200,000
US\$ 19,200-25,500



A YELLOW JADE ARCHAISTIC
RECTANGULAR INCENSE BURNER AND
COVER, FANG DING
QING DYNASTY, 19TH CENTURY

清十九世紀 黃玉瑞獸紋出戟方鼎

the rectangular body supported by four ox heads projecting cylindrical legs encircled by two raised bands, the sides of the vessel decorated with small birds in low relief, a pair of inverted U-shaped handles resting on a square-cut rim, finely carved *taotie* masks flanked on the sides of the tapered cover, surmounted by two lions widening their jaws in a ferocious roar, both facing each other's back in a rounded stance, the translucent stone of varying tones of yellowish celadon with patches of russet, wood stand
20.4 cm, 8 in.

HK\$ 800,000-1,000,000
US\$ 102,000-128,000

Although a number of jade *fang ding* was produced from the Qianlong period, it is extremely rare to find the archaic bird design as seen on the present incense burner, and no other closely related example appears to have been published. A celadon jade *fang ding*, but with ringed side handles, modelled with a frieze of similarly styled animals above a *taotie* mask, in the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan wenwu cangpin daxi. Yuqi juan/Compendium of Collections in the Palace Museum. Jade*, vol. 10, *Qing Dynasty*, Beijing, 2011, pl. 65. The legs which extend from ox heads on the present piece is also very rare as they are more commonly found extending from *taotie* masks; for example see a white jade *fang ding*, from the collection of the Rt. Hon. Sir Peter Blaker, KCMG., MP., sold in these rooms, 19th November 1985, lot 81; and a jadeite version, from the Ernest and Helen Dane collection, sold at Christie's Hong Kong, 30th May 2012, lot 4275. For the bronze prototype to this vessel, see a *fang ding*, attributed to the Western Zhou period, similarly cast with masked head legs and raised bosses surrounding a central rectangular plain, all below a dragon band, in the Ashmolean Museum, Oxford, accession no. EA1956.834.

Vessels of this form were usually decorated with *taotie* designs on the body; see a white jade *fang ding* in the collection of the Asian Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Tokyo, 1977, pl. LIII; one, in the National Palace Museum, Taipei, included in the Museum's exhibition *Great National Treasures of China*, Taipei, 1996, cat. no. 45; and another in the De An Tang Collection, exhibited in *A Romance With Jade*, Palace Museum, Beijing, 2004, cat. no. 124, and sold in our Hong Kong rooms, 10th April 2006, lot 1757.



3350

**A FINELY CARVED WHITE JADE 'DRAGON'
WATERPOT
QING DYNASTY, 18TH CENTURY**

skilfully worked with a compressed globular vessel rising from a rounded foot to an incurved rim, the exterior decorated with a pair of dragons, each of the mythical beast meticulously portrayed with a sinuous scaly body terminating in a tail fin detailed with striations, the stone of a lustrous white colour with thin faint russet streaks
9.8 cm, 3⁷/₈ in.

PROVENANCE

Sotheby's London, 14th April 1970, lot 4.

HK\$ 400,000-600,000

US\$ 51,000-76,500

清十八世紀 白玉浮雕龍紋水盂

來源：

倫敦蘇富比1970年4月14日 · 編號4



AN AMBER FIGURE OF A BOY ON A
BUFFALO 十七世紀 琥珀雕牧牛童子
BUFFALO
17TH CENTURY

the cheerful cowboy with a straw hat carried on his back and holding a flute before his chest, seated on a recumbent buffalo with its head turned to the side, the animal with a pair of striated horns and paste-inlaid eyes, the amber of a translucent reddish-brown tone with natural veining, wood stand
9.3 cm, 3 $\frac{3}{8}$ in.

HK\$ 80,000-100,000
US\$ 10,200-12,800



A LARGE INSCRIBED WHITE JADE
'BOY AND EGRET' PLAQUE
QING DYNASTY

清 白玉「一路平安」珮

of rectangular form, one face worked in shallow relief with a boy carrying a vase of flowering peony beside an egret and a bat in flight, the reverse with a square cartouche enclosing four seal characters reading *yilu pingan* ('Wishing you a safe journey'), all surmounted by a pair of flying bats flanking a central *ruyi* head, the stone of an even white tone
7.8 cm, 3 $\frac{1}{8}$ in.

HK\$ 260,000-360,000
US\$ 33,200-45,900



3353

A FINELY CARVED WHITE JADE FIGURE OF A BOY
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉雕戲鳥童子

depicted crouching with one leg kneeling and the other raised, his left arm extended forward holding a *lingzhi* spray with a bird perched atop, the right arm raised supporting another bird, wearing long robes falling into voluminous folds, his cheerful face turned sharply to his left, crowned by an elaborate headdress, the well-polished stone of an even white tone, wood stand

7.7 cm, 3 in.

HK\$ 400,000-600,000

US\$ 51,000-76,500



A CELADON AND RUSSET JADE 'CHILONG'
DOUBLE-VASE
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉雙螭圓方雙聯瓶

consisting of a pair of conjoined vases, one a tall archaistic *cong*-form vase rising from a cylindrical foot to a constricted neck and galleried mouth-rim, the exterior with raised horizontal bands, conjoined on one side with a compressed ovoid jar surmounted by a cover with a rounded finial, the exterior of the jar skilfully decorated in low relief with rope-twist bands and rendered in the round with a pair of clambering *chilong*, one reaching towards the *cong*, the beasts portrayed with sinuous bodies and bifurcated tails, the celadon stone suffused with russet inclusions, wood stand
15.2 cm, 6 in.

HK\$ 300,000-400,000
US\$ 38,300-51,000

Double vases such as the present were created combining a variety of different forms, many of which referenced archaistic shapes and were embellished with popular propitious symbols. See two double-vases sold in our New York rooms, the first fashioned from yellow jade, conjoining a *cong*-shaped vase with a cylindrical vase, adorned in high-relief with a large dragon, and several smaller *chilong* amidst *ruyi* clouds, 9th/10th October 1987, lot 186, and a spinach-green jade version, combining an archaistic *yi*-form ewer with a flattened baluster vase and decorated with *lingzhi*, from the collections of Sir Ernest Joseph Cassel and Lady Delamere, sold in our New York rooms, 16th March 2016, lot 399.



A FINELY CARVED WHITE AND
RUSSET JADE 'DRAGON' FINIAL
MING DYNASTY

明 白玉透雕穿蓮龍爐頂

intricately worked and reticulated with a dragon
entwined within a dense network of lotus blooms
borne on curling stems, the mythical beast
rendered with an upturned snout above a pearl,
all supported on an oval base pierced with four
small apertures, the lightly variegated greyish-
white and russet stone skilfully utilised with a
russet patch accentuating a lotus bloom and
flaming wisp, wood stand
7.3 cm, 2 $\frac{7}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200



3356

A PALE CELADON JADE 'PHOENIX'
PEBBLE
QING DYNASTY, QIANLONG
PERIOD

清乾隆 白玉隨形雕鳳凰鎮紙

來源：

香港蘇富比1989年5月18日，編號822

well worked in the form of a recumbent phoenix, its wings tucked on either side of its body and intricately detailed with feathers, its head bent sharply backwards with a long curved beak, wavy wattles and slit eyes beneath a curled crown, the stone of a pale celadon tone flecked with russet 10cm, 3 $\frac{7}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 18th May 1989, lot 822.

HK\$ 220,000-280,000

US\$ 28,100-35,700



A SUPERBLY CARVED AMBER 'PRUNUS'
WASHER
QING DYNASTY, 18TH CENTURY

清十八世紀 琥珀雕梅花洗

carved in the form of an open prunus bloom with radiating veined petals and furled edges, the exterior exuberantly carved in openwork with intertwining stems issuing further flowering and budding prunus on the side and the base, the translucent material of a rich orange-brown tone, wood stand
11.4 cm, 4½ in.

HK\$ 300,000-500,000
US\$ 38,300-64,000

The craftsman of this piece has displayed the masterful range of his skills in creating a vessel that is elegantly shaped in the form of a prunus tree, combining high-relief openwork with lightly incised lines to create pleasing contrasts and thus accentuating the rich hues of the raw material. The auspicious prunus has been deliberately chosen, being one of the most admired flowers in China due to its winter-resistant beauty and its symbolic meaning of sustaining a righteousness even in harsh conditions.

Compare two washers of this type sold at Christie's Hong Kong, one of translucent honey-brown tone, carved in the form of a lotus flower with a *chilong* and lotus on the side, 3rd November 1996, lot 516, and the other, of a warm reddish-orange colour, its flower-form and gnarling branches bearing magnolia blossoms, sold 28th November 2012, lot 2393.





3358

A WHITE JADE 'IMMORTALS'
PLAQUE
QING DYNASTY, 18TH-19TH
CENTURY

清十八至十九世紀 白玉仙人珮

of rectangular form, one side worked in low relief with a pair of confronting *kuilong* above a rectangular cartouche enclosing two figures, possibly Lan Caihe and Li Tieguai, the reverse with a scholar standing and looking up at a *wutong* tree, the even white stone accentuated with russet markings concentrating to one side, the upper centre pierced with an aperture 5.3 cm, 2 in.

HK\$ 150,000-200,000
US\$ 19,200-25,500



3359

A WHITE JADE 'CHILONG' BELT
BUCKLE
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉透雕螭龍靈芝紋帶鉤

the translucent white stone skilfully worked with the hook rendered in the form of an archaic *chilong* facing a clambering *chilong*, the latter rendered in openwork on the arched body of the buckle and portrayed grasping in its jaws a meandering *lingzhi* scroll extending across its sinuous body, the other section of the buckle with an oval aperture and similarly decorated with a clambering *chilong*, the underside of each section with a circular knob
11.1 cm, 4 $\frac{3}{8}$ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300



3360

**A WHITE JADE 'CHILONG' BELT
BUCKLE**
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉浮雕螭龍靈芝紋帶鉤

the hook of the buckle worked in the form of a *chilong*'s head facing an openwork clambering *chilong* grasping in its mouth a curling *lingzhi* stem extending across the lobed curved shaft, the other section of the buckle of corresponding lobed form and decorated with a clambering *chilong* and a meandering *lingzhi* stem, the underside of each section with a circular knob rendered in low relief with a further *chilong*, the stone of an even white colour
12.5 cm, 4⁷/₈ in.

HK\$ 60,000-80,000
US\$ 7,700-10,200



3361

AN INSCRIBED WHITE JADE
'SCHOLAR' PLAQUE
SIGNED ZIGANG, QING DYNASTY,
18TH CENTURY

清十八世紀 白玉題詩松蔭高仕圖珮

of rectangular form, one face worked in shallow relief with a scholar inscribing on a rock before his attendant holding an inkstone behind, set amidst a landscape with overhanging *wutong* trees, the reverse with a long inscription followed by two seals reading Zigang, all surmounted by a pair of addorsed archaistic dragons, the stone of an even white tone

5.6 cm, 2¼ in.

HK\$ 180,000-220,000

US\$ 23,000-28,100

A LARGE WHITE JADE ARCHAISTIC
BRONZE-FORM VASE AND COVER, FANGHU
QING DYNASTY, 19TH CENTURY

清十九世紀 白玉獸面紋雙活環耳出戟蓋壺
《乾隆年製》仿款

superbly worked after ancient bronze *fanghu* vessels, the flattened vase of rectangular section modelled rising from a splayed foot to a broad rounded shoulder and surmounted by a straight neck, each broad side of the body adorned in low relief with a *taotie* mask against a *leiwen* ground above pendent stylised plantain leaves, all beneath two pairs of confronting birds at the neck and shoulder, flanked by a pair of horned animal handles suspending loose rings, the corner edges of the vessel and central axis of the neck further decorated with notched flanges, the base incised with an apocryphal four-character Qianlong reign mark, the well-fitted cover rendered after Zhou dynasty bronze *fangyi* and similarly decorated with *taotie* masks and flanges, wood stand
30.5 cm, 12 in.

HK\$ 2,500,000-4,000,000

US\$ 319,000-510,000





Compare a vase of related *fanghu* form, but with angled shoulders and carved with a variation of the *taotie* motif, in the Palace Museum, Beijing, illustrated in *Chinese Jades throughout the Ages*, vol. 12, Hong Kong, 1997, pl. 18; and a jade vessel of similar form and *taotie* band around the body, but of oval section in imitation of a bronze *hu*, in the National Palace Museum, Taipei, included in the exhibition *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, cat. no. 5.

北京故宮藏相類玉壺，饕餮紋略異，收錄於《華夏古玉·鑑賞篇》，卷12：集大成的清代玉器，香港，1997年，圖版18，然相較之下，本品肩部較形圓弧。台北故宮也有輪廓、紋飾相近之藏例，借鑑高古銅壺，切面形呈橢圓，展於《宮廷之雅：清代仿古及畫意玉器特展》，台北，1997年，編號5。

3363

A PALE CELADON JADE FIGURE OF A
MYTHICAL BEAST
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉瑞獸銜芝

the crouching animal leaning slightly forward with its weight supported on powerful clawed feet, its head turned sharply to its left and detailed with funnel-shaped ears, round bulging eyes and a pronounced jaw, grasping a sprig of *lingzhi* in its mouth, its flat bushy tail and beard finely incised, the stone of an even pale celadon tone, wood stand
10.8 cm, 4¼ in.

HK\$ 300,000-400,000
US\$ 38,300-51,000





3364

**A WHITE GLASS BELT BUCKLE
QING DYNASTY, 18TH CENTURY**

simulating white jade, in two curved rectangular sections, one half of the buckle terminating in a dragon-head hook, the other with an accommodating elliptical aperture, the underside of each with a raised circular tab
overall 9.6 cm, 3¾ in.

PROVENANCE

Sotheby's Hong Kong, 17th May 1989, lot 466A.

**HK\$ 50,000-70,000
US\$ 6,400-9,000**

清十八世紀 涅白料龍首帶鉤

來源：

香港蘇富比1989年5月17日，編號466A



3365

**AN AMBER FIGURE OF A LION
QING DYNASTY**

清 琥珀臥獅

finely carved in the round as a recumbent lion with its head turned to the right and holding a brocade ball with his front paws, the beast portrayed with a pair of ferocious eyes between thick eyebrows and a prominent snout, the body centred with a protruding spinal column flanked by tufts of hair and terminating in a bushy tail, the beast further adorned with ingot motifs echoed on the ball, the material of a rich translucent reddish-orange colour, wood stand
11.2 cm, 4³/₈ in.

**HK\$ 90,000-120,000
US\$ 11,500-15,300**

3366

**A WHITE JADE 'LIU HAI AND TOAD' GROUP
QING DYNASTY, 18TH CENTURY**

清十八世紀 白玉劉海戲蟾

depicting Liu Hai seated astride a large three-legged toad, the cherubic figure portrayed holding in his left hand a large double-gourd over his left shoulder and his right a whisk partially concealed with his loose sleeve, the softly polished stone of a white colour with small russet inclusions
8.8 cm, 3³/₈ in.

HK\$ 250,000-350,000

US\$ 31,900-44,600



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 Jiaping period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiaping period

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

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

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

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

IMPORTANT NOTICE

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

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

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult

www.sothebys.com 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\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

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^{24/7}.

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, 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 Post Sale Services 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:

Post Sale Services

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.

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For assistance, please contact:

Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

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

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

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Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

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

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in Hong

Kong at +852 2822 8188 or in London at +44 20 7293 6005.

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

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

中國工藝品詞彙

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

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：
明嘉靖年間青花盤

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

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

重要通知

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

象牙 本拍賣有部分拍品包含象牙，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。於本圖錄部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

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

買家酬金 買家應支付本公司酬金。拍賣品「落錘價」為港幣 2,400,000 元或以下，酬金以「落錘價」之 25% 計算；超過港幣 2,400,000 元至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 12.9% 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 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，不論拍賣品之拍賣前低估價為何，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、瑰麗珠寶與翡翠手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 拍賣前估價意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

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連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中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酬金。

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

⊗ **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作準的補償。倘不可撤銷競投方競投成功，則須支付全數買家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，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

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

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

◎ 受限制物料

附有此符號之拍賣品於編制目錄時已識別為含有有機物料，而有機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關於瀕臨絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上親視拍賣品。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缺損。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均按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉標進行，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席。

缺席競投 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」即閣下如親身出席拍賣會將會作出之落錘價。「購買」和無限價競投將不獲接納。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 閣下未能出席拍賣會，可透過電話競投低價估價最低為港幣 40,000 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種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 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品保證所規限。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幣付款：現金、銀行匯票、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港幣 80,000 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。雖然以香港銀行港幣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港幣 1,000,000 元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士的付款，而此等付款須先經過概帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

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：
售後服務部
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 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部 (星期一至星期五上午 9 時 30 分 - 下午 6 時)
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要的出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

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，閣下必須立即通知蘇富比。

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

瀕危物種 由植物或動物材料（如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須

申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款，及以不擬出售之藝術收藏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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

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

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國交付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付

相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

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.622).

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

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

13. LAW AND JURISDICTION

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

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

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

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

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

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

蘇富比之香港業務規則

買家之業務規則

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

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

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

- (i) 本業務規則;
- (ii) 賣家業務規則(在銷售處展示並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真品保證;及
- (iv) 銷售目錄所載之任何附加通知及條款,包括「給準買家之指引」;
- (v) 就透過互聯網進行網上競投而言,蘇富比網頁之 Bidnow 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買家行事)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;

「買家酬金」指根據準買家指引所載費率買家按落錘價應付之佣金;

「膺品」指蘇富比真品保證所定之涵蓋;
「落錘價」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」指落錘價及合適之買家酬金;
「底價」指賣家同意出售拍賣品之最低落錘價(保密);
「賣家」指提供拍賣品出售之人士(包括其代理人(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(定義見香港法例第 622 章《公司條例》第 2 條)。

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未明確指出之瑕疵。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估價(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、評論或估價,該等資料並非事實之陳述,而是蘇富比所持有之確實意見之聲明,故不應依賴任何預測作為拍賣品售價或價值之預測,且該等資料可由蘇富比不時全權酌情決定修改。

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

(f) 受上文規則第 3(a)至 3(e) 條所載事項及下文規則第 4 條所載特定豁免所規限,蘇富比在目錄描述或狀況報告作出之明示聲明,應以該等規則有關之出售中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膺品並符合真品保證內之各條件,將退回買入價予買家。

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

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

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

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

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

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

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

5. 拍賣會上競投出價

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

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

(c) 如有提供,可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下,以合理審慎態度提供;因此,除非不合理地未能作出該競投,否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BID^{online})受 BID^{online} 網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BID^{online} 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」)後立即以港幣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(以較早日為準)起之風險由買家承擔(因此,由彼等自行負責投保)。直到風險轉移,蘇富比將就拍賣品之任何損失或損毀向買家支付賠償,惟以所付之買入價為最高限額。買家應注意,蘇富比對損失或損毀責任之承擔須受賣家之業務規則第 6 條所載之豁免情況所限。

8. 欠繳款之補償方法

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

(a) 將拍賣品貯存在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追究損害賠償之權利;

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

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

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

(f) 收取由到期日至悉數收取買入價及有關買家之費用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保留置權。蘇富比於行使任何此等置留權時應知會買家,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估價及底價。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;

(f) 展開法律訴訟，以收回該拍賣品之買價及買家之費用，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

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

9. 未領取購置品

(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，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而估價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、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關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

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

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交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。

真品保證

本公司對閣下提供之一般保證：

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

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

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

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

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

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

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

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落槌價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據目錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅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。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址 www.sothebys.com 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

(本文中譯本僅供參考之用，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

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 HK0819 | **Sale Title** IMPORTANT JADES, AMBERS AND HARDSTONES | **Sale Date** 3 OCTOBER 2018

*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^{online} 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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

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, 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 HK0819 | 拍賣名稱 顯赫典藏琥珀玉石萃珍 | 拍賣日期 2018年10月3日

* 稱謂 (如先生, 女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵箱

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址, 請在方格內 (並提供舊有郵編以核對)

重要事項

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

書面競投

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

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

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

電話競投

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

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

重要通告 — 估價拍賣品 (📄)

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

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

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

蘇富比可能使用閣下的個人資料, 向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊, 請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

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、支票、電匯、信用卡 (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買家索取: 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。

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

(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.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

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Taipei

Shuni Li
+886 2 2757 6689

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+66 2286 0788

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Ying Wang
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Marianna Lora
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Jakarta

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Rachel Shen
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Esther Seet
+65 6732 8239

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+65 6732 8239

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JEWELLERY & WATCHES

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+886 2 2757 6689

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ASIAN OFFICES

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

HONG KONG

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

SHANGHAI

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

INDONESIA

G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 5797 3603
FAX +62 21 5797 3604

JAPAN

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

KOREA

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

MALAYSIA

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

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

SINGAPORE

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

TAIWAN

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

THAILAND

Wannida Saetieo
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