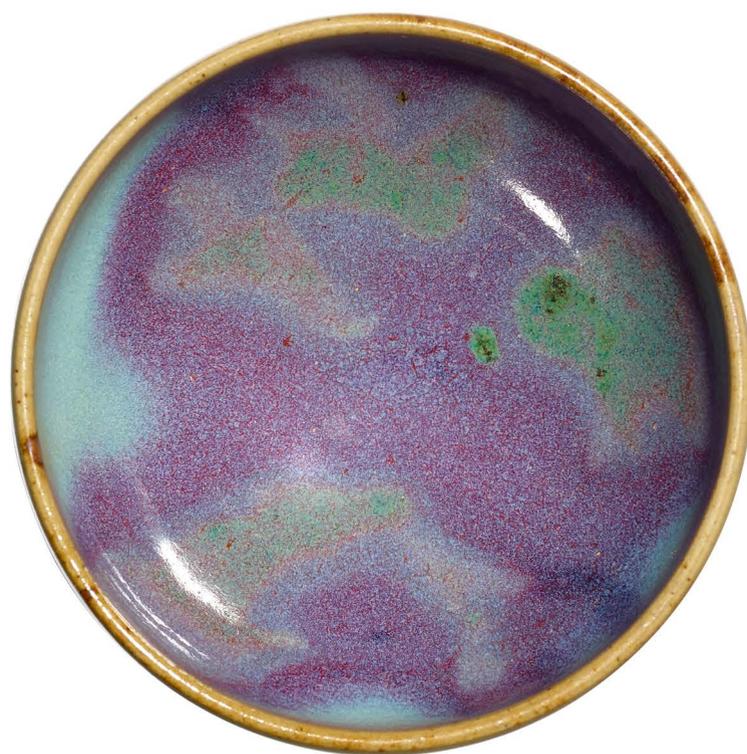


# ARCADIAN BEAUTY

HONG KONG 3 OCTOBER 2018



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# ARCADIAN BEAUTY

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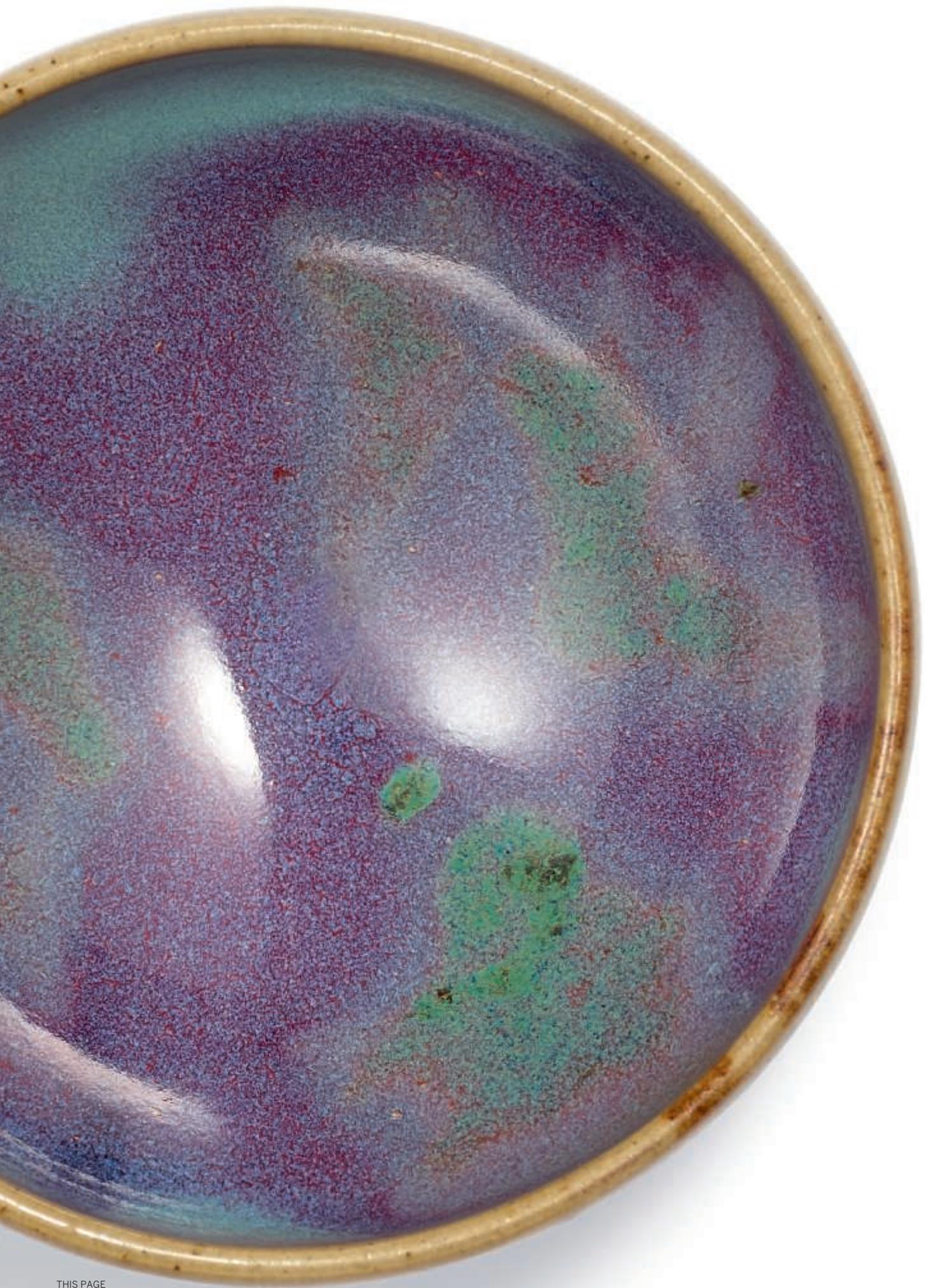
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fig. 1

Attributed to Emperor Gaozong, *Awakening under a Thatched Awning*, Song dynasty, album, detail

© Collection of the National Palace Museum, Taipei

圖一

宋高宗 《蓬窗睡起》冊 局部

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# ARCADIAN BEAUTY

REGINA KRAHL

In the Song dynasty (960-1279), probably more than in any other period of China's history, culture and education were considered the most important prerequisites of the elite and valued higher than office and rank. Advancement in society was certainly desired and sought, but at the same time spurned, and the state's most outspoken critics were often celebrated as sages. Even if the post of a high official in the service of the Emperor was considered the ultimate achievement, a modest and humble existence far away from it all, in harmony with nature, was at the same time one of society's fundamental ideals.

Even if the post of a high official in the service of the Emperor was considered the ultimate achievement, a modest and humble existence far away from it all, in harmony with nature, was at the same time one of society's fundamental ideals... the same ideals prevailed even at the imperial palace.

The cow herd with his water buffalo, the fisherman in his boat, the brush wood gatherer under gnarled pine trees are idyllic scenes endlessly repeated in paintings and evoked in poetry and prose. In the *First Prose Poem on the Red Cliff* Su Dongpo (Su Shi, 1037-1101), for example, writes, referring to himself and his friends (in the translation of A.C. Graham, in Cyril Birch, ed., *Anthology of Chinese Literature*, New York, 1965, p. 382):

Fishermen and woodcutters on the river's isles, with fish and shrimps and deer for mates, riding a boat as shallow as a leaf, pouring each other drinks from bottlegourds; mayflies visiting between heaven and earth, infinitesimal grains in the vast sea, mourning the passing of our instant of life, envying the long river which never ends! Let me cling to a flying immortal and roam far off, and live for ever with the full moon in my arms! But knowing that this art is not easily learned, I commit the fading echoes to the sad wind."

Yet not only the recluse, who lived indeed as a farmer in forced exile, as Su Dongpo did at the time he wrote these lines, expressed such thoughts. We hear similar eulogies of the secluded realm uncorrupted by civilization from the scholar-official, who held a high government post at the Song court,

like Fan Chengda (1126-1193), who in many poems revelled in the joys of the country-dweller, for example in *Late Spring* (in the rhymed translation of Gerald Bullett, *ibid.*, p. 387):

Few come this way, and if a stranger should,  
See how the birds dart off, into the wood!  
Shadows of dove-grey dusk the hills obscure,  
And gathering reach my fagot-built door.  
In a boat light as a leaf, still visible,  
My lad-of-all-work plies his single scull.  
Alone, I weave my fence, of lithe bamboo,  
And ducks go primly homewards, two by two.

In China, this glorification of simplicity, austerity and naturalness went further; it encompassed the arts as well as the crafts.

If the bureaucrat may still have been able to live this dream at least at some point in his life, this was certainly impossible for the Emperor; and yet, the same ideals prevailed even at the imperial palace. The handscroll *Awakening under a Thatched Awning*, attributed to Emperor Gaozong (1107-1187, r. 1127-1162), the first emperor of the Southern Song in Hangzhou, for example, depicts a calm morning on a deserted lake, where a lonely fisherman is seen stretching his limbs after a night spent on his narrow, reed-covered boat, moored at a deserted rocky outcrop with nothing but shrubs and a willow tree nearby and a distant skyline of hills seen across the misty lake (*Qianxi nian Songdai wenwu dazhan/China at the Inception of the Second Millennium: Art and Culture of the Sung Dynasty, 960-1279*, National Palace Museum, Taipei, 2000, pl. IV-8; **fig. 1**).

In the Song, the celebration of artlessness was more than a flight of fancy or a matter of taste, it was a reflection of an overarching world view.

Such blissful, picturesque scenes of life in tune with nature have a strong and universal attraction, and similar ideas flourished in the West since antiquity. The pastoral verses of the Roman poet Virgil (70-19 BC), the *Eclogues*, inspired by earlier (3rd century BC) bucolic poems by the Greek poet Theocritus, depict idyllic paradisiacal tableaux of Arcadia (or

Arcady), a remote and secluded highland region of ancient Greece, in the centre of the Peloponnese. He postulated the basic harmony of man with nature there, as summed up by E.V. Rieu (ed., *Virgil. The Pastoral Poems*, Harmandsworth, Middlesex, 1967 [1949], p. 14):

It was in his Arcady, the pastoral world of his memories and of his fancy, that Virgil found the window which gave him this vision of the truth, and sensed the spirit that pulsates in everything that is, and makes a harmony of man, tree, beast, and rock. Nature is fundamentally at one with man, though towns and politics and war make him a refugee from her and from the truth. It is the shepherd and his sheep that are her nurslings and her confidants. It is they who comprehend, when the 'woods ... make music and the pine-trees speak'.

In the Renaissance, Virgil's notion of Arcadia was adapted and romanticised by Jacopo Sannazaro (1458-1530) in a pastoral romance of that title, which suddenly made this utopia so popular, that visions of an unspoiled idyllic landscape where herdsmen live the simple life close to nature, in unison with each other and their surroundings, sprang up everywhere, in poetry, prose, theatre and painting. Unlike in China, however, they remained pastoral phantasies and had few repercussions directly into everyday life.

In China, this glorification of simplicity, austerity and naturalness went further; it encompassed the arts as well as the crafts. In the visual arts, it found expression in various different ways, for example, in paintings in the intimate format of album leaves and fans depicting contemplative scenes, such as tranquil landscapes and close-up studies of birds or animals; and eventually in an extreme minimalism of form, as in the ascetic renderings of persimmons in different shades of black ink by the monk Muqi (c.1200-1270), or the seemingly spontaneous, rapid brush strokes of the one-time academy painter Liang Kai (c.1140-c.1210) in his rendering of the poet Li Taibo.

In the Song, the celebration of artlessness was more than a flight of fancy or a matter of taste, it was a reflection of an overarching world view. It therefore pervaded many aspects of everyday life and also filtered down to works of art. A ceramic pot, a tray of lacquered wood, a stone pebble, so obviously non-precious and humble, could become revered artefacts. Ceramics in particular were in use in a huge spectrum of society, from monks to drink their tea from, right up to imperial banquets. They could be basic mass-produced wares,

A ceramic pot, a tray of lacquered wood, a stone pebble, so obviously non-precious and humble, could become revered artefacts.

but they equally lent themselves to extreme sophistication. Naturally, the hands of master artisans were crucially important in this elevation; yet, there always remained a pinch of unpredictability that was particularly cherished: the rare, fortuitous outcome of a firing, for example, that seemed more like a gift of nature than a man-made success. Song ceramics are among the few works of art, where differences between good but ordinary works and outstanding masterpieces can be very subtle and require connoisseurship to be fully grasped. This relative evaluation of desirability of two basically

comparable pieces is as active today as it was in the Song, if not even more so (in the case of black Jian ware tea bowls of Fujian, for example, the price of an exceptional specimen today can be 100,000 times that of a basic piece).

As many Song vessels are deceptively plain, discernment of quality requires close study and some degree of knowledge, as quality can manifest itself in all aspects of a ceramic vessel, details of proportion, subtle notions of tactility, nuances of colour, random patterns of splashes or accidental webs of

crazing, and so on. Master potters of *guan*, Jun or Longquan ware, for example, aimed to achieve results that amaze us like a stone that is coloured or veined in a unique, dazzling manner. Others, like those working in the Cizhou kilns, tried to appeal to our appreciation of a more rustic beauty, and sometimes of calligraphic brushwork.

The same simplicity of form can be detected in carvings of jade and other stones. Small carvings were often turned into fondling pieces, as smooth as pebbles worn down over millennia, and large boulders were only minimally shaped, both aiming to evoke a work created by nature.

The outstanding craftsmanship of the finest works of art paired with the severe minimalism that characterizes their designs gives Song artefacts a timeless, 'contemporary' feel that has an immediate appeal to any connoisseur of classic beauty. These works of art are anything but simple in their conception or their execution, but they try to reflect nature in a romanticised, an idealized – Arcadian – form.

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# 淳古渾樸

康蕊君

宋人重視精英階層之文化素養，更甚於官職階位，這種崇文尚藝之風冠絕中國歷朝。仕途高升雖一向為士人所嚮往尋求，同時卻被視為俗流；敢於批評朝政者，往往被奉為賢人智者。登廟堂之高，當輔弼之臣，士大夫身居至此，可謂功德圓滿，然而宋代社會亦崇尚隱逸，遠離世俗、幽居自然山水之間，乃人生另一種至境。

登廟堂之高，當輔弼之臣，士大夫身居至此，可謂功德圓滿，然而宋代社會亦崇尚隱逸，遠離世俗、幽居自然山水之間，乃人生另一種至境。帝王縱然深居宮中，棹歌之詠依然裊裊不絕。

中國歷代田園詩畫，多描繪鄉野生活，諸如農人牽牛、漁者坐舟、樵夫斫松等。蘇軾《前赤壁賦》詠曰：

況吾與子漁樵於江渚之上，侶魚蝦而友麋鹿，  
駕一葉之扁舟，舉匏樽以相屬。  
寄蜉蝣於天地，渺滄海之一粟。  
哀吾生之須臾，羨長江之無窮。  
挾飛仙以遨遊，抱明月而長終。  
知不可乎驟得，託遺響於悲風。

有此感懷者，或因被貶謫而躬耕田園，蘇東坡寫《前赤壁賦》時正是謫居於黃州。然而即使身居朝廷要職的士大夫，亦藉詩詞逸遊於田園世外。南宋朝臣范成大，雖身居朝廷要職，其詩詞亦流露對鄉野之樂的嚮往，如《晚春田園雜興》十二絕之一：

烏鳥投林過客稀，前山煙暝到柴扉。  
小童一棹舟如葉，獨自編闌鴨陣歸。

為人臣者，或總有一日離開朝廷，真正歸隱田園，而帝王則絕無可能。但縱然深居宮中，棹歌之詠依然裊裊不絕。南宋高宗傳世畫卷《蓬窗睡起》，描繪晨間湖畔一葉蓬舟，舟上唯見一漁人睡起作欠伸狀，湖畔有石磯、矮叢與柳樹，湖面霧氣氤氳，遠處有青山延綿（《千禧年宋代文物大展》，台北，2000年，圖版IV-8；圖一）。

在田野之中，與天地自然為一，古今中外皆為人心之所往，西方自古典時代亦已有之。羅馬詩人維吉爾（公元前70-19年）的田園詩集《牧歌》，受希臘詩人忒奧克里托斯的田園詩啟發，描繪古希臘一處遙遠的高地山區、位於伯羅奔尼撒半島中央的阿卡迪亞，那裡的鄉村美景猶如世外天堂。詩人擬想人與大自然和諧共處的簡樸生活，如E.V. Rieu 綜述（見所編《Virgil. The Pastoral Poems》，Harmandsworth，密德薩斯，1967 [1949]年，頁14）：

在阿卡迪亞，他記憶和幻想中的田園天地，維吉爾找到了窺探真理的窗口，他感覺到在萬物中搏動的靈魂，是它使人類、樹木、野獸和石頭和諧共處，但城鎮、政治和戰爭使他被逼與她和真理分離。牧人和他的羊群是她的乳嬰，是她的密友。是他們能領會到「樹木……奏樂，松樹能言」。

維吉爾心中的阿卡迪亞，在文藝復興時期被詩人賈科普·桑納扎洛（1458-1530年）改編為同名的田園詩歌故事。此詩一出，隨即廣受推崇，廣傳各地，時人紛紛以詩歌、散文、戲劇與繪畫，頌讚淳樸的鄉間生活，羨牧人與大自然同生同息。然而，西方與中國不同，人對歸田園的渴望僅止於幻想，未及至日常生活。

在中國，簡約、儉樸、順應自然的生活更受到推崇，並體現在各類藝術和工藝之中。

宋人崇尚素樸，並非純粹偶發的靈感或  
審美趣味，更反映一種包羅天地萬物的  
世界觀。

在中國，簡約、儉樸、順應自然的生活更受到推崇，並體現在各類藝術和工藝之中。在視覺藝術領域，其表達方式千變萬化，例如隨身便攜的冊頁畫、扇，描繪山水風景、鳥獸寫生，讓人隨時隨地遁入另一個天地。其後甚至出現一種極簡樸拙的藝術形態，如南宋畫僧牧溪所畫的柿子，其形粗括，僅以墨色深淺作區別；曾任畫院待詔的梁楷，用寥寥數筆，寫意地勾畫出李白吟詩的神采。

宋人崇尚素樸，並非純粹偶發  
的靈感或審美趣味，更反映一  
種包羅天地萬物的世界觀。

因此，平淡清雅的意趣融入日  
常生活各方面，工藝創作亦如  
是。一件普通樸實的陶罐、漆  
盤、卵石，皆可成為賞玩的工  
藝品。陶瓷器具深入社會各階  
層，從僧侶所用茶盞、以至宮  
廷宴會，皆可見其踪影。即使

大量生產的器具，其製作仍一絲不苟。名匠手藝對造瓷水平的提升固然功不可沒，然而其中無法預料之處，往往受人珍視：例如釉色在窯中的變化，與其說是人力成果，毋寧說是拜自然所賜。世間只有少數藝術品類，凡匠佳作與巧匠逸品的區別非常細微，普通人難以識別，唯善鑑明辨者可窺見其

宋代工藝品風格簡約淡雅，  
而工藝一絲不苟，其美感雋永，逾千  
年而不變，饒具「當代」氣質，凡欣  
賞古典美者，莫不為其所傾倒。

奧妙，宋瓷乃其中一種。時至今日，人們仍樂於比較兩件基本相類瓷器的價值，甚至比宋朝人有過之而無不及（如建窯黑釉盞，一件精品的價格可比普通品貴逾十萬倍）。

一件普通樸實的陶罐、漆盤、卵石，  
皆可成為賞玩的工藝品。

宋代器具看似樸素，若要分辨其品質，觀者須具一定學識素養，並從瓷器的各方面觀察，諸如塑形比例、觸感、色澤、偶現的釉彩斑紋、意外形成的釉裂紋路，等等。官窯、鈞窯及龍泉窯瓷，皆以色澤紋理細潤如玉為上。磁州窯則追求粗獷樸拙，紋飾時如書法般豪邁寫意。

此類簡約造型亦見於玉器及其他石器雕刻。把件置手中摩挲撫弄，歷千年後細滑如卵石；大石雕塑造型樸拙，線條精簡，兩者皆求似自然天成，大巧不工。

宋代工藝品風格簡約淡雅，而  
工藝一絲不苟，其美感雋永，  
逾千年而不變，饒具「當代」

氣質，凡欣賞古典美者，莫不為其所傾倒。宋代器物，無論概念或工藝，雖素淨而殊不簡單，其反映對象正是世人理想中大自然的純樸形態。





3101

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A CINNABAR LACQUER 宋 朱漆蓮瓣盤  
BARBED DISH  
SONG DYNASTY

with shallow rounded sides rising from a recessed base to a barbed rim crispy divided into seven bracket foliations, the cavetto with defined ridges radiating from a central recessed barbed cartouche, applied overall save for the base with a rich crimson-red lacquer, the base lacquered black

17 cm, 6<sup>5</sup>/<sub>8</sub> in.

**HK\$ 200,000-300,000**

**US\$ 25,500-38,300**





Plain lacquer wares of the Song dynasty are amongst the most beautiful and delicate pieces known in this media. The present dish is striking for its deep red colour and simple yet elegant organic form. It is not only most pleasing to the eye but is also surprisingly light and thin when held in one's hand. This dish is the work of a highly skilled craftsman who has created a masterpiece that represents the refined taste of the Song elite literati.

A very similar eight-lobed red lacquer dish, from the Sedgwick collection, was sold in our London rooms, 15th October 1968, lot 56. Compare also a slightly smaller six-lobed dish of this type with

a black lacquer base illustrated in Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, p. 118, pl. 52, where it is noted that the two characters on the base represent the alias of a man who apparently withdrew from society to study and meditate. A rare black eight-lobed lacquer dish, from a noble Japanese family collection formed prior to World War II, is offered in this sale, **lot 3108**; and a seven-lobed red lacquer dish (or perhaps a stand), from the Dubosc collection, was included in the Eskenazi exhibition *Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others*, London, 1992, cat. no. 8.

## A RARE BROWN LACQUER ALMS BOWL SONG DYNASTY

宋 褐漆鉢

exquisitely modelled with a compressed globular body rising from a rounded base to an incurved rim, attractively covered overall with brown lacquer  
16 cm, 6¼ in.

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

Fashioned to sit perfectly in two cupped hands, this bowl is unusual for its uniformly rounded form which features no foot or base and was probably placed on a stand. Bowls of this form, which formed one of the four essential possessions of Buddhist monks and were used to solicit food from the laity, are best known from the images of Bhaisajyaguru, the Medicine Buddha, who is often depicted holding a related alms bowl in his left hand.

See a larger black lacquer alms bowl with a flat base and a cover, attributed to the Five Dynasties to the early Northern Song period, excavated in 1978 from Futian gongshe, Jianli, Hubei province and now preserved in the Jingzhou Museum, Jingzhou, illustrated in *Zhongguo meishu quanji feilei. Zhongguo qiqi quanji* [Compendium of Chinese lacquer], vol. 4. *Sanguo – Yuan*, Fuzhou, 1998, pl. 67. This form experienced a renaissance during the Qianlong period (r. 1736-1795) and was reinterpreted in a wide variety of media; for example see a Qianlong mark and period cloisonné enamel alms bowl decorated with the Eight Buddhist Emblems, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum, Enamels*, vol. 2, *Cloisonné in the Qing Dynasty*, Beijing, 2011, pl. 261; and a spinach-green jade alms bowl decorated overall with writhing dragons, from the Thompson-Schwab collection, sold in our London rooms, 9th November 2016, lot 26.







PROPERTY OF A LADY

AN EXTREMELY RARE  
HEIRLOOM LONGQUAN  
CELADON BOWL  
SOUTHERN SONG  
DYNASTY

superbly potted with generously rounded sides rising from a narrow, slightly tapered foot to a softly grooved band below the crisp and gently flared rim, covered overall save for the unglazed footring with a lustrous translucent glaze of soft blue-green tone  
11.3 cm, 4<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Mathias Komor, New York, 1952.  
The Georges de Batz Collection, no. 75 (label).  
Christie's New York, 30th November 1983, lot 331.  
The Rodriguez collection (label).  
Christie's New York, 20th September 2005, lot 279.  
Sotheby's New York, 23rd March 2011, lot 506.

**EXHIBITED**

*Chinese Ceramics and European Drawings from the Georges de Batz Collection*, Museum of Fine Arts, Boston, 1953, no. 75.

HK\$ 1,800,000-2,200,000  
US\$ 230,000-281,000

## 南宋 龍泉青釉盃

來源：

Mathias Komor · 紐約 · 1952年  
Georges de Batz 收藏 · 編號75 (標籤)  
紐約佳士得1983年11月30日 · 編號331  
Rodriguez 收藏 (標籤)  
紐約佳士得2005年9月20日 · 編號279  
紐約蘇富比2011年3月23日 · 編號506

展覽：

《Chinese Ceramics and European Drawings from the Georges de Batz Collection》· 波士頓美術館 · 波士頓 · 1953年 · 編號75



With its elegant form and unctuous glaze, the present bowl is a fine example of the high-Song taste for pure colour and understated refinement. Towards the end of the 12th century, the traditional lime glaze was replaced by a lime-alkali glaze, creating a higher viscosity and softer gloss. Multiple layers of glaze were often applied to capture a jade-like effect; a technique that was probably adopted from the Guan wares of the period. The glaze of the present bowl is a thick lustrous bluish green, often referred to as the *kinuta* glaze by the Japanese who were especially fond of these wares which were considered masterpieces of the Longquan potter.

A slightly smaller bowl of this type, excavated in 1974 at Quzhou, Zhejiang province, from the tomb of Shi Shengzu and his wife, dated to the 10th year of Xianchun (corresponding to 1274), is published in *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, pl. 6-19; and another, recovered from the Sinan ship wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, cat. no. 8. Further examples, all of slightly smaller size, include one from the collection of Sir Percival David and now in the British Museum, London, published in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, Revised Ed., pl. 252; one, previously from the Lord Cunliffe collection, included in the exhibition *Heaven and Earth Seen Within. Song Ceramics from the Robert Barron Collection*, New Orleans Museum of Art, New Orleans, 2000, cat. no. 59; another was exhibited in *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, J.J. Lally & Co., New York, 2013, cat. no. 10; and a fourth bowl, from the Thomas Barlow Walker collection, was sold twice in our New York rooms, 26th September 1972, lot 682, and 23rd/24th May 1974, lot 321. See also another bowl, but with a broader groove, published in the *Illustrated Catalogues of Tokyo National Museum. Chinese Ceramics*, Tokyo, 1988, pl. 461.

The form of this bowl, with its gently grooved rim and short foot, may have been inspired by black Jian wares which were popular vessels in tea ceremonies; for example see a brown-splashed bowl in the National Palace Museum, Taipei, included in the Museum's exhibition *The Far-Reaching Fragrance of Tea. The Art and Culture of Tea in Asia*, Taipei, 2015, cat. no. I-14.

此盃器形雅致，釉色潤若凝脂，為南宋盛時文人所追求素雅不豔，含蓄實華之典範。自十二世紀末，龍泉釉色由粉青漸趨碧綠，更見其醇厚瑩潤。本盃施釉，循南宋官窰之疊層罩釉，故釉質溫潤如玉。此盃釉色青綠豐厚，日人尤其鍾愛，曰之為「占青」，此類器物獲奉為龍泉瓷匠之傑作。

參考一較小盃例，1974年於浙江衢州史繩祖墓出土，應為咸淳十年（1274年）製，錄於《宋遼金紀年瓷器》，北京，2004年，圖版6-19。韓國新安沉船亦有出水一例，刊於《新安海底文物》，韓國國立中央博物館，首爾，1977年，編號8。尺寸略小者亦可參考諸例，如一曾入大維德爵士收藏，現藏大英博物館，倫敦，刊於《Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art》，倫敦，1997年，修訂版，圖版252。有一曾入 Cunliffe 勳爵收藏，曾展於《Heaven and Earth Seen Within. Song Ceramics from the Robert Barron Collection》，新奧爾良博物館，新奧爾良，2000年，編號59。另一曾展於《Song Dynasty Ceramics: The Ronald W. Longsdorf Collection》，J.J. Lally & Co.，紐約，2013年，編號10。亦有一盃曾入 Thomas Barlow Walker 收藏，兩度售於紐約蘇富比，先於1972年9月26日，編號682，再於1974年5月23/24日，編號321。還有一相類盃例，其束口處較闊，載於《東京国立博物館圖版目錄·中國陶磁篇》，東京，1988年，圖版461。

此盃口沿下略束，圈足稍矮，其器形應受建窰黑釉茶盞之啟發。參見一褐斑盃，現藏台北故宮博物院，錄於該館展覽《芳茗遠播·亞洲茶文化展》，台北，2015年，編號I-14。





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塚中  
得前

AN EXTREMELY RARE  
IRON FIGURE OF AN  
OX; WOOD STAND  
INSCRIBED BY RUAN  
HENG (1783-1859)  
AND A CALLIGRAPHIC  
SCROLL BY TOMIOKA  
TESSAI (1837-1924)  
DATED TO 1921  
SOUTHERN SONG  
DYNASTY

cast in the form of a calf sturdily standing foursquare, portrayed with the head slightly raised and a pronounced snout marked with a gently upturned mouth, all below a pair of curved horns issuing from the forehead, the attractively pitted patina of the beast contrasting with the rounded contours of the well-proportioned muscular body, the wood stand with a shaped outline and resting on four short hemispherical feet, the flat surface of the stand with three cavities to house three of the ox's legs and a protruding rounded fitting to support the shorter front right leg with the broken hoof, the curved sides inscribed by Ruan Heng and succinctly expressing the Ruan family's high esteem of the rare figure and the state of its missing front hoof; the handscroll dated to 1921 with a painterly sketch in ink of the iron figure, followed by a long colophon titled *Record of the Ancient Iron Ox* expressing the calligrapher's adoration of the figure since seeing it for the first time in the late 1860s, signed by Tomioka Tessai "at the age of 86" (suggesting that the scroll can be dated to 1921)

ox 17.1 cm, 6¾ in.  
scroll 215 cm, 84⅝ in.

**PROVENANCE**

Collection of Ruan Heng (1783-1859).  
Kyukyodo, Kyoto (letter dated to 1916).  
Collection of Tomioka Tessai (1837-1924).

HK\$ 1,000,000-1,500,000  
US\$ 128,000-192,000

南宋 鐵犢 連  
阮亨銘座及富岡鉄齋  
《鐵牛古像の記事稿》卷

畫卷題識：

八十又六鐵齋老人百鍊  
鈐印：富岡百鍊字無倦之章（倒置）

來源：

阮亨（1783-1859年）收藏  
鳩居堂・京都（1916年信札）  
富岡鉄齋（1837-1924年）收藏



The present iron calf, sturdily cast with a slightly raised head and an upturned mouth, epitomises the simple elegance of the aesthetics of the Song dynasty. The patinated surface, not dissimilar to that of a scholar's rock, highlights its age and enhances its charm. The calf was rediscovered in the Qing dynasty and was kept and cherished by the literati Ruan family. The inscription by Ruan Heng on the old fitted wood stand dates the calf to the Southern Song. It further states that the calf, although discovered in a tomb with a broken leg, was nonetheless treasured by the Ruan family. The calf later found its way to the artist Tomioka Tessai in Kyoto, who expressed his fondness in a long colophon following a painterly sketch of the amiable calf.

Only a small number of ancient iron animal figures can be found in either public or private collections, probably due to the material's susceptibility to rust. The present object can be compared to an iron ox of similar size and also with a muscular body and simple outlines, acquired in 1911 by Charles Lang Freer (1854-1919) in Hunan province. That animal appears to be an adult ox with a proportionally smaller head. It has an oxidised surface and can be dated to the Song dynasty or later. It is preserved in the Freer Gallery of Art (accession no. F1911.590a-b), together with a parcel-gilt iron reclining dog from the Tang dynasty gifted by John Gellatly (accession no. LTS1985.1.342).

In ancient China, buffaloes or oxen played an important role in agriculture and transportation. Pottery figures of buffaloes or oxen first appeared no later than the Han dynasty, but those made of metal are relatively rare. See a larger bronze figure of a standing ox (29.5 cm) excavated from the Tang tomb of Shi Siming (703-761), modelled with short straight horns and appearing to be an adult ox, published by Beijing Municipal Institute of Cultural Relics, '*Beijing Fengtai Tang Shi Siming mu* [Tang Tomb of Shi Siming at Fengtai in Beijing]'. *Chinese Cultural Relics*, 1991, no. 9, p. 32 and fig. 14. Compare also a bronze ox, adopting a slightly more dynamic posture and dated to Song dynasty or earlier, gifted by Ernest Erickson Foundation to the Metropolitan Museum of Art, New York, included in *Ancient Chinese Art: The Ernest Erickson Collection in The Metropolitan Museum of Art, New York*, 1987, cat. no. 59.

The present figure was in the collection of Ruan Heng (1783-1859, *zi* Meishu, sobriquet Zhongjia, origin from Yizheng, Jiangsu province, between Nanjing and Yangzhou), who was the younger paternal cousin of the prominent literary figure Ruan Yuan (1764-1849). His extensive literary works in various genres were published in *Chuncaotang congshu* [Collectanea from the Springtime Cottage], *Zhuhucaotang*

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*shichao* [Verse collection from the Pearl Lake Cottage], *Zhuhucaotang biji* [Notes from the Pearl Lake Cottage] and *Yingzhou bitan* [Notes from the Boat to the Fairy Isles]. He also edited an enormous 200-volume work on the study of Mencius, *Qijing Mengzi kaowen bing buyi*, as well as several anthologies of contemporary regional poets. Zhuhucaotang (Pearl Lake Cottage), a study and library located on the Ruan family estate (now within Yangzhou city) was probably of special importance to Ruan Heng, who owned a related seal and named his collection of works after the cottage. For more information on the cottage, see *Yangzhou fu zhi* [Gazeteer of Yangzhou Prefecture], vol. 31, p. 44.

The calf later entered the collection of a renowned Japanese scholar and painter from Kyoto, Tomioka Tessai (1837-1924), who named the present piece 'Iron Ox'. Tessai's love of the object is evident in his handscroll which comprises of a painting of the piece and an essay entitled *Record of the Ancient Iron Ox*. According to the essay, Tessai first saw the present piece "fifty years earlier" in the late 1860s in Kyoto, and he often reminisced about the encounter afterwards. He mentioned various owners before him, who greatly admired its rare elegance and treasured it despite its rustic appearance. The essay ends with one of his seals and his signature "Old

Man Tessai, Hyakuren, at the age of 86," suggesting that the handscroll can be dated to 1921.

Tomioka Tessai (originally named Hyakuren, *zi* Muken and sobriquet Yuken, later known as Tetsugai or Tetsu Dojin) was born and raised in Kyoto, where he also spent most of his adult life. Tessai received a literary education focusing on Kokugaku (national study), Buddhism, Confucianism, especially the school of Wang Yangming. In the 1860s, during the Meiji Restoration, he supported the transition from the shogunate to imperial rule. After the Restoration in 1868, in order to learn about local customs, geography and history, he travelled extensively throughout Japan and served as chief priest at various Shinto shrines. Tessai studied painting since the age of 19, but only became a painter after his return to Kyoto in 1881, at the age of 44. Regarded as the last great Japanese Nanga 'Southern-style' painter, Tessai demonstrated in his works a distinct individual style which hints at the Southern Song literary tradition, the influence of Ming and Qing scholarly paintings, as well as inspiration from nature. His paintings and calligraphy, treasured in Japan, are held in many museums, including the Tessai Museum in Takarazuka.

分天公鐵府走  
百鍊



よの道に取調る者あり  
一雨に止る者あり其の  
意は思はる者あり其の  
しるしは果敢て悦び世に  
此の道は何と云ふ者あり  
よの道に取調る者あり

此犢頭略仰、嘴上揚，狀甚欣喜。其用料碩重，肢體矯健有勁，線條簡約，傲然佇立，栩栩如生，卻不失稚趣。表面斑駁小孔，見證春秋更迭，連舊配木座，刻阮亨之銘，曰：「南宋物，多尚鐵，錢亦然，況此犢。是犢當年塚中得。前蹄已久斷其一。阮氏寶之樂無極。儀徵阮亨銘于珠湖草堂」，定此為南宋之物，即使一足有損，無傷其珍，為阮氏寶惜。及後此犢輾轉外流日本，京都畫家富岡鉄齋一見傾心，自此難忘，終收為己藏，繪畫題記，延續宋物良緣。

鑄鐵為獸，雖有例可尋，惟或因其質易鑄，經歲月洗禮仍能流傳下來之物甚罕。1911年弗利爾先生（Charles Lang Freer, 1854-1919年）從河南得一鐵牛，造型簡潔有力，尺寸與此近，頭部比例上卻較小，且略欠稚氣，或擬較年長之牛，而非犢，年代定宋為上限，表面鏽蝕似甚明顯，現為弗利爾亞洲藝術博物館所藏（藏品編號：F1911.590a-b）。同館另存一唐代鐵獸，見 John Gellatly 舊藏局部鎏金鐵臥犬（藏品編號：LTS1985.1.342）。

古人多以務農為生，耕牛尤為重要，牛隻更可幫忙粗活、拉車等，是以立牛之像，古已有之，卻以陶俑居多，金屬者較罕。北京豐台林家墳史思明墓出土唐代銅牛，短直角，體型碩大（長29.5公分），同採四足鼎立之狀，觀其形態可悉乃成牛，詳見北京市文物研究所，〈北京豐台唐史思明墓〉，《文物》，1991年，第9期，頁32及圖14。紐約大都會藝術博物館藏一銅牛，作前行之狀，可資參考，斷代宋或更早，由 Ernest Erickson 基金會捐贈，收錄在《Ancient Chinese Art: The Ernest Erickson Collection in The Metropolitan Museum of Art》，紐約，1987年，編號59。

阮亨（1783-1859年），字梅叔，號仲嘉，籍儀徵（今江蘇省，處南京與揚州之間），乃文豪阮元（1764-1849年）之堂弟。阮亨淵學博文，寫作其豐，有詩文、隨筆、雜記等，著有《春草堂叢書》、《瀛舟筆談》、《珠湖草堂詩鈔》、《珠湖草堂筆記》等。且攻孟子學記，校有二百卷《七經孟子考文並補遺》，又為地方詩人編纂，於文壇建樹良多。珠湖草堂，地處揚州，乃阮氏先祖所有，詳見《揚州府誌》，卷31，頁44。阮亨有「珠湖草堂」印，又以此堂為詩鈔、筆記命名，足見他與此地淵源之深。

此犢後為日本京都文人兼畫家富岡鉄齋（1837-1924年）所藏。富岡鉄齋對犢珍而重之，製有手卷，畫形傳神，並題寫《鐵牛古像の記事稿》，敘述五十多年前1860年代，曾在京都與鐵犢有一面之緣，自此念念不忘，後終收為私藏。據富岡氏，此犢久經輾轉遞藏，其稚拙樸雅，為世所珍。文末鈐印並署「八十又六鐵齋老人百鍊」，據其生年可悉手卷乃製於1921年。

富岡鉄齋，字無倦，號裕軒，本名百鍊，後改鉄齋或鉄崖，又稱鉄道人。自少修習國學、儒家、佛典，尤專陽明學說。1860年代明治維新期間，支持推翻幕府，推舉明治天皇統領日本，1868年新政府建立後，富岡氏遍遊日本，學習各地文化傳統、地理、歷史，又職各神社神官。至1881年返回京都，潛心繪事，漸有名聲，以畫維生。富岡氏十九歲始攻畫，上承南宋朱明文人畫風，得日本「南画」之髓，又學明清文風，且師法自然，終別開生面，自成一格，有南画末代宗師之譽，作品在日本備受推崇，各博物館有藏，宝塚且建有鉄齋美術館，紀念富岡氏畢生對藝文的貢獻。

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# THE EDWARD T. CHOW HANGZHOU GUANYAO MALLOW FLOWER WASHER

REGINA KRAHL

*Guan* ware is the Southern Song potters' answer to Ru, the imperial ware of the North. These two wares have defined taste in ceramics like hardly any other wares before or after. These seemingly modest, crackled greenish-glazed stonewares were copied in every period, from the moment they had been created, right up to the present, but never reached. They have gained quasi mythical status.

We know that *guan* was produced in Hangzhou, the Southern Song (1127-1279) capital, but we do not know all that much else about it. Hangzhou had been declared only a 'temporary' capital and was embraced reluctantly by the Song ruling house, who did not want to leave any doubt about their intent to regain control over the northern regions they had lost to the Jin (1115-1234). When the Song moved there, Hangzhou did not offer any of the amenities the court had taken for granted. Suitable palace structures took time to be built, levels of comfort of any kind only slowly improved, and the provision of goods and services could only gradually be assured. The supply of ceramics to the court was only one small aspect of the immense logistic challenges facing the administration, but not the least complex. As the region did not produce any ceramics of a suitably high standard, manufactories able to produce ceramics of the highest order, unmatched world-wide, had to be built up from scratch.

We do not know whether potters from the Ru kilns of Baofeng in Henan followed the Song – forcibly or voluntarily – to the South, but it seems quite possible, since after the move of the ruling house the Ru manufactories declined to the level of provincial workshops, while other kiln centres, such as Ding in Hebei, Jun in Henan or Yaozhou in Shaanxi continued to produce high-quality wares also for the court of the Jin, without any immediately obvious stylistic or qualitative decline. In the South, different raw materials, kiln structures, firing methods and – at least partly – differently trained artisans, made a seamless continuation impossible, and that proved to be a lucky constellation, since it enabled development into a new direction.

Today, Ru and *guan* ware – the preferred choices of the Song ruling house before and after the relocation – are equally celebrated and equally rare, and probably always were. Yet, it would be difficult to compile a *Catalogue Raisonné* of the worldwide patrimony of heirloom *guan* wares, as we were able to do for heirloom Ru wares in last season's *Song* catalogue (Hong Kong, 3rd October 2017, pp. 66-77). While Ru represents a fairly consistent body of wares that are closely related in shape, manufacturing method, glaze type and overall style, this is not the case for *guan*. Although all Hangzhou *guan* wares are monochrome stonewares with celadon-coloured glazes, just like Ru, the variety of types made for the court in the Southern Song capital is phenomenal. It suggests a lengthy process of experimentation

and ambition in Hangzhou, which enriched the palette of ceramic masterpieces, but made it that much more difficult to grasp what *guan* really is.

We can note a use of different body materials; a wide variety of forms including purely 'ceramic' shapes and ones copying other materials; an immense range of sizes from small cups to massive vases; a large palette of successful glaze tones from shades of beige and grey to intense bluish green; an appearance of glazes without any crazing or with thin-meshed, with wide-meshed or with layered 'ice' crackle; as well as different firing methods, with and without spurs. Although a kiln producing top quality *guan* ware, Laohudong, has been located and excavated in Hangzhou, given this variety, it is difficult to believe that it was the only kiln working for the court. And the subsequent connoisseurs' literature has further obscured the fringes, so that, where beige-coloured wares are concerned, it is now difficult to know where *guan* ends and *ge* begins. This, luckily, does not affect the present piece.

In spite of this wide spectrum, the potters of the official kilns in Hangzhou nevertheless perfectly captured in their creations – like great artists and artisans anywhere – the spirit of their times. The Song dynasty (960-1279) was marked by two contrasting Confucian concepts of thought, one conservative, personified in particular by Ouyang Xiu (1007-1072), who advocated a reevaluation of ancient tradition as a source for moral principles and a guideline for righteous behaviour; the other reformist, propagated by Wang Anshi (1021-1086), who proposed idealistic reforms to achieve an ideal social order, and himself practiced an exemplary simple, frugal lifestyle.

It would seem that these two schools of thought are also reflected in the period's aesthetic ideals. Two very different trends can certainly be perceived among *guan* wares, where two styles seem to rival with each other: on the one hand, the evocation of the past through archaistic works that follow in shape and design archaic jades and bronzes and tend to be stately and imposing; on the other hand, a proposition of something radically new, a contemporary style that convinces through clarity and precision of its outlines and proportions, and minimalism in shape and design. Such works – like the present washer – convey a fresh and airy spirit that can equally be detected among the monochrome lacquerwares of the period, an art form that had only just begun to be appreciated. With this new aesthetic concept Song arts and crafts were incredibly advanced, about a millennium ahead of their times, as this style brings to mind 'Bauhaus' ideals of simplicity and functionality, as they became dominant in 20th-century Germany and beyond. This also explains why they remain to be so influential on artists and artisans today.

While one might think that in the Song, works evoking the past would have been ranked higher than innovative items, it is interesting to note the relative grading of old and new styles



at the Song painting academy during the reign of Emperor Huizong (r. 1100-1126). Wai-kam Ho relates the guidelines set for grading exams, where students were given the task to interpret in their paintings a given poetic quote (Wai-kam Ho et al., *Eight Dynasties of Chinese Painting. The Collections of the Nelson Gallery – Atkins Museum, Kansas City, and The Cleveland Museum of Art*, Cleveland, 1980, pp. xxviii-xxix): A 'Lower Grade' was given to 'the ability to make imitations or copies that are close approximations to the true character of the original'; a 'Middle Grade' to those, in whose paintings 'the seeming imitation of old masters [was] amplified and transcended', while the 'Highest Grade' was reserved for students who were able to perform the task 'without imitating any ancient masters'. In other words, even the intrinsically conservative arbiters of taste at the Song painting academy ranked highest the ability to create something new, providing of course that it fulfilled certain criteria, among which they stipulated that 'forms and colors are rendered naturally'.

The present washer, with its emphasis on tonal variation and patterns of crazing reminiscent of those manifested by nature in beautiful stones, embodies this modernity. Hardly a shape could evoke the stylistic identity of the Southern Song as well as the mallow shape with its soft and pleasing outline, without any sharp edges. The simplicity of newly devised Song forms is already evident in Ru ware, for example, in the Northern Song (960-1127) washer from the collection of Alfred Clark, sold 4th April 2012, lot 101 (**fig. 1**), to which this *guan* example would seem to be a Southern Song echo.

Its soft outline evokes contemporary lacquer ware rather than metal prototypes, even though close lacquer comparisons are rare. Mallow-shaped lacquer dishes generally are depicted with the 'petals' overlapping in S-shaped curves, but one similar black lacquer dish is in the Nezu Institute of Fine Arts, Tokyo, albeit with seven petals: see the Museum's exhibition *Sō Gen no bi. Denrai no shikki to chūshin ni/The Colors and Forms of Song and Yuan China. Featuring Lacquerwares, Ceramics, and Metalwares*, Nezu Institute of Fine Arts, Tokyo, 2004, cat. no. 19 (**fig. 2**).

With its combination of seven rough spur marks and an unglazed foot ring, on which it does not seem to have been standing in the kiln, the present dish was probably produced fairly early in the Southern Song, when different methods of firing were tried out, as related washers and dishes generally show either an unglazed foot, or a glazed foot and spur marks.

Only one close companion piece appears to have been published, a washer in the National Palace Museum, Taipei, of very similar shape and size, also with an unglazed foot

and seven spur marks, but the glaze fired to a more opaque greyish green and showing a denser crackle, and the body fired to a darker brown. In spite of damage to its rim, that washer has been repeatedly illustrated and exhibited by the Museum, and had been sent by the Chinese Government to the *International Exhibition of Chinese Art* at the Royal Academy of Arts, London, 1935-6, and is included in the *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, Shanghai, 1935, vol. II, pl. 80; is it also illustrated in *Gugong Song ci tulu. Nan Song Guan yao/Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Southern Sung Kuan Ware*, National Palace Museum, Taipei, 1974, pl. 56; it was included in the Museum's major *guan* exhibition in 1989, published in *Song guanyao tezhan/Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, National Palace Museum, Taipei, 1989, cat. no. 94; and more recently in the exhibition *Gui si chenxing. Qing gong chuanshi 12 zhi 14 shiji qingci tezhan/Precious as the Morning Star. 12th-14th Century Celadons in the Qing Court Collection*, National Palace Museum, Taipei, 2016, cat. no. II-30 (**fig. 3**). The National Palace Museum also owns a related washer of water caltrop shape, with the petal-shaped sides pointed at the rim, *ibid.*, cat. no. II-28.

Comparisons are otherwise extremely rare; but it is interesting in this context to look at a probably slightly later vessel of this mallow flower shape, the famous, somewhat larger piece in the Sir Percival David Collection in the British Museum, no. A46. This piece lacks spur marks, has shallower sides and thus represents a dish more than a washer, and has a more opaque, milky blue-green glaze; see *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, rev. ed., London, 1999, p. 64 and back cover (**fig. 4**).

The present washer is superbly potted, crisply shaped and yet fluid in its outlines, the thick glaze thinning towards the rim, the surface inviting the finger to follow the curves. The very glossy glaze has the most exquisite blue-green colour, a gelatinous lustre and a pleasing, satiny texture. The simplicity of the shape and the absence of any decoration are severe on the craftsmen as they are not forgiving of any defects; but they serve to highlight the elegant web of the luminous crackle. The piece appears as if carved from a boulder of a lustrous jade-like stone. New official commissions of such seemingly modest ceramics suggested cultured patronage rather than wasteful consumption and at the same time conveyed evidence of a continuation of imperial taste and style from the Northern to the Southern Song.



**fig. 1**  
Ru *guanyao* lobed brush washer, Northern Song dynasty  
Sotheby's Hong Kong, 4th April 2012, lot 101



**fig. 2**  
Black lacquer foliate dish, Northern Song dynasty  
© Nezu Institute of Fine Arts, Tokyo



**fig. 3**  
Guan lobed brush washer, Southern Song dynasty  
© Collection of the National Palace Museum, Taipei



Two views of lot 3105



**fig. 4**  
Guan lobed dish, Song dynasty  
Sir Percival David Collection  
© The Trustees of the British Museum



Top view of lot 3105





**fig. 5**  
Portrait of Edward T. Chow (1910-1980)

Pieces such as this *guanyao* washer enjoyed an unbroken history of appreciation by sophisticated connoisseurs, both for actual use or just for delectation. Their appeal was of course not lost on the Qianlong Emperor (r. 1736-1795), one of China's greatest self-proclaimed art lovers. The *Huojidang* [Archives of the Imperial Workshops] for the Qianlong period tell us that in 1744, one *guanyao* mallow-shaped washer with *zitan* stand, which the Emperor ranked as 'top quality', was ordered to be sent to the Qianqinggong, the Palace of Heavenly Purity, one of the main palace buildings in the Forbidden City, after a fitted brocade box and wrapping cloth had been made for it; in 1745, the Emperor had another such washer sent to the Yuanmingyuan Summer Palace, to be stored there in a treasure box; in 1749, he ordered that a drawer be made for the stand of such a washer, perhaps to house a small album of paintings and poems by the Emperor himself, as we know he had done for a piece of Ru ware; and in 1773 four such washers with *zitan* stands were apparently displayed on curio shelves in the Jingyanggong, Palace of Great Brilliance, one of the side halls of the Forbidden City, which today also houses a display of works of art.

In more recent times, this washer belonged to two of the most important Asian collectors of Chinese art in the twentieth century, Edward T. Chow (**fig. 5**) and T.Y. Chao (**fig. 6**), and figured in two of the most memorable sales in Hong Kong, which have made auction history. Edward T. Chow (1910-1980), one of the most renowned dealers and collectors of Chinese art, began at an early age to work in this field and



**fig. 6**  
Portrait of T.Y. Chao (1912-1999)

to assemble his collection, first in Shanghai, later in Hong Kong, and eventually in Switzerland. His expert knowledge of Chinese art, his high aesthetic standards and his relentless demand for quality made him one of the favourite addresses for the major collectors of the time, such as Sir Percival David, King Gustaf Adolf of Sweden, Eiichi Ataka, J.M. Hu, or Barbara Hutton, many of whom he managed to advise and as such to play an important role in the formation of collections as, for example, also the Meiyintang collection. The sale of his own collection in three parts at Sotheby's Hong Kong and London in 1980 and 1981 created a splash in the art world and heralded an explosion of prices in this field. The Edward T. Chow collection remains one of the most coveted provenances for a piece of Chinese art.

T.Y. Chao (1912-1999), shipping magnate and leading real estate developer of Hong Kong, had collected Chinese art for decades prior to the Chow sales and besides porcelains, also sought out classical paintings and calligraphies as well as jades. An exhibition of one hundred Ming and Qing porcelains from his collection was held at the Hong Kong Museum of Art in 1978. Recognizing the rare opportunity the Chow sales provided, he became one of the major buyers there, despite the very high prizes. Many pieces from the Edward T. Chow sales therefore re-appeared on the market in 1986 and 1987, when the T.Y. Chao collection itself was offered in two auctions, also at Sotheby's Hong Kong, echoing the success of the Chow sales.





# 仇焱之舊藏杭州官窯葵瓣洗

康蕊君

南宋官窯，續北宋官汝而生。汝官二瓷，素麗雋永，釉色瑩潤，天青微藍，冰裂細佈，秀逸絕世，藝術地位至高，深得歷代傾慕，倣仿不絕至今，然未能復造。

官窯造於南宋國都杭州，北宋失地於金人，帝王遭俘虜，隨之滅亡，宋室南遷改元，定都杭州改名臨安府，屬臨時國都，然百廢待舉，宮殿朝廷皆需重新建設，內廷用器短缺亦屬難事，蘇杭一帶瓷窯尚未能燒造出高品質官瓷，因此急需建構南宋官瓷作坊。

河南寶豐縣汝瓷瓷工是否自願追隨宋室南渡，雖屬未知，但南宋時汝瓷製器品質明顯低落，僅存民窯水平，相較之下，持續供應金朝朝廷用器的河北定窯、河南鈞窯與陝西耀州窯，所造之器品質尚高，並無立即的衰退與風格變化。在南方，土質、窯型、燒造方式、陶工皆異，續燒官瓷已然艱困，開創出南宋官瓷之新風貌更屬不易。

從古至今，汝官二瓷盛名遠播，鳳毛麟角，我們雖能統整傳世汝瓷名冊（《俊雅清凝—樂從堂藏宋瓷粹珍》，香港，2017年10月3日，頁66-77），卻難以歸整傳世官瓷數量，因汝瓷之造形、燒造方式、釉色、風格均甚一致，官瓷則異。杭州所造官瓷，屬單色青瓷，近類汝器，然種類

繁多，應或出自長期研發試燒，造就官窯瓷之多樣釉色、面貌，亦因此更難一語含括官窯全貌。

不議胎質變化與否，現存可見豐富多樣之官窯器形，部份源自傳統陶瓷器造形，也有摹擬其他材質器物而來之例；尺寸可見各式小型盃器，亦得巨型瓶尊；釉色變化範圍甚廣，各種深淺的米黃、淡灰、青綠皆有，釉面或者平素無紋、也見緻密或疏朗開片紋、或甚滿佈透明冰裂紋，相互輝映者；窯內燒造方式亦多變化，或用支釘、或無，並無一致。依據考古證據，可知杭州老虎洞窯出產高品質官窯瓷，雖相關古籍記載缺稀，考慮官窯瓷多變之特徵，難以斷定南宋官窯均出自同一窯址，例如米黃釉官瓷之時代背景，究竟何時官窯停燒，哥窯崛起等議題，目前仍無法推知。所幸本品並不受此限。

一如歷代名家能匠，杭州官窯瓷人擷取宋朝時代精神，再現於官窯瓷作。宋時兩派儒家學說盛行，其一以歐陽修（1007-1072年）為代表的保守派，主張汲古鑑今，重視傳統道德規範，另一派以王安石（1021-1086年）為首，主張改革變法，以期再現理想社稷，並以自身為範，畢生質樸儉素。



此二學派亦深深影響當朝美學之取向，看似相互衝突，卻皆現於官窯瓷：一方面，崇古之風反映於官窯器形與紋飾，多取自高古玉器與青銅器，典雅大器；再者，宋代特有的美感追求亦貫穿其中，官窯瓷之比例、輪廓精準清晰，造形紋樣極簡素雅。本件官窯青釉葵瓣洗，清新輕盈一如朝單色漆作，乃宋代始有之藝術風格，以此為礎，宋朝藝術與工藝的發展成熟臻善，可謂超前同時期全球藝術幾近千年，例如二十世紀主導德國及全球的包浩斯表現主義，即與其不謀而和，追求簡約、功能性的藝術風格，至今仍深厚影響當代藝術與工藝發展。

宋朝或顯崇古抑新，徽宗時期（1100-1126年）對於畫院內新舊風格之評等，卻是耐人尋味。美術史家何惠鑾論述當時畫院科舉考試評準則，考生需以繪畫詮釋考題詩句（何惠鑾等，《Eight Dynasties of Chinese Painting. The Collections of the Nelson Gallery — Atkins Museum, Kansas City, and The Cleveland Museum of Art》，克里夫蘭，1980年，頁xxviii-xxix）：僅能大致摹擬原作表象者，屬「下等」；能於繪畫中摹擬名作，並超越強化原作精神者，屬「中等」；無需摹擬任何名作，而能自生佳作者，屬「上等」。換言之，即使宋代宮廷畫院之主導風格趨保守，仍極為重視能以紮實技巧描繪自然，並將之創新的能力。

此葵瓣洗，釉色變化溫潤澄澈，開片冰裂自然相綴，宛若寶玉，渾然天成。葵瓣式器形，輪廓線條柔美綿延，簡約雅絕，乃最具代表性之南宋造形，亦可見於北宋汝瓷，如艾弗瑞·克拉克伉儷舊藏汝窯葵瓣式洗，2012年4月4日售於香港蘇富比，編號101（圖一），與本品彷彿兩宋美學相互呼應。

葵瓣式造形源自金屬器形，柔弧線條則與當朝漆作關係更為密切，然近類漆例甚罕。葵瓣式漆盤多見瓣瓣交疊，相交處現「S」曲線，東京根津美術館藏一件器形相類之漆盤，作七葵瓣，見博物館展覽圖錄《宋元之美：伝来の漆器を中心》，根津美術館，東京，2004年，編號19（圖二）。

此洗底部有七支釘痕，圈足無釉，應非採墊燒而成，或屬南宋早期之作，官窯仍尚試驗不同燒造方式，其他相類盤、洗多為圈足無釉，墊燒，或圈足掛釉，支燒。

著錄僅見一件相似官窯青釉葵瓣洗，現藏台北故宮博物院，器形、尺寸均與本品相同，圈足無釉，洗底並有七枚支釘痕，惟釉色青中帶灰，不若本品澄澈，開片紋更為緻密，胎骨深灰棕色，口沿微損，曾多次展出於博物館特展並載錄於出版品中，1935、36年並為中國政府選送至倫敦參與皇家藝術學院舉辦之「中國藝術國際展覽會」大展，錄於《參加倫敦中國藝術國際展覽會出品圖說》，上海，1935年，卷II，圖版80；並刊於《故宮宋瓷圖錄：南宋官窯》，台北，1974年，圖版56；1989年並展於故宮博物院的官窯大展，《宋官窯特展》，台北，1989年，編號94；最近展出於特展《貴似晨星：清宮傳世12至14世紀青瓷特展》，台北，2016年，編號II-30（圖三）。院藏一件相類官窯青瓷菱花式洗，口沿間綴瓣尖，錄於前述出處，編號II-28。

存世與此葵瓣洗相似之例極罕，或可參考一件官窯葵瓣式盤，尺寸較大，盤壁略淺，釉色乳濁，青中泛藍，屬大維德基金會藏品，現貯大英博物館，刊載於《Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art》，倫敦，1999年，頁64及封底（圖四）。

本葵瓣洗瓷胎纖薄端正，造形俐落精確，線條優美流暢，青釉凝厚至口沿處漸薄，穠纖之間，令人愛不釋手。釉色天青透藍，光澤瑩輝，觸感滑潤。造形簡雅，無冗綴飾，僅以自然冰裂疏朗相襯，無瑕至美，更加突顯瓷匠巧藝，全器宛若以晶透玉石雕成，巧奪天工。南宋續燒如此樸雅之器，而非追求虛華之色，足證兩宋皇家品味與風格之延續。

此類官窯洗，無論作為實用或品賞，深得歷朝鑒藏名家傾慕崇尚，代代不絕，乾隆皇帝亦列其中。乾隆九年（1744年），《活計檔》記載，乾隆帝品評一件官窯葵瓣洗，配紫檀座，定為「頭等」，並詔命作包巾、錦匣後，送至紫禁城主殿之一，乾清宮。隔年，並令將另一件官窯洗送至圓明園，貯於寶匣內。公元1749年，乾隆帝命製履盒以藏一件官窯洗之底座，類同另一件清宮舊藏汝瓷包裝設計，或用以保存御製詩畫冊頁。乾隆三十八年（1773年），紫禁城東六宮之景陽宮內多寶格，陳設四件官窯洗，皆配紫檀座，此宮目前仍可見陳設骨董珍寶。



圖一  
北宋 汝窯葵花洗  
香港蘇富比2012年4月4日，編號101



圖二  
北宋 黑漆葵口盤  
© 東京根津美術館藏品



圖三  
南宋 官窯青瓷葵花式洗  
© 台北國立故宮博物院藏品



拍品編號 3105



圖四  
宋 官窰葵花式盤  
大維德基金會藏品  
© 倫敦大英博物館



拍品編號 3105





圖五  
仇焱之 (1910-1980年)



圖六  
趙從衍 (1912-1999年)

近代，此官窰葵瓣洗曾入藏兩位二十世紀重要中國藝術品私人收藏，仇焱之（圖五）及趙從衍（圖六），並先後於兩場香港藝術品拍賣歷史上最為人稱道之拍賣會中拍出。仇焱之（1910-1980年）乃最受尊崇之華人古董商及鑑藏家之一，年幼即入行學藝，攻鑑藏，兼買賣，曾於滬港兩地經商，後移居瑞士，曾輔助許多重要中國藝術收藏家，包括大維德爵士、芭芭拉·赫頓、瑞典國王古斯塔夫六世·阿道夫、胡惠春及安宅英一，助建他們之寶蓄雅藏，如玫茵堂中國藝術品收藏，協其謹思慎擇。仇氏私人所藏，見於1980及1981年共三場拍賣會，釋出大批珍品，轟動業界，於香港藝術品市場

影響更是深遠悠長。仇焱之舊藏廣得景仰，至今已成中國藝術品最尊貴之來源記錄。

一代船王趙從衍（1912-1999年）長年專注於蒐藏中國藝術精品，並以書畫、瓷器、玉器為重心，1978年曾於香港藝術館展出其珍藏百件明清瓷器。深知仇氏收藏質精稀珍，趙氏亦為拍賣會的主要競投者之一，為購心頭所好，踴躍出價，明顯以仇氏為楷模，藉此建立典藏。1986及1987年香港蘇富比為趙從衍家族收藏舉辦拍賣專場時，場面之盛，不亞於前。





AN EXCEPTIONAL AND  
EXTREMELY RARE HEIRLOOM  
GUAN LOBED BRUSH  
WASHER  
SOUTHERN SONG DYNASTY

superbly potted with shallow rounded sides subtly divided into eight fluted lobes and rising to a foliate rim of corresponding form, all supported on a flat base raised on a gently tapering foot, exquisitely enveloped in a radiant and translucent bluish-green glaze permeated with a crackle forming an attractive network of crazing, the glossy glaze gently thinning with a subtle tinge of red at the rim and raised flutes, simultaneously pooling along the delicate recesses to a more gelatinous and lustrous blue-green colour, the underside with seven spur marks revealing the pale grey body and encircled by the unglazed footring burnt brownish-orange in the firing  
14 cm, 5½ in.

**PROVENANCE**

Collection of Edward T. Chow (1910-1980).  
Sotheby's London, 16th December 1980, lot 295.  
Collection of T.Y. Chao (1912-1999).  
Sotheby's Hong Kong, 18th November 1986, lot 29.

**EXHIBITED**

*Selected Treasures of Chinese Art*, Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990-1991, cat. no. 108.  
*Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 2, also illustrated on the cover.

**LITERATURE**

Li Zhiyan and Simon Kwan, *The Muwen Tang Collection Series*, vol. 11: *Song Ceramics*, Hong Kong, 2012, cat. no. 1.

**Estimate Upon Request**

南宋 官窰青釉葵瓣洗

來源：

仇焱之（1910-1980年）收藏  
倫敦蘇富比1980年12月16日，編號295  
趙從衍（1912-1999年）收藏  
香港蘇富比1986年11月18日，編號29

展覽：

《歷代文物萃珍：敏求精舍三十周年紀念展》，香港藝術館，香港，1990-1991年，編號108

《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，編號2及封面

出版：

李知宴及關善明，《沐文堂收藏全集》，卷11：宋代陶瓷，香港，2012年，編號1

**估價待詢**











3106

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A BLACK LACQUER  
LOBED DISH  
SONG DYNASTY

宋 黑漆葵瓣盤

delicately constructed with shallow everted sides rising from a recessed base to a six-lobed rim, divided by small ridges evenly radiating around the cavetto, further encircled with metal.  
Japanese wood box  
17.6 cm, 6<sup>7</sup>/<sub>8</sub> in.

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





Lacquerware made between the late Tang and the early Song dynasties is characterised by simple, well-proportioned flower shapes with more or less deep indentations. These quiet, pleasing forms that were used for dishes, bowls and cup stands set a stylistic trend that reverberated throughout the period and strongly influenced ceramic designs. The present delicately lobed shape, resembling a prunus blossom and often modelled with five to seven petals, is one of the most classic Song forms amongst lacquerware as well as ceramics.

See two closely related examples from the collection of Sakamoto Gorō, sold in these rooms, 8th October 2013, lots 141 and 144. A red lacquer dish of this type, but of larger size, from the Lee Family collection and included in

the exhibition *Dragon and Phoenix*, The Museum of East Asian Art, Cologne, 1990, cat. no. 15, was sold at Christie's Hong Kong, 3rd December 2008, lot 2109. See also a similar lacquer dish discovered amongst a group of lacquerware attributed to the Tang dynasty, excavated at Jianli county, Hubei Province, published in *Wenwu/Chinese Cultural Relics*, 1982, no. 2, p. 93, pl. 8, fig. 4. Compare also a persimmon-glazed Dingyao dish of smaller size (12.6 cm) and with subtler indentations, in the Palace Museum, Beijing, illustrated in *Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pl. 89, together with another covered in a transparent ivory glaze, pl. 73.





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

of archaistic *lian* form, superbly potted with a wide cylindrical body supported on three short cabriole legs, the exterior of the body encircled with nine evenly spaced thin raised ribs, veiled overall save for the unglazed rim and a circular disc on the interior with a translucent ivory-coloured glaze gently pooling on the underside, the rim mounted with a copper-coloured metal band

13.9 cm, 5½ in.

**PROVENANCE**

Collection of Alfred Schoenlicht (d. 1955), The Hague.  
Sotheby's London, 13th December 1955, lot 60.  
Collection of Dr Carl Kempe (1884-1967).  
Sotheby's London, 5th November 2008, 498.

**EXHIBITED**

*International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 1171.

**LITERATURE**

H.F.E. Visser, *Asiatic Art in Private Collections of Belgium and Holland*, Amsterdam, 1947, pl. 128, no. 228.

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 448.

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

US\$ 383,000-510,000

北宋  
定窰白釉弦紋三足奩式爐

來源：

Alfred Schoenlicht (1955年卒) 收藏，海牙  
倫敦蘇富比1955年12月13日，編號60。

卡爾肯普博士 (1884-1967年) 收藏  
倫敦蘇富比2008年11月5日，編號498

展覽：

《參加倫敦中國藝術國際展覽會出品圖說》，英國  
皇家藝術學院，倫敦，1935年，編號1171

出版：

H.F.E. Visser，*Asiatic Art in Private Collections of Belgium and Holland*，阿姆斯特丹，1947年，圖版128，編號228

Bo Gyllensvärd，*Chinese Ceramics in the Carl Kempe Collection*，斯德哥爾摩，1964年，圖版448





Adapted from an archaic bronze form, this exquisite incense burner belongs to a classic group of ceramic incense burners and is a particularly rare example of its type. Although this unassuming silhouette was produced in various proportions and arrangements of raised ribs, it is extremely unusual to find the ribs so evenly spaced and perfectly formed as on the present. The delicate rings not only accentuate the beauty of the form and glaze but also attest to its maker's command over the medium.

Five Ding incense burners belonging to this group, which illustrate the individuality of each potted piece, were included in the exhibition *Gugong lidai xiangju tulu/A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, National Palace Museum, Taipei, 1994, cat. nos 35-39, together with a roughly contemporary Jingdezhen copy, cat. no. 44, a later Dehua copy, cat. no. 67, and a 'Guang ware' copy, probably from Guangzhou, cat. no. 71, all from the collection of the National Palace Museum, Taipei. Three of the five Ding incense burners in Taipei were also included in the exhibition *Dingzhou hua ci. Yuan zang Dingyaoxi baici tezhan/Decorated Porcelains of Dingzhou. White Ding wares from the collection of the National Palace Museum*, National Palace Museum, Taipei, 2014, cat. no. II-5.6.7, all with fitted wooden covers with Yuan (1279-1368) or Ming (1368-1644) jade carvings as finials, a type known to have been commissioned by the Yongzheng Emperor (r. 1723-1735) from the palace workshops.

Further incense burners include one, in the Palace Museum, Beijing, published in *Selection of Ding Ware. The Palace Museum Collection and Archaeological Excavation*, Beijing, 2012, pl. 41, together with a smaller version excavated from Tomb 1 in Yangjiawan, Changsha, Hunan province, and now in the Hunan Provincial Museum, pl. 40; another in the Tianjin City Art Museum, Tianjin, published in *Tianjin Shi Yishu Bowuguan cang ci/Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 26; and another illustrated in Hsien-ch'i Tseng & Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, vol. II, Boston, 1972, pl. 29. See also an incense burner, from the collection of the Chang Foundation, sold in our London rooms, 11th December 1984, lot 169, and again in these rooms, 3rd October 2017, lot 10, from the Le Cong Tang collection; another from the Carl Kempe collection and illustrated in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 447, sold in our London rooms, 14th

May 2008, lot 238; and a much smaller fragmentary example recovered from the Ding kiln site in Quyang, Hebei province, illustrated in *Zhongguo gu ciyao daxi. Zhongguo Dingyao/Series of China's Ancient Porcelain Kiln Sites: Ding Kiln of China*, Beijing, 2012, pl. 108.

This group of incense burners reflects the major impact on the arts that resulted from a drastic political shift during the early Song dynasty, from a society ruled by a hereditary aristocracy to one governed by a central bureaucracy of scholar-officials selected through civil service examinations. The resulting rise of Neo-Confucian ideals emphasised the importance of history in the pursuit of virtue. The increased interest in antiquities led to a revival of archaic jade and bronze forms that Song potters skilfully adapted into their repertoire. The present incense burner finds its roots in gilt-bronze tripod wine vessels (*zun*) of the Han dynasty (206 BC – AD 220), generally supported on bear-shaped feet, fitted with ring handles and supplied with a cover, such as an example decorated with animals, that is engraved with an inscription identifying it as a wine vessel (*jiu zun*) and dating it in accordance with the year 26 BC, illustrated in Li Xueqin, ed., *Zhongguo meishu quanji: Gongyi meishu bian* [Complete series on Chinese art: Arts and crafts section], 5: *Qingtong qi* [Bronzes], vol. 2, Beijing, 1986, pl. 217, together with another gilt-bronze wine *zun* with matching tripod stand in the Palace Museum, Beijing, pl. 236, which is decorated with a triple raised band in the centre and single bands at the rim and base, and attributed to the reign of Guangwudi, AD 25-57.

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

此爐形制古雅，仿高古銅奩，雖有相類器，但比例不同，弦紋分佈略異，卻罕見如此爐上之均勻弦紋。此爐凸棱細緻，更顯器形之雅、釉色之淨，足見藝匠巧技，尤為珍罕。

相類宋代定窯，有五例刊於《故宮歷代香具圖錄》，台北故宮博物院，1994年，編號35-39，形制比例不一，弦紋排布各異，另錄約同時期之景德鎮窰仿定爐例（編號44），亦見一年代略晚之德化窰仿例（編號67），及一「廣窰」類例（編號71），或出廣州，以上各例皆為台北故宮博物院寶蓄。前述定窯五例，其中三例同錄於《定州花瓷一院藏定窰系白瓷特展》，台北，2014年，編號II-5.6.7，皆附木蓋，蓋循雍正年間宮廷技法，以元、明玉雕作鈕。

北京故宮博物院藏一類例，刊於《定瓷雅集：故宮博物院珍藏及出土定窰瓷器薈萃》，北京，2012年，圖版41，旁附一較小例，湖南長沙楊家灣1號墓出土，現藏湖南省博物館，圖版40。天津市藝術博物館且蓄一爐，錄於《天津市藝術博物館藏瓷》，香港，1993年，圖版26。且有一例，刊於曾憲七及 Robert Paul Dart，《The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston》，卷2，波士頓，1972年，圖版29。鴻禧美術館舊藏有例，原售於倫敦蘇富比1984年12月11日，編號169，後入樂從堂藏，近於香港蘇富比易手，2017年10月3日，編號10。卡爾肯普博士舊藏另有一爐，載於 Bo Gyllensvärd，《Chinese

Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版447，售於倫敦蘇富比2008年5月14日，編號238。另有殘例，尺寸甚小，河北曲陽定窰窰址出土，載於《中國古瓷窰大系：中國定窰》，北京，2012年，圖版108。

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

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



Royal Academy of Arts, London.  
International Exhibition of  
Chinese Art, 1935-6.  
Ser. Nos. 1219.  
Owner

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[Pink rectangular stamp]





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A VERY RARE  
HEIRLOOM BLACK  
LACQUER BARBED  
DISH  
SOUTHERN SONG  
DYNASTY

南宋 黑漆菱口折沿盤  
《豫章》款

來源：  
第二次世界大戰前日本貴族收藏

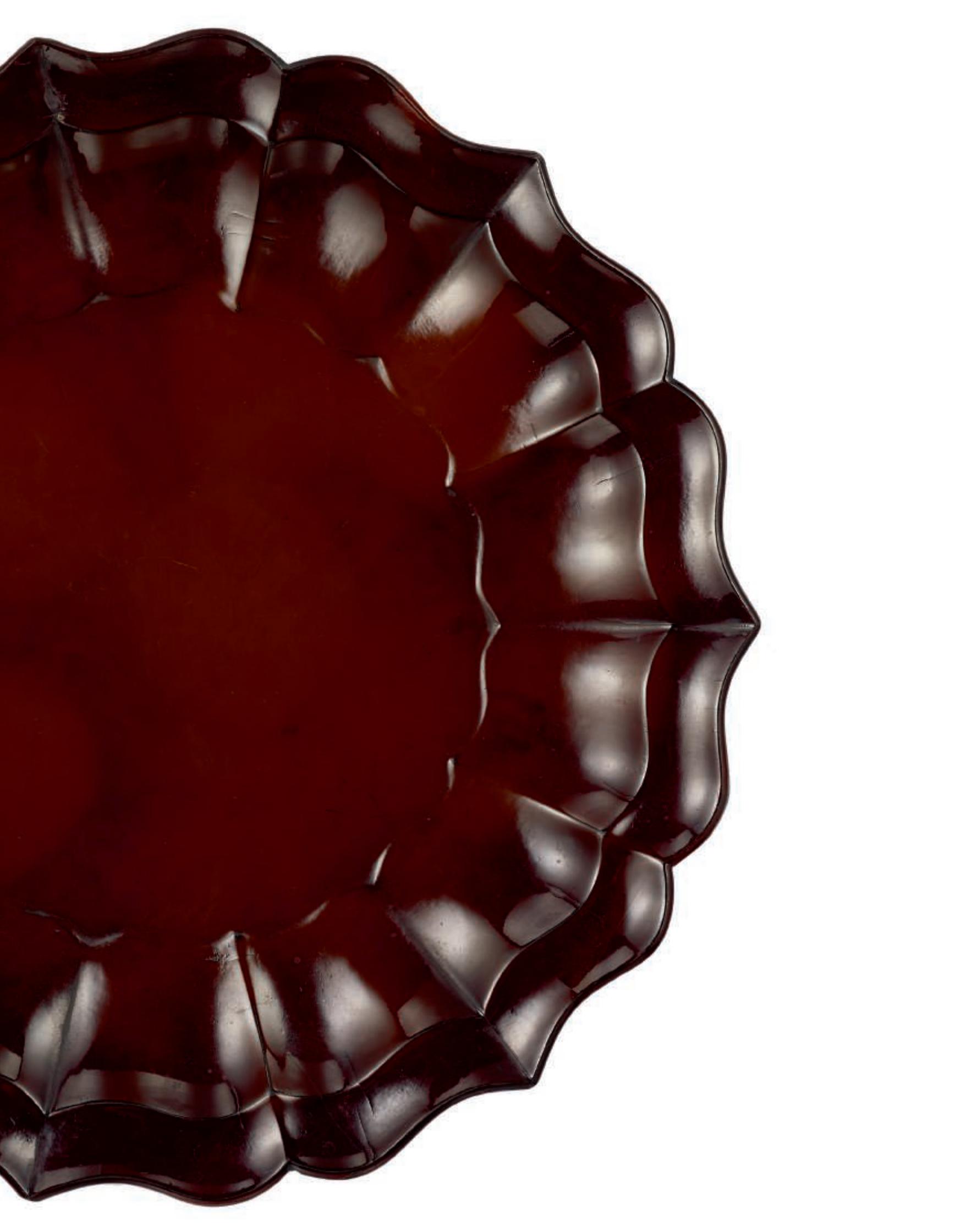
the delicately lobed and rounded sides rising from a slightly recessed base to a broad flaring foliate rim, the lacquer of a warm deep toffee tone, the base with a *Yu Zhang* mark in red lacquer within a double lozenge, Japanese wood box  
23 cm, 9 in.

**PROVENANCE**

A Japanese noble family collection, prior to World War II.

**HK\$ 2,500,000-3,000,000**  
**US\$ 319,000-383,000**







**fig. 1**  
 Black lacquer barbed dish, Southern Song dynasty  
 © Collection of the Tokyo National Museum  
 Image: TNM Images Archives

This dish has delicate rounded sides divided into seven bracket foliations, rising from a recessed centre with corresponding foliate edges to an everted rim of conforming outline. The thin wooden core is lacquered a deep black, and its base marked *Yu Zhang* in red lacquer within a double lozenge. Taking a 'water caltrop' shape, the dish evokes a lotus in full blossom, an impression gracefully reinforced by a stylised, overlapping floral pattern on its back rarely seen on heirlooms.

Elegant simplicity is characteristic of Song lacquerware, best exemplified by works of *yise* or monochrome lacquer. While the preferred choice was black, other colours such as red, brown, ochre and yellow could also be seen. Archaeological excavations have recovered a substantial amount of monochrome lacquerware in Song tombs, suggesting its great popularity among the nobility as an expensive object of use, whether for daily or funerary purposes.

The Song and Yuan dynasties have exerted a formative influence on the development of lacquerware in China. The lacquerware from the period, whether excavated, privately collected or preserved as heirlooms, all points to a dynamic contemporary dialogue between lacquer, ceramics, gold and silver as media of artistic production, a cross-influence that has come under scholarly attention.

A slightly smaller seven-lobed dish also with a bracket-lobed centre, in the Freer Gallery of Art, Washington D.C.,

is illustrated in N.S. Bromelle and Perry Smith, eds, *Urushi, Proceedings of the Urushi Study Group, June 10-27, 1985*, Tokyo, Tokyo, 1988, p. 212, fig. 12. X-ray radiography has revealed it to be created with the dry lacquer technique on a fabric core that was stretched over a mould. Another slightly smaller black lacquer dish of the same seven-lobed form, from the collection of the Tokyo National Museum, was included in the exhibition *Toyo no Shikkogei/Oriental Lacquer Arts*, Tokyo National Museum, Tokyo, 1977, cat. no. 430 (**fig. 1**), together with a larger octafoil red lacquer dish, pl. 482; the seven-lobed example is illustrated again, in colour, in Hai-wai Yi-chen, *Qiqi/Chinese Art in Overseas Collections: Lacquerware*, Taipei, 1987, pl. 42. There is also in the Tokyo exhibition a red lacquer example with eleven brackets, a circular centre and fluted sides that do not fully conform to the bracket foliations of the rim; see *Toyo no Shikkogei*, op. cit., cat. no. 482. This piece is now in the Museum für Lackkunst, Münster, Germany, and is published again, in colour, in Monika Kopplin, ed., *The Monochrome Principle: Lacquerware and Ceramics of the Song and Qing Dynasties*, Munich, 2008, p. 113, pl. 22. Another red dish of this type with nine bracket foliations and a circular centre, from the collection of Sir Harry and Lady Garner, was included in the exhibition *Chinese Art under the Mongols: The Yuan Dynasty (1279-1368)*, The Cleveland Museum of Art, Cleveland, 1968, cat. no. 282.



圖一

南宋 黑漆菱花盆

©東京国立博物館藏

圖片：TNM Images Archives

盤呈七瓣菱口形，折沿，底隨形內凹。通體髹黑漆，光素無紋飾。底方勝形框內書《豫章》款。本盤木胎輕薄，造型簡雅，漆色瑩潤。盤如蓮花盛開，觀其背面，花葉疊映，造型優雅雋美，傳世品中不為多見。

宋代漆器以樸雅造型取勝，其中一色漆器最具時代特色。當朝一色漆器以黑色為主，有紅、褐、赭及黃色等。據宋朝考古發現，墓葬中出土單色漆器甚眾，可見被普及使用，為宋人皇親貴冑專用品，且造價不菲。

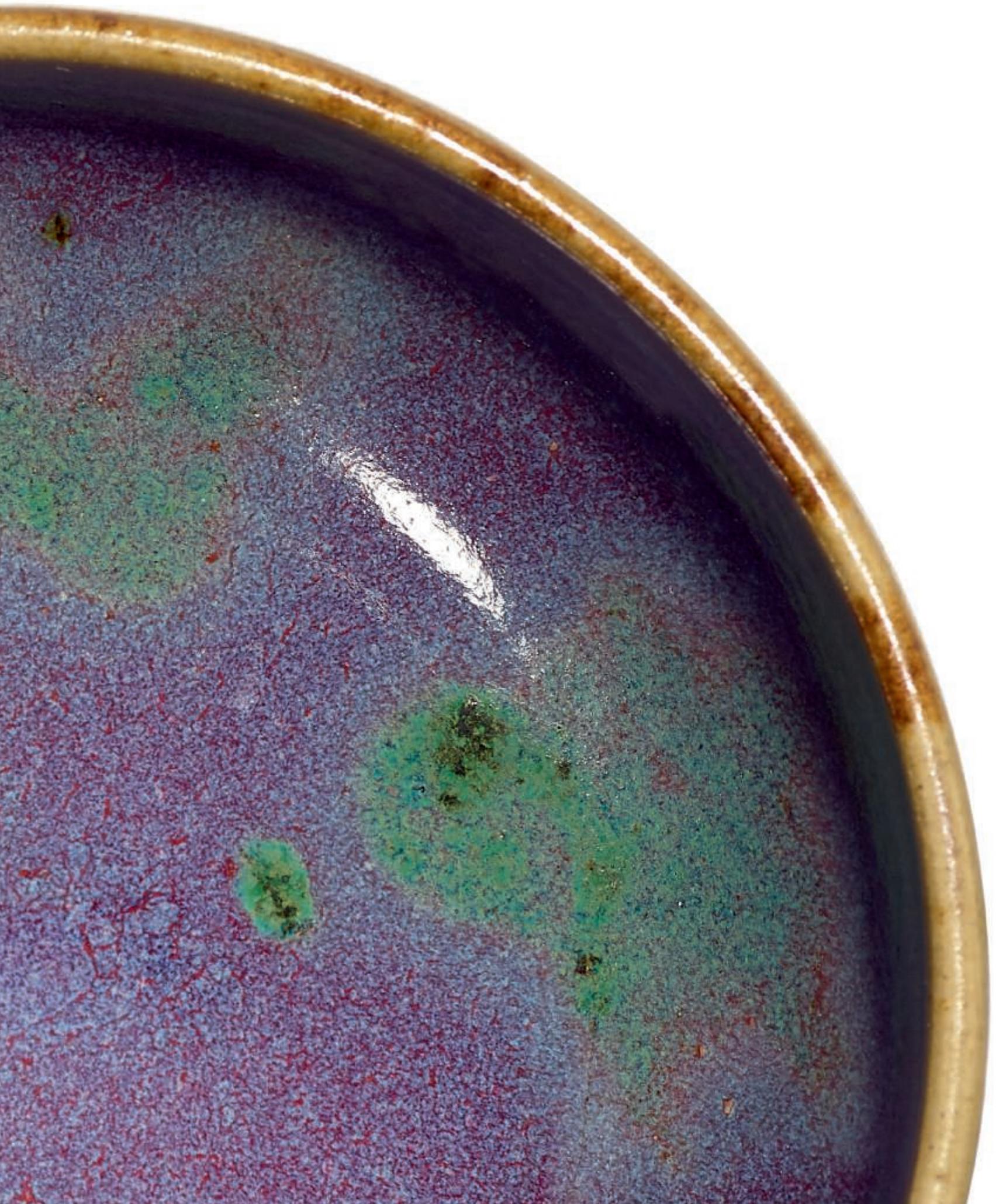
宋元時期為中國髹漆歷史上最重要的發展時期，據出土墓葬、窖藏及傳世漆器中所見，漆器與瓷器及金銀器造型互仿，因此漆器與瓷器及金銀器「異工互效」、「相類共存」成為了學者們研究的課題。

同類漆器，藏華盛頓弗利爾美術館，尺寸略小，同呈七瓣菱口形，載於 N.S. Bromelle 及 Perry Smith 編《Urushi, Proceedings of

the Urushi Study Group, June 10-27, 1985, Tokyo》，東京，1988年，頁212，圖12。據X光分析，該漆盤以夾紵法製作，先於胎上貼布髹漆，乾涸後脫胎而成。其他相關例子可見東京國立博物館藏，黑漆夾紵七瓣菱花盤，形略小，列展於《東洋の漆工芸》，東京國立博物館，東京，1977年，編號430（圖一）；彩圖見於《海外遺珍·漆器》（台北，1987年，圖版42），同場展出一件八瓣花口朱漆盤，體型稍大（《東洋の漆工芸》，圖版482）。東京國立博物館漆器展，另包括一件朱漆盤，木胎，作十一瓣菱花形，盤心以圓代菱瓣邊，現藏於德國明斯特漆器藝術博物館（《東洋の漆工芸》，圖版483；彩圖可見 Monika Kopplin 編《The Monochrome Principle. Lacquerware and Ceramics of the Song and Qing Dynasties》，慕尼黑，2008年，頁113，圖版22）。木胎漆盤的中心圓紋，或與木器旋製過程有關。加納爵士伉儷收藏同類朱漆盤，呈九瓣菱花形，盤心作圓，曾展於克利夫蘭美術館《蒙古統治下的中國藝術》，克利夫蘭，1968年，編號282。







## THE EDWARD T. CHOW 'BUBBLE' BOWL

This spectacular small bowl, with its captivating colours and a breathtakingly glossy sheen veiled over the interior, is an exceptional paradigm of the most coveted qualities of a 'Jun' 'bubble' bowl and arguably the greatest example in private hands. The characteristic vibrant hues of 'Jun' ware have always been held in high esteem since the Song dynasty and a blue-and-purple colour combination, whilst not common, is very rarely complemented with highlights of leaf-green as seen on the current bowl. Such unusual and ravishing a juxtaposition is arguably unprecedented and one that has never been equalled again.

This vessel is often referred to in the West as a 'bubble' bowl – and aptly so – by virtue of the shiny reflection in its interior, which evokes the optical illusion of a globular soap-bubble rising from the rim of the vessel. Set against the remarkably flamboyant and glossy glaze on the interior of this current bowl, this optical illusion of a thin opalescent soapy surface is all the more striking. There is no question that the current bowl, with its millennial lustre and brilliance preserved, ranks among the most desirable and iconic extant examples of its type.

'Jun' ware, with its type site represented by the Juntai kilns in the former region of Junzhou, modern-day Yuxian, Henan province, was produced by many different manufactories in Henan, including the Ru kilns at Qingliangsi in Baofeng, probably from the end of the Northern Song period (960-1127) until at least the Ming dynasty (1368-1644). In comparison to the other important Song wares, the bodies of 'Jun' wares are more thickly potted, which is a contributing factor to the more simplistic forms – as well as the viscous glazes. As water from the glaze is absorbed by the porous biscuit in the firing, the glaze appears thicker, lending itself to a more substantial covering.

Far from being a mere application of different glazes, the captivating purple-and-blue colour combination seen on 'Jun' wares is in fact a multi-layered optical illusion steeped in unpredictability. The bright sky-blue ground derives not from a pigment but from an optical illusion that mirrors the blue of the sky; microscopic glass droplets are formed from the firing of the glaze and subsequently scatter and cast off blue light. The dramatic purplish-red splashes, on the other hand, are achieved through an application of copper-based pigment splashes and washes, often with a brush, which then merge with the dried milky sky-blue ground before being fired in a reduction kiln. Very rarely does the concentrated copper pigment re-oxidise and transmute to shades of green as it does on both the interior and exterior of the present bowl, where attractive leaf-green dapples and patches are whimsically encircled by lavender haloes.

Since the shades of the sky-blue ground and purplish-red splashes vary from piece to piece, no two 'Jun' vessels are alike and the unpredictability of the final outcome – as though created by nature – plays a vital role in its desirability, particularly amidst the Song ruling elite. The Northern Song dynasty witnessed great political, social and economic changes that led to a ferment of ideas across the board, dramatically carving out a different intellectual climate and aesthetic sensibility defined by simplicity, modesty and naturalism, marking a far cry from that of most erstwhile ruling classes in China and beyond. Devoid of extravagant materials, lavish designs and abidance by stringent guidelines, the seemingly simple small stoneware bowl, probably used for drinking wine, is rich in individuality, asymmetry and abstraction, enticing one for an intimate inspection of its timelessness and spontaneity – in which the lush colours of nature are deeply imbued.







**fig. 1**  
Junyao purple-splashed bubble bowl, Northern Song dynasty  
Sotheby's Hong Kong, 19th May 1987, lot 209



**fig. 2**  
Junyao purple-splashed bubble bowl, Northern Song dynasty  
Sotheby's Hong Kong, 3rd April 2018, lot 3605

colouration inside and a more distinctly painted purple 'pattern' outside. The first one, also formerly in the collection of Edward T. Chow, was sold in our London rooms, 16th December 1980, lot 264, again in these rooms from the T.Y. Chao collection, 19th May 1987, lot 209, and at Christie's New York from the Jingguantang collection, 16th September 1998, lot 359 (**fig. 1**); the second one, reputedly from the collection of Alfred Schoenlicht, included in the Oriental Ceramic Society exhibition *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, no. 72, was sold in our London rooms, 8th November 2006, lot 55, and again recently in these rooms, 3rd April 2018, lot 3605 (**fig. 2**).

A related bowl in the Palace Museum, Beijing, with fewer purple splashes and apparently a paler blue glaze is illustrated in *Jun ci ya ji. Gugong Bowuyuan zhencang ji chutu Junyao ciqi huicui/Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2013, pl. 36; and a slightly smaller bowl also in the Palace Museum and decorated with less purple on the blue glaze, is published in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty*, Hong Kong, 1996, vol. 1, pl. 222. Other 'bubble' bowls with sparser purple splashes are, for example, in the Baur Collection, illustrated in John Ayers, *The Baur Collection Geneva: Chinese*

*Ceramics*, Geneva, 1968-1974, vol. I, nos A 31 and A 32; in the Victoria and Albert Museum, London, from the Eumorfopoulos collection, published in Rose Kerr, *Song Dynasty Ceramics*, London, 2004, pl. 26 front; and in the Sir Percival David collection in the British Museum, illustrated in Stacey Pierson, *Song Ceramics: Objects of Admiration*, London, 2003, pl. 20.

The current bowl was formerly in the collections of two of the most renowned collectors and dealers of Chinese art in the 20th century, Edward T. Chow (1910-1980, **fig. 3 right**) and Sakamoto Gorō (1923-2016 **fig. 3 left**), shown together in this 1970s photo. Few individuals have shaped the market for Chinese works of art as prominently as Edward T. Chow, a dealer-collector who had worked in Shanghai and Hong Kong before settling in Switzerland. With a connoisseurship on Chinese art, discernible eye and relentless demand for quality, he was one of the favourite addresses for the major collectors of the time, such as Sir Percival David, King Gustaf Adolf of Sweden, Eiichi Ataka, J.M. Hu, or Barbara Hutton, many of whom he managed to advise and as such to play an important role in the formation of collections, as for example, the Meiyintang collection.

Sakamoto Gorō (1923-2016) was a celebrated dealer whose career in the Asian art world spanned almost 70 years. A series of sales from his personal collection – ranging from

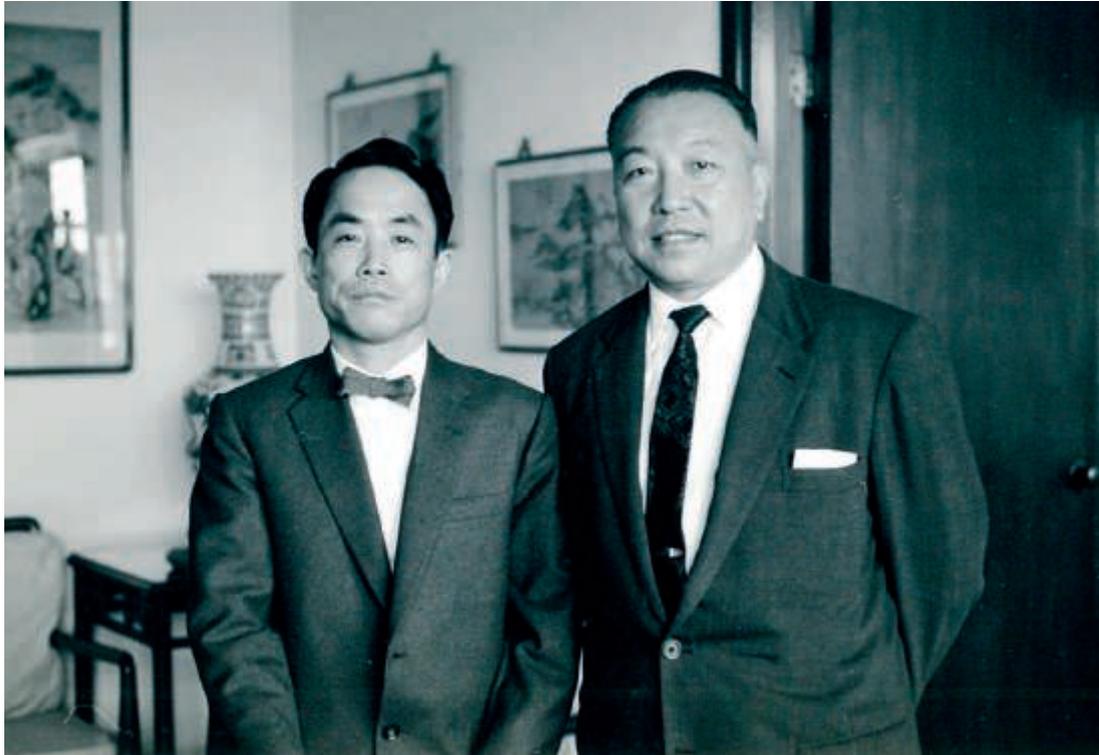


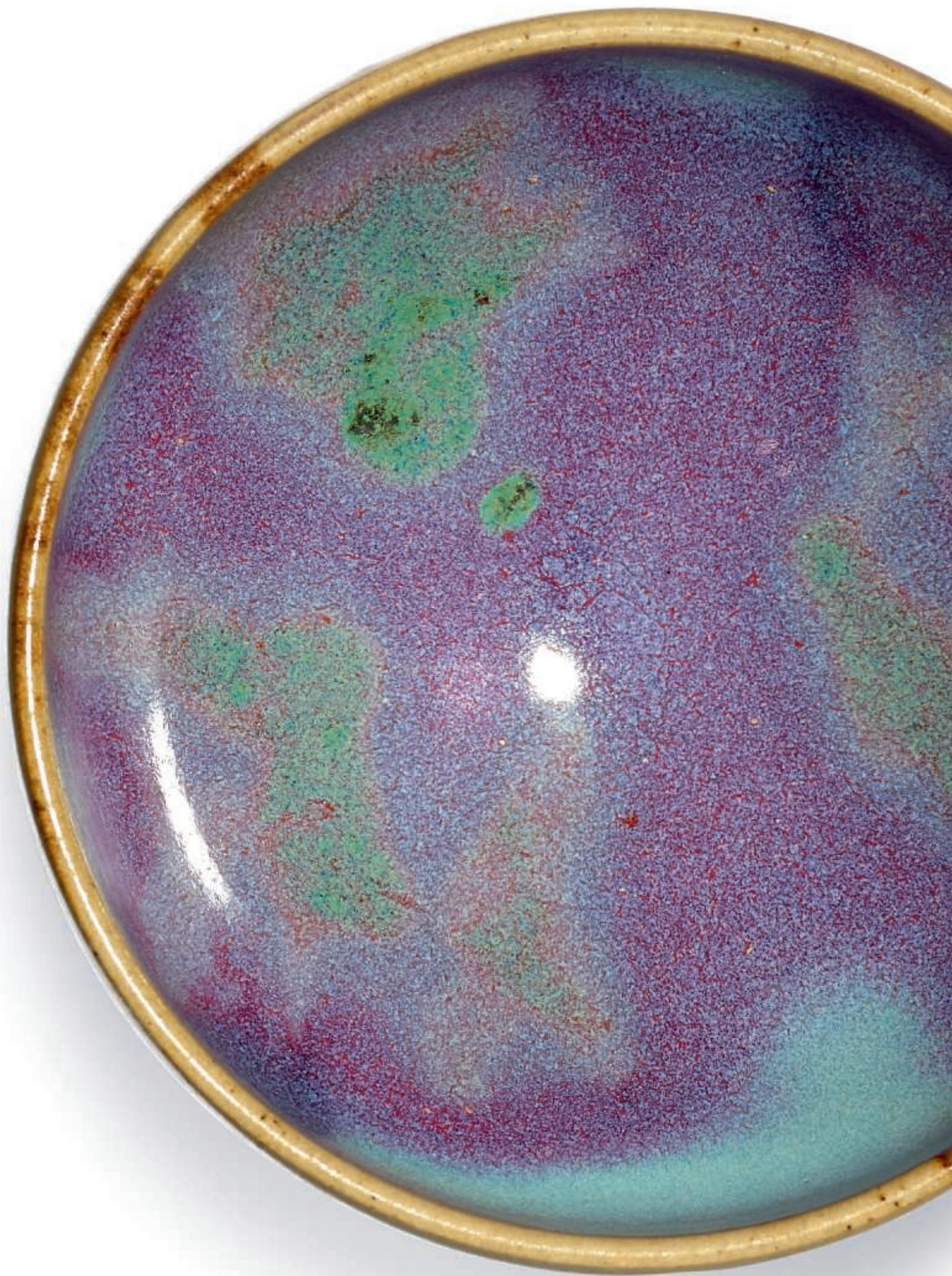
fig. 3  
Sakamoto Gorō and Edward T. Chow at Chateau-Banquet in Geneva, circa 1970s

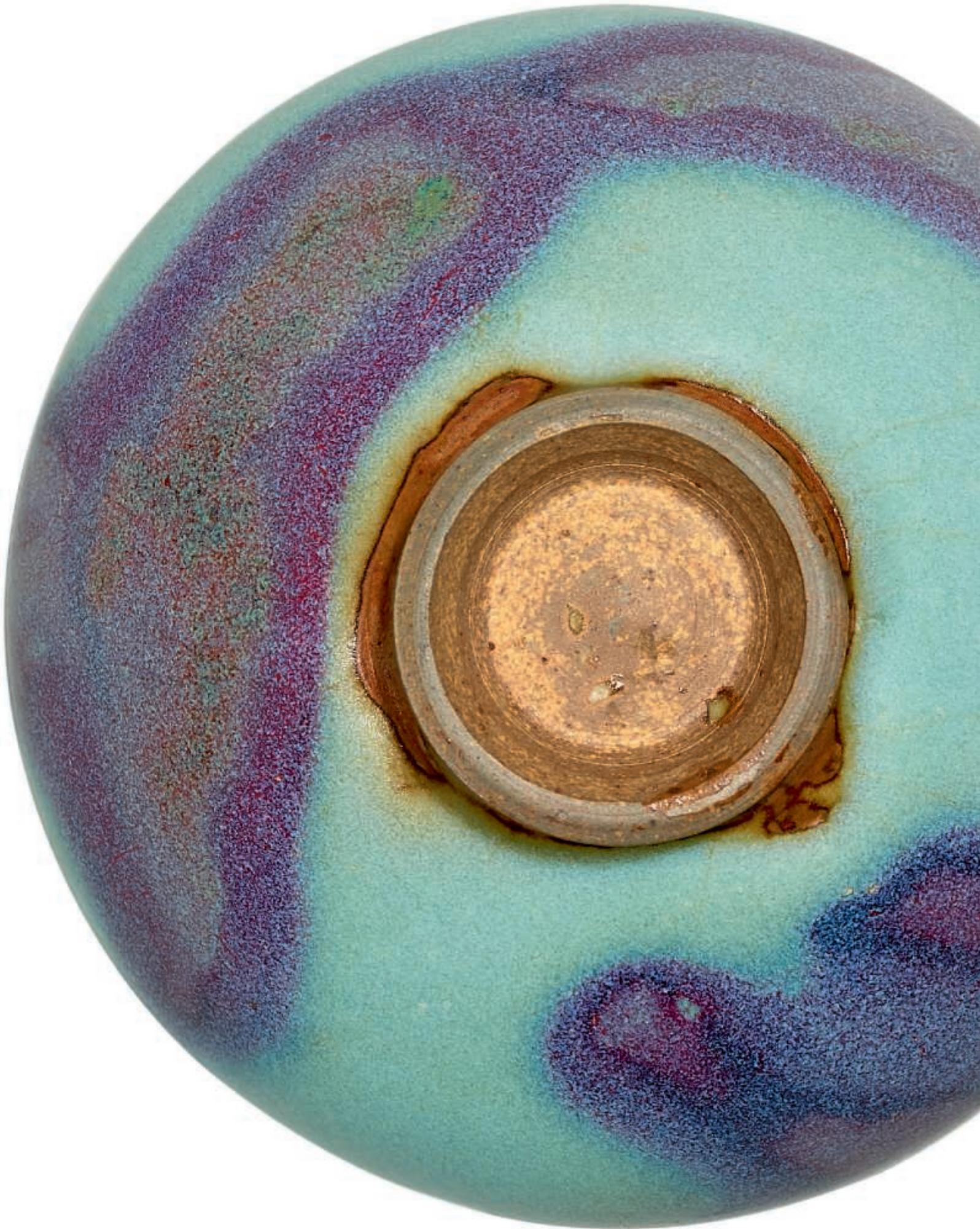
Sakamoto Gorō (1923-2016) was a celebrated dealer whose career in the Asian art world spanned almost 70 years. A series of sales from his personal collection – ranging from lacquer and porcelain to stone sculpture and Buddhist bronzes - have been offered in our rooms over the years and the successes warrant the fact that his collection remains one of the most coveted provenances for a piece of Chinese art. The Clark Ding Basin, which holds the third highest price for Song ceramics sold at auction (after the two Ru *guanyao* washers sold in these rooms in 2012 and 2017 respectively) also came from the collection of Sakamoto Gorō.

“The Northern Song is famed as an age [...] of magnificent painting and calligraphy, of matchless ceramics [...] The scholar-official elite [...] patronized the craftsmen who made, to their tastes, the ceramics and all the beautiful objects they collected, treasured, and used in their daily lives.”<sup>1</sup>

If Frederick W. Mote’s insight provides a peephole into the new high culture of the Northern Song, the current ‘bubble’ bowl, with its unparalleled spectacular sheen and illustrious provenance, must serve as a tangible window into a renaissance aesthetic that was marked by modesty and naturalism - hitherto avant-garde - but has evidently stood the test of time.

<sup>1</sup> Frederick W. Mote, *Imperial China 900-1800*, Cambridge, 1999, reprint, Cambridge, 2015, p. 151.







## 夕陽紫翠忽成嵐

此小盃色澤怡人，內壁光澈可鑑，份屬鈞窑紫斑盃之珍品典範而備受搜求。自宋以來，歷代皆崇鈞瓷流光溢彩，藍釉紫斑已是不凡，然翠綠綴映如此盃者，則寥若晨星，私人所藏無出其右。多色紛呈，獨具韻致，可謂前無先例、後無來者。

柔光之下，此類小盃恍見皂泡自口沿升起，西洋稱之「bubble bowl」，亦恰如其分。手捧此盃，觀釉光瑩瑩，想浮泡纖纖，尤惹人心往神馳。此盃千年歷盡，華彩如初，無疑拔萃於存世同類，一器難求。

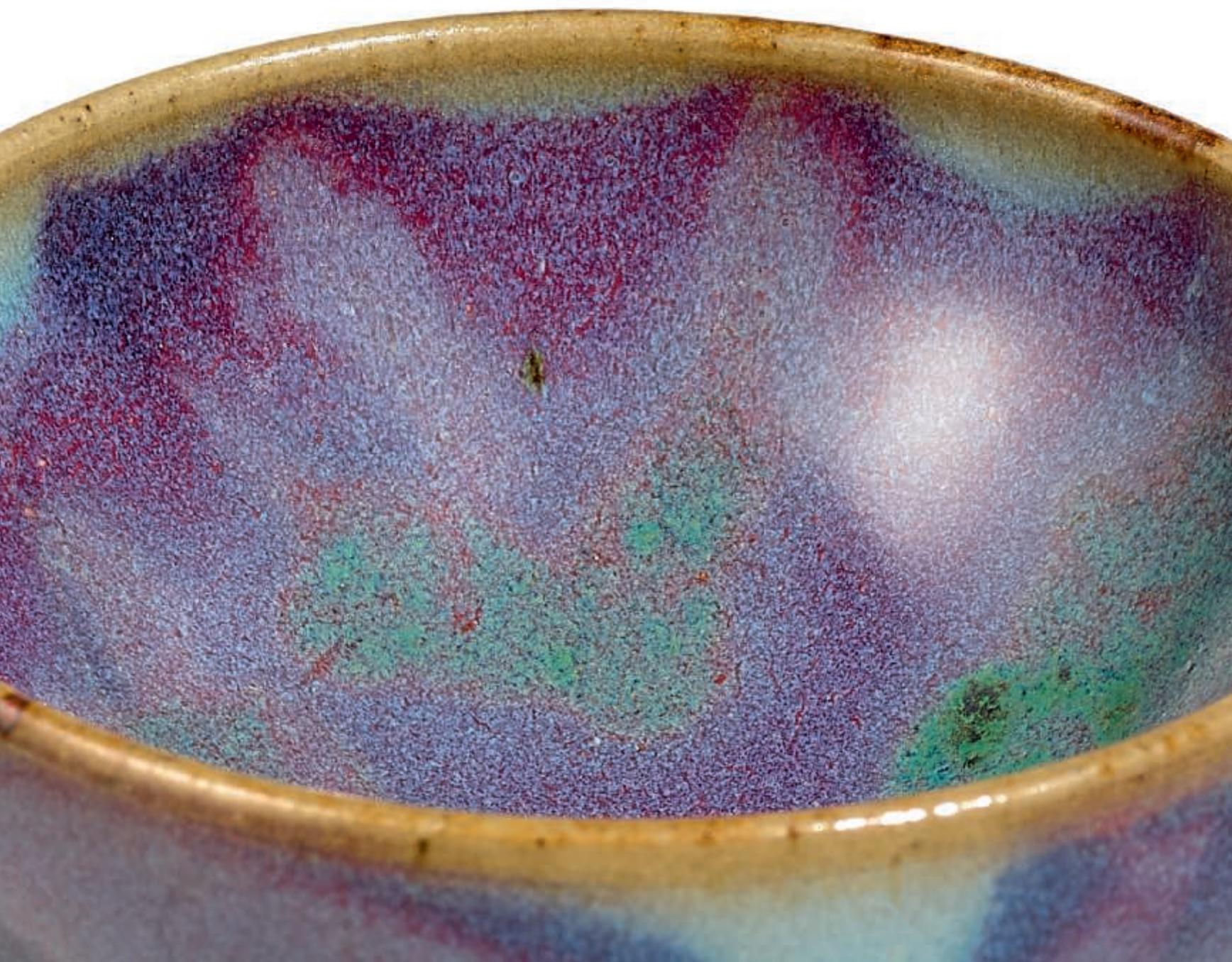
鈞台窑乃鈞窑燒造中心，古屬鈞州，今位於河南省禹縣，上自北宋末年，下至明或更晚。河南有諸多窑口產燒鈞瓷，寶豐清涼寺汝窑也在其列。較之宋代其他名窑，鈞窑器胎土精實，其形制素簡、掛釉稠厚均有賴於此。燒造期間，釉中水分由素坯孔隙吸收，燒成後釉衣更顯盈實。

鈞瓷所擁藍釉紫斑，實機緣偶得，其幻彩層次豐富，遠非施釉疊加可及。天藍地非顏料所致，乃視覺使然；釉層燒成玻璃微粒，散射藍光，恰似青空之色。藍地乾後，上施色料，入窑以還原氣氛燒就，色料含銅，可發紫紅，以筆潑繪，故成斑斕。銅料二次氧化而成綠影，見例極罕，然本盃內外均呈此狀，淡紫光暈籠罩綠斑，瑰艷綺麗。

鈞窑因藍釉紫斑參差多態，且發色渾然天成，是故每器皆舉世無雙，雖無從掌控預知，卻平添求索樂趣，尤宋時名士對其青睞有加。北宋一朝，政治、社會、經濟劇變，舉國上下思潮湧動，意識形態與審美傾向顛覆以往，以簡雅、謙和、天然為上，與此前歷代治下情狀大相徑庭。此盃嬌小，或為酒盞，乃棄珍材、廢繁奢、破窠臼，搏泥幻化而成，不究工緻對稱，但取瞬霎抽象，別具一格；人遇之，無不欲凝神細看，品其雋永，嘆其或然，造化之繽紛盡收於此。

紫斑疏落之鈞窑盃為數不少，然釉色濃厚如此器者不可多得。罕例有二，內壁濃紫馥郁，外壁紫斑分明。其一，仇焱之舊藏，初售於倫敦蘇富比1980年12月16日，編號264，入趙從衍雅蓄，再售於香港蘇富比1987年5月19日，編號209，後經靜觀堂於紐約佳士得1998年9月16日釋出，編號359（圖一）；其二，傳乃 Alfred Schoenlicht 舊藏，曾展於東方陶瓷學會《China Without Dragons: Rare Pieces from Oriental Ceramic Society Members》，倫敦，2016年，編號72，先後售於倫敦蘇富比2006年11月8日，編號55，及香港蘇富比2018年4月3日，編號3605（圖二）。







圖一  
北宋 鈞窯紫斑盃  
香港蘇富比1987年5月19日，編號209

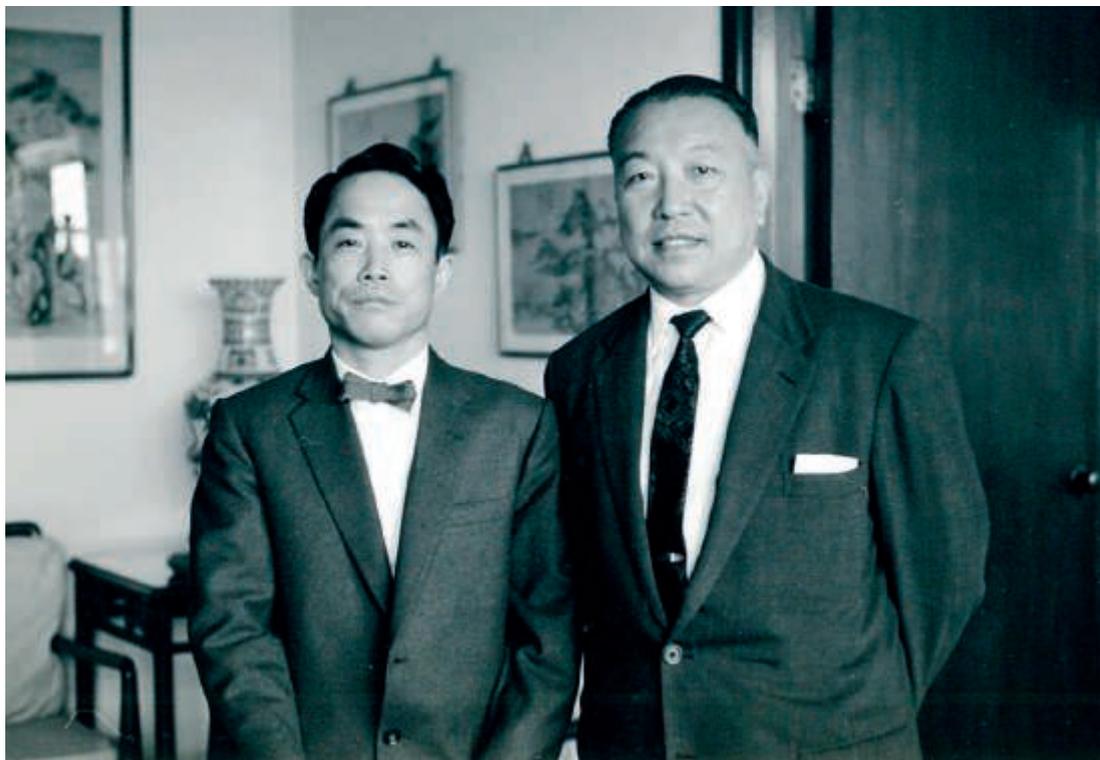


圖二  
北宋 鈞窯紫斑盃  
香港蘇富比2018年4月3日，編號3605

參考一相類盃，北京故宮博物院蓄，紫斑略疏，藍釉較淺，圖見《鈞瓷雅集：故宮博物院珍藏及出土鈞窯瓷器薈萃》，故宮博物院，北京，2013年，圖版36。另一盃稍小，仍貯故宮博物院，藍釉上紫斑亦略少，刊於《故宮博物院藏文物珍品全集·兩宋瓷器（上）》，香港，1996年，圖版222。紫斑稀疏之鈞窯盃可比較數器，鮑氏典藏例，錄於 John Ayers，《The Baur Collection Geneva: Chinese Ceramics》，日內瓦，1968-74年，卷1，編號A 31及A 32。Eumorfopoulos 舊藏一例，現存倫敦維多利亞與艾伯特博物館，載於柯玫瑰，《Song Dynasty Ceramics》，倫敦，2004年，圖版26前方。大維德爵士寶蓄也可資出對，現貯大英博物館，詳見畢宗陶，《Song

Ceramics: Objects of Admiration》，倫敦，2003年，圖版20。

此盃來源顯赫，曾由名家遞藏，經手者仇焱之（1910-1980年，圖三右）、坂本五郎（1923-2016年，圖三左）叱吒上世紀中國藝術品市場，仇焱之厥功至偉。仇先生既為藏家，也是古董商，早年工作於滬、港兩地，後遷至瑞士定居。仇先生兼具淵識、慧眼，且精益求精，府上常有藏家名士往來，大維德爵士、瑞典國王古斯塔夫·阿道夫、安宅英一、胡惠春、芭芭拉·赫頓等皆是其座上賓，頗受指點；私人收藏如玫瑰堂，聚寶集珍，仇先生亦功不可沒。



圖三  
坂本五郎及仇焱之於日內瓦 Chateau-Banquet 合照，約1970年代

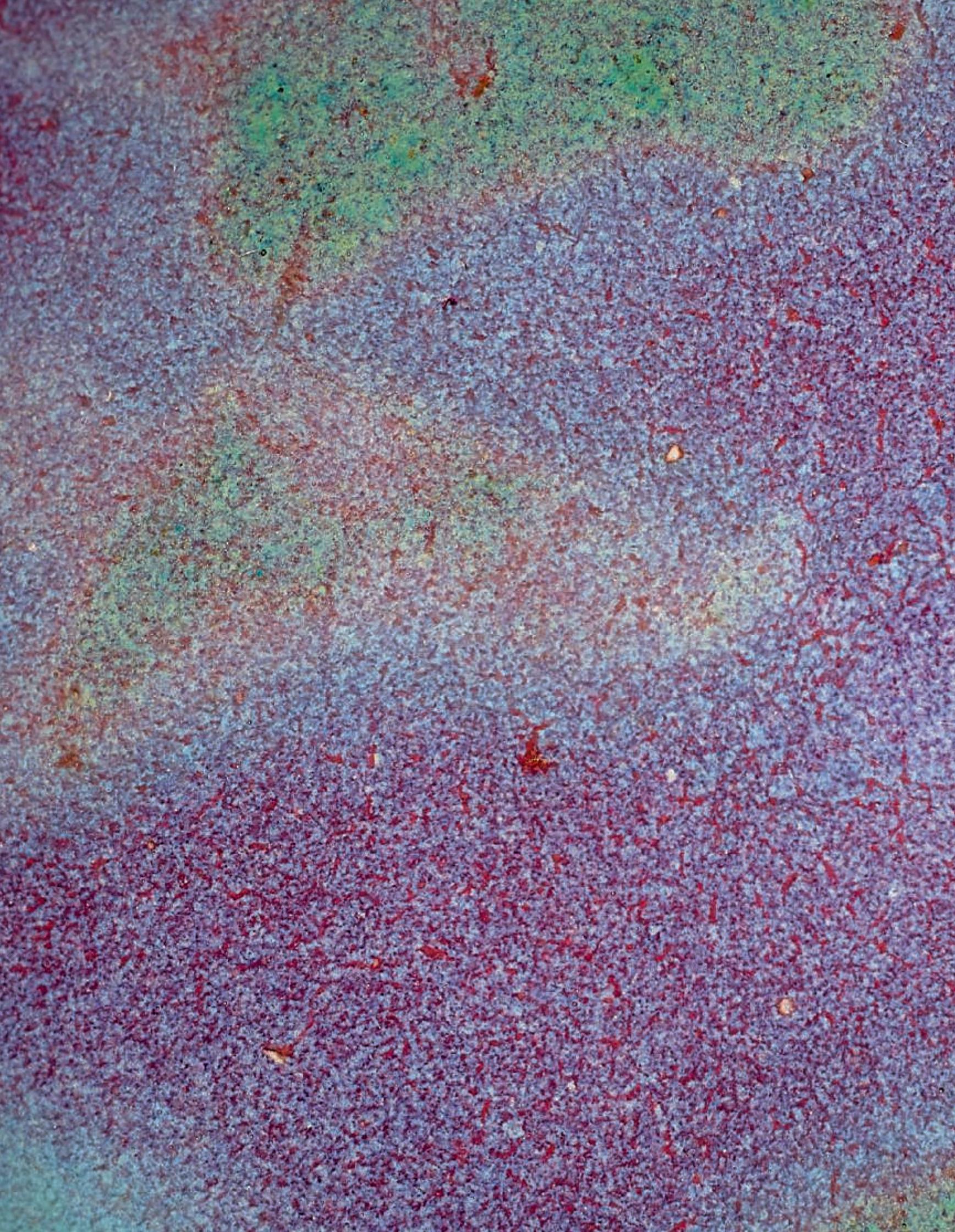
坂本五郎乃古董名商，經營亞洲藝術品近七十載。其個人珍藏包羅萬象，涵蓋漆器、瓷器、石雕、青銅造像等，數年間，香港蘇富比以系列專場呈現，市場反應如沸，可見凡來源有經坂本先生遞藏者，必炙手可熱。克拉克舊藏定窑劃花八棱大盃曾入先生寶蓄，後以宋瓷拍賣第三高價釋出（僅次於汝官窑二器，分別在2012年、2017年售於香港蘇富比）。

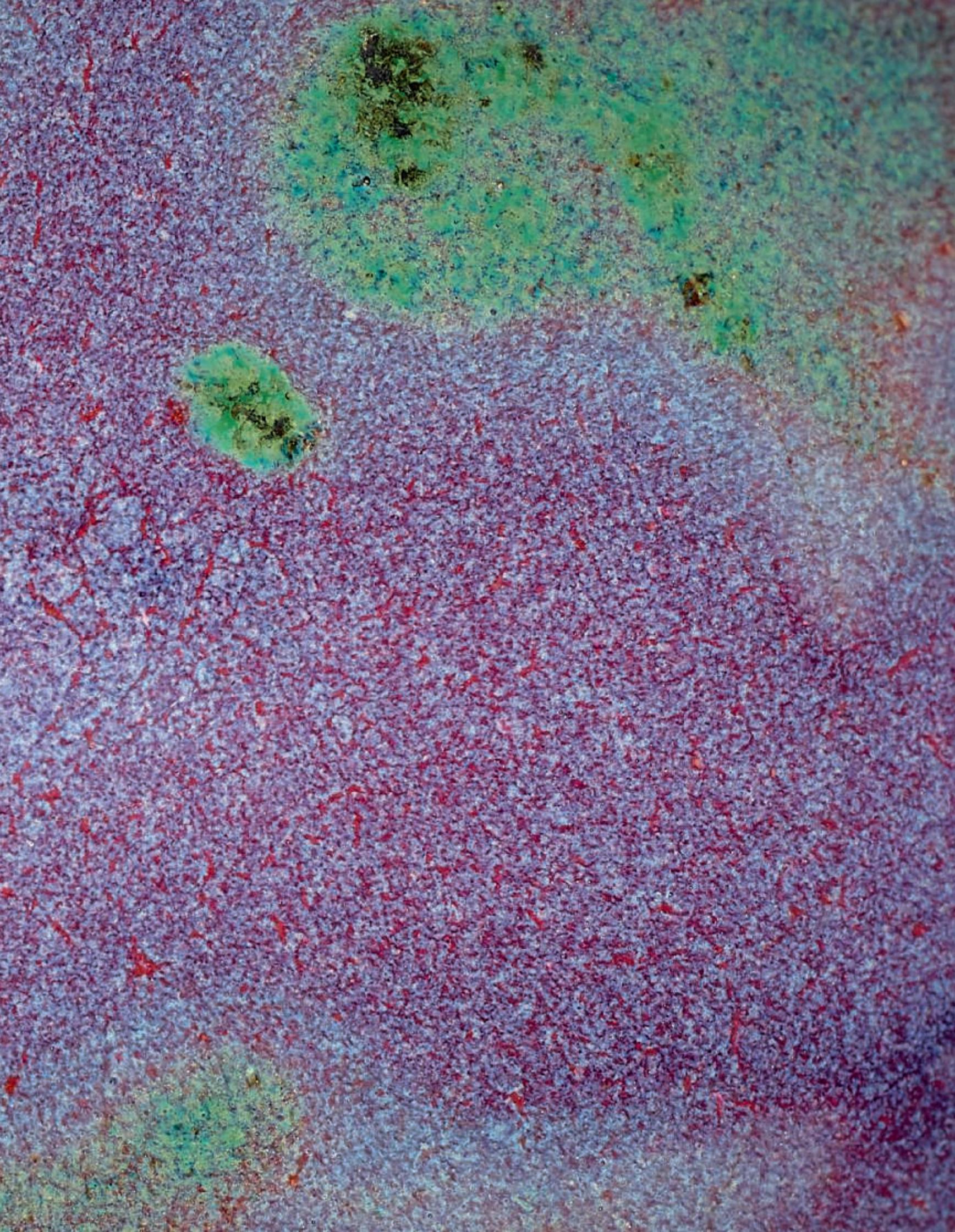
「北宋一朝，書畫氣象萬千，陶瓷天下無雙。能工巧匠獲文人士大夫解囊扶持，依其品味，造瓷器美物，供其收藏、鑑賞乃至日用。」<sup>1</sup>

若牟復禮之灼見可管窺北宋文化巔峰，此鈞窑盃，憑其絕世輝華及名家傳承，則可展現一場審美復甦——崇尚謙恭與自然，彼時雖屬先鋒，然流傳至今，豈非歷久彌芳？

<sup>1</sup> 牟復禮·《帝制中國：900-1800》，劍橋，1999年·再版·劍橋·2015年·頁151。







PROPERTY OF A GENTLEMAN

北宋 鈞窯紫斑盃

AN OUTSTANDING  
AND EXCEPTIONAL  
HEIRLOOM JUNYAO  
PURPLE-SPLASHED  
'BUBBLE' BOWL  
NORTHERN SONG  
DYNASTY

來源：  
仇焱之（1910-1980年）收藏  
倫敦蘇富比1980年12月16日，編號265  
坂本五郎（1923-2016年）收藏  
倫敦蘇富比2000年6月7日，編號93

exquisitely potted with steep rounded sides rising from a short foot to a gently incurved rim, unctuously applied overall save for the foot with a sky-blue glaze draining to a mottled mushroom tone at the rim and pooling short of the foot, the lustrously reflective interior liberally adorned with vibrant splashes of copper forming a reddish-purple transmuting to three lavender haloes encircling attractive leaf-green patches, the exterior further extensively decorated with three richly variegated purple splashes accentuated with green dapples, the unglazed foot revealing the dense pale grey body burnt a brownish-orange in the firing  
9 cm, 3½ in.

**PROVENANCE**

Collection of Edward T. Chow (1910-1980).  
Sotheby's London, 16th December 1980, lot 265.  
Collection of Sakamoto Gorō (1923-2016).  
Sotheby's London, 7th June 2000, lot 93.

**HK\$ 20,000,000-30,000,000**  
**US\$ 2,550,000-3,830,000**







3110

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A RARE WHITE JADE FIGURE OF A DEER  
宋 白玉瑞鹿  
SONG DYNASTY

the animal crouching with one foreleg raised and the others tucked underneath its body, the head proudly held upwards and its antlers sprung smoothly backwards, finely modelled with alert, almond-shaped eyes and flaring nostrils, the even white stone accentuated with clean, prominent russet streaks,

wood stand  
5.8 cm, 2¼ in.

**HK\$ 2,000,000-3,000,000**  
**US\$ 255,000-383,000**





This exquisite jade carving of a crouching deer is carved from a river pebble of soft white colour, highlighted with attractive dark russet streaks. This naturally occurring contrast in the colour of the stone accentuates its translucency and purity. The skilled artisan succeeded in capturing the lively spirit of the creature, whilst conveying the Daoist essence of longevity and immortality. The silky finish of the present piece gives it an extremely tactile quality.

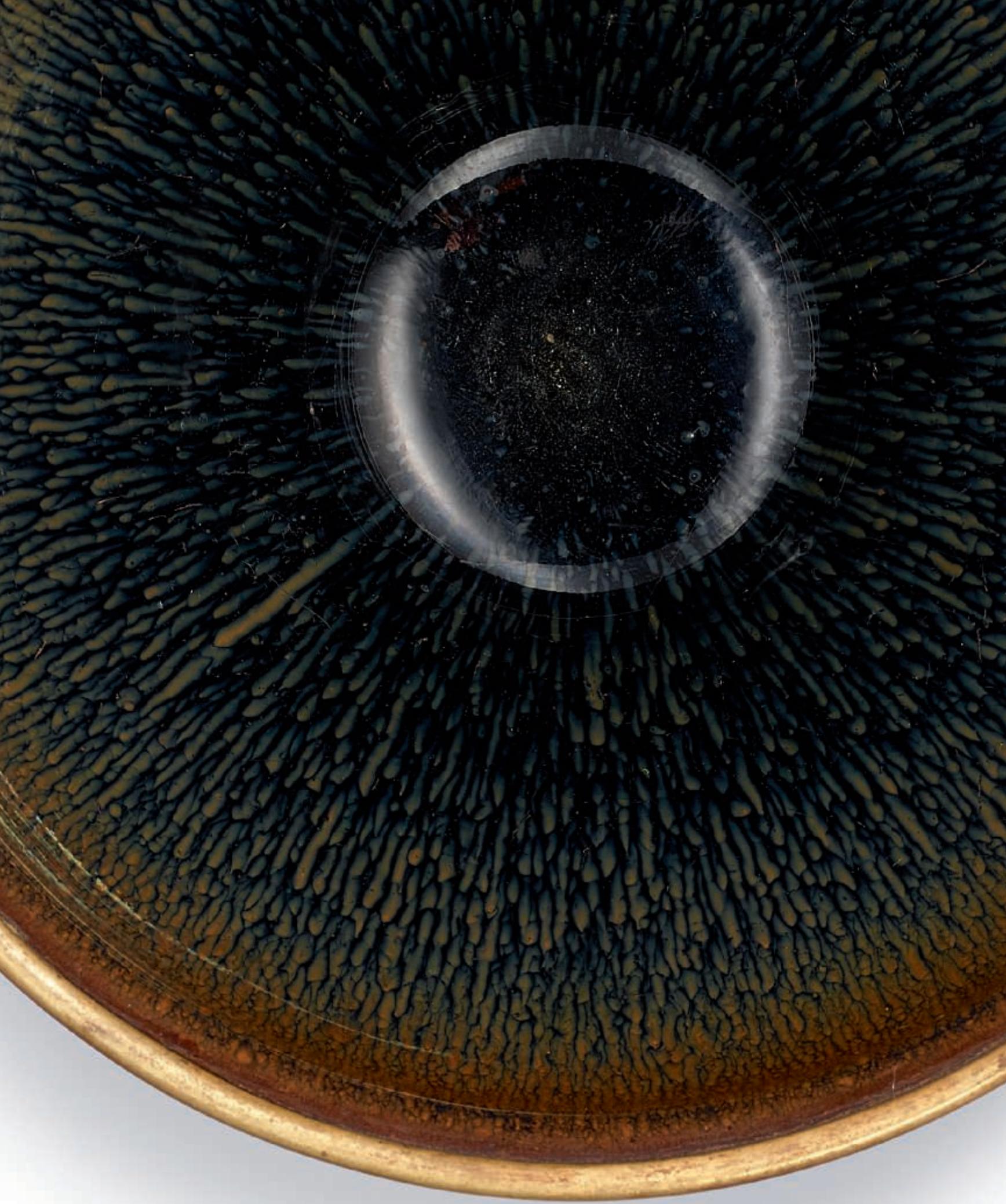
It is extremely rare to find a Song dynasty jade carving of a deer, but there is a closely related example in the British Museum, London. It is also carved from a pebble of white jade, with the same posture of head held high and slightly tilted backwards, antlers resting on the back, left front leg half raised and the rest folded underneath the body. It is incised with fine lines to denote the fur and with tiny stars dotted on its body to represent the deer's spots, differing slightly from the current jade deer. The British Museum example has been extensively published, including the exhibition catalogue *Chinese Jade Animals*, Hong Kong, 1996, cat. no. 110, and in Jessica Rawson, *Chinese Jade. From Neolithic to the Qing*, London, 1995, pl. 26: 13, in which Rawson mentioned that the incised star feature may place it at a later date. A related but much larger celadon jade deer was unearthed at Beijing Normal University in 1962, dated to the Northern Song Dynasty, with *lingzhi*-shaped horns, four legs all tucked underneath the body, yet with a silky finish like the present piece. It is published in *Zhongguo yuqi quanji* [Complete collection of Chinese jade], vol. 5, Shijiazhuang, 1993, pl. 122, and is now in the Capital Museum, Beijing.

Jade carvings of deer can be found as early as the Tang dynasty, when they began to be widely associated with Daoist notions of immortal worlds, amongst other mythical animals such as dragons and phoenix. Compare a Tang-dynasty example of a crouching deer, of celadon jade, in the collection of the Palace Museum, Beijing, smaller in size and with a flat, oval-shaped horn on the top of its head, illustrated *ibid.*, pl. 38. The British Museum, London, has a plaque of a crouching deer, dated to the Tang dynasty, with a similar posture of lifting its front left leg, slightly larger in size, with a fan shaped horn on its head, published in Rawson, *op.cit.*, pl. 25:5.

玉雕瑞鹿，精妙靈動，取白潤籽玉琢之，間綴帶狀褐斑，對比之間愈發突顯玉石透淨質地。巧匠高能，重現仙鹿自然靈動姿態，栩栩如真，端雅脫俗，並寄意道家長壽不老之祝願。玉鹿不僅工藝臻善，賞心悅目，通體潤澤輝耀，柔滑適手，玩賞之間，令人愛不釋手。

存世宋代玉鹿甚罕，其中與本品最為相近之例現藏倫敦大英博物館，亦為白玉，間有白絮，踞鹿姿勢與現例相同，首昂微後傾，雙角點背，三足收於身下，前左足半抬，惟不同處乃博物館藏例身綴短細線刻劃鹿毛，及身軀散布細線刻星狀紋飾，描寫鹿身斑點。此例著錄甚多，曾展出於《中國肖生玉雕》，香港藝術館，香港，1996年，編號110，並錄於羅森，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26:13，此處作者述及鹿身星紋或屬宋以後之特徵。1962年，北京師範大學施工時，出土一件相類玉鹿，斷代北宋，鹿角做靈芝狀，四足收於腹下，鹿身打磨光潤柔膩，與本器相似，載於《中國玉器全集》，卷5，石家莊，1993年，圖版122，現貯北京首都博物館。

鹿形玉雕可溯至唐代，道家學說納靈鹿於龍、鳳等神瑞異獸之列，進而盛行。參考一件唐代青玉臥鹿，尺寸較小，頭頂以玉皮琢雕珍珠盤式鹿角，現藏北京故宮博物院，錄於，同上出處，圖版38。倫敦大英博物館藏一片臥鹿玉牌，斷為唐代，姿態與本品相類，前左腳半抬，扇形鹿角，較寬長，著錄於羅森，前述出處，圖版25:5。





3111

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

南宋 建窑兔毫釉茶盞

well potted with deep rounded sides rising from a short straight foot to a thin concave groove below the rim, unctuously covered with a lustrous black glaze with russet 'hare's fur' running from the rim and pooling along the groove, the glaze stopping neatly above the foot revealing the dark brown body, the rim bound with metal; together with a lacquer cupstand with deep rounded sides collared with a six-lobed mallow-form flange, all supported on a flared foot, covered overall save for the interior of the stand and flange in black lacquer, the interior lacquered red, Japanese wood box 12.2 cm, 4¾ in.

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

**US\$ 128,000-192,000**





'Hare's fur' glazed bowls of this radiant type, which have been passed from hand to hand over the centuries in Japan, are rare. The humble appearances of these tea bowls made them appropriate for use in Buddhist temples, and they were held in great esteem in the Song dynasty (960-1279). Dramatically contrasting to the white foam of whipped tea, bowls enveloped in this lustrous black glaze were greatly appreciated and soon gained popularity beyond the monastic circles. Emperor Huizong (r. 1101-1125), well known for his love for tea, stated that black-glazed tea bowls, especially those decorated with 'hare's fur' like the present example, were the most desirable. Together with whipped tea, Song dynasty 'Jian' tea bowls are believed to have arrived in Japan in the Kamakura period (1185-1333) when Zen Buddhism was introduced, and have since then been greatly treasured.

A similar bowl was included in the exhibition *Karamono temmoku* [Chinese temmoku], MOA Art Museum, Atami, 1994, cat. no. 6. This exhibition catalogue, where a few important heirloom *temmoku* tea bowls preserved in Japan were juxtaposed with a large sample of excavated specimens from the kiln site, impressively documented the wide range of qualities and the excellence of the examples collected in Japan. Another bowl with a similar glaze effect in the Metropolitan Museum of Art, New York, was included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, Mass., 1996, cat. no. 83. Only one sherd with a similar glaze effect is illustrated in J.M. Plumer, *Temmoku. A Study of the Ware of Chien*, Tokyo, 1972, p. 59, pl. 8.

兔毫者，舉世稀珍，釉色盈潤光潔，與建窰名品油滴相類，唯紋式有異。細觀兔毫其紋，纖俊秀逸，宛若清清細雨，隨雲起，破長空醉舞，飄然落，又如屢屢銀波，伴明月，邀靜夜輕風，拂水過。建窰兔毫，謙素而內斂，多為佛寺所用。黑盞鬪茶，擊拂見白花，清晰可辨，易於觀色，宋人盡皆追之。徽宗趙佶，鍾迷茶事，曾言道，「盞色貴青黑，玉毫條達者為上」。鎌倉時代，大宋精髓隨禪宗東渡，導日人尚建盞、研茶道、修禪門，人盡奉之，以為至珍。

可見一相類盃例，展於《唐物天目》，MOA美術館，熱海，1994年，圖版6。此展編錄數件日本傳世天目，兼有大量出土標本，集眾之所成，尤見其品別之精廣。另見一例，藏紐約大都會藝術博物館，展於《Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400》，哈佛藝術博物館，劍橋，馬薩諸塞州，1996年，圖版83。亦見一相類瓷片，錄 J.M. Plumer，《Temmoku. A Study of the Ware of Chien》，東京，1972年，頁59，圖版8。



## 宋 磁州窯白地褐彩蘆葦羅漢盃

A RARE CIZHOU WHITE-GROUND PAINTED BOWL  
SONG DYNASTY

來源：

香港蘇富比1991年10月29日，編號12

紐約蘇富比2011年3月23日，編號523

potted with a deep U-shaped body supported on a short splayed foot and gently tapering inwards at the mouth, the exterior freely painted in dark brown on an ivory-white slip with undulating reeds extending across the vessel, all veiled under a clear glaze  
w. 11.5 cm, 4½ in.

## PROVENANCE

Sotheby's Hong Kong, 29th October 1991, lot 12.

Sotheby's New York, 23rd March 2011, lot 523.

HK\$ 500,000-700,000

US\$ 64,000-89,500

Freely painted with an attractive design of undulating reeds, this cup is characteristic of wares produced at the Cizhou type kilns in Ci county, Hebei province. A layer of white slip was applied over the body, which was then painted with dark brown pigments in rapid brushstrokes before being enhanced by a coat of clear glaze. Such vividly contrasting brown-and-white design is reminiscent of calligraphy and ink paintings and thus vessels such as the present would have been highly sought after by the literati during the Song dynasty (960-1279).

Bowls of this type are known in a variety of sizes, proportions and designs; for one of related form, compare a larger bowl painted with floral scrolls, with a fitted cover, from the collection of Madame Paul Pechère, included in the Oriental Ceramic Society exhibition *The Arts of The Sung Dynasty*, London, 1960, cat. no. 93; and another painted with peony leaf sprays, attributed to the Jin dynasty, from the Avery Brundage collection and now preserved in the Asian Art Museum of San Francisco, San Francisco, exhibited in *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 66. See also two small jars rendered in this painterly style, but of ovoid form and decorated with three large floral sprays, sold in these rooms, the first from the T.Y. Chao collection, sold 18th November 1986, lot 18, and the other, 5th April 2017, lot 3201.







# A JADE BUFFALO TREASURED BY THE QIANLONG EMPEROR

This monumental and unique jade carving of a water buffalo is an extraordinary legacy of the Song dynasty. It was originally created as a display object of presence and power, yet endowed with the spirit of nature, enabling a wealthy patron to transport his mind away from the cares of the city to the tranquillity of nature. Treasured through the ages, it was later in the collection of the Qianlong Emperor, who had it inscribed in 1746 with imperial seals and a poem, the essence of which strongly points to its use in an important annual agricultural ritual.

Water buffaloes were revered from early on in Chinese history and depicted in a variety of media including bronze and jade. Some of the earliest surviving jade examples include a small figure depicting a reclining and forward-facing animal, attributed to the late Shang dynasty (13th-11th centuries BC), in the Metropolitan Museum of Art, New York, accession no. 1976.297.2, a jade water buffalo carved in flat relief in the Mrs Edward Sonnenschein collection, Chicago, illustrated by A. Salmony, *Carved Jade of Ancient China*, 1938, pl. XXIII (8) and an example in the Arthur M. Sackler Gallery, illustrated by Jessica Rawson, 'Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections', *Chinese Bronzes: Selected articles from Orientations, 1983-2000*, Hong Kong, 2001, p. 20, fig. 12. Jade carvings of animals excavated from Shang tombs during the Song dynasty no doubt had an influence on contemporaneous works.

Water buffaloes were revered in Song poetry and painting. A poem by the statesman and literati Su Shi (1037-1101), epitomises this:

Long ago I lived in the country,  
And knew only sheep and buffalo.  
Down smooth riverbeds [riding] on the buffalo's back,  
Steady as a hundredweight barge,  
A boat that needs no steering, while banks slipped by,  
I stretched out and read a book: she didn't care.

Buffaloes were a popular subject matter in Song dynasty paintings. There is a number of famous examples in museum collections, such as Yan Ciping, *Buffalo and Boy in Autumnal Landscape*, included in the exhibition *Eight Dynasties of*

*Chinese Painting*, Cleveland Museum of Art, Cleveland, 1981, cat. no. 3. Anonymous paintings include an album leaf of water buffaloes in the Metropolitan Museum of Art, New York, accession no. 51.150.1, and another sold at Christie's Hong Kong, 27th November 2017, lot 935.

Bo Liu argues in 'The Multivalent Imagery of the Ox in Song Painting', *Journal of Song-Yuan Studies*, University of Berkeley, vol. 44, 2014, that paintings of buffaloes thrived in the Song dynasty for a number of reasons: firstly, because such paintings gave scholar officials temporary relief from their daily working lives in the city, providing them with a temporary sense of withdrawal while viewing the painting; secondly, because such paintings were popular with the emperor because they implied his worthiness to rule, and thirdly, because herding was increasingly used as a metaphor for attaining enlightenment by Chan artists. Large scale sculptures of water buffaloes such as the current lot are much rarer than images of buffaloes in paintings, but are likely to have served the same purpose – to transport the owner to a bucolic paradise.

In contrast to antiquity, when animal sculptures were created for burial, the post-archaic period saw the emergence of a new tradition of such animal sculptures being created for pleasure and utility rather than for ritual or burial. This is epitomised by a rare bronze figure of a water buffalo, closely related to the ox included in this sale as **lot 3104**, in the Metropolitan Museum of Art, New York, accession no. 1985.214.92.

Excavated animal figures from the Song dynasty are rare, though a small stone paperweight in the form of a stylised buffalo was recovered from a Southern Song tomb at Zhejiang Zhuji county, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 356, fig. 10. Like the current buffalo, its naturalistic recumbent pose encapsulates the more secular treatment of the animal sculpture. Accompanied by another stone paperweight and other items used for writing, it was clearly a valued possession of a wealthy individual in life, rather than an object created for the tomb.



丙寅仲夏

丑之精食

之本樂彼

萬民歲賴

以稔

張翥





Song dynasty jade carvings of buffaloes of any size are rarer than representations of other animals, and the exceptional size of the current sculpture makes it all the rarer. However, several examples are recorded in museum and private collections, including a small greyish-white jade figure of a buffalo in the collection of Sir Joseph Hotung, included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 109, and illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, op. cit, p. 370, fig. 26:14, where she notes the rarity of figures of buffaloes among pre-Ming jade animal carvings and argues that the smoothness and relaxed appearance appears to derive from the painting tradition, and that a 'vogue for pastoral imagery was instrumental in the carving of jade buffaloes'.

Several Song dynasty jade carvings of mythical animals also exhibit a similar style of craftsmanship as on the current buffalo – the naturalistic carving with monumental simplicity of form, spontaneously created so close to the shape of the original pebble or boulder. This can be seen in the precise turn of the head and recumbent posture on the current buffalo, and on other smaller Song jade animals, including a greyish-white jade figure of a mythical beast from the Hei-Chi collection, playfully rendered in an archaistic style characteristic of the period, included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 83, and sold in these rooms, 8th April 2010, lot 1992. It shares a similar

circular perforation in the body. See also a celadon and russet jade ram from the Hei-Chi collection, included in the exhibition *Chinese Jade Animals*, op. cit., cat. no. 92, and sold in these rooms, 8th April 2010, lot 1990. Both jade carvings, though much smaller than the current buffalo, demonstrate the same structural approach to the carving, the use of bold arc and powerfully defined lines to etch out the form of the animal while remaining integrally close to the pebble or boulder itself. See also a jade mythical animal in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jadeware II*, Hong Kong, 1995, pl. 58, where the naturalistic treatment of the animal depicting turning its head, and the characteristic networks of veins on the stone, closely resemble that on the current figure.

The following inscription is intricately incised on the base, together with the seals *Qianlong chenhan* and *Xintian Zhuren*, both important seals used on paintings created by the Qianlong Emperor:

The spirit of *Chou* (buffalo) provides the foundation for food, brings joy to tens of thousands of people, and forms the basis of the harvest year by year.

The essence of this inscription strongly points to the buffalo itself being used in an important annual agricultural ritual. It is recorded that the Qianlong Emperor commissioned a large bronze ox to be placed at Kunming Lake at the Summer Palace in 1755. The back is inscribed with an eighty-character inscription relating to the legendary Emperor Yu having cast an iron buffalo to control the floods. It is likely that he was consciously looking to emulate the past, not only due to his reverence and interest in it, but also to endure stability and prosperity in the present. What is interesting is that it demonstrates his commitment to the traditional belief in the power of objects to have an effect on nature itself.

On the first auspicious day of this month, the Son of Heaven conducts the rites and entreats the supreme deity for a bumper harvest. He brings the plough personally, placing it between the guard and the driver, and commands the three dukes and nine princes to assist him in tilling the field.

This excerpt from *Li Ji* (Book of Rites) by Confucius provides the background to the annual sacrifices proscribed for the Son of Heaven to ensure a healthy harvest. The Xiannongtang altar complex was created in 1420 during the Yongle era, and annual sacrifices were made there. The Qianlong Emperor is recorded as having been particularly serious about the practice, conducting it 58 times and ordering a renovation of the whole complex with additional buildings created. On the third lunar month he would personally plough three furrows within the grounds. This is shown in an engraving by Isidore Stanislas Helman in the 1780s, illustrated in *From Beijing to Versailles – Artistic Relations between China and France*, Urban Council, Hong Kong, 1997, pp. 248-249, no. 95.

The precise inscription on the current buffalo clearly makes reference to this ritual, so important to the Qianlong Emperor, suggesting it was actually brought to ritual sacrifices at the Xiannongtang, where its additional potency as a treasured object of antiquity would enhance the effectiveness of the ritual, or kept as an object of contemplation in the halls of the palace, to remind him of the importance of the ritual.

The buffalo was originally in the collection of Natasha du Breuil (1891-1966), a renowned White Russian antiques dealer who moved to Beijing in 1918 after the Russian Revolution and operated between Beijing and Tianjin before eventually moving to Hong Kong after 1949.



## 丑之精、食之本

宋代玉牛，巨碩雄渾，舉世無雙，沉穩壯麗，題材擷汲自然，渾然天成，溢樸拙雅趣，觀之彷彿得以遠離塵囂，歸牧田園。珍稀瑰寶，代代保藏，得帝王傾愛，乾隆十一年（1746年）作此御題詩，記述水牛精神與先農耕犁祀禮密切相關。

自古，中國歷史上時見以水牛為題之各類工藝品，如玉雕、青銅器，其中高古玉例可參考紐約大都會藝術博物館藏晚商時期（公元前十三至十一世紀）玉雕臥牛，牛首面前方，館藏編號1976.297.2；芝加哥 Edward Sonnenschein 夫人珍藏一件玉雕水牛浮雕，刊於 A. Salmony, 《Carved Jade of Ancient China》，1938年，圖版XXIII(8)；賽克勒美術館藏例，錄於羅森，〈Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections〉，《Chinese Bronzes: Selected articles from Orientations, 1983-2000》，香港，2001年，頁20，圖12。商代遺址出土玉雕動物，亦與當朝其他工藝品之源由意涵息息相關。

宋時詩畫常見水牛意象，文豪蘇軾（1037-1101年），〈晁昂說之考牧圖後〉：「我昔在田間，但知牛與羊，川平牛背穩，如駕百斛舟，舟行無人岸自移，我坐讀書牛不知。」

畫牛亦屬盛行題材，現存博物館藏宋代名畫中可見一斑，如閻次平，〈秋山牧牛圖〉，展出於《Eight Dynasties of Chinese Painting》，克里夫蘭藝術博物館，克里夫

蘭，1981年，編號3。紐約大都會藝術博物館亦藏宋代冊頁，描繪水牛姿態，館藏編號51.150.1；另一例售於香港佳士得，2017年11月27日，編號935。

Bo Liu, 〈The Multivalent Imagery of the Ox in Song Painting〉, 《Journal of Song-Yuan Studies》, 柏克萊大學, 卷44, 2014年, 專文中探討宋代時興以牛為畫題之因由：其一，此題材予觀者暫離俗世煩務，歸隱田園，靜心安寧之感，再者，畫中寓意無為而治，休養生息，甚得君心，且牧牛圖像漸含禪宗得道之意，盛行一時。此類大型水牛雕塑較繪畫更為珍稀，然製作目的相近，借物寄情，遙念山水之樂。

前述高古作例，多為墓葬所用，宋代墓古，然不囿於祭祀文化，類同本品之雕塑已非為祭典或墓葬所用，卻以審美趣味、哲學思想為礎。紐約大都會藝術博物館藏一件銅牛，即是罕見，館藏編號1985.214.92，與本場拍賣，編號3104，甚為近類，可以為證。

出土宋代動物雕塑數量稀少，浙江省諸暨縣南宋墓出土一件臥牛形石雕鎮紙，錄於羅森，《Chinese Jade from the Neolithic to the Qing》，大英博物館，倫敦，1995年，頁356，編號10。臥牛姿態自然閒愜，一如本品，應與同墓發掘之其他鎮紙、文房用物皆屬墓主所珍之物，非墓葬禮俗之用。



宋代玉雕罕有牛形，此件臥牛尺寸渾碩，更屬難得。傳世僅知寥寥鮮例，如何鴻卿爵士珍藏灰白玉牛鎮紙，展出於《中國肖生玉雕》，香港藝術館，香港，1996年，編號109，並錄於羅森，前述出處，1995年，頁370-371，編號26:14，羅氏論及明代以前罕見牛形玉雕，此例精準描寫臥牛姿態，線條流暢精煉，應取材當朝繪牛傳統，曰「嚮往田園景緻之風潮，促生此類玉牛雕刻。」

此臥牛之雕琢風格與工藝，順應玉材原形，簡化造形，僅以寥寥雕琢，巧妙捕捉神韻，回首姿態自然靈動，而不冗贅繁縟，存世宋代玉雕瑞獸，亦顯類同特徵，如熙寧舊藏一件褐斑灰白玉瑞獸，展出於《中國肖生玉雕》，前述出處，編號84，2010年4月8日售於香港蘇富比，編號1991，獸身同琢圓孔。參考同錄一件青褐玉臥羊，編號92，亦售於香港蘇富比2010年4月8日，編號1990。此二例尺寸雖小，其造形風格與本品相似，依順玉料原形雕琢，線條大方流麗，簡而明確地勾勒出動物形象，意趣橫生。另一件宋代黃玉神獸，現藏北京故宮博物院，神獸回首姿態及玉石褐色絳紋與此玉牛近似，刊載於《故宮博物院藏文物珍品全集·玉器（中）》，香港，1995年，圖版58。

玉牛腹琢御題詩，鈐「乾隆宸翰」、「信天主人」印，常用於乾隆帝御筆繪畫，銘文曰：「丑之精，食之本，樂彼萬民，歲賴以稔。」

詩文意指玉牛用於重要農耕祀禮，乾隆二十年（1755年），下旨鑄造大型銅牛，置於頤和園昆明湖畔，牛背銘載大禹鑄鐵牛治洪傳說，帝王以古喻今，效法名君，求社稷安好，反映其慕古之情，相信萬物有靈。

《禮記》載：「是月也，天子乃以元日祈谷於上帝。乃擇元辰，天子親載耒耜，措之參於保介之御間，率三公九卿諸侯大夫躬耕帝藉。」，皇帝歲行祭禮，祈願豐年。先農壇建於永樂十八年（1420年），為祭先農禮所在，乾隆帝對此祭禮格外重視，曾五十八次親自主祭，並詔命翻修擴建先農壇。每年三月且行耕藉禮，親載耒耜三推躬耕帝藉，此景錄於1780年代，Isidore Stanislas Helman 所作銅版畫，刊於《From Beijing to Versailles — Artistic Relations between China and France》，香港，1997年，頁248-9，編號95。玉牛銘文可見高宗對祭先農禮之重視，此品或用於祭禮，或陳設於宮殿，提醒帝王勿忘農本。

玉牛出自 Natasha du Breuil (1891-1966年) 舊藏，乃白俄羅斯骨董商，1918年俄國革命後赴北京，往返京津二地，1949年後移居香港。



AN EXCEPTIONALLY LARGE AND RARE INSCRIBED JADE FIGURE OF A BUFFALO SONG DYNASTY, THE INSCRIPTION DATED TO THE BINGYIN YEAR OF THE QIANLONG PERIOD (IN ACCORDANCE WITH 1746)

minimally worked to conform to the natural contours of the impressively substantial boulder, depicting a recumbent buffalo with its head turned to its left to face backwards and a tail tucked under its hind leg, the beast marked with subtle rounded outlines forming the muscular body and further rendered with a pair of small furled ears and long curved horns, the underside of the boulder incised and filled in with gilt with a fourteen-character inscription translating as 'The spirit of *Chou* (buffalo) provides the foundation for food, brings joy to tens of thousands of people, and forms the basis of the harvest year by year', dated to the *bingyin* year of the Qianlong reign (in accordance with 1746) and followed by two seal marks reading *Qianlong chenhan* ('the Qianlong Emperor's literary and artistic work') and *Xintian Zhuren* ('ruler who believes in Heaven'), the variegated yellowish-celadon stone extensively mottled with reddish-brown and black patches  
40 cm, 15¾ in.

**PROVENANCE**

Collection of Natasha du Breuil (1891-1966), assembled in Beijing and Tianjin in the 1930s and 1940s, and thence by descent.

Christie's London, 11th November 2003, lot 65.

HK\$ 15,000,000-20,000,000  
US\$ 1,920,000-2,550,000

宋 玉臥牛  
《丙寅仲春》、《御題》款  
「乾隆宸翰」、「信天主人」印

來源：

Natasha du Breuil (1891-1966年) 收藏，1930-40年代蒐集於北京與天津，此後家族傳承  
倫敦佳士得2003年11月11日，編號65









3114

PROPERTY FROM THE LE CONG TANG COLLECTION

A RARE RUSSET-SPLASHED  
DARK BROWN-GLAZED  
TRUNCATED VASE, TULU  
PING  
NORTHERN SONG DYNASTY

sturdily potted with a body of compressed form tapering to a flat base, surmounted by rounded shoulders and a short waisted neck and flared rim, applied overall with a lustrous dark brown glaze extending onto the interior of the neck and falling neatly just above the base, further liberally decorated with russet-brown splashes of varying sizes, the base with an unglazed outer ring revealing the grey ware and applied with blackish-brown glaze in the centre  
h. 14.8 cm, 5 $\frac{7}{8}$  in.

**PROVENANCE**

Collection of Dr Johannes Hellner (1866-1947), Stockholm.  
Christie's New York, 20th March 2001, lot 202.  
Sotheby's New York, 23rd March 2011, lot 517.

**EXHIBITED**

Bo Gyllensvärd, *Kina och Norden: i form och glasyr ur Hellnerska samlingen/Chinese and Scandinavian Ceramics: A Selection from the Hellner Collection*, Museum of Far Eastern Antiquities, Stockholm, 1970, cat. no. 39.

**LITERATURE**

Bo Gyllensvärd, *Oriental Ceramics. The World's Great Collections*, Tokyo, 1982, vol. 8, pl. 159.

HK\$ 2,500,000-3,000,000  
US\$ 319,000-383,000

北宋 黑釉褐斑吐魯瓶

來源：

約翰·黑爾納博士 (Dr Johannes Hellner, 1866-1947年) 收藏，斯德哥爾摩  
紐約佳士得2001年3月20日，編號202  
紐約蘇富比2011年3月23日，編號517

展覽：

Bo Gyllensvärd, 《Chinese and Scandinavian Ceramics: A Selection from the Hellner Collection / 中國北歐》，遠東古物博物館，斯德哥爾摩，1970年，編號39

出版：

Bo Gyllensvärd, 《Oriental Ceramics. The World's Great Collections》，東京，1982年，卷8，圖版159





The russet-coloured spontaneous splashes applied over the lustrous dark brown glaze must have evolved naturally from the experimental nature of competing Song dynasty kilns which produced black and brown-glazed wares for the thriving domestic and export tea ware market. On the present vase, the applied matte, iron-red glaze contrasts dramatically with the brilliant dark brown glaze beneath. The use of this glaze technique is particularly effective on this truncated form of vase, as the thin, viscous glaze and splashes condense around the small, flat mouth-rim, gathering lightly around the shoulders, gradually elongating as the glaze drapes around the sides. As no two 'splashes' can be the same, the random, serendipitous character of this decorative technique must have been a large part of its appeal to the Song literati.

Vases of this form and decoration are rare. Compare a closely related example with a shorter neck, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. III (ii), 2006, no. 1510. A similar example, although of smaller dimension and more vigorously applied splashes, is illustrated in *Sekei toji zenshu/ Ceramic Art of the World*, Tokyo, 1977, vol. 12, p. 244, pl. 246.

Dr Johannes Hellner (1866-1947), a Swedish jurist and politician, was the Foreign Minister during World War I. After retiring from all official obligations, Hellner began to study and acquire Chinese ceramics in 1925, and in 1928 he co-founded Kinaklubben, which became the Swedish branch of the Oriental Ceramic Society in the early 1930s. While monochrome pieces from the Ming and Qing featured prominently, the primary focus of his collection was on Tang and Song ceramics.

此瓶黑釉肥厚溫潤，褐斑灑落於上，優雅雋秀而酣暢淋漓。其灑釉技法極富實驗性，反映出北宋各窯為滿足內銷及出口茶具需求而相互競技、推陳出新之空前盛況。黑釉上灑鐵鏽色釉，兩者反差耀眼迷人，鏽斑聚於口沿、錯落肩上，盡顯吐魯瓶束頸巧緻、寬肩短腹之特點。此瓶風格獨特脫俗，所施鏽斑每次皆獨一無二，灑釉技法因而深為宋代文人雅士所喜。

同類器物並不多見，有一瓶器頸稍短，著錄於康蕊君，《玫茵堂藏中國陶瓷》，卷3 (ii)，2006年，圖版1510。另有一瓶尺寸較小，灑斑更多，著錄於《世界陶磁全集》，1977年，卷12，頁244，圖版246。

約翰·黑爾納博士 (Dr Johannes Hellner, 1866-1947年) 為瑞典法學家及政治家，官至外交大臣。離任後對中國藝術的濃厚興趣得以發展，1925年開始收藏中國瓷器，1928年偕同友人成立 Kinaklubben，該會於1930年代初成為東方陶瓷學會瑞典分支。黑爾納之收藏以唐宋珍品為主，也有明清單色釉佳器。

3115

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A RARE LONGQUAN  
CELADON LOBED BRUSH  
WASHER  
SONG DYNASTY

宋 龍泉青釉葵瓣洗

with shallow sides flaring at an angle from a short tapered foot to a rim gently divided into six lobes with small grooves, evenly covered overall save for the footring with a luminous bluish-green glaze with faint crackles on the interior, the unglazed footring revealing the buff body burnt brownish-orange in the firing

14.5 cm, 5 $\frac{5}{8}$  in.

**HK\$ 700,000-900,000**

**US\$ 89,500-115,000**





The serenity of the form and glaze of this washer embodies the fresh aesthetic of the scholar-officials of the Song dynasty (960-1279) which was characterised by simplicity, modesty and naturalism. The luminous glaze, delicately draped over the body to complement its graceful silhouette, draws from the rim and pools gently in the well in an effect that simulates ice on a bright winter's day. Such reference to nature is also indicated by its lobed form which resembles a flower, a popular shape in ceramics and lacquerware for its association with longevity and a fulfilling life. The gently lobed rim and attractive angled form reflects the close dialogue between monochrome lacquer and ceramics during this period.

Longquan celadon washers of this type are rare; see one, the glaze of a slightly greener tone, included in the exhibition *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Aichi Prefectural Ceramic Museum, Nagoya, 2012, cat. no. 53; and another covered with a bluish-green glaze with light brown crackles, sold at Christie's London, 10th December 1990, lot 114A, and again in our New York rooms, 23rd March 2011, lot 510.

Dishes of similar form were produced at a number of kilns; see a Guan example, from the collection of Stephen Junkunc III, sold at Christie's New York, 22nd March 2007, lot 385; and again in these rooms, 5th April 2017, lot 1106; and another from the Lord Cunliffe collection, sold at Christie's Hong Kong, 30th April 2001, lot 648. Compare also Ding versions of this dish, but with a much narrower foot, such as a brown-splashed black glazed example, from the collection of Mr and Mrs Alfred Clark, Idemitsu Museum of Arts and Francisco Capelo, sold four times at auction, in 1975, 2002, 2010 and most recently in these rooms, 3rd October 2017, lot 4, from the Le Cong Tang collection; and a Ding-type persimmon-glazed dish, from the Harry Nail and Hans Popper collections, sold in our New York rooms, 13th/14th September 2016, lot 107.

3116

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A BLACK LACQUER  
'CHRYSANTHEMUM' DISH  
SONG DYNASTY

宋 黑漆菊瓣盤  
《玉》款

the sides delicately fashioned with forty-six narrow fluted lobes resembling the petals of a chrysanthemum bloom, all supported on a countersunk base, lustrously lacquered overall in reddish brown, the base further inscribed in red with a *yu* (jade) character  
27.7 cm, 10 $\frac{7}{8}$  in.

HK\$ 1,200,000-1,800,000  
US\$ 153,000-230,000





The present lacquer dish, with its elegant shape in line with the aesthetics of the Song dynasty, would have reminded any Chinese, whether from the ruling class or belonging to the scholar gentry, of the understated blooms of chrysanthemums, a flower with delicate fragrance symbolising the subtle virtue of a gentleman.

See a larger example with an everted rim (30.5 cm), inscribed to the base with the characters *Wu xing dong ji* and attributed to the Northern Song dynasty, included in the exhibition *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares*, Nezu Institute of Fine Arts, Tokyo, 2004, cat. no. 13, together with a *dingyao* moulded dish of chrysanthemum shape in the collection of the Tokyo National Museum, cat. no. 15.

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CHRONOLOGY 中國歷代年表

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

## GLOSSARY FOR CHINESE WORKS OF ART

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

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

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

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

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

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

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

## IMPORTANT NOTICE

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

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

## GUIDE FOR PROSPECTIVE BUYERS

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

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,400,000, 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<sup>™</sup>.

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

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

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

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be

found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

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

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

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

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

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

### 3. THE AUCTION

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

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

### Consecutive and Responsive Bidding

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

### 4. AFTER THE AUCTION

**Payment** Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, 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.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

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.

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

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

### 5. ADDITIONAL SERVICES

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

**Pre-sale Auction Estimates** Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from

Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

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

### 中國工藝品詞彙

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

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

#### 明嘉靖年間青花盤

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

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

### 重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及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。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

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

**買家酬金** 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** 如閣下有意競投目錄中 (🔒) 或電子目錄中 (🔑) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品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，介乎拍賣前高估價與低估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

## 符號表示

以下為本圖錄所載符號之說明：

## 🔒 高估價拍賣品

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

○ **保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售價。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。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與提供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拍拍賣品定能拍出的價格執行。該不可撤銷競投方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基準的補償。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任何人對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

👥 **有利害關係的各方** 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。底價通常以低估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

## 🚫 受限制物料

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

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

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

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或 BID<sup>SM</sup> 網上競投服務進行競投。拍賣過程需時各有不同，但平均為每小時 50 至 120 件拍賣品。每次出價通常較前一次出價高約 10%。請參閱印於本圖錄之買家業務規則第 5 及 6 條。

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

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

**電話競投** 如閣下未能出席拍賣會，可透過電話競投低估值最低為港幣 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國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第 5 條。

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

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

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

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真品保證所規限。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面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會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** 拍賣後須即時以以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣 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。若以信用卡 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持咭到本公司付款本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣 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仕的付款，而此等付款須先經過帳。如閣下就有關付款過程有任何問題，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的書面同意，結清貨款及任何可能需要之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一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件 (包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

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

## 5. 其他服務

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

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

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

## TAX INFORMATION FOR BUYERS

Buyers 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並付運到某些州份時，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稅或使用稅，該稅項根據成交總額而定（總額包括落鏈價、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:

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

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

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

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

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

**Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at Level

54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

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

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

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the

conditions of the Authenticity Guarantee has been satisfied.

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

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

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

### 6. CONDUCT OF THE AUCTION

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

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

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

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

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

## 7. PAYMENT AND COLLECTION

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

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

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

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

## 8. REMEDIES FOR NON-PAYMENT

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

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

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

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

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this

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

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

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

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

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

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

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

## 9. FAILURE TO COLLECT PURCHASES

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

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

## 10. EXPORT AND PERMITS

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

## 11. GENERAL

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

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

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

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

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

## 12. DATA PROTECTION

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](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 13. LAW AND JURISDICTION

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

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong

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

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

## General Authenticity Guarantee:

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

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

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

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

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

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

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall

not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## 蘇富比之香港業務規則

### 買家之業務規則

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

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

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

(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賣家行事）及/或可能以抵押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，包括賣家在內；

「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鎊價應付之佣金；

「贖品」指蘇富比真品保證所定之涵義；

「落鎊價」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」指落鎊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鎊價（保密）；

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

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

「蘇富比公司」指於美國的蘇富比，其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA 及其任何附屬公司（定義見香港法例第 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證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) 競投人確認取多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（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贗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。

### 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紀錄。網上競投(BID<sup>SM</sup>)受BID<sup>SM</sup>網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID<sup>SM</sup>網上競投服務規則連同業務規則適用於網上競投。

### 6. 拍賣之行動

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

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

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示修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（在已知會買家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重

售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

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

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

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

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

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

(j) 向賣家透露買家之名稱及地址，使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，拍賣品將收歸於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而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：—

(i) 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

(ii) 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

(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後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：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(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

(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自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，永不出於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錘價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

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

### 成功競投

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

### 資料保護

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。

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

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NOTES

**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** HK0821 | **Sale Title** ARCADIAN BEAUTY | **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\$

### IMPORTANT NOTICE - PREMIUM LOT (🔒)

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

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) \_\_\_\_\_

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

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

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.

# Sotheby's | 蘇富比 EST. 1744

## 競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0821 | 拍賣名稱 淳古渾樸－宋代雅器精萃 | 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\$

### 重要通告—估價拍賣品 (🔒)

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

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

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

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

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賣家索取：身份證明文件 (政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照) 及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用卡 (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 電子郵箱 \_\_\_\_\_

Client I.D./Passport 身份證或護照編號 \_\_\_\_\_ Please attach a copy of your ID Card/Passport for identification purpose  
請附上身份證或護照影印本以作核對用途

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

閣下曾否於蘇富比登記投標?  有  沒有

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

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

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

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

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

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

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

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

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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.

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

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。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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

The BID<sup>now</sup> online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署 \_\_\_\_\_

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NOTES

## ASIA SPECIALIST DEPARTMENTS

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

### HONG KONG

#### CHINESE WORKS OF ART

Nicolas Chow  
Sam Shum  
+852 2822 8128

#### CHINESE PAINTINGS

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#### MODERN ASIAN ART

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