

IMPORTANT CHINESE ART FROM THE COLLECTION OF
SIR QUO-WEI LEE



Sotheby's | 蘇富比 EST. 1744













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SIR QUO-WEI LEE

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IMPORTANT CHINESE ART FROM THE COLLECTION OF
SIR QUO-WEI LEE

Sir Q.W. Lee was undoubtedly one of the most remarkable bankers, philanthropists and collectors of his generation. To be taken under his wing in all of these important areas was one of the greatest blessings of my life.

Although the Lee and Lam families had had a close relationship for over seven decades, it was not until the passing of my husband, Paulo Lam Sou-Leung, that I developed a more personal relationship with Sir Q.W. and his family. Sir Q.W. encouraged me to join the Hang Seng Bank after I qualified as a solicitor in 1978. Thereafter he mentored me through my entire banking career, guided me with a firm hand and solidified my pursuit of distinction. Under his tutelage, I came to admire Sir Q.W.'s meticulous attention to detail, always setting a high standard for himself and those around him; and most of all, his tenacious quest for perfection.

Sir Q.W.'s extraordinary commitment to excellence was manifested abundantly in all facets of his professional and personal life, but none more so than in his passion for collecting antiques. While he was one of the earliest and most senior members of Min Chiu Society, the group of knowledgeable and respected collectors, he also generously shared his interest with myself and others who were new to antiques. It was with great kindness, patience and enthusiasm that he introduced me to the art of collecting and I am forever grateful to him for opening my eyes and initiating me to the joy of searching for and acquiring antiques across many categories.

Sir Q.W. applied the same dedication to his personal collecting which he displayed in his professional life. During my visits with him to various dealers and the flea markets, I noticed he always examined each object of desire, regardless of its price, with the stringent standards he adopted for anything he approached in life.

Sotheby's Hong Kong began auctions of Chinese ceramics in 1973 under the late Julian Thompson (1941-2011). Julian was a true academic and connoisseur and he encouraged the local collectors to approach each work of art with rigour and pursue their collecting dreams by bringing top Chinese ceramics and works of art from Europe to Asia. Julian became a good friend and trusted advisor to Sir Q.W. and influenced much of his collecting. When I retired from banking and became Chairman of Sotheby's Asia, Sir Q.W. and I crossed paths again. He was already on Sotheby's International Advisory Board, bringing with him his tremendous insight into Chinese antiquities, his understanding of the Asian market as well as his highly regarded business acumen.

This collection to be auctioned at Sotheby's is notable not merely for its scale and scope but as an unerring reflection of Sir Q.W.'s legendary diligence and integrity as the consummate perfectionist of his time. Many pieces had been purchased from Sotheby's in the 1970s to 1980s with guidance from Julian. The Lee Family has generously chosen to honour Sir Q.W.'s friend and advisor Julian Thompson with the proceeds of lot 106 to endow an annual internship at Sotheby's for able art students from Hong Kong.

Dr Alice Lam

利國偉爵士是一代風雲人物，身兼傑出銀行家、慈善家及收藏家。我在這些領域曾受其指點，畢生受用，尤感幸甚。

利氏與林氏家族的情誼相牽逾七十年，但我與利國偉爵士及其家人的關係，是在外子林秀樑去世後才逐漸密切起來。1978年我考獲執業律師資格後，利爵士鼓勵我加入恆生銀行工作。在我從業生涯裏，他給予我穩重可靠的指引，鼓勵我精益求精。在利爵士身邊受教，目睹他對細節的關注、嚴於律己律人的作風，以及對完美的不懈追求，每每令我欽佩不已。

利國偉爵士畢生於公於私力求盡善盡美，他的一絲不苟在古董收藏尤其可見一斑。敏求精舍，集合一眾淵學明德之鑑藏大家，利爵士正乃其初創會員之一，資歷尤為深厚。對我和其他古董收藏新手，他也不吝分享心得。利爵士為人寬仁，心懷熱忱，傳授收藏之道，且為我開拓視野，讓我體會到搜藏各類古董的樂趣，為此我永遠銘感於心。

利國偉爵士不僅在工作上竭心盡力，在對待收藏上也不遑多讓。我們曾多番同訪各古董商和舊貨市場，我留意到他對入眼之物，或貴或廉，皆仔細審視，嚴謹縝密，一以貫之。

在朱湯生先生（1941-2011年）的領導下，香港蘇富比自1973年起舉行中國瓷器拍賣會。朱湯生學養完萃，明辨善鑑，把中國瓷器和工藝精品從歐洲帶回亞洲，激勵本地藏家力尋所好、追求收藏理想。朱湯生深得利爵士信任，二人又份屬好友，對其收藏方向及品味影響甚深。我從銀行界退身並成為蘇富比亞洲區主席後，利爵士與我的人生軌跡再次相交。當時他已是蘇富比國際顧問委員會成員，憑著對中國古董及亞洲市場的洞見及出色的商業觸覺，為敝公司增益不少。

觀蘇富比專場所呈，其藏量之豐、品類之多，反映利國偉爵士精求至善、一絲不苟的處世作風。當中許多藏品購自七十至八十年代的蘇富比拍賣會，得朱湯生先生從旁建議。利氏家族為紀念利爵士與朱湯生之間情誼，慷慨將拍品編號106的拍賣收益捐出，每年資助在藝術領域出眾的香港學生在蘇富比實習。

林李翹如博士

Q.W. Lee as Collector

One day when the local gazetteer of Hong Kong is written, there will be a major entry on the life and work of Lee Quo-Wei, detailing his personal achievements and his many contributions to Hong Kong in public life.

One of Q.W.'s activities not in the public eye was his collecting of Chinese art. Like other collectors in Hong Kong, some of his acquisitions came from international auctions and dealers, but he seldom, if ever, travelled for that. He did it through trusted agents. The greater part of his collection was made personally on weekends on Cat Street (Upper and Lower Lascar Row). Particularly through the 1970s, one would find him on a Saturday or Sunday sitting and chatting with the owner of one of the older (usually second generation) Cat Street shops – perpetuating the kind of collector-dealer relationship that has largely since disappeared. This scene also demonstrated one of the admirable aspects of Q.W.'s personality - he was totally at ease with anyone from any walk of life on any kind of occasion. Apart from an active interest in art, his Cat Street visits were perhaps also one way of relaxing from his many heavy duties.

Q.W.'s collection also reflects a local tradition. His taste was for fine porcelain of the Ming and Qing dynasties. This had been the case for earlier generations of Cantonese collectors. However, the type of jade carvings in his collection could not have been acquired by earlier generations, simply because they were not available before the end of the Qing dynasty. The carving of sizeable pieces of white jade only began in the reign of the Qianlong Emperor, after he retained the control of Khotan, where the jade came from, in the second half of the 18th century. In the early 20th century, a large number of jade carvings in the style that began in the imperial workshops of Qianlong began to emerge on the market, mostly carved by workers released from the palace workshops. A small number actually came out of the Palace towards the end of the Qing dynasty, and also afterwards until the Government took control of the Forbidden City and established the Palace Museum. Most of the Qianlong-style jade carvings that came out of Beijing in the early 20th century were purchased by American collectors and now in museums. The pieces in Q.W.'s collection are amongst the relatively few items still in private hands.

This catalogue of the sale of Q.W. Lee's collection is not just the record of another collection. It contains clues to the taste and cultural activities of the man himself and, by extension, the Cantonese tradition of art collection as preserved in Hong Kong through the 20th century.

James C.Y. Watt

利國偉的收藏人生

假如有一日要為香港編修一本地方誌，利國偉的一生與事業將會是當中極具份量的篇章，其中應該包括關於他個人成就及其對香港社會各方面貢獻的細緻描述。

而當中較鮮為人知的，是利氏對收藏中國藝術品的熱愛。正如其他香港收藏家一樣，他的收藏一部份來自國際拍賣會及古董商，不過他甚少為此東奔西走，而是委託值得信賴的中介人代勞。利氏收藏的絕大部份，則是在周末游走嚟囉街（亦稱 Cat Street 貓街，即摩羅上、下街）而覓得。尤其在上世紀七十年代，每逢周六、周日，在嚟囉街的老字號古董店內，總會發現利氏的身影，與店東（通常是第二代）對坐談天說地。這種收藏家與藝術品經銷商之間的深厚情誼，今天已不復存在。如斯和諧的情景，也反映了利氏令人欽佩的性情——無論在任何場合，遇到各樣種族或社會階層的人，利氏總是從容大方，平易近人。嚟囉街之行，讓利氏浸淫於藝術之中，大概亦令他暫時遠離世務，享受片刻的閒適。

此外，利氏的收藏也反映本地的傳統。與廣東早期的收藏家一樣，利氏偏好明清珍瓷。然而，他所收藏的玉器種類，卻是前人無法覓得的，究其原因，是這類玉器在清代結束以前並未流通。大件的白玉雕刻始見於乾隆時代，即乾隆帝平定白玉出產地和闐（古稱于闐，現稱和田）以後，時約十八世紀下半。至二十世紀初，乾隆宮廷作坊風格的玉器在市場上大量出現，這些玉器大部份出自從宮廷作坊遺散出來的工匠之手。其中有少量玉器確實是清朝結束以後，由宮廷流散出來，直至政府接管紫禁城，成立故宮博物院才告停止。那些乾隆宮廷作坊風格的玉器，大部份在二十世紀初由美國藏家購藏，現存於博物館。利氏所藏的是相對少數而仍在私人手中的同類玉器。

此冊利國偉收藏拍賣圖錄，不止是另一個收藏的記錄。利氏作為收藏家，從宏觀的角度觀察，其本人的品味和文化活動，蘊含了過去廣東收藏傳統至二十世紀於香港的演變與傳承。

屈志仁

Sir Quo-Wei Lee (1918-2013) was known to all as a man of singular vision, wisdom and integrity, a man whose contributions to education, public service and philanthropy remain indelible. In contrast to his legacy of achievements in society, his study was the repository of a quiet and obsessive collecting journey through Chinese art. This lifelong passion began in the late 1950s, when Sir Quo-Wei and his family lived in quaint Village Terrace, Happy Valley, three floors above my grandfather, the Chinese art dealer Edward T. Chow. Lady Lee remembers how this fortuitous encounter sparked his interest in Chinese porcelain and how his neighbour guided him early on. The most prolific period in Sir Quo-Wei's collecting came in the early 1970s after Julian Thompson, who then headed the Chinese art department at Sotheby's, brought auctions of Chinese art to the city. The two men shared a love for Chinese porcelain and many of Sir Quo-Wei's finest pieces were acquired in the 1970s and 1980s, that golden time in the Chinese art market.

The collection spans from the rarest early Ming porcelains to the finest Qing Imperial jade carvings. It reveals an exacting eye particularly sensitive to court taste, yet unceremonious, equally delighting in a baroque wall vase shaped as a luth or an understated late 14th century blue and white cupstand. The collection above all manifests a deep affection for blue and white porcelain in all its declinations, as well as for the purest, most exquisite jades.

This catalogue and the exhibition to follow will provide for the first time an insight into Sir Quo-Wei Lee's lifelong passion for art. For connoisseurs, this very private collection, rich in its variety and distinct in its character, will no doubt be a revelation. We wish to thank Lady Lee and the Lee family for entrusting us with it.

Nicolas Chow

利國偉爵士（1918-2013年）遠矚高瞻、穎慧聰敏，為人磊落光明，於教育、公益、慈善事務不遺餘力，對社會貢獻良多。五十年代末，利家住跑馬地山村臺傳統居宅，三層之下，恰乃家祖仇焱之寓所，自此與中國骨董商相交，遂始陶醉中國藝品收藏，存珍書齋。利夫人憶及，經此巧遇相識，先生對中國瓷器欣然傾心。早得鄰居輔助，始集佳瓷。至七十年代初，蘇富比在中國藝術部主管朱湯生倡導之下，在香港首辦中國藝術品拍賣。利爵士與朱先生同好中國美瓷，志趣相投。在七、八十年代中國藝術品市場的黃金時代，利爵士的收藏之路因此更上層樓，購得不少罕瓷精品。

利氏所藏，見有明初稀世珍瓷，也有清代御製美玉，足證其明辨善鑑，品味與昔時帝王相近，卻不甘止於庸俗，不論是溢巴洛克洋風之琵琶式壁瓶，或是沉蘊靜穆的十四世紀末青花盞托，韻味雖別，賞惜依然。爵士所蓄，尤以各式青花瓷器、勻淨瑤瑛為珍，透露藏者情愫。

利國偉爵士對藝術的熱忱不竭，讓人心生敬慕，謹祈以此圖錄、展覽，將其畢生心血公諸於世。利氏蓄珍，包羅千秋萬象，秘藏至今，現鑑賞文士終可一睹風華，實藝壇美事。茲蒙利夫人與利氏家族信賴，得委以重任，我們感激不已。

仇國仕





A FINE AND RARE GUAN-TYPE VASE, HU
SEAL MARK AND PERIOD OF YONGZHENG清雍正 仿官釉鳩耳尊
《大清雍正年製》款

of archaic *hu* form, well potted with a bulbous pear-shaped body elegantly rising from a splayed foot to a waisted neck and gently flaring rim, set with two stylised turtledove-shaped loop handles (*jiu*) suspending mock rings interrupted by a subtle thin raised fillet bordering the neck, covered overall save for the unglazed footring with a pale caesius-coloured glaze suffused with a fine matrix of colourless and russet crackles, the base inscribed in underglaze blue with a six-character seal mark, wood stand
19.7 cm, 7¾ in.

HK\$ 1,500,000-1,800,000
US\$ 192,000-230,000

Mark





Guan, the 'official' ware of the Southern Song court, is perhaps the most admired and desirable of all types of Chinese ceramics. The Yongzheng Emperor was a great admirer of *guan* wares and is known to have sent original pieces from his collection to the imperial kilns at Jingdezhen as models to copy. The present exquisite vase is a fine example of such reproduction where the complexity of its seemingly simple form, the rare beauty of its glaze colour and the fascinating pattern of its crackle have been masterly achieved by the Jingdezhen potter. A very similar vase, possibly the pair to this piece, in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 78. Another Yongzheng vase of the same form and animal-head handles but with the body decorated in relief and covered in a celadon glaze is also included *ibid.*, pl. 105. Compare also a closely related teadust glazed *hu*, in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain. K'ang-hsi Ware and Yung-cheng Ware*, Tokyo, 1980, pl. 152; and another from the British Rail Pension Fund sold in these rooms, 16th May 1989, lot 54.

The form of this vessel is derived from a bronze prototype. See a *zun* excavated from the Western Han tomb dated before 179 BC at Qianping, Yichang, Hubei province, published in *Kaogu xuebao/Acta Archaeologica Sinica*, 1976, no. 2, p. 124, fig. 12.

Vases of this form continued to be made during the Qianlong reign in a variety of glazes; for example see a vase of similar size covered in a Ru-type glaze sold in these rooms, 29th April 1997, lot 578; a 'robin's egg' glaze example of slightly larger proportions, sold at Christie's Hong Kong, 27th May 2009, lot 1895; and a larger teadust glazed version sold in these rooms, 10th April 2006, lot 1523.

南宋官窰，乃為供御而製，享負盛名，可謂上品重器，寥若晨星。雍正深喜官窰，曾取宮中珍藏，送至景德鎮，命御窰匠師按此燒造。本尊其形精潤，釉色柔美，釉式開片，為景德鎮官窰仿前朝古器之精品逸作。有一類例，可與此成對，北京故宮博物院藏，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版78。另一雍正例器形相仿，器體飾浮雕，施青釉，前述出處，圖版105。亦見一茶葉末釉例，台北故宮博物院藏，載於《故宮清瓷圖錄·康熙窰·雍正窰》，東京，1980年，圖版152。另一例為英國鐵路養老基金收藏，售於香港蘇富比1989年5月16日，編號54。

本尊襲青銅制，可參見一青銅尊，出土於湖北宜昌前坪村一西漢墓，載於《考古學報》，1976年，第二期，頁124，圖12。

此類制式，續盛於乾隆一朝，惟釉色不盡相同。參考一仿汝釉例，尺寸略小，售於香港蘇富比1997年4月29日，編號578。另有一爐鈞釉例，尺寸略大，售於香港佳士得2009年5月27日，編號1895。再見一茶葉末釉例，售於香港蘇富比2006年4月10日，編號1523。

A WHITE JADE 'IMMORTAL' TABLE SCREEN WITH ITS ORIGINAL CLOISONNE AND CHAMPLEVE ENAMEL STAND QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉浮雕仙家祝壽圖圓插屏 連掐絲琺瑯花卉紋座

of circular form, deftly carved in various levels of relief, one face depicting an immortal holding a peach looking backwards at his attendant carrying a floral spray, before an elaborate pavilion sheltered amongst pine trees in a rocky landscape by a flowing river, opposite two further immortals in a fenced garden on the right, above another attendant holding a *ruyi* sceptre on a rocky ledge under a *wutong* tree, the reverse depicting a crane with its head turned sharply backwards, standing on cragged rocks in a landscape with pine, *wutong* and a waterfall, the stone of an even white tone, the cloisonné and champlevé enamel stand decorated with stylised blue lotus sprays flanked by *kui* dragons against a turquoise ground

screen 19.4 cm, 7⁵/₈ in.

overall h. 26.3 cm, 10³/₈ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000





The present white jade circular table screen is finely carved in various levels of relief. Depicted on one side are three immortals and an attendant conversing under a large overhanging pine, in a rural landscape replete with *wutong* trees and a stream, all within rocks and clouds around the edges; centred on the reverse is a crane standing in a cascading waterfall. Such idyllic scenes, as if unfolding like a painting, transport the viewer to a state of tranquillity and harmony, and provide a momentary escape from mundane, daily duties.

Considering himself a great patron and connoisseur of the arts, the Qianlong Emperor advocated that jade carved panels, brushpots and mountains should carry the spirit of paintings by famous past masters. It is recorded that a number of classical paintings from the Emperor's own collection was ordered to be reproduced in jade. The sense of harmony between the figures and the vast landscape in this screen is an exemplary demonstration of the Emperor's vision.



白玉質，圓型片狀，以深淺浮雕、陰刻等多種技法雕琢紋飾。屏心蒼松參天，梧桐映掩，流水淙淙，山石嶙峋，祥雲縈繞，仙家童子談笑風生，遊弋於山林仙境之中；背面飛瀑由山上而下，一羽仙鶴挺立其中。紋飾畫面仿如展開的畫卷，意境平和，令人向往。

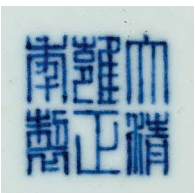
乾隆皇帝提倡文化，自視為文人領袖，認為玉製插屏、筆筒、山子等器物，應承傳古代名家書畫遺風。因此，下旨將多幅御藏書畫，雕琢成器，並列陳設，趣意盎然。

A MASSIVE, RARE AND IMPRESSIVE BLUE AND WHITE
'FLORAL SCROLL' VASE
SEAL MARK AND PERIOD OF YONGZHENG

清雍正 青花纏枝花卉紋撇口大尊
《大清雍正年製》款

robustly potted with a baluster body rising from a stepped foot to a tall waisted neck flaring at the rim, the body and neck boldly painted in rich cobalt-blue tones, with meandering leafy scrolls bearing composite floral blooms including lotus, camellia, hibiscus and peony, the shoulder collared by stylised floral sprays and key-fret bands between lappet bands enclosing lotus blooms, all below a band of scrolling *lingzhi* and a *ruyi*-shaped lappet band enclosing floral sprays at the rim, the foot encircled by a band of tumultuous waves above stylised floral sprays, inscribed to the base with a six-character seal mark
70 cm, 27⁵/₈ in.

HK\$ 3,000,000-5,000,000
US\$ 383,000-640,000



Mark







fig. 1

Blue and white 'floral scroll' vase, seal mark and period of Yongzheng
Sotheby's Hong Kong, 29th November 1977, lot 201

圖一

清雍正 青花纏枝花卉紋撇口大尊 《大清雍正年製》款
香港蘇富比1977年11月29日·編號201

This vase is among the largest porcelain vases produced by the imperial kiln of the Yongzheng reign, and appears to be unique, although a similar example of slightly different scroll pattern was sold in these rooms, 29th November 1977, lot 201 (**fig. 1**). One similar vase decorated with flower scrolls supporting the Eight Buddhist Emblems in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, no. 88; and another with fruit spray, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, National Palace Museum, Taipei, 1968, vol. I, p. 68, pl. 2-2d.

See also two examples decorated with dragons amidst a composite floral meander, one from the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, op. cit., no. 89 (**fig. 2**), and another from the Yi Tak Tang collection, included in *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 2010-2011, cat. no. 169.



fig. 2

Blue and white 'dragon and flower' vase, seal mark and period of Yongzheng

© Collection of Palace Museum, Beijing

圖二

清雍正 青花穿花龍紋尊 《大清雍正年製》款

© 北京故宮博物院藏品

此器碩大宏偉，當為雍正御窯所製之表表者，其制式似無二例。參考一紋飾有別之雍正大尊，1977年11月29日售於香港蘇富比，編號201（圖一）。亦可參考一蓮托八吉祥紋尊，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（下）》，上海，2000年，圖版88。台北故宮博物院亦藏一折枝花果紋例，圖見《故宮藏瓷·清青花瓷》，台北，1968年，卷1，頁68，圖版2-2d。

再可參考兩穿花龍紋例，一為北京故宮博物院藏，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（下）》，前述出處，圖版89（圖二）。另一為藝德堂藏，曾展於《博古存珍：敏求精舍金禧紀念展》，香港藝術館，香港，2010-2011年，編號169。



A SUPERB AND FINELY CARVED WHITE JADE 'LONGEVITY'
RUYI SCEPTRE
QING DYNASTY, LATE 18TH CENTURY – 19TH CENTURY

清十八世紀末至十九世紀 白玉福壽雙全如意

the large *ruyi*-shaped terminal worked in relief with two succulent peaches borne on curved stems issuing leaves around the sides, framed above and below by a pair of flying bats, their wings outstretched embracing the large fruits, the reverse decorated with a leafy meander in shallow relief, the elongated arched shaft similarly decorated in the middle and end with further flying bats and peaches, amidst densely worked undulating lotus scrolls in the round, the stone of an even white tone with faint milky inclusions, wood stand 47 cm, 18½ in.

EXHIBITED

Ip Yee, *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 221.

展覽：

葉義，《中國玉雕》，香港藝術館，香港，1983年，編號221

HK\$ 1,800,000-2,500,000
US\$ 230,000-319,000







The entire surface of the present *ruyi* sceptre is intricately carved in relief with peaches and bats, chosen for their auspicious connotations. A design appropriate for imperial birthdays, this is a rare piece commissioned specifically for the occasion. "Superior men found the likeness of all excellent qualities in jade. Soft, smooth, and glossy, it appeared to them like benevolence," says Confucius in *Liji: Pinyin* [The Book of Rites: The Meaning of Interchange of Missions twixt Different Courts]. The embodiment by jade of the virtues of a gentleman, combined with the auspiciousness of the *ruyi* motif, thus presents a glimpse into the quintessence of Chinese culture.

In the Imperial Qing court, the consort chosen to be empress would be presented with a *ruyi* sceptre as a recognition of her newfound status. On the day before the wedding, such sceptres would be placed at the four corners of the marital bed to confer blessings on the consummation. As an imperial object, the *ruyi* was ubiquitous in court; as the sceptre has no practical function and could express good wishes suitable for any occasion, it was a gift often bestowed to foreign ambassadors by the emperor, whom himself would receive the same gift during birthdays and coronations.

The history of *ruyi* dates back to the Eastern Han dynasty. According to the Ming Daoist Manual *Tianhuang Zhidao Taiqing Yuze: Xiuzhenqi Yongzhang*, *ruyi* was first invented by the Yellow Emperor or Huangdi as a weapon against his rival Chiyu, and afterwards took the form of a flower with a shaft, with which evil spirits can be exorcised and good fortune bestowed.

此如意滿工，通體浮雕雙桃、蝙蝠，寓意吉祥，應為萬壽節而製，殊為難得。孔子在《禮記·聘義》中曰：「君子比德於玉焉，溫潤而澤仁也。」以君子的人格比擬為美玉，與吉祥如意結合，成為吉祥文化之典範。

如意，為清代的皇帝選妃時賜予皇后的信物，大婚前一日，更置如意於喜床四角，象徵幸福美滿。如意，是宮庭生活的一部分，寶座旁、几案上、均置如意。皇帝更賞賜如意予外國使者，以示皇恩。新帝登基、皇帝萬壽，如意是大臣們必進獻之賀禮。

據資料記載，如意遠在東漢時就已有之，《天皇帝道太清玉冊·修真器用章》曰：「如意黃帝所製，戰蚩尤之兵器也。後世改為骨朵，天真執之，以辟眾魔。」如意最早是兵器，後被視為吉祥之物，更帶辟邪之效。

A FINE AND EXTREMELY RARE BLUE AND WHITE CONICAL
'ROSE' BOWL
MING DYNASTY, YONGLE PERIOD

明永樂 青花纏枝月季紋笠式盃

superbly potted in conical form, the wide flaring sides rising from a straight foot, delicately painted in soft cobalt-blue tones with characteristic 'heaping and piling' effect, depicting flowering and budding roses borne on a leafy meander growing from above the foot, all divided by line borders 20 cm, 7⁷/₈ in.

PROVENANCE

Collection of H. Fairtlough, Esq.
Sotheby's London, 28th May 1968, lot 167.
Bluett & Sons, London.
Sotheby's London, 14th March 1972, lot 133.
Hugh Moss Ltd, London.

來源：

H. Fairtlough, Esq. 收藏
倫敦蘇富比1968年5月28日 · 編號167
倫敦 Bluett & Sons
倫敦蘇富比1972年3月14日 · 編號133
倫敦 Hugh Moss Ltd

HK\$ 3,000,000-4,000,000
US\$ 383,000-510,000





This rare bowl represents the most exquisite type of ware produced in the imperial kilns during the Yongle reign. It is distinctive for its elegant shape and harmonious floral decoration which has been designed for a pure Chinese aesthetic.

Characterised by spiralled petals to the centre of each bloom, the floral scrolls portrayed on the present bowl can be identified as roses as opposed to more customary peonies or lotuses. Roses seldom feature as a decorative pattern in the repertoire of Chinese ceramics, but do appear occasionally on imperial Yongle porcelains including bowls and dishes of various sizes. See a barbed dish decorated with similar scrolling roses to the interior, sold in our New York rooms, 20th March 2018, lot 108.

The depiction of freely meandering rose scrolls is also unusual, as bowls of similar type are more commonly decorated with formal floral scrolls, with a lappet band around the foot, as illustrated by an example from the Ardebil Shrine and now in the National Museum of Iran, Tehran, published in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 48, and again in Takatoshi Misugi, *Chinese Porcelain Collections of the Near East, Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, cat. no. A60. Only a few extant examples, with similar naturalistic, liberally curving sprays of roses growing from above the foot, are known. Its companion bowl, also from the collection of H. Fairtlough, Esq., was sold in our London rooms in the 1968 sale as the preceding lot. That bowl later reappeared in auction again in our London rooms, 27th November 1973, lot 134. Compare also a restored bowl, with sparser arrangement of roses, from the collection of Mr and Mrs John A. Pope and included in *Ming Blue-and-White: An Exhibition of Blue-decorated porcelain of the Ming dynasty*, The Art Institute of Chicago, Chicago, 1949-1950, cat. no. 42.

此盃堪稱永樂御窯製瓷至臻典範，器形雋秀蘊藉，青花曼妙動人，突顯純樸的中國美學。

器身外壁巧飾月季連枝，花瓣旋卷而發，柔瓣散舒，幽芳怒綻。本品捨常見纏枝蓮或牡丹紋，而取月季花為題。綜觀歷代瓷器紋飾，月季紋實為稀有，偶見於少數永樂朝青花器，參考紐約蘇富比2018年3月20日一青花花果紋菱口盤例（編號108），盤心同飾纏枝月季紋。

觀其月季紋，線條多變，花瓣、枝葉鉤勒瀟灑自然。相類纏枝花卉盃例，紋飾較為刻板，足部環綴蓮瓣紋，與本品大相徑庭，見阿德比爾聖殿舊藏一例，現存德黑蘭伊朗國家博物館，錄於 John Alexander Pope, 《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版48，同載於三杉隆敏，《中近東之中國瓷器》，卷3，香港，1981年，編號A60。此盃月季花刻畫靈活自然，環繞圈足而生，或含蓄、或盛放，枝葉繁茂，隨風飄搖，嬌妍盡展。相類近例存世者鳳毛麟角。同屬 H. Fairtlough Esq. 舊藏，與本品成對者，1968年於倫敦蘇富比同場拍賣出售，編號166，後於倫敦蘇富比1973年11月27日再次易手，編號134。John A. Pope 伉儷亦藏有一例經修，月季紋較顯疏落，曾展於《Ming Blue-and-White: An Exhibition of Blue-decorated porcelain of the Ming dynasty》，芝加哥藝術博物館，芝加哥，1949-1950年，編號42。



The proceeds of the following lot will be used to endow a scholarship in the name of the late Julian Thompson (1941-2011), the former chairman of Sotheby's Asia, a great personal friend and advisor to Sir Quo-Wei Lee. The scholarship will fund an annual internship at Sotheby's for Hong Kong students of Chinese ceramics, giving them an opportunity to develop their interests and career.

為紀念利國偉爵士的好友兼顧問蘇富比前亞洲區主席朱湯生先生（1941-2011年），拍品編號106的拍賣收益，將用於資助研習中國瓷器的香港學生在蘇富比實習，冀助他們發展所好，為日後藝術事業奠下根基。

A RARE LARGE LONGQUAN CELADON BARBED CHARGER
EARLY MING DYNASTY

明初 龍泉青釉劃蓮花菱口折沿大盤

robustly potted with lobed shallow rounded sides rising from a short foot to broad everted barbed rim, subtly carved on the interior with a curling lotus spray, encircled by fruiting sprays and lotus florets on the cavetto and flat rim respectively, the exterior decorated with floral sprays, unctuously applied with an attractive olive-green glaze suffused with a network of crackles, save for an unglazed ring on the base left in the biscuit and burnt orange in the firing
56.5 cm, 22¼ in.

HK\$ 250,000-300,000
US\$ 31,900-38,300







The present charger is impressive for its large size and the finely rendered design of a curling lotus spray that is delicately enclosed within bands of scrolling flowers. It belongs to a group of high-quality Longquan celadon wares produced in the late 14th to early 15th centuries, characterised by their bold carved designs that are comparable to the blue and white porcelain of the period. During the early Ming dynasty, the Longquan kilns appear to have worked closely with the imperial porcelain kilns at Jingdezhen, thus making wares of similar form, decoration and quality.

Another Longquan charger decorated with a flower head surrounded by a lotus meander on the interior and with the *bajixiang* at the well, is published in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, 1986, vol. 1, pl. 245; one sold in these rooms, 9th October 2007, lot 1519; another formerly in the Edward T. Chow and T.Y. Chao collections, sold in our London rooms, 16th December 1980, lot 329, and again in these rooms, 19th May 1987, lot 219.

A WHITE JADE BRUSHPOT QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉筆筒

of cylindrical form, supported on four splayed *ruyi* feet, the translucent white stone well polished to a lustrous finish
10.8 cm, 4¼ in.

HK\$ 250,000-350,000
US\$ 31,900-44,600

It is rare to find a plain white brushpot of this high quality, encapsulating the most refined pure aesthetics of the Qianlong court. However, a white jade brushpot of closely related form and size, delicately incised with a design of prunus, was sold in these rooms, 25th April 2004, lot 121. See also another white jade brushpot of this form, similarly supported on three intricately worked *ruyi* feet, sold in these rooms, 5th April 2017, lot 3636, and an example from the collection of the late Michael Sherrard, sold at Christie's London, 15th May 2015, lot 504.



A RARE UNDERGLAZE-BLUE AND YELLOW-ENAMELLED
'LOTUS BOUQUET' DISH
MARK AND PERIOD OF YONGZHENG

清雍正 黃地青花一把蓮紋盤
《大清雍正年製》款

the rounded sides rising from a short tapered foot to a lipped rim, painted in various shades of cobalt blue against a bright yellow-enamelled ground, the interior with a ribboned bouquet of lotus and other water plants, encircled by a composite floral scroll of paired roses, lotus, camellias and other blossoms, all below a green-enamelled classic scroll border at the rim, the exterior similarly decorated with a composite flower scroll between a green-enamelled classic scroll around the foot and a band of keyfret at the rim, the base enamelled yellow and inscribed in underglaze blue with a six-character reign mark within a double circle
21.5 cm, 8½ in.

來源：

仇焱之（1910-1980年）收藏

香港蘇富比1981年5月19日，編號584

PROVENANCE

Collection of Edward T. Chow (1910-1980).

Sotheby's Hong Kong, 19th May 1981, lot 584.

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

US\$ 192,000-255,000



Mark





E. T. CHOW COLLECTION
584
Sotheby's

大清
雍正
年製

Both the design and colour palette of the dish are rooted in the Yongle and Xuande period prototypes that were developed at the Jingdezhen kilns in the early Ming dynasty. The lotus bouquet, with its beribboned cluster of lotus blooms, leaves and water weeds, is borrowed from a popular motif that was first employed in the Yongle period and an example from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 665, was sold in these rooms, 4th April 2012, lot 37. This design was revived in the Yongzheng period and two such examples are in the Palace Museum, Beijing, illustrated in Geng Baochang, ed., *Gugong bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], vol. 2, Beijing, 2002, pls 195 and 199.

In addition to the emulation of the past, this dish is also notable for the level of artistic innovation in the Yongzheng period and this is reflected in the pale green bands bordering the inner and outer rims of the dish. The cobalt-blue decoration and the application of the yellow enamel undoubtedly required the craftsmen's meticulous precision, however, a masterful control of the kilns was also of vital importance in the production of this dish, which is arguably an exemplar model of its type. No related example, however, with a yellow-ground reign mark appears to be recorded. The companion piece to the current dish, also from the collection of Edward T. Chow, bears a white-ground reign mark, and was sold in these rooms, 19th May 1981, lot 583. See also a related example, albeit fired to a less brilliant tone, sold in our London rooms, 11th May 2011, lot 213.

In the Yongzheng reign alone, this design was also produced in various dimensions. Compare one of the largest size, sold in these rooms 7th April 2011, lot 74, from the Meiyintang collection; and a smaller one, illustrated in John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 122.

本盤紋飾及配色仿自明初永樂、宣德年間景德鎮製御瓷。蓮花、蓮葉及水藻以飄帶綁束，始見於永樂一朝，見玫茵堂舊藏例，載於康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，1994年，圖版665，售於香港蘇富比2012年4月4日，編號37。此紋樣於雍正時期復現，北京故宮博物院藏兩例，錄於耿寶昌編，《故宮博物院明初青花瓷》，卷2，北京，2002年，圖版159及199。

本盤口沿內外巧飾一圈淡綠卷草，足見雍正年間瓷匠慕古求新的心思。本品以鈷青繪飾、黃釉為地，講求匠人手巧、謹控窯溫方成，本品堪稱為黃地青花典範。此盤署以黃地青花年款，目前未見有他例。仇焱之舊藏一近例，白釉底署年款，售於香港蘇富比1981年5月19日，編號583。另見一類例，釉色不及本品明艷，售於倫敦蘇富比2011年5月11日，編號213。

單是雍正年間，已有不同大小的黃地青花一把蓮紋盤。玫茵堂有相近之例，尺寸屬最大的一類，售於香港蘇富比2011年4月7日，編號74。另一例尺寸較小，圖見 John Ayers，《Chinese Ceramics. The Koger Collection》，倫敦，1985年，圖版122。





AN EXCEPTIONAL WHITE JADE 'LINGZHI' WASHER
QING DYNASTY, YONGZHENG – QIANLONG PERIOD

清雍正至乾隆 白玉瑞蝠靈芝洗

superbly carved, naturalistically worked and well hollowed in the form of a large *lingzhi* head with two bats perched atop one of its scrolled edges, borne on an intertwining network of gnarled stems in sophisticated openwork forming the base, the whorled curving stems extended to the sides issuing clusters of attendant *lingzhi* heads and lanceolate leaves around the exterior with further bats in flight, the stone of an even white tone suffused with milky-caramel inclusions predominantly along the upper part of the vessel, wood stand w. 18.8 cm, 7³/₈ in.

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





The present washer is superbly worked from a creamy and softly gleaming white jade boulder with russet inclusions. Taking the form of a large *lingzhi* head, its robust and deep sides are complemented by a pair of bats staring at each other across the rim. Worked in relief on the exterior are further *lingzhi* borne on twisted gnarled stems issuing furled leaves, in various positions for the amusement of the viewer.

The *lingzhi* fungus, *Ganoderma lucidum*, was considered the most important of all medicines and a talisman for luck. It is also associated with the virtues of a ruler; classical texts such as *Shangshu Dazhuan*, *Baihu Tong* and *Ruiying Tu* all consider the growth of *lingzhi* an indicator of good government. The *lingzhi* motif, commonly found on imperial wares, represents a visual rebus for the wish for longevity and a virtuous and benevolent rule.

Another jade '*lingzhi*' washer from the Pilkington collection was sold in these rooms, 6th April 2016, lot 65. See also another with two *lingzhi* sold in our New York rooms, 8th October 1983, lot 119, and again in these rooms, 18th May 1989, lot 737.

洗呈靈芝如意式，玉質細膩溫潤，白玉帶糖。掏膛規整，厚壁深腹，如意頭一側一對蝙蝠遙遙相望。洗外浮雕靈芝，枝幹盤底，枝葉卷曲，靈芝姿態各異，趣意盎然。

此洗以獨料隨形雕琢，雕工利落嫺熟，打磨精細，枝葉錯落，葉脈枝幹線條明快，刻劃遊刃有餘。造型碩大，不失清雅，置於案頭，可供觀賞，與筆墨相伴，與文人相對，賞心悅目。

靈芝乃百草之首，被視為瑞草；靈芝亦被古籍記載為歌頌聖君賢王德政之仙草。《尚書大傳》曰：「王者德先地序，則芝草生」；《白虎通》曰：「德至山陵，則景雲出，芝實茂」；《瑞應圖》曰：「王者敬事耆老，不失舊故，則芝草生」。宮廷器物中多見靈芝紋飾，除了表達長壽安康，也顯示了聖王德政之美意。





A FINE BLUE AND WHITE 'GRAPE' CHARGER
MING DYNASTY, YONGLE PERIOD

明永樂 青花葡萄紋折沿盤

very finely potted with rounded sides rising from a short tapered foot to a wide everted rim, superbly painted in rich inky tones of cobalt blue accented with characteristic 'heaping and piling', the interior decorated with a medallion enclosing three pendent bunches of grapes suspending from a gnarled vine issuing broad curling leaves and coiling tendrils, surrounded on the cavetto with a leafy composite floral scroll bearing twelve flowering blooms, including chrysanthemum, lotus, peony, carnation and morning glory, all within a border of crashing waves on the rim, the exterior similarly rendered with a different composite floral scroll of twelve floral blossoms, including a *lingzhi* bloom, the unglazed base fired with subtle orange specks
37.3 cm, 14 $\frac{5}{8}$ in.

PROVENANCE

Collection of Mrs Gertrude Harriman, wife of Mr Otto Harriman, Dunmurry, Northern Ireland, until 1970.
Collection of F. and H. Hitchman, since 1970.
Sotheby's Hong Kong, 24th November 1981, lot 81.

來源：

Otto Harriman 夫人 Gertrude Harriman 女士收藏，北愛爾蘭 Dunmurry，直至1970年
F. and H. Hitchman 伉儷收藏，自1970年始
香港蘇富比1981年11月24日，編號81

HK\$ 6,000,000-8,000,000
US\$ 765,000-1,020,000



The elegant design on this dish represents one of the great classic patterns of the Yongle period that demonstrates the developments achieved by Jingdezhen's potters and painters in the short time period, since blue and white porcelain began to be made there. Indeed, under the Yongle Emperor not only did the quality of porcelain and stylistic sophistication reach unprecedented heights, its value to the court also evolved from that of an exquisite practical item of the imperial household to becoming a commodity with economic and diplomatic potential to the Emperor.

The Yongle Emperor was an outward looking monarch, and his reign was marked by numerous official expeditions abroad. Large dishes painted in underglaze blue were made at the imperial kilns in Jingdezhen, Jiangxi province, where production was carefully monitored. Porcelains here were produced for the court, its specifications defined and quality monitored by the court, and its distribution organised by the court and assured through official channel. While quality control was stringent in this period, so as to make porcelains impeccable, designs were jealously guarded, so no copies could be made by lesser kilns that might be confused with the original and in this way harm the repute and prestige of the product.

Dishes painted with this motif, always featuring three clusters of grapes issuing from a single stem, vary in few but distinct ways: the sides are either rounded or lobed and the rims are straight or barbed. Among surviving examples, the present piece is particularly outstanding for its fine potting, smooth, tactile glaze and lush fruit pattern that beautifully displays the characteristic 'heaping and piling' of the cobalt blue – a much-copied trademark of imperial blue and white porcelains from the early Ming dynasty.

Dishes of this design made for the court include one from the Qing court collection and still in Beijing, illustrated in Geng Baochang ed., *Gugong Bowuyuan cang. Ming chu qinghua ci* [Early Ming blue and white porcelain in the Palace Museum], Beijing, 2002, vol. II, pl. 135, together with a dish of this design with a barbed rim, pl. 133; one in the Shanghai Museum, published in Lu Minghua, *Mingdai guanyao ciji* [Ming imperial porcelain], Shanghai, 2007, pl. 1-16; and a third, reputedly given by the Empress Dowager Cixi to Sir Robert Hart, Inspector General of the Imperial Maritime Customs at the Chinese Treaty Ports, on his retirement in 1908.



After an interruption in the Hongwu reign, the Yongle Emperor re-established relations with the Timurid ruler Shahrukh Mirza (r. 1405-1447), which led to frequent mutual exchanges of luxury goods between the two empires, including blue and white porcelains. Dishes of this design formerly in the Ardebil Shrine and now in the National Museum of Iran, Tehran, are illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1956, pls 37-39, and in Misugi Takatoshi, *Chinese Porcelain Collections in the Near East. Topkapi and Ardebil*, Hong Kong, 1981, vol. III, pls A 40-42. Dishes of this design are also found in the Topkapi Saray Museum, Istanbul, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. II, pls 605 and 606; a dish inscribed with the name of the Mughal Shah Jahan ibn Jahangir Shah (AD 1593-1666) and a date equivalent to AD 1643-1644, from the Avery Brundage collection, in the Asian Art Museum of San Francisco, illustrated in *The Asian Art Museum of San Francisco. Selected Works*, San Francisco, 1994, p. 106, and sold in our London rooms, 24th March 1964, lot 96.

Further dishes of this pattern include a dish from the Swedish Royal Collections, now in the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 8, Tokyo, 1982, pl. 213; two from the collection of Sir Percival David, the first, now in the British Museum, London, published in *Oriental Ceramics. The World's Great Collections*, vol. 6, pl. 74, and the second, sold in our London rooms, 8th July 1974, lot 190; and another dish, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, vol. 4, 2010, pl. 1638, and sold in these rooms, 4th April 2012, lot 21, from the Meiyintang collection.

The grape motif is comparatively rare on Chinese works of art as the fruit was mainly grown in Central Asia. It was first introduced in the Tang dynasty when the Silk Road enabled a close contact with this region, and re-appeared in the Yuan dynasty, when China again had many economic and cultural ties with the West, before becoming increasingly popular during the Yongle reign.





青花葡萄紋，屬永樂瓷最經典之紋飾，並見證景德鎮青花燒造之一日千里。永樂一朝，不僅製瓷技術與風格大幅躍升，御製官瓷亦不再僅為內廷所用，也成為君主用於促進貿易或外交之利器。

永樂帝力求擴張疆域，曾多次遣使疆外。御窯燒製青花瓷，得朝廷嚴密監督，以求成品至臻，無民窯得以接近其水平，確保官窯瓷器至高無上之地位。

永樂青花葡萄紋折沿盤，盤心繪藤生三串葡萄，豐美欲滴，盤壁或直或作瓜稜式，盤沿順圓或花口。此件拍品瓷胎端正，釉色潤澤，青花紋飾雅致，尤為難得。

清宮舊藏一件同紋折沿盤，現藏北京故宮，刊於耿寶昌編，《故宮博物館藏明初青花瓷》，北京，2002年，卷2，圖版135，同錄一件菱花口盤，圖版133。上海博物館藏一例，載於陸明華，《明代官窯瓷器》，上海，2007年，圖版1-16；1908年，慈禧太后賞賜一盤予中國海關總稅務司長羅伯特·赫德爵士，1966年12月13日售於倫敦蘇富比，編號79。

永樂帝登基後，重拾洪武時期一度中斷與帖木兒帝國沙哈魯皇朝之頻繁交流，其中青花瓷常作為珍貴賞賜。類同紋飾瓷盤，曾供奉於阿德比爾聖殿，現藏德黑蘭伊朗國家博物館，刊於 John Alexander Pope，《Chinese Porcelains

from the Ardebil Shrine》，華盛頓，1956年，圖版37-9，及三杉隆敏，《中近東の中国磁器》，香港，1981年，卷3，圖版A40-42。伊斯坦堡托普卡比宮殿博物館亦藏同類青花盤，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷2，圖版605、606。還有一盤，銘有印度莫臥兒皇帝沙賈漢（1593-1666年），紀年1643-4年，曾為布倫戴奇舊藏，現存三藩市亞洲藝術博物館，錄於《The Asian Art Museum of San Francisco. Selected Works》，三藩市，1994年，頁106，1964年3月24日售於倫敦蘇富比，編號96。

參考瑞典皇室收藏一件相似紋飾青花盤，現藏斯德哥爾摩東亞博物館，載於《Oriental Ceramics. The World's Great Collections》，卷8，東京，1982年，圖版213。倫敦大維德基金會有二盤，其一現存倫敦大英博物館，錄於，同上，卷6，圖版74，另一盤於1974年7月8日售於倫敦蘇富比，編號190。玫茵堂珍藏一例，刊於康蕊君，《玫茵堂中國陶瓷》，倫敦，卷4，2010年，圖版1638，2012年4月4日售於香港蘇富比，編號21。

葡萄紋樣，因其果主要生長於中亞地區，遂較為罕見於中國藝術品。唐代因絲綢之路通達，中西往來頻繁，中原遂見有葡萄紋飾，卻如曇花一現。元時，中國與西域貿易、文化交互，紐帶再連，時至明永樂，葡萄圖案甚是流行。

A SUPERB WHITE JADE FIGURE OF A MYTHICAL BEAST QING DYNASTY, 18TH CENTURY

清十八世紀 白玉瑞獸

powerfully worked in the form of a recumbent mythical beast with its paws stretched under its head, the beast skilfully portrayed with bulging eyes picked out with piercing pupils below a pair of arched eyebrows, the muscular hind quarters adorned in low relief with flaming wisps, the crouching figure further rendered with a bushy tail swept up against the left side of its body, the substantial stone of an even white colour, wood stand
10.9 cm, 4¼ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500



A FAMILLE-ROSE FAHUA-TYPE JAR AND COVER QING DYNASTY, QIANLONG PERIOD

清乾隆 藍地粉彩仿珐華荷塘圖蓋罐

robustly potted with an ovoid body rising to a wide short neck, the exterior exuberantly decorated with applied gilt outlines and brightly enamelled against a deep blue ground, depicting pairs of mandarin ducks swimming amidst a lotus pond with large blooms, broad leaves and arrowheads, below a classic scroll collaring the shoulder, the rim and foot encircled by lappet bands, all surmounted by a similarly decorated domed cover with a bud-shaped finial, the interior and base enamelled turquoise
overall h. 40.7 cm, 16 $\frac{1}{8}$ in.

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

It is extremely rare to find a famille-rose jar of this size and quality, decorated in Ming *fahua*-style, complete with its original cover. However, the decorative style is very close to that on a Qianlong reign-marked famille-rose *fahua*-style jar from the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 148.







AN OUTSTANDING, FINE AND RARE COPPER-RED
MOONFLASK
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 釉裏紅蓮花錦紋如意耳扁壺
《大清乾隆年製》款

modelled after a Middle Eastern metal prototype, generously potted with a flattened spherical body set with two circular bosses at the sides, rising to a garlic neck flanked by a pair of angular strap handles with *ruyi*-shaped terminals on the shoulders, all supported on a stepped foot of circular form, the front and back domed faces finely painted in rich copper-red tones with geometric panels, the centre with a lotus bloom borne on radiating leafy tendrils within a star-shaped panel, surrounded by six indented eight-sided panels enclosing geometric floral sprays, all encircled by six hexagonal panels of stylised flowerheads alternating with similar elongated panels of interlaced lozenges, the outer border with shaped panels enclosing stylised floral sprays forming the corners of a large hexagon, interspersed with pairs of narrow panels of flower scrolls, all divided by double line borders, the narrow sides of the flask decorated with detached floral sprays interrupted by flower heads on the raised bosses, the neck collared by a band of stylised floral sprays, below a garlic-form mouth painted with *ruyi*-shaped lappets enclosing stylised florets, the foot skirted with pendent trefoil spearheads above a band of small scrolls, the glazed concave centre of the base inscribed with a six-character seal mark in underglaze blue, wood stand
17.5 cm, 6 $\frac{7}{8}$ in.

來源：

倫敦蘇富比1974年7月9日·編號278

倫敦 Bluett & Sons

倫敦埃斯卡納齊

PROVENANCE

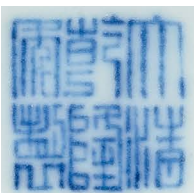
Sotheby's London, 9th July 1974, lot 278.

Bluett & Sons, London.

Eskenazi Ltd, London.

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

US\$ 319,000-446,000



Mark





This superbly potted rare Qianlong copper-red vase is a close copy of an equally rare underglaze-blue moonflask from the Yongle period. In its decoration and composition, it closely follows its prototype, although rendered in a smaller size with the shape of the handles and the foot modified. The Yongle prototype adapted its shape and decoration from metal flasks of the Middle East, with their multi-faceted, six-pointed star patterns related to Islamic decorative motifs. Examples of such Yongle blue and white flasks are extremely rare, and only three have appeared at auction, the most recent being one from the Pilkington collection, sold at these rooms, 6th April 2016, lot 17.

A similar flask from the collection of C.P. Lin was included in the Min Chiu Society exhibition *An Anthology of Chinese Ceramics*, Hong Kong Museum of Art, 1980, cat. no. 118, and again in the Percival David Foundation of Chinese Art exhibition *Elegant Form and Harmonious Decoration*, London, 1992, cat. no. 171. Another from the Baur collection is illustrated in John Ayers, *The Baur Collection, Geneva, Chinese Ceramics*, vol. IV, London, 1974, no. A535. Examples at auction include one sold in these rooms, 1st November 1999, lot 370.

A moonflask of the same design, but with an unusual combination of copper-red emphasised by puce enamel, from the collections of Robert C. Bruce and Sir Harry Garner, is illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXXXVI, fig. 1b, and later sold in these rooms, 28th November 1979, lot 223.

乾隆帝崇仰漢唐文化，亦好仿古。上溯商周，下至早明，金銅瓷玉，無不包羅。當中明初青花瓷器更有不少成為仿作對象。現器應是依永樂青花原型，圖飾和布局頗忠於原器，然雙耳和壺足角度有異，體形也略小。永樂器啓思自中東金屬壺器，六角星形幾何及花卉紋飾也和回教圖紋有密切關係，然存例極為珍稀，出現拍場僅見三例。最近期者為英國琵琶頓收藏於香港蘇富比2016年4月6日，編號17之售出作例。

與現拍品相近，藏香港長青館之例曾先後展於敏求精舍《中國陶瓷雅集》，香港藝術館，香港，1980年，編號118，及大維德中國藝術基金會《Elegant Form and Harmonious Decoration》，倫敦，1992年，編號171。另一例屬日內瓦鮑氏收藏，載於 John Ayers, 《The Baur Collection, Geneva, Chinese Ceramics》，卷4，倫敦，1974年，編號A535。拍賣會曾售出數例，其一為香港蘇富比1999年11月1日，編號370。

也有相同圖飾之釉裏紅扁壺，在釉裏紅紋飾上加繪胭脂紅彩，殊不多見，一例見先後屬 Robert C. Bruce 及加納爵士收藏，曾載於 Soame Jenyns, 《Later Chinese Porcelain》，倫敦，1951年，圖版LXXXVI，圖1b，並於香港蘇富比1979年11月28日售出，編號223。

A WHITE JADE LOBED WASHER
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉葵式洗

the curved shallow sides divided into eight lobes and supported on four splayed *ruyi* feet, the stone of a translucent white tone, wood stand
11.3 cm, 4½ in.

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



The fine, almost flawless quality of the material and the high polish are characteristic of jades produced at the Imperial workshops in the latter part of the 18th century. The lobed form, popular during the period, shows influence from Mughal jades which were sent as tribute wares from India in large numbers.

After 1760, the tribute jade system from Xinjiang and Hetian increased the supply of jades to the court, and sufficient jade material laid the foundation for the flourishing of Qianlong jade workmanship. Under these circumstances, the creation of Qing jade washers reached an unprecedented height. There are more than 600 Qing jade washers preserved in the Beijing Palace Museum collection. Due to the complexity of creating a jade washer and the ever-changing materials, none of the existing jade washers

are the same. They all have their own unique style and different shape. The pieces are vivid, exquisite and artistic, far exceeding their mere utilitarian function. The current white jade washer, of lobed form and completely plain, encapsulated an elegance and minimalism contrasting with some of the jades of the period which veered towards over decoration, to the disapproval of the Qianlong Emperor. Compare the closely related treatment of the lobed form on a jade washer, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 2865. See also a smaller white jade washer of similar lobed form, but flanked by boys handles, sold in our London rooms, 11th May 2016, lot 157, from the Fleischer collection.







A LARGE AND RARE PAIR OF BLUE AND WHITE 'RAM' BOWLS
MARKS AND PERIOD OF JIAJING明嘉靖 青花三羊開泰仰鐘式盃一對
《大明嘉靖年製》款

each of bell shape, well potted with deep rounded sides supported on a tapered foot, elegantly sweeping up to a wide flared rim, the exterior vividly painted in rich cobalt-blue tones, depicting three rams in a landscape with pine, willow, bamboo and shrubs growing from pierced rocks, all between double-line borders, the interior with a central medallion enclosing a *qilin* amongst a landscape, below a diaper band around the rim, the base inscribed with a six-character reign mark within a double circle
16.2 cm, 6 $\frac{3}{8}$ in.

HK\$ 5,000,000-7,000,000
US\$ 640,000-895,000

Marks





Bowls decorated with the 'Three Rams' design are extremely rare, although a comparable example in the National Palace Museum, Taipei, is illustrated in the *National Palace Museum Quarterly*, vol. II, no. 3, 1968, pp. 29-45, pl. XII. See another bowl of this type, from the Baur collection, Geneva, included in the Oriental Ceramic Society exhibition *The Animal in Chinese Art*, London, 1968, cat. no. 259, and also published in John Ayers, *The Baur Collection, Geneva*, vol. II, Geneva, 1969, pl. A154, where Ayers notes that *Tao shuo* [Description of Ceramics] lists among wares made in this reign circular dishes decorated inside with the three rams, emblematic of the reviving power of the Spring. A third example can be found in the Shanghai Museum illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 12, Shanghai, 2000, pl. 157. The only pair to have appeared at auction is a pair from the collection of J.M. Hu, sold in our New York rooms, 4th June 1985, lot 15, and again in these rooms, 9th October 2007, lot 1559, and now in the Alan Chuang collection, illustrated in Julian Thompson. *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 88-91.

The 'Three Rams' (*san yang*) design represents a change of fortune with the arrival of Spring and the New Year. The three rams are often shown together with the rising sun (*taiyang*) to form the rebus for 'three yang bring prosperity'. *Yijing* [Book of Changes] first mentions the phrase *san yang* referring to the three male lines, called *tai*, that symbolise heaven. The *tai* is positioned under three female lines called *kun* that represent earth. Hence the phrase *Sanyang kaitai* which means the New Year brings renewal and a change of fortune.

如此例繪飾「三羊開泰」圖案的瓷盃極度稀少，台北故宮博物館藏有一例，曾刊於《故宮季刊》，卷2，第3期，1968年，頁29-45，圖版XII。日內瓦鮑氏收藏亦有一例，展於東方陶瓷學會《The Animal in Chinese Art》，倫敦，1968年，編號259，也載於 John Ayers，《The Baur Collection, Geneva》，卷2，日內瓦，1969年，圖版A154。第三例見藏上海博物館，並刊於《中國陶瓷全集》，卷12，上海，2000年，圖版157。出現拍賣的例子，似只有一對屬胡惠春收藏，紐約蘇富比1985年6月4日賣出，編號15，後再售於香港蘇富比2007年10月9日，編號1559，現納入莊紹綬收藏，並載於朱湯生，《莊紹綬收藏中國瓷器》，香港，2009年，頁88-91。

三羊開泰出自《易經》，「羊」與「陽」同音，乾卦由三陽爻所組，泰卦是則由上坤下乾卦所合成，又稱「地天泰」卦，有通達之意。古來「羊」又通「祥」，帶吉祥好意。綜合而言，三羊開泰寓意春回大地，萬象更新，且有吉祥亨通之瑞意。







A LARGE AND EXCEPTIONAL WHITE JADE ARCHAISTIC 'DUCK' WATERPOT AND COVER QING DYNASTY, 18TH CENTURY

清十八世紀 白玉寶鴨水盛

the recumbent bird with its webbed feet tucked underneath its body, its head leaning gently backwards and finely detailed with archaistic square scrolls, the curved neck collared by a band of florets, its wings folded on either side of its body and further decorated with feathers and archaistic scrolls in relief, all surmounted by a tall finial in the form of a duckling standing with its head held upwards, the stone of a pale celadon tone with russet veining
16.5 cm, 6½ in.

PROVENANCE

Collection of Percy D. Krolik.
Sotheby's London, 24th February 1970, lot 115.
Spink & Son, London.
Sotheby's London, 14th March 1972, lot 37.

來源：

Percy D. Krolik 收藏
倫敦蘇富比1970年2月24日·編號115
倫敦 Spink & Son
倫敦蘇富比1972年3月14日·編號37

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





Proudly propagating himself as a great patron of scholarship and the arts, the Qianlong Emperor unceasingly took inspiration from antiquity to suit his eclectic taste for grandeur and sumptuousness. This duck-form waterpot of substantial size successfully combines the Qianlong Emperor's passion for jade, infatuation with archaism and enthusiasm in calligraphy into an opulent utilitarian vessel destined for the scholar's desk.

Goose or duck-form waterpots were popular in the 18th century, possibly due to their symbolic association with the Qianlong Emperor's most admired calligrapher, Wang Xizhi. The essence of this duck-form waterpot probably took its reference from archaic bronzes and pottery, however, its characteristic anatomic representation depicting the bird gently leaning backwards against its body may have been inspired by jades from the Tang and Song dynasties. These references to antecedent sources boast the Emperor's erudite knowledge and sound awareness of the arts and culture from preceding dynasties. Furthermore, the cover is cleverly worked in the form of a duckling; the portrayal of a tender image of mother and young is symbolic of a continuous succession of knowledge.

Although waterpots modelled in comparable forms exist, vessels created to such large scale are rare. A closely related yellow jade waterpot of this form from the Gerald Godfrey collection, with the bird's face similarly rendered with a faceted beak and square scrolls, and wings decorated with archaistic motifs and neat feathers, was sold at Christie's Hong Kong, 30th October 1995, lot 834; a further example of similar form but smaller in size, was sold at Sotheby's Hong Kong, 8th April 2014, lot 3070. Compare also a Qianlong white jade waterdropper in the form of a recumbent phoenix with homogeneous features to the present lot, and a cover worked in the form of a coiled dragon, included in the exhibition *Virtuous Treasures. Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, Hong Kong, 2007, no. 59.

乾隆皇帝提倡文化，自視為文人領袖，更慕古求新，鑑古思變以迎合其奢華品味。乾隆癡愛玉器、好雅慕古、醉研書法，本品集其興趣於一身，趣味盎然，為難得一見的文房臻絕之品。

寶鵝或鴨形洗，隱喻「羲之愛鵝」之佳話，尤盛於十八世紀。乾隆帝鍾情「書聖」王羲之墨寶，羲之一生愛鵝，其抄寫《道德經》換鵝之典故眾人皆曉。本品裝飾擬古，意仿高古青銅陶器，其鴨形仿生靈活，曲脖微傾，倚傍其背，則擬唐宋玉飾。如此追古溯源，為乾隆藏古、好古之明證；蓋飾幼鴨，更顯代代相承之雅意。

相類水盛雖有著錄，惟本品體型碩大，殊為難得。見一黃玉鴨形水盂，面額及嘴同呈方角並綴回紋，雙翼飾仿古紋飾及翎毛，出自 Gerald Godfrey 舊藏，售於香港佳士得1995年10月30日，編號834；尚有一例，尺寸略小，2014年4月8日售於香港蘇富比，編號3070。另見一乾隆白玉鳳形水盛，臥鳳形態與本品寶鴨極為相近，蓋飾龍鈕，曾展於《閣有天珍：中國文房玉雕》，香港大學美術博物館，香港，2007年，編號59。

A RARE BLUE AND WHITE BARBED CUPSTAND
MING DYNASTY, HONGWU PERIOD

明洪武 青花靈芝番蓮紋菱口折沿盞托

the shallow rounded sides rising to a barbed everted rim divided into eight bracket foliations, moulded on the interior with a central raised ring and around the exterior with crisp radiating ridges dividing the lobes, finely decorated overall in shaded tones of cobalt accented with 'heaping and piling', the slightly recessed centre medallion with a leafy lotus spray, surrounded by a foliate *lingzhi* scroll and eight sprigs of lotus around the cavetto, each carefully rendered with different blooms and fanciful curly foliage, the rim detailed with a classic scroll, the central ring picked out with pendent lappets, the exterior painted with petal lappets on each lobe, the recessed and bevelled footring left unglazed
19.6 cm, 7⁵/₈ in.

來源：

倫敦蘇富比1966年6月28日·編號71

倫敦蘇富比1971年5月18日·編號181

PROVENANCE

Sotheby's London, 28th June 1966, lot 71.

Sotheby's London, 18th May 1971, lot 181.

HK\$ 1,800,000-2,500,000**US\$ 230,000-319,000**





A very similar cupstand from the collections of Jean-Pierre Dubosc and Mr and Mrs John A. Pope, was included in the exhibition *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 611; another from the collection of Dr H.P. Stevens, was sold in our London rooms, 28th June 1966, lot 70; one with a lotus spray in the centre, in the Capital Museum, Beijing, is published in *Shoudu Bowuguan cang ci xuan* [Selection of porcelains from the Capital Museum], Beijing, 1991, pl. 86; and a fourth example from the Edward T. Chow and Myron S. Falk collections, is published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, pt. I, London, 2010, pl. 1627.

A cupstand of this type with a lotus scroll replacing the chrysanthemums was excavated from the waste heaps of the Ming imperial kilns at Zhushan, Jingdezhen, and included in the exhibition *Jingdezhen chutu Ming chu guanyao ciqu/Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 17.

Compare also a copper-red version of the present dish, from the Meiyintang collection, published in Krahl, op. cit., vol. 2, pl. 644, sold in these rooms, 7th April 2011, lot 44.

一盞托近例，先後屬 Jean-Pierre Dubosc 與 John A. Pope 伉儷珍藏，曾展於《Mostra d'Arte Cinese/Exhibition of Chinese Art》·道奇宮·威尼斯·1954年·編號611。H.P. Stevens 醫生舊藏盞托，也與之相近，刊錄於 Adrian M. Joseph ·《Ming Porcelain. Their Origins and Development》·倫敦·1971年·圖版16·售於倫敦蘇富比1966年6月28日·編號70。另一作例·器心繪蓮紋·存北京首都博物館·錄於《首都博物館藏瓷選》·北京·1991年·圖版86。尚有一例·出自仇焱之及 Myron S. Falk 收藏·錄於康蕊君·《玫茵堂中國陶瓷》·倫敦·2010年·卷4·編號1627。

景德鎮珠山明代官窯遺址的瓷片堆層中，曾發掘出一件類同盞托，器內以纏枝蓮取代菊紋，曾展出於《景德鎮出土明初官窯瓷器》·鴻禧美術館·台北·1996年·編號17。

玫茵堂藏瓷，曾有同式釉裏紅器，錄於康蕊君·前述出處·卷2·編號644·於2011年4月7日香港蘇富比售出·編號44。

A WHITE JADE INCENSE BURNER, FANGDING
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉朝冠耳方鼎

of rectangular section, the straight sides rising from four tubular legs to an everted rim, flanked by a pair of curved upright handles pierced with rectangular apertures, the translucent stone of an even white tone, wood stand w. 16.6 cm, 6½ in.

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





Carved from a single piece of almost flawless white stone, this *fangding* vessel is outstanding for its quality. Although largely left undecorated to emphasise the beauty of the boulder and clean lines of the archaic bronze shape, the skill of the craftsman is evident in the beautiful arches and beaded edges of the handles. This subtle feature echoes the detailing seen on ancient bronzes and Ming dynasty furniture popular throughout the 18th century, and fully demonstrates the aspiration to adapt ancient forms to suit contemporary taste.

Similar treatment to the handles can be seen in a number of archaic jade vessels dated to the Qianlong reign, including a *fangding* bearing the Emperor's *yuzhi* seal mark, supported on similar tubular legs and carved with *taotie* masks, exhibited in *Virtuous Treasures. Chinese Jades for the Scholar's Table*, University of Hong Kong, Hong Kong, 2008, no. 6; and another covered vessel illustrated *ibid.*, no. 33.

Indeed, the Qianlong Emperor had a strong preference for wares that imitated antiquities and disapproval for the florid 'new style' is documented in palace records and poems that he composed. In the catalogue to the exhibition

The Refined Taste of the Emperor. Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court, National Palace Museum, Taipei, 1997, p. 49, it is noted that the Emperor followed the literati aesthetic that developed in the Song dynasty, whereby the study and appreciation of antiques allowed scholars "to experience the artistic freshness and moral strength of the classical period. In turn, they hoped to invest their own generation with these values, thus enriching both art and public life". In order to promote this the Emperor ordered the court to publish collections of drawings of antiquities and circulate them among craftsmen.

Undecorated jade vessels of this form are very rare, as they are more commonly carved with dense archaic motifs, see one in the collection of the Asian Art Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Tokyo, 1977, pl. LIII; and another, with carved straight legs and upright rim handles, in the National Palace Museum, Taipei, included in the Museum's exhibition *Great National Treasures of China*, Taipei, 1996, cat. no. 45.

A RARE BLUE AND WHITE ZHADOU
SEAL MARK AND PERIOD OF QIANLONG清乾隆 青花纏枝花卉紋渣斗
《大清乾隆年製》款

well potted with a compressed globular body rising from a short foot to a wide neck flaring towards the rim, the body and neck painted with a composite floral scroll below pendent *ruyi* heads, all divided by a key-fret band encircling the shoulder, above overlapping lappets and a classic scroll band around the foot, inscribed to the base with a six-character seal mark, wood stand
h. 8.5 cm, 3³/₈ in.

HK\$ 250,000-350,000
US\$ 31,900-44,600

Another rare Qianlong reign-marked blue and white *zhadou* of this size and form was sold at Christie's Hong Kong, 30th November 2011, lot 2954, and again at Christie's New York, 17th March 2017, lot 1221.

The form of the *zhadou* is archaistic, encapsulating the refined taste of the Qianlong Emperor, who valued works of art created in imitation of antiquity. A bamboo *zhadou* vessel of similar form in the Palace Museum, Beijing was included in the exhibition *Views of Antiquity in the Qing Imperial Palace: Special Catalogue to Celebrate the 80th Anniversary of the Establishment of the Palace Museum*, Macau Museum of Art, Macau, 2005, cat. no. 131, where it is noted that the form follows the early Shang prototype.



Mark



AN OUTSTANDING PEACHBLOOM-GLAZED WASHER
MARK AND PERIOD OF KANGXI清康熙 豇豆紅釉鏗鑼洗
《大清康熙年製》款

delicately potted with low rounded sides incurved at the mouth and supported on a low tapering foot, the exterior covered with the quintessential 'peachbloom' glaze of brilliant crimson tone with an attractive mottling of lighter pink shades around the foot, the interior and recessed base left white, the base inscribed with a six-character reign mark in underglaze blue, wood stand
11.6 cm, 4⁵/₈ in.

PROVENANCE

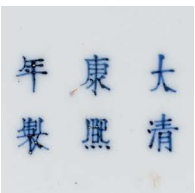
Sotheby's Hong Kong, 28th April 1992, lot 69.

來源：

香港蘇富比1992年4月28日·編號69

HK\$ 120,000-150,000

US\$ 15,300-19,200



Mark



A CELADON AND RUSSET JADE BOULDER
QING DYNASTY, QIANLONG PERIOD

清乾隆 青白玉浮雕山水高士圖山子

the substantial flattened boulder of irregular mountain form, deftly carved in various levels of relief, depicting on one face a sage standing on a rocky ledge looking towards a young attendant reaching for a prunus tree, set amidst a mountainous landscape with pine, overhanging *wutong*, leafy shrubs and distant pavilion, the reverse worked through the russet skin in low relief with pine and *wutong* growing from cragged mountains, the stone of an even celadon tone with russet veining, wood stand
19.8 cm, 7¾ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500





The jade boulder is elaborately carved to depict a hermit scene in the rugged mountains, home to immortals and reclusive scholars. These mountains, boldly and irregularly carved with rocky paths, waterfall, pine trees and vegetation, are often inhabited by tiny figures, exemplifying the concept of 'landscape in miniature.' Compact and upright domed boulders depicting scholars or immortals ascending a path were popular during the Qianlong period, as they symbolised the ascending career of the scholar-literati within the civil service. They also serve as vehicles for the scholar and connoisseur to be transported to their imaginary, distant realms.

Boulder mountains testify the jade carvers' tremendous skills and reflect their reverence for the natural qualities of the stone. They were able to carve elaborate and lively tableaux within the confines of the boulder, keeping the silhouette intact while artistically manipulating the natural 'imperfections' of the stone to enhance the design.

Compare a jade boulder with a similar use of the russet skin, in the National Palace Museum, Taipei, included in the Museum's exhibition *The Refined Taste of the Emperor*, Taipei, 1997, cat. no. 47. A jade boulder of similar size with immortals in a mountainscape from the British Rail Pension Fund was sold in these rooms, 16th May 1989, lot 97, another showing Shoulao travelling with an acolyte also in these rooms, 16th November 1989, lot 601. A related celadon jade boulder, depicting an immortal ascending the long staircases from his pavilion to a scholar await at the bottom of the mountain, in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum: Jadeaware III*, Hong Kong, 1995, no. 73.

玉山子琢奇山峰頂，高峻崢嶸，仙人高士，怡然悠遊。玉匠隨形巧作，工藝超卓，石徑、瀑布、高松、繁葉皆巧緻傳神。高聳巨岩間，仙人緩步下山之景，意謂入世從仕，乃乾隆時期盛行題材。山林間蒼鬱茵茵，意趣空靈，使觀者宛似身臨其境，跳脫俗世生活之繁縛束縛。

山子浮雕富於層次，構圖繁密入微，山水靈秀生動，乃上乘佳作。巧匠依玉材天然紋理雕琢，化瑕為瑜，紋路游走峭隙岩間，相得益彰。

相類之帶黃褐色皮玉山子，可參考台北故宮藏品，展於《宮廷之雅：清代仿古及畫意玉器特展》，台北，1997年，編號47。英國鐵路養老基金會藏一件類同尺寸、題材玉山子，1989年5月16日售於香港蘇富比，編號97。另一例山子綴壽星與童子，售於同年11月16日香港蘇富比，編號601。清宮舊藏乾隆青玉松鶴老人山子，琢山間樓閣，仙人順長階而下，高士佇於階底迎之，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，編號73。





AN OUTSTANDING AND RARE BLUE AND WHITE 'ROSETTE'
MOONFLASK, BIANHU
MING DYNASTY, YONGLE PERIOD

明永樂 青花寶相花紋綬帶葫蘆扁壺

modelled after a Middle Eastern metal prototype, the flattened spherical body rising to a waisted neck and a small bulb-shaped mouth, set with two elegantly arched strap handles ending in a leaf-shaped terminal, freely painted in deep tones of cobalt accented with 'heaping and piling', the domed circular front and back with a formal rosette centred by a *yin-yang* medallion within a ring of petal lappets, surrounded by a radiating eight-pointed starburst of alternating foliate and floral motifs, the larger leaves dotted at the apex, all within a formal 'half-cash' diaper border around the edge, the upper bulb picked out with a narrow band of asters and carnations between double-line borders repeated at the rim and a single fillet collaring the neck, the handles outlined with double lines and decorated with a spray of lotus at the terminus, above two blue lines running down the narrow sides, covered overall with a glossy glaze of fine, smooth texture, the low rounded square foot ring left unglazed
31.5 cm, 12½ in.

來源：

倫敦蘇富比1978年12月12日，編號380

PROVENANCE

Sotheby's London, 12th December 1978, lot 380.

HK\$ 7,000,000-9,000,000
US\$ 895,000-1,150,000





This moonflask belongs to a distinct group of vessels which represented a new departure of Chinese porcelain in both form and decoration to derive their inspiration from abroad. The formal arrangement of the geometric star-shaped medallion is probably adapted from Middle Eastern motifs, with only the narrow flower scroll band on the bulb and small floral sprays at the handles seeming to derive from the traditional Chinese repertoire. The delicate floral design admirably serves to soften the strict geometry of the overall design.

A closely related moonflask was sold at Christie's Hong Kong, 30th May 2005, lot 1451, and again in these rooms, 8th October 2013, lot 222; and another was sold in these rooms, 24th November 1981, lot 79. Slightly smaller moonflasks of this type include one in the collection of the Ottoman sultans in Turkey, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. 2, pl. 616; one from the Shanghai Museum, Shanghai, included in the exhibition *Seika jiki ten* [Exhibition of blue and white porcelain from the Shanghai Museum], Matsuya Ginza, Tokyo, 1988, cat. no. 16; another, from the Jingguantang and Huang Ding Xuan collections, included in the exhibition *In Pursuit of Antiques. Thirty-Fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong Museum of Art, Hong Kong, 1995, cat. no. 124, sold in these rooms, 29th October 1991, lot 29, and twice at Christie's Hong Kong, 3rd November 1996, lot 545, and, 28th November 2006, lot 1512; and a fourth sold in our Paris rooms, 18th December 2009, lot 65.

This double-handled, oval-sectioned shape is probably derived from pottery vessels that can ultimately be traced to the

18th Dynasty of Egypt (c.1543-1292 BC), but continued to be popular there for centuries. Examples from 6th/7th century Roman Egypt were known as St Menas flasks since, filled with oils or holy water, they served Christian pilgrims to the tomb of St Menas near Alexandria as souvenirs, which gave rise to the term 'pilgrims' flasks'. It was around that time that such flasks (*bianhu*) arrived in China, probably with Sogdian merchants, and were copied in lead-glazed earthenware. When the Jingdezhen potters became interested in this shape in the Yongle period, they adapted it in various ways, with nature designs well matched to a more rounded form and this formal design perfectly suited to this somewhat angled shape.

The star-shaped rosettes are composed in a geometric manner that seems designed to discourage any potential evocation of naturalistic imagery. Both its formality and abstraction are highly unusual in a Chinese context and are probably also due to Middle Eastern inspiration. While the same can be said for the enclosing chevron and classic scroll borders, the flower-scroll band at the neck and the small floral sprigs at the handles on the other hand are in tune with the traditional Chinese design repertoire. It admirably serves to mellow the rigidity of the overall design.

Related geometric decoration in the early Ming period is also found on other blue and white porcelains from the imperial kilns, particularly in the interior or around the exterior of bowls: four such bowls of the Yongle period in the Palace Museum, Beijing, are illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pls 61-4.

此青花葫蘆扁壺，造型及紋飾之創造靈感源自中東地區，開中國瓷器新風尚。所繪寶相輪花，或與中東頗有淵源，唯口沿下一圈纏枝花卉與雙耳下方之折枝花卉為中國紋樣。幾何紋飾規整嚴謹，搭配花卉溫婉流麗，更添氣韻與美感。

有一相類青花葫蘆扁壺，2015年5月30日在香港佳士得拍出，編號1451，後再於香港蘇富比易手，2013年10月8日，編號222。香港蘇富比另有一例，售於1981年11月24日，編號79。伊斯坦堡托普卡比宮殿博物館另藏一相類扁壺，尺寸略小，圖見康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，John Ayers 編，倫敦，1986年，卷2，編號616。另見上海博物館藏例，錄於《青花磁器展》，松屋銀座，東京，1988年，編號16。亦有一例，曾屬靜觀堂及黃鼎軒雅藏，錄於《好古敏求：敏求精舍三十五週年紀念展》，香港藝術館，香港，1995年，編號124，售於香港蘇富比1991年10月29日，編號29，後兩次售於香港佳士得1996年11月3日，編號545，以及2006年11月28日，編號1512。相近扁瓶還有一例，售於巴黎蘇富比2009年12月18日，編號65。

雙耳扁壺之式，究其根、追其源，可上溯至埃及陶製器皿，始燒於十八王朝（約公元前1543-1292年），此後風行數百年未竭。六至七世紀期間，在羅馬帝國治下，基督教虔徒前往埃及亞歷山大港附近之聖米納斯基朝拜，獲當地陶製扁壺，是為紀念品，盛以聖水或油，因而此類埃及陶器，得「聖米納斯壺（St Menas flask）」之名。幾乎與此同時，埃及扁壺或隨粟特商人傳入，中土始見類例，並首現陶質鉛釉仿品。至永樂年間，景德鎮瓷匠慕其雅、倣其式，卻巧思獨運，芳菲寫意襯豐盈，輪花細謹展迭稜，終成當朝典範。

扁壺妙繪輪花，圖案幾何抽象規謹，洋溢中東藝風，有別於中國常見紋樣，其嶄新之處，歎為觀止，昔時想必在一眾寫生紋樣中脫穎而出。然器口環繪雛菊石竹，連枝纏繞，綬帶雙耳並綴折枝小花，輕盈和美，相對輪花之細謹，隨性寫意，暗淡傳統雅韻。中外藝風共蘊一器，柔硬並蓄，相得益彰。

明初青花御瓷，也有於器心或外壁繪相類輪花者，北京故宮博物院藏四永樂盃例，圖見耿寶昌，《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版61-64。



A RARE FAMILLE-VERTE 'PEACH' DISH
MARK AND PERIOD OF KANGXI清康熙 五彩壽桃盤
《大清康熙年製》款

the shallow rounded sides resting on a tapered foot, brightly enamelled on the interior with a large peach of variegated green, mottled olive and rusty brown tones, inscribed with two seal characters reading *wanshou* (longevity) in gilt, the fruit borne on a knotted bough issuing lanceolate leaves of various shades of green, similarly painted on the exterior with three detached sprays of peach gilt with *shou* characters, the base inscribed with a six-character reign mark in underglaze blue within a double circle
28.7 cm, 11¼ in.

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

Dishes of this design are rare, although one in the Palace Museum, Beijing, is illustrated in *Kangxi, Yongzheng, Qianlong, Qing Imperial Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 70, pl. 53; another from the Sir Percival David collection, and now in the British Museum, London, is published in *Oriental Ceramics. The World's Great Collections*, vol. 6, Tokyo, 1982, pl. 218; and a third example was sold in our London rooms, 5th December 1995, lot 306.

Dishes of this type were made for the Kangxi Emperor as ten thousand longevities could only be designated for the emperor and empresses of China. *Wanshou*, which means 'ten thousand longevities', written inside a peach represents the wish, 'May the immortal peach grant you longevity (*wanshou wujiang*)'.



Mark



A CELADON JADE CARVING OF NINE PEACHES QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉九桃雕件

of horizontal orientation, the large boulder worked in the round with a cluster of nine succulent peaches, borne on intertwined gnarled stems in openwork forming the base, issuing furled veined leaves in shoots of two and three, the stone of a pale celadon tone with russet patches, wood stand w. 21 cm, 8¼ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000





The present carving is an exceptional object encompassing sophisticated auspicious symbolism and demonstrating the craftsman's mastering of artistic naturalism.

This substantial boulder is carefully worked with refined three-dimensional modelling and openwork, depicting succulent, plump peach fruits borne on an intertwining network of knotted stems of rougher and coarser texture. The thoughtful arrangement of the nine fruits enables the carving to be appreciated equally from both sides. The depiction of peaches at various stages of ripeness also avoids over cluttering of the overall composition. Moreover, the craftsman cleverly interrupted the monotonous subject with naturalistic furled leaves in shoots of twos and threes. This is only possible with meticulous scrutiny of detail and an erudite knowledge of nature.

Peaches are associated with various immortal dignitaries and often considered as symbols of longevity. It is not unusual to find peaches as subjects of jade carvings as the stone was traditionally associated with immortality. It altogether depicts nine peaches. Nine, being a propitious number, is sophisticated in its concept and reassuring in its eternal

message conveying affluence and long life. The subject and its numerical significance is particularly enamoured by the Qianlong Emperor, to an extent that it became one of the best-loved porcelain designs in his period, as demonstrated by a group of revered imperial famille-rose 'nine peaches' porcelain vases, *tianqiuping*. One of such example, from the Meiyintang collection, was sold in these rooms, 5th October 2011, lot 15.

Although it is not uncommon to find jade carvings depicting peaches, similar examples rendered in such large size, sophistication and quality are particularly rare. Compare a white jade 'peach and bat' group, of smaller size but with analogous rendering of peaches and leaves, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 205; and another sold in Christie's New York, 21st/22nd March 2013, lot 1360. A further example is also included in the Min Chiu Society exhibition *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 195. Such depictions of nine peaches in jade are also known in utilitarian vessels on scholar's tables, as seen in a celadon jade waterpot sold at Christie's London, 5th November 2013, lot 23.





A VERY RARE BLUE AND WHITE 'POMEGRANATE' DISH
MARK AND PERIOD OF XUANDE明宣德 青花石榴花盤
《大明宣德年製》款

well potted with low rounded sides rising from a tapered foot to a flared rim, boldly painted to the interior in rich cobalt-blue tones with the 'heaped and piled' effect, depicting in the central interior a medallion enclosing a large flowering pomegranate spray with two open blooms and three attendant buds on a gnarled leafy stem, encircled on the cavetto by detached fruiting branches of peach, lychee, crab apple and persimmon, the exterior painted with four formal lotus sprays, all divided by double-line borders, inscribed on one side just under the rim with a horizontal six-character reign mark, covered overall in a translucent glaze save for the base revealing the buff-coloured body with characteristic iron spots
29.5 cm, 11 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's London, 11th December 1979, lot 288.

來源：

倫敦蘇富比1979年12月11日·編號288

HK\$ 3,000,000-4,000,000
US\$ 383,000-510,000





大明宣德年製

Superbly painted with a dainty floral sprig in the centre, this elegant dish epitomises the exquisite ceramic production at Jingdezhen in the Xuande period. It belongs to a group of dishes painted with different flowering and fruiting branches, which were developed by the Xuande imperial kilns and remained popular almost throughout the Ming dynasty. The present variation is particularly successful in apprehending the beauty of nature. The pattern of pomegranate flowers in various stages of growth – from delicate buds to exuberant bloom with lush petals – and with naturalistic leaves slightly curled at the tips, appears to have enjoyed an immediate success and continued to be painted on imperial dishes up until the Jiajing period, covering a span of over a century. The Xuande version is of course extremely rare, with only five other examples recorded.

In the early Ming dynasty, the court supervised the production of the Jingdezhen kilns and commissioned imperial wares with decorations which were based on *guanyang* (official design) or *huaben* (model drawing) submitted by court artists. The Xuande Emperor, a devoted patron of the arts and himself a talented painter, even raised the total number of official kilns from 32 to 58 in order to fortify such production. Despite its vividness, the instability and fuzziness of the imported cobalt prevalent on the earlier Yongle wares demanded a revised formula of the pigment. With the inclusion of manganese native to China, the cobalt pigment used in the Xuande period enabled greater precision of the brushwork, and in turn conveys a stronger sense of confidence on the part of the painter. The present dish, with bold outlines and painterly washes, successfully captures the grace of the garden plants at their zenith, in a way not dissimilar to Chinese literati paintings. The detached peach, lychee, crab apple and persimmon branches on the cavetto and the lotus sprays on the exterior are sparsely arranged to evoke an overall compositional openness.

Blue and white dishes of this design of Xuande mark and period are extremely rare and there are only four known examples preserved in museums worldwide: One in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 197; one from the Roy Leventritt (1897-1898) collection and now in the Asian Art Museum of San Francisco, exhibited in *Ming Blue-and-white: An Exhibition of Blue-decorated Porcelain of the Ming dynasty*, The Art Institute of Chicago, Chicago, 1949-1950, cat. no. 54, and published in Clarence F. Shangraw, 'Fifteenth Century Blue-and-White Porcelain in the Asian Art Museum of San Francisco', *Chinese Ceramics. Selected Articles from Orientations 1982-1998*, Hong Kong, 1999, p. 107 bottom; one in the Suzhou Museum, published in *Zhongguo meishu quanji. Gongyi meishu bian: Taoci* [Complete series on Chinese art. Arts and crafts section: Ceramics], Shanghai, 1988-1991, vol. 3, pl. 77; and the fourth in the Idemitsu Museum of Arts,

included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 638, and again in *Ceramics that Fascinated Emperors – Treasures of the Chinese Jingdezhen Kiln*, Tokyo, 2003, cat. no. 24. The only other example still preserved in private hands was sold at Christie's Hong Kong, 27th April 1997, lot 72.

This Xuande blue and white design with a pomegranate branch in the centre, as well as related ones with gardenia, lotus or day lilies, became blueprints for dishes in various colour combinations, which became particularly popular in the 16th century. Compare the pomegranate pattern on a blue-ground reverse-decorated dish and on a brown-glazed counterpart, both with horizontal Xuande marks below the rim, illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, op. cit., cat. nos 198 and 199, as well as four 'gardenia' dishes in different colour combinations and with the reign mark on the base, cat. nos 193-196. See also a yellow-ground example of this pomegranate design from the Sir Percival David collection in the British Museum, London, illustrated in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights from the Sir Percival David Collection*, London, 2009, pl. 35; and another in the Idemitsu collection and included in the exhibition *Ceramics that Fascinated Emperors*, op. cit., cat. no. 25.

Revered not only by the Xuande Emperor's court, these floral designs continued to define the standard of floral dishes in the following reigns with only slight modifications in composition and the placement of the reign mark. For Chenghua blue and white dishes of this pomegranate design, see one preserved in the Shanghai Museum illustrated in Wang Qingzheng, *Underglaze Blue & Red*, Shanghai Museum, 1987, col. pl. 80; and another in the Matsuoka Museum of Art, exhibited in *Matsuoka Bijutsukan shozo Chugoku toji meihin ten* [Exhibition of Chinese ceramics in the Matsuoka Museum of Art], Tokyo, 1983, cat. no. 58. Three yellow-ground dishes of this pomegranate design from later reigns are in the Idemitsu collection: a Chenghua example with a horizontal mark below the rim, *Ceramics that Fascinated Emperors*, op. cit., cat. no. 30; a Zhengde version with the reign mark in a double circle on the base, cat. no. 41; and a Jiajing dish with a horizontal mark below the rim, cat. no. 51. See also a Zhengde yellow-ground dish in this sale, **lot 127**.

Representations of pomegranates are most easily identified by their fruits, usually depicted with an abundance of seeds signifying fertility. See a fruiting branch of pomegranate on an early 15th century blue and white bowl, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, no. 15/1421, cat. no. 608. The present design, however, omits the fruits and focuses instead on the heavy blooms of dense curling petals, which are also clearly identified by their distinctive calyx.

器心妙畫石榴花一株，或含苞、或怒綻，纖瓣細密，葉尖微捲，所繪自然之美，雅致婉約，出神入化，屬宣德御窯所創花果圖紋新樣，其清麗脫俗，或頓獲垂青，御窯續燒，至嘉靖方竭，風靡逾千年，幾乎見證整個朝代的興衰起落。然一如所料，宣德雜例極罕，據知僅五器傳世。

典籍有記，明初宮廷監管景德鎮御窯燒造，指「凡燒造供用器皿等物，須要定奪樣制」，飾紋須依宮廷畫師所備官樣或畫本而作。宣宗擅繪，又致力藝文發展，有載明廠原本三十二窯，「至宣德中，將龍缸窯之半改作青窯，廠官窯遂增至五十八座」，以興窯務。然永樂年間御盜上用外來青料，色雖濃豔，暈散難控，必須改良配方，遂至宣德一朝，摻用本土高錳青料，讓畫師不徐不疾、得手應心，將細筆描繪顯呈瓷上。此盤圖案勾勒揮灑有力、渲染濃淡得宜，盡展朵兒韶華，雖是園中常見，不減清麗，與古人寫生卷軸異曲同工。內壁加綴桃實、荔枝、林檎、柿子四果折枝紋，外壁並繪折枝蓮花，卻毫不擁擠，妙留空白，整體疏朗秀逸。

宣德青花石榴花盤極為罕見，已知全球博物館藏例僅四，其一為台北故宮博物院所藏，見《明代宣德官窯菁華特展圖錄》，台北，1998年，編號197。三藩市亞洲藝術博物館 Roy Leventritt (1897-1898年) 舊藏一盤，曾展於《Ming Blue-and-white: An Exhibition of Blue-decorated Porcelain of the Ming dynasty》，芝加哥藝術博物館，芝加哥，1949-1950年，編號54，又收錄於 Clarence F. Shangraw，〈Fifteenth Century Blue-and-White Porcelain in the Asia Art Museum of San Francisco〉，《Chinese Ceramics. Selected Articles from Orientations 1982-1998》，香港，1999年，頁107下。蘇州博物館另藏一例，收錄於《中國美術全集·工藝美術編·陶瓷》，上海，1988-1991年，卷3，圖版77。出光美術館藏還有一盤，收入《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版638，及《皇帝を魅了した

うつわ：中国景德鎮窯の名宝》，東京，2003年，編號24。私人收藏中，除此僅知一例，售於香港佳士得1997年4月27日，編號72。

盤心所見宣德石榴花圖，一如其他梔子、蓮花或萱草等相類花卉主題，乃明代瓷盤圖案樣本，見有各式色彩搭配者，至十六世紀更是盛行。台北故宮藏有宣德藍地白花及紫金釉盤，皆於外口沿下署橫款，圖見《明代宣德官窯菁華特展圖錄》，前述出處，編號198及199，並載各式宣德梔子花盤共四例，色彩配合各異，均落雙圈底款，編號193-196。大維德爵士舊藏宣德黃地青花石榴花紋盤，也可資比對，現為倫敦大英博物館所蓄，見康蕊君及霍吉淑，《Chinese Ceramics. Highlights from the Sir Percival David Collection》，倫敦，2009年，圖版35。出光美術館也有宣德黃地青花例可考，見《皇帝を魅了したうつわ》，前述出處，編號25。

此類花卉圖案，獲明廷垂青，風尚卻不止於宣德，成後朝模範，爾來沿用，布局、款式雖略見變化，但朵妍大同小異。例見上海博物館藏成化青花石榴花紋盤，圖載於汪慶正，《青花釉裏紅》，上海，1987年，彩圖版80。松岡美術館也有成化青花例，見《松岡美術館收藏中国陶磁名品展》，東京，1983年，編號58。出光美術館也藏三件年代略晚的黃地石榴花盤，見《皇帝を魅了したうつわ》，前述出處，編號30乃成化年製，橫款落於口沿之下；編號41為正德之例，底畫六字雙圈款；編號51則屬嘉靖年製，外口沿下署橫款。此專場中也有一正德黃地青花石榴花盤，拍品編號127。

石榴圖案，常繪果實豐碩、籽粒多盈，以示多子喜兆，是以易於辨識。十五世紀初石榴紋，例可參考伊斯坦堡托普卡比宮殿博物館藏青花盤，圖見康蕊君《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，John Ayers 編，倫敦，1986年，卷2，編號608 (15/1421)。此盤上石榴紋，卻不畫果實，改以花萼表示石榴花之獨特，重點描繪花瓣濃密豐腴，芳姿盡綻。







AN EXCEPTIONAL AND RARE WHITE JADE TEAPOT AND
COVER
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉茶壺

exquisitely worked from a lustrous and even white stone with a compressed globular body resting on a short splayed galleried foot, the spout issuing from one side across a handle with everted scrolling ends, the domed cover centred with a short waisted stem below a circular finial skilfully rendered in openwork with a coiled dragon, wood stand
17 cm, 6⁵/₈ in.

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





White jade imperial teapots are very rare and the present teapot is remarkable for the superb quality of its material and craftsmanship. The spectacular translucency and smooth polish of the vessel suggest that it was made in the latter part of the Qianlong reign, when white jade boulders of exceptional quality became more available in larger quantities after the Western campaigns, which subjugated the Dzungars and secured control over the jade-rich territories of Khotan and Yarkand, modern-day Xinjiang.

The current teapot, worked with a compressed globular body accentuated with a luminous sheen, is one of the finest examples produced in the imperial workshops of the Qianlong Emperor. Through the design of the seemingly plain and undecorated body, the craftsman was able to demonstrate the outstanding purity of the stone to its full extent.

Unmarked vessels with a rounded body are not uncommon but jade teapots from the Qianlong reign are widely varied in form and design and no related example of a cover decorated in openwork with a 'dragon' finial appears to be recorded. See a similar white jade teapot, well worked with a rounded body and decorated on one side with a double-strapped handle with similar everted scrolling ends, and surmounted by a cover with a lobed finial, sold in these rooms, 31st October 2004, lot 233. Another similarly unmarked teapot, superbly worked with a lobed body and a spout fashioned in the form of a ram's head, was sold in these rooms, 3rd October 2017, lot 3613.

御製白玉茶壺甚為珍罕，本品玉質卓絕，匠藝高深，成就佳作。壺身晶瑩剔透，表面光滑，應製於乾隆在位後期，清軍西征平定準噶爾之後，滿清控制和闐、莎車二地，今新疆，皆盛產玉石，使白玉供應大增。

本品壺身扁圓，富有光澤，乃乾隆御器廠之典範。造型簡樸，不加修飾，獨具匠心，盡顯白玉皎潔色澤。乾隆年間相類玉茶壺並非鮮見，惟器形不拘一格，與鏤空龍鈕蓋相襯之品，則別無他例。一件白玉茶壺近例，壺身圓渾，然壺柄造型與此略異，末端也呈捲曲之狀，瓣瓜式蓋鈕，2004年10月31日售於蘇富比，編號233。另一無款例，瓜棱狀壺身，羊首為流，2017年10月3日售於蘇富比，拍品編號3613。





A SUPERB AND RARE YELLOW-GROUND UNDERGLAZE-BLUE
'POMEGRANATE' DISH
MARK AND PERIOD OF ZHENGDE

明正德 黃地青花石榴花盤
《大明正德年製》款

well potted with low rounded sides rising from a tapered foot to a flared rim, finely painted to the interior in underglaze-blue with a large flowering pomegranate spray with two open blooms and three attendant buds on a leafy gnarled stem, encircled on the cavetto with detached fruiting branches of peach, persimmon, cherry and lychee, the exterior painted with four formal lotus sprays, all reserved against a rich egg-yolk yellow ground, the white base inscribed with a six-character reign mark within a double circle
29.2 cm, 11½ in.

PROVENANCE

Sotheby's London, 13th December 1966, Lot 74.
Spink & Son, London.

EXHIBITED

An Anthology of Chinese Ceramics, Min Chiu Society, Hong Kong Museum of Art, Hong Kong, 1980, cat. no. 95.

HK\$ 5,000,000-7,000,000
US\$ 640,000-895,000

來源：

倫敦蘇富比1966年12月13日，編號74

倫敦 Spink & Son

展覽：

《中國陶瓷雅集》，敏求精舍，香港藝術館，香港，1980年，
編號95



Mark



In its classic design, the current dish embodies the spirit of continuation in the development of Zhengde-period imperial porcelain from its 15th-century prototypes.

Imperial porcelain dishes created in this decoration first appeared in the Xuande period, and continued to be made in subsequent reigns, most characteristically in the Chenghua and Zhengde periods. Though quintessentially following a canon established by his predecessors, the Zhengde examples were created with minor variations from its 15th-century counterparts. Whilst earlier examples, particularly those of the Xuande

period, are sometimes unmarked, marks on the archetypal dishes from the Xuande and Chenghua reigns are usually inscribed horizontally under the rim on the exterior, and the bases of the dishes left unglazed. Other slight modifications are also observed in the Zhengde examples, including the positioning of the four fruiting sprays in correlation to the central spray of flowering pomegranate.

Closely related dishes from the Zhengde reign are amongst worldwide museum and private collections. See one in the Victoria & Albert Museum, London, illustrated in John Ayers, *Far Eastern ceramics in the Victoria and Albert*



Museum, London, 1980, pl. 154; another similar dish, painted in somewhat bolder outlines and darker cobalt-blue washes, is published in *Minji meihin zuroku* [Illustrated catalogue of important Ming porcelains], vol. 2, Tokyo, 1977, pl. 98; a third from the Ataka collection, now in the Museum of Oriental Ceramics, Osaka, was exhibited in the Oriental Ceramics Society exhibition, *The Arts of the Ming dynasty*, London, 1957, no. 197; and another from the Palmer collection, was sold in our London rooms on 27th November 1962, lot 63.

Xuande-period examples of the current design rendered in various palettes such as blue and white, iron-brown, and reverse-decorated

blue-ground dishes are preserved in the British Museum, London, including one from the Percival David Foundation (PDF A.755), and two illustrated in Jessica Harrison-Hall, *Catalogue of late Yuan and Ming ceramics in the British Museum*, London, 2001, nos 4:41 and 4:42. Compare also two similarly decorated Chenghua dishes in the National Palace Museum, Taipei, included in the Museum's exhibition *Catalogue of the special exhibition of Cheng-hua porcelain ware*, Taipei, 2003, cat. nos 86 and 87.

For a Xuande blue and white dish rendered in this design, please refer to **lot 125** in this sale.



正德御瓷，深承十五世紀前人之風，將明初美學薪火相傳，傳承不絕。本品設計雋永，當為箇中典範。

石榴花紋樣，始見於宣德一朝，其後繼而善之，當中數成化、正德為表表者。正德器承前人衣鉢，惟設計略異。前朝類盤，尤其宣德，偶見無款；宣、成兩朝，盤底多素胎無釉，年款橫書於外壁口沿下。正德器上，盤底施釉，書六字兩行雙圈款，內壁四組折枝花卉位置與盤心石榴花遙相呼應，與前人略見不同。

與本品相類之正德盤例多見於世界各地重要博物館及私人收藏，如倫敦維多利亞與艾伯特博物館藏一例，錄於 John Ayers, 《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版154；另見一例出自安宅氏舊藏，現存大阪市立東洋陶瓷美術

館，該例線條剛勁，然鈷藍發色較深，錄於《明瓷名器圖錄》，卷2，東京，1977年，圖版98並曾展於東方陶瓷學會，《The Arts of the Ming Dynasty》，倫敦，1957年，編號197；尚有一例屬 Palmer 舊藏，售於倫敦蘇富比1962年11月27日，編號63。

如斯紋樣，宣德一朝亦見青花、白地褐彩、藍地白花各飾，大英博物館皆有所藏，有一為大維德爵士舊藏（收藏品號PDF A.755），有二錄於霍吉淑，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，編號4:41及4:42。亦可參考成化類器兩件，現藏台北故宮博物館，錄於《成化瓷器特展圖錄》，台北，2003年，編號86及87。

參見同場拍賣出售一宣德青花類盤，拍品編號125。



大明正德年製





AN OUTSTANDING PAIR OF WHITE JADE BOWLS
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉盃一對

each superbly carved with deep rounded sides rising to a gently flaring rim, supported on a neatly cut footring, the smoothly polished stones of an even white tone and well matched, with light occasional cloudy striations, wood stands 15.8 cm, 6½ in.

PROVENANCE

Collection of an East Coast Educational Institution.
Sotheby's New York, 26th February 1980, lot 300.

來源：

美國東岸教育機構收藏

紐約蘇富比1980年2月26日，編號300

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

US\$ 255,000-383,000





Of an impressive size, the present pair of bowls is worked from flawless white jade of a soft even tone. Both bowls have flared rims, robust deep sides and neatly trimmed footings, finely finished to a smooth and highly tactile polish. The absence of decoration draws attention to and enhances the quality and translucency of the stone, in accordance with the aesthetics of Qianlong Emperor, whose obsession with jade was unparalleled.

The steady supply of jade was only secured in the 24th year of the Qianlong reign (1759), when Qing imperial forces subjugated the Dzungars and pacified the Hui areas. Jade boulders from these areas were brought to the court in large quantities, where the best specimens were selected to be carved by artisans of the Palace Workshop. The creative boom in imperial jade production of the period, propelled by the Emperor's insatiable appetite, was never before seen in the history of China.

The Qing imperial court archives, dated to the 4th month of the 18th year of Qianlong's reign, registers the Emperor's commissioning of a hundred pieces of jade bowls and tables respectively, to be carved from the boulders in the imperial treasury. Despite the considerable presence of jade wares in the imperial court, they were reserved exclusively for the Emperor and his limited entourage. As recorded in the *Court History (Guochao gongshi)* of the Qianlong period, where the exact amount of various types of vessels allowed for each court member is specified, only the Empress Dowager and the Empress were entitled to a set of "jade bowl with a gold stand"; jade was forbidden from all other consorts of the Emperor. On the occasion of feasts, the use of "jade bowls and golden plates", in sets of two, was also restricted to only when the Emperor was present.

A pair of bowls of similar size, in the British Museum, London, is illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:13, where Rawson states that such undecorated jade vessels in porcelain shapes probably represented the highest quality eating and drinking utensils. Sumptuary laws, which restricted the use of jade vessels, and passages in novels that mention the utilitarian use of jade cups and bowls, indicate that jade was highly valued and used for eating and drinking (see p. 400). Compare also a bowl included in the exhibition *A Romance With Jade, From the De An Tang Collection*, Palace Museum, Beijing, 2004, cat. no. 116; a slightly larger pair, from the Cunliffe collection, sold at Bonhams London, 11th November 2002, lot 10, and again in these rooms, 2nd May 2005, lot 555; and another pair from the collection of Lieutenant Colonel Kenneth Dingwall DSO (1869-1946), sold in our London rooms, 14th May 2014, lot 23.

對盃器型碩大，玉質純淨溫潤。盃撇口，圈足，掏膛規整，打磨圓潤，通體光素無紋飾。乾隆皇帝愛玉成癖，在歷代君王中無人媲美，更主張「良玉不琢」，保持玉質原來的面貌。

乾隆二十四年（1759年），清廷平定準葛爾部及回部動亂，新疆地區玉料大量進入宮廷，玉料充足，皇帝對玉器製作樂此不疲，遂成一代琢玉盛世，無一朝代能及。

據清宮檔案記載：「乾隆十八年四月，太監胡世傑傳旨，著德日常姚宗仁在銀庫玉石內挑選足做玉碗，桌木各一百件之玉呈覽。欽此。」宮廷日常所用玉器數量龐大，然玉製品為珍貴用器，專為帝王貴冑所用。據《國朝宮史·卷十七》記載，乾隆年間所定「鋪宮」中規定，宮中日常用品，僅皇太后、皇后各可用「玉盞金台」一副，而皇貴妃、貴妃、妃、嬪、貴人、在、答應、王子、福晉等人皆不配用玉器。「筵宴例用」中，亦僅帝王筵宴用「玉盞金盤二」，其他均不用玉器。

一成對盃例藏於倫敦大英博物館，圖見羅森，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版29:13，作者指出，此等玉盃以瓷盃為雛本，光素無紋，似為餐飲器皿之至高典範。大清律例限制玉器用途，文學小說人物以玉盃、玉盃飲食，玉器地位崇高可見一斑（見頁400）。另一可資對比較之例，曾展於《玉緣·德安堂藏玉展》，故宮博物院，北京，2004年，編號116；Cunliffe 勳爵收藏一對例，尺寸略大，售於倫敦邦瀚斯2002年11月11日，編號10，後於香港蘇富比易手，2005年5月2日，編號555。另一對例出自 Kenneth Dingwall DSO 中校（1869-1946年）收藏，售於倫敦蘇富比2014年5月14日，編號23。



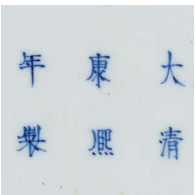
A PEACHBLOOM-GLAZED BEEHIVE WATERPOT
MARK AND PERIOD OF KANGXI清康熙 豇豆紅釉刻團螭紋太白尊
《大清康熙年製》款

with slightly tapering sides rising from a countersunk base to a rounded shoulder surmounted by a short neck and lipped mouth-rim, the exterior applied overall save for the rim and base with a crimson-red glaze characteristically mottled with pink sprinkles imitating the skin of a ripening peach, the body further incised with three stylised archaic *chilong* roundels, the white base inscribed in underglaze blue with a six-character reign mark in three columns
12.5 cm, 4⁷/₈ in.

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

Waterpots of this glaze and form are preserved in important museums and collections around the world, including one in the Palace Museum, Beijing, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 142, pl. 125; one in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 206; another in the Metropolitan Museum of Art, New York, included in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 237; and a fourth example from the Sir Percival David collection and now in the British Museum, London, published in *Illustrated Catalogue of Ming and Qing Wares*, London, 1989, pl. 580, and also illustrated on the front cover.

The Tang dynasty poet Li Bai (701-762), known as a notorious drinker, is often depicted leaning against a wine jar of this form, for example, in a porcelain sculpture of the same period which shows the poet seated with closed eyes and a cup in hand, illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, op. cit., p. 106, pl. 89.



Mark

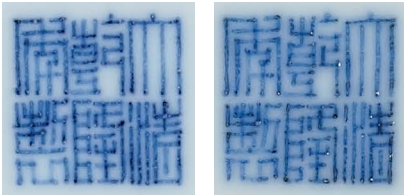


A PAIR OF LEMON-YELLOW GLAZED SMALL DISHES
SEAL MARKS AND PERIOD OF QIANLONG

清乾隆 檸檬黃釉小盤一對
《大清乾隆年製》款

the shallow rounded sides rising from a short foot, covered overall in a rich lemon-yellow glaze stopping neatly at the foot, the white base inscribed with a six-character seal mark in underglaze blue
8.9 cm, 3½ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500



Marks





AN EXCEPTIONAL AND LARGE WHITE JADE 'SHOULAO AND
CHILD' GROUP
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉壽老童子

superbly worked as Shoulao and a child standing on a rockwork base, the bearded immortal portrayed gently tilting his head, rendered with an endearing expression below his characteristic protruding forehead, holding in his left hand a *ruyi* sceptre suspending a tasselled ornament and a long gnarled staff in his right, the staff with an attached scroll suspending on the reverse of the figure, the boy depicted standing on a stepped rock and looking up at the immortal with his arms outstretched, both figures rendered clad in loose robes, the substantial stone of a translucent even white colour
22.5 cm, 8⁷/₈ in.

HK\$ 1,800,000-2,500,000
US\$ 230,000-319,000





Remarkable for its impressive size, high level of craftsmanship and translucent white colour, the current group is an outstanding testament to the skilled imperial workmanship of the 18th century.

Representations of Shoulao are not uncommon but it is extremely rare to find jade figures of this quality and impressive size and no closely comparable example appears to have been sold at auction. A related celadon jade figure of Shoulao, dated to the Kangxi period, was sold in our New York rooms, 19th March 2007, lot 22, from the Concordia House collection and a similarly tall celadon and russet jade boulder from the Qianlong period, decorated with the figure of Shoulao, was sold at Christie's Hong Kong, 31st March 2010, lot 1900.

See also a similar but slightly smaller (17.1 cm) 'Shoulao, boy and deer' group from the Avery Brundage collection in the Asian Art Museum, San Francisco, included in the exhibitions *Magic, Art, and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, 1990 and *Chinese Jade: Stone of Immortality*, Cernuschi Museum, Paris, 1997-1998; and a much smaller Qianlong period figure of Shoulao (7.3 cm) in the Metropolitan Museum of Art, New York, donated by Heber R. Bishop in 1902, accession no. 02.18.486.

Despite the similarities in material and subject matter, the current group, meticulously worked from a substantial and even white boulder, demonstrates an arguably unparalleled level of execution. The craftsman was able to depict superbly the figures in the round and complement the composition with details in openwork, as evidenced in the small tuft of grass beneath the rock on which the boy stands.

There are also known examples of jade figures of *luohan* in the Palace Museum, Beijing, including a smaller celadon jade figure (18 cm) dated to the mid Qing dynasty, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], Hebei, 2005, no. 335, p. 630 and a larger celadon jade figure (23.7 cm) illustrated in *The Complete Collection of Treasures of the Palace Museum. Jade ware (III)*, Hong Kong, 1995, no. 108.

本品體形碩大，匠工上乘，瑩潤透白，盡顯十八世紀中國宮廷工藝之精湛卓絕。壽老造像並不罕見，然而，本玉雕質美碩大，拍場上無近例可尋，彌足珍貴。

雍穆堂舊藏一康熙年款青玉壽老像，造型與本品相類，售於紐約蘇富比2007年3月19日，編號22；另有一乾隆年款褐青玉壽老像，高度接近，售於香港佳士得2010年3月31日，編號1900。

另見布倫戴奇珍藏之壽老童子瑞鹿像，風格相似，尺寸略小，高17.1公分，藏於三藩市亞洲美術館，曾展於《Magic, Art and Order: Jade in Chinese Culture》，棕櫚泉美術館，1990年，以及《Chinese Jade: Stone of Immortality》，塞努齊博物館，巴黎，1997-1998年；此外尚有一例，屬乾隆年款壽老像，僅高7.3公分，藏於紐約大都會藝術博物館，1902年由畢紹普先生，藏品編號02.18.486。

儘管材質與造型常見，所採白玉色澤均勻，加上雕工細膩，其工藝至臻至善，甚難得。圓雕美玉，卻仍細緻入微，如童子足下的石邊草叢，足見匠心獨到。

也有北京故宮博物院藏羅漢玉雕可資參考，包括一尊清中葉青玉羅漢像，略小，僅高18公分，載於《中國玉器全集》，河北，2005年，編號335，頁630，以及另一略大之青玉羅漢像，高23.7公分，載於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，編號108。

A FINE, RARE AND SUPERB BLUE AND WHITE JAR
MARK AND PERIOD OF YONGZHENG清雍正 青花折枝花卉紋罐
《大清雍正年製》款

the tall ovoid body rising from a short foot, elegantly sweeping up to a gently sloping shoulder and a waisted neck with flared rim, the body superbly painted with four vertical leafy sprays of alternating lotus and camellia, above entwined foliate strapwork with demi florets, the shoulder collared by pendent *ruyi* lappets below stylised florets around the neck, all divided by double line borders, the base inscribed with a six-character reign mark within a double circle, wood stand
25.2 cm, 9 $\frac{7}{8}$ in.

HK\$ 4,000,000-6,000,000
US\$ 510,000-765,000



Mark





A very similar example exhibited at the *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 113, was previously sold in our London rooms, 6th July 1976, lot 209, and in these rooms again, 10th April 2006, lot 1677.

Yongzheng vases of this cylindrical shape can be found decorated with a number of differently arranged flower scroll designs. See a vase of this form but with a band of mixed flower scroll painted on the body, from the T.Y. Chao collection, sold in these rooms, 19th May 1987, lot 275, and again at Christie's Hong Kong, 1st October 1991, lot 831, included in the *Exhibition of Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 62, and in the *Exhibition of Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 84. For another design version of this type of vase, see a blue and white Yongzheng vase sold in these rooms, 24th November 1987, lot 67, and again at Christie's Hong Kong, 30th October 1995, lot 660, painted with a broad frieze of peaches and pomegranates.

Compare also a Yongzheng 'lantern-shaped' storage jar with a cover, decorated with sprays of auspicious fruits, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, pl. 104.

有一類例，曾展於《求知雅集珍藏中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號113，1976年7月6日售於倫敦蘇富比，編號209，後再度售於香港蘇富比2006年4月10日，編號1677。

器形相同之雍正青花罐亦有諸例，惟花紋不盡相同。可參考一纏枝花卉紋罐，為趙從衍舊藏，1987年5月19日售於香港蘇富比，編號275，再度售於香港佳士得1991年10月1日，編號831，並曾展於《華光艸堂珍藏清代瓷器》，香港中文大學文物館，香港，1973年，編號62，及《趙從衍家族基金會藏明清瓷器》，藝術博物館，香港，1978年，編號84。另有一例，繪飾壽桃及石榴，1987年11月24日售於香港蘇富比，編號67，再度售於香港佳士得1995年10月30日，編號660。

亦可參考一雍正青花折枝瑞果紋蓋罐，錄於《故宮博物院藏文物珍品大系·青花釉裏紅（下）》，上海，2000年，圖版104。



A FINELY CARVED WHITE JADE PLAQUE
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉三星觀太極圖屏

of rectangular form, carved to one face with the three star gods gathered appreciating a scroll with the *yinyang* symbol beside an acolyte by the river, below a rocky arch leading to distant tiered pavilions and trees behind, in the foreground opposite the river three further attendants variously carrying a scroll, a peach and an ewer, all flanked by tall pine and *wutong* trees, the reverse minimally worked with two deer amidst a landscape with trees and a flowing river, the stone of an even pale celadon tone
24.2 cm, 9½ in.

HK\$ 600,000-800,000
US\$ 76,500-102,000



A LIME-GREEN GROUND FAMILLE-ROSE 'TEA-POEM' TRAY SEAL MARK AND PERIOD OF JIAQING

清嘉慶 淺綠地粉彩御製詩海棠式茶盤一對
《嘉慶丁巳小春月之中澣》「嘉」「慶」印
《大清嘉慶年製》款

of oval lobed form supported on four ridge feet picked out in gilt, the interior centred with a lobed panel enclosing an imperial poem pertaining to the preparation of tea and dated to the *dingsi* year of Jiaqing's reign (in accordance with 1797), all within two bands of scrolling lotus and florets bordering the gilt rim, the exterior similarly decorated with a composite floral scroll band, all reserved against a light lime-green ground continuing over the base save for a six-character seal mark in iron red

16.2 cm, 6³/₈ in.

御題詩：

佳茗頭網貢，澆詩必月團。
竹爐添活火，石銚沸驚湍。
魚蟹眼徐颺，旗槍影細攢。
一甌清興足，春盎避輕寒。

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

Compare a similar lime-green ground tray with an iron-red inscription, sold in our London rooms, 13th May 2015, lot 346. For a translation of the poem in English, see Stephen W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 239.



Mark



佳茗頭綱

貢澆詩必月團

竹鑪添活火石

銚沸驚湍魚蟹

眼徐颺旗槍影

細攢一甌清興

足春盎避輕寒

嘉慶丁巳小春

月之中澣

御製







A WHITE JADE ARCHAISTIC HANDLED VASE AND COVER
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉仿古獸面紋提樑卣

of archaistic *you* form, the flattened pear-shaped body rising from a stepped oval foot to a waisted neck with an everted rim, flanked by a pair of scroll loop handles interlinked with a curved upright handle, the body finely worked in shallow relief with stylised masks and archaistic scrolls below pendent cicada lappets, bordered by key-fret bands around the rims and foot, the domed cover surmounted by an oval ropetwist finial, the stone of an even white tone
overall 29.2 cm, 11½ in.

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





Perfectly proportioned and expertly finished to a lustrous sheen, this vase belongs to a group of jade vessels created in the Qianlong era that successfully combine archaic forms and designs with contemporary styles in response to the Emperor's eclectic taste. The craftsman of the present piece has skilfully taken the large form of an archaic bronze *you* vessels, and combined it with a *taotie* mask that has been simplified into an elegant, almost abstract motif. By reducing the size and refining the design, the craftsman has created a delicate jade piece that is far-removed from the imposing nature of the bronze original.

This vase was fashioned from a jade boulder of large size and attractive even colour. Such jade boulders were frequently sent as tribute gifts to the court from the jade-rich territories of Khotan and Yarkand, areas opened only after the Qing army's conquest of the north-western territories. The finest quality pebbles were then selected to be carved by artisans working in the Palace Workshop, in the jade workshops of Suzhou, or in those belonging to the Huai and Changlu Administrations. The finished product was later presented to the emperor for approval and displayed in the Palace.

For other *you*-shaped vases from the Qianlong period, see two white jade vases with a plain swing handle, in the Palace Museum, Beijing, illustrated in Yang Boda, *Chinese Jades Throughout the Ages. Connoisseurship of Chinese Jades*, vol. 12, Hong Kong, 1997, pls 48 and 49. See also a white jade *you*-shaped vase from the estate of Baron Pierre de Menasce, sold at Doyle New York, 17th March 2014, lot 273.

白玉提樑卣，光潤瑩亮，巧緻精美，此類仿古玉器反映乾隆帝慕古之心。玉匠取高古青銅器卣之造形，琢饕餮獸面紋，端雅秀麗，雖見古風，卻無高古銅器威嚴氣勢。

本品採大型淨白玉石琢成，如此珍稀玉料多為和闐、葉爾羌一帶朝貢而來，進貢美玉得宮廷造辦處玉作、蘇州、淮、長蘆等地作坊匠人細擇琢之，成品進呈帝王鑑審，復可陳設於宮殿廳堂。

乾隆朝卣形玉器，參考北京故宮博物院藏二例，提樑光素，刊於楊伯達，《華夏古玉：鑑賞篇》，卷12，香港，1997年，圖版48、49。Pierre de Menasce 男爵舊藏一件白玉卣，售於紐約 Doyle，2014年3月17日，編號273。

A RARE BLUE AND WHITE 'DRAGON' BOX AND COVER
MARK AND PERIOD OF JIAJING明嘉靖 青花雙龍戲珠蓋盒
《大明嘉靖年製》款

of circular form, supported on a short splayed foot, the domed cover boldly painted in rich cobalt-blue tones with a central medallion enclosing two five-clawed dragons, their sinuous scaly bodies writhing amidst stylised cloud clusters, all encircled by a wide band of further cloud scrolls, the curved sides of the box decorated with two further dragons striding amid scrolling clouds in pursuit of flaming pearls, the base inscribed with a six-character reign mark within a double circle 21.3 cm, 8 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's London, 2nd June 1970, lot 60.

來源：

倫敦蘇富比1970年6月2日·編號60

HK\$ 70,000-90,000

US\$ 9,000-11,500







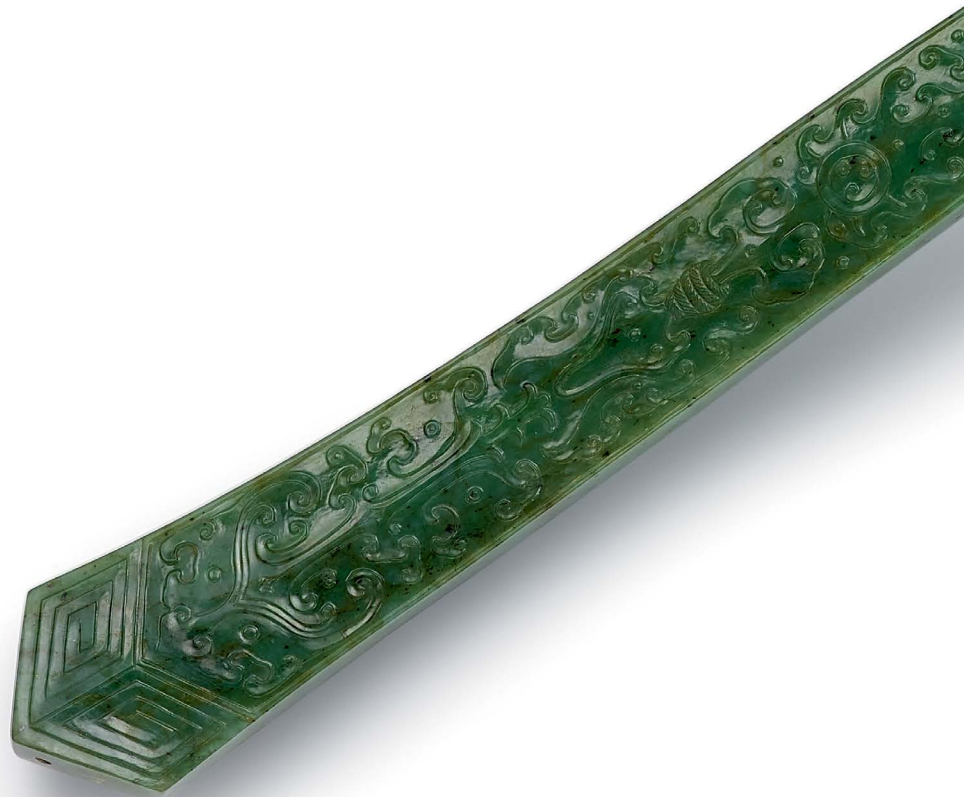
Sturdily potted, the present covered box is painted with powerful dragons amidst scrolling clouds in vibrant cobalt blue, characteristic of ceramics wares made during the Jiajing period. Blue and white circular boxes painted with dragons are not uncommon in this reign, but those painted with a pair of confronting dragons on the cover, such as the current lot, are surprisingly rare. For the more common type with a single dragon, see an example sold in our London rooms, 10th November 2010, lot 54. See also a square box with confronting dragons striding above jagged rockwork and waves, sold in these rooms, 11th April 2008, lot 2938.

A SPINACH-GREEN JADE ARCHAISTIC RUYI SCEPTRE
QING DYNASTY, 18TH CENTURY

清十八世紀 碧玉仿古瑞鳥紋如意

the long arched shaft carved in low relief with a pair of addorsed archaistic birds framed above and below by stylised C and S-scrolls, *ruyi* heads, pommel, ropetwist motif, animal masks and square scrolls, terminating in a *ruyi* head similarly decorated with archaistic scrolls, the translucent well-polished stone of an olive-green tone with darker veins and black mottling, wood stand
45.3 cm, 17 $\frac{7}{8}$ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500





A FINE AND LARGE SACRIFICIAL BLUE-GLAZED
BOTTLE VASE
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 霽藍釉長頸膽瓶
《大清乾隆年製》款

sturdily potted with a pear-shaped body rising from a slightly splayed foot, elegantly sweeping up to a tall cylindrical neck, covered overall in a rich sacrificial blue glaze gradually thinning at the rim and stopping neatly just above the footring, the interior and base glazed white, inscribed to the base with a six-character seal mark in underglaze blue
46.5 cm, 18½ in.

PROVENANCE

Sotheby's Hong Kong, 28th November 1978, lot 138.
Sotheby's Hong Kong, 17th May 1988, lot 94.

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

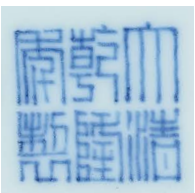
A slightly shorter vase was sold twice in these rooms, 8th November 1982, lot 270, and 8th October 2013, lot 3058. A vase of this type, also bearing a Qianlong seal mark and of the period, from the Walker Art Gallery, now in the Merseyside County Museums, is illustrated in Nigel Wood, *Precious Vessels*, Liverpool, 1980, pl. 139; and another from the collection of 'Chinese Gordon' (Gordon of Khartoum), is illustrated in W.G. Gulland, *Chinese Porcelain*, vol. II, London, 1911, pl. 734.

來源：

香港蘇富比1978年11月28日，編號138

香港蘇富比1988年5月17日，編號94

一支略矮的作例曾二度於香港蘇富比售出，分別為1982年11月8日，編號270及2013年10月8日，編號3058。亦有同形釉色及署乾隆銘款例，前屬 Walker Art Gallery，現為 Merseyside 縣立博物館所藏，刊載於 Nigel Wood，《Precious Vessels》，利物浦，1980年，圖版139。另一例也可見於 Gordon of Khartoum 收藏，刊於 W.G. Gulland，《Chinese Porcelain》，卷2，倫敦，1911年，圖版734。



Mark



A WHITE JADE CARVING OF A FINGER CITRON QING DYNASTY, 18TH CENTURY

清十八世紀 白玉佛手

the naturalistically carved 'Buddha's hand' borne on a leafy gnarled stalk suspending a smaller attendant fruit, its 'fingers' extending sinuously and mingling at their tips, the translucent stone of an even white tone, wood stand
12.5 cm, 5 in.

HK\$ 150,000-180,000
US\$ 19,200-23,000







A RARE AND BRILLIANTLY PAINTED BLUE AND WHITE BARBED 'FLORAL' CHARGER MING DYNASTY, YONGLE PERIOD

明永樂 青花花卉紋菱口折沿盤

with shallow rounded sides divided into twelve bracket foliations, rising from a short circular tapered foot to a barbed everted rim, exquisitely painted in shades of cobalt blue with 'heaping and piling', the interior with a central peony bloom wreathed by meandering scrolls of camellia, rose, lotus and hibiscus blossoms, the cavetto with detached sprays of peony, chrysanthemum, pomegranate, hibiscus, morning glory and lotus, each repeated twice and paired across the dish, all within a border of scrolling *ruyi* heads within double lines at the rim, the exterior with similar detached floral sprays within double-line borders
38 cm, 15 in.

PROVENANCE

Collection of Mr and Mrs Eugene Bernat.

EXHIBITED

Later Chinese Ceramics from the Collection of Mr & Mrs Eugene Bernat, Bluett & Sons, London, 1974, pl. III, no. 2.

LITERATURE

Robert Dart, 'A Blue-and-White Persian Dish and a Ming Prototype', *Far Eastern Ceramics Bulletin*, vol. VI, no. 3, 1954, pl. I.

來源：

Eugene Bernat 伉儷收藏

展覽：

《Later Chinese Ceramics from the Collection of Mr & Mrs Eugene Bernat》· Bluett & Sons · 倫敦 · 1974年 · 圖版III · 編號2

出版：

Robert Dart · 〈A Blue-and-White Persian Dish and a Ming Prototype〉 · 《Far Eastern Ceramics Bulletin》 · 卷6 · 編號3 · 1954年 · 圖版I

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



The present dish is a fine example of the technical developments achieved by potters during the early Ming dynasty. One of the most striking decorative innovations of early 15th century wares was the use of separate floral sprays in the cavettos instead of the continuous scroll. The heavy wreath of lotus or peony found on 14th century dishes gave way to a series of delicate and more varied motifs. Two sets of six flower sprays were commonly repeated so that each pair of flowers sat diagonally opposite each other.

A closely related dish in the National Palace Museum, Taipei, was included in the *Special Exhibition of Early Ming Period Porcelain*, National Palace Museum, Taipei, 1982, cat. no. 37; one in the National Museum of China is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan: Mingdai* [Porcelain section: Ming dynasty], Shanghai, 2007, pl. 20; another in the British Museum, London, is illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, pl. 3:35; and a fourth example, published in Regina Krahl, *Chinese*

Ceramics from the Meiyintang Collection, vol. 2, London, 1994, pl. 663, was sold in these rooms, 8th April 2013, lot 20. Three further dishes from the Ardebil Shrine in the National Museum of Iran, Tehran, are included in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956, pl. 35; and a dish in the British Museum is shown next to a related pottery copy from Iznik in Turkey in Jessica Rawson, *Chinese Ornament. The Lotus and the Dragon*, London, 1984, pl. 163. See also a dish of this type in the National Palace Museum, Taipei, included in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign of the Ming Dynasty. Guidebook*, Taipei, 2017, pp. 70-71.

Although examples of this exact design have not been recorded from the excavations of the Ming imperial kiln site, similar large dishes of this form, painted with related designs, have come to light in the Yongle stratum of the site; see, for example, the dish included in the exhibition *Yongle Imperial Porcelain Excavated at Zhushan, Jingdezhen*, Capital Museum, Beijing, 2007, cat. no. 68.



此永樂青花盤雅致流麗，乃明初瓷匠技術發展成就之佳證。十四世紀，花繁枝盛之牡丹或蓮紋甚風行，但至十五世紀初，較細緻且富變化的折枝花卉代替纏枝花卉作為內壁圖案，化繁為簡，乃瓷藝紋飾發展史上的一大創新。盤內壁紋飾，一般以六折枝花卉為一組，重複一回共繪兩組，是以相同的花卉一般落在對角兩端。

台北故宮博物院藏一相類作例，曾展於《明代初年瓷器特展》，故宮博物院，台北，1982年，編號37。另一例存於中國國家博物館，載於《中國國家博物館館藏文物研究叢書：瓷器卷（明代）》，上海，2007年，圖版20。倫敦大英博物館亦有一例，刊錄於霍吉淑，《Ming Ceramics》，倫敦，2001年，圖版3:35。第四例則見於康蕊君，《玫茵堂中

國瓷器》，卷2，倫敦，1994年，圖版663，2013年4月8日於香港蘇富比售出，編號20。另有三例出自阿德比爾寺，現存德黑蘭伊朗國家博物館，刊錄於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版35。大英博物館藏例，與一土耳其伊茲尼克仿造之陶盤，同錄於羅森，《Chinese Ornament. The Lotus and the Dragon》，倫敦，1984年，圖版163。也可參考故宮舊藏，如台北故宮博物院藏例，圖見於《適於心—明代永樂皇帝的瓷器》，台北，2017年，頁70-71。

明官窯遺址雖尚未出土相同紋飾之瓷盤，但永樂朝地層有出土同類大盤，上繪圖案與此亦近，如《景德鎮珠山出土永樂官窯瓷器》，首都博物館，北京，2007年，編號68。



AN INSCRIBED UNDERGLAZE-BLUE AND
COPPER-RED BRUSHPOT
MARK AND PERIOD OF KANGXI

清康熙 青花釉裏紅「聖主得賢臣頌」筆筒
《大清康熙年製》款 「熙朝傳古」印

of cylindrical form, inscribed in underglaze blue with the text of the *Sheng zhu de xian chen song* 'Ode to the Finding of Virtuous Officials by the Divine Ruler' in *kaishu* script, finished with a copper-red seal reading *Xi chao chuan gu*, the base with a recessed circle in the centre inscribed with a six-character reign mark
d. 19.2 cm, 7⁵/₈ in.

來源：
香港蘇富比1982年11月8日，編號170

PROVENANCE

Sotheby's Hong Kong, 8th November 1982, lot 170.

HK\$ 500,000-700,000

US\$ 64,000-89,500

The passage inscribed on this brushpot is *Sheng zhu de xian chen song* written by Wan Tie Xiao, praising the Emperor who has the assistance of excellent ministers. The seal reads *Xi chao chuan gu* ('antique to be handed down from our glorious dynasty'). Reference is made in *Yinliuzhai shou ci* [Remarks on porcelain from the Studio of a Wine Lover] to this type of brushpots.

Similar Kangxi marked brushpots with the same inscription and seals include one sold in these rooms, 28th November 1978, lot 269, and later included in *Exhibition of Ancient Chinese Ceramics*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 112, and another, also sold in these rooms, 2nd May 2000, lot 577.



Mark





A MASSIVE AND OUTSTANDING WHITE JADE 'DRAGON'
INCENSE BURNER AND COVER
QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 白玉雕龍活環龍首三足蓋爐

the curved sides rising to an angular shoulder and sweeping up to an everted rim, flanked by a pair of well-carved dragon-head handles suspending loose rings, the fierce beasts each powerfully modelled with round bulging eyes, flaring nostrils and a semi-opened mouth revealing sharp fangs, their long whiskers, flowy mane and curved horns swung backwards, all supported on three cabriole legs issuing from animal masks, surmounted by a domed cover with an exuberantly carved finial in openwork, depicting two addorsed *chilong* in crouching position, one larger and the other smaller, with three *lingzhi* clusters in radiating triad arrangement and suspending loose rings, the well-polished stone of an even white tone
29.6 cm, 11 $\frac{1}{2}$ in.

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





White jade boulders skilfully worked into incense burners of this exceptional size and even luminous tone are extremely rare. The quality of the stone has been accentuated through the exquisite carving and lustrous finish of the surface. By restricting the intricate carving to the handles and finial, which have been skilfully modelled in the round, the carver draws attention to the quality of the stone. Jade boulders of this large size originated in the jade-rich territories of Khotan and Yarkand, areas opened only after the Qing army's conquest of the north-western territories in the 18th century. The Qianlong Emperor himself frequently praised the qualities of the jades from Khotan in poems incised on specific jade vessels. Continuing in the Song dynasty tradition of carving jade vessels in the form of archaic bronzes, the craftsmen of the Qing adapted classical forms and combined them with their own innovative decorative elements.

The form of the present piece is based on an archaic bronze vessel known as *ding*. Compare a white jade tripod incense burner of similar archaistic form, legs decorated with animal masks and finial carved in the form of a coiled dragon, from the Qing court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum: Jade ware III*, Hong Kong, 1995, no. 60. Smaller incense burners of related form, but carved with two lions on the cover, include two sold in our New York rooms, 18th March 2008, lot 32, and 27th/28th April 1967, lot 297; one sold in our London rooms, 18th November 1998, lot 926; and another, but with one Buddhist lion over the cover and two extra ringed lion mask handles, from the Su Lin An collection sold in these rooms, 31st October 1995, lot 331. Compare also a jadeite incense burner of this form from the Jingguantang collection, sold at Christie's Hong Kong, 3rd November 1996, lot 610.

白玉三足蓋爐，爐頂琢蒼龍教子，寓意望子成龍，玉質光潔，尺寸巨碩，極為珍稀。其雕工精美，拋光細膩滑潤，足見玉料上乘。造形沉穩端肅，氣勢雄渾，於爐耳精雕龍首銜環，三足綴獸面紋，爐身素淨，彰顯玉質純色。和闐、葉爾羌盛產美玉，十八世紀清軍平定西北，巨碩玉料源源流入中原。乾隆愛好和闐玉，常作御製詩咏之，並鐫刻於玉器上。

宋代玉器形制仿上古青銅器，續至清代，工匠雖逐古韻，但時有創新。此三足蓋爐形仿商周銅鼎，比較清宮舊藏白玉龍鈕弦紋爐，三足亦綴獸面，爐頂作蟠龍鈕，錄於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，編號60。有一形制相類但尺寸較小之近例，蓋鈕雕雙獅，售於紐約蘇富比2008年3月18日，編號32；另一例售於紐約蘇富比1967年4月27/28日，編號297；倫敦蘇富比亦售一近例，1998年11月18日，編號926；還有一例爐頂琢狻猊，爐耳作獅頭鋪首銜環，原為蘇林庵珍藏，售於倫敦蘇富比1995年10月31日，編號331。亦可參考一件類同翡翠蓋爐，出自靜觀堂收藏，售於香港佳士得1996年11月3日，編號610。





A FINE BLUE AND WHITE BOTTLE VASE
SEAL MARK AND PERIOD OF QIANLONG清乾隆 青花垂肩如意纏枝花卉紋賞瓶
《大清乾隆年製》款

well potted with a compressed globular body rising from a splayed foot, sweeping up to a tall waisted neck flaring gently at the rim, the body deftly painted with simulated 'heaping and piling', depicting large lotus blooms borne on an undulating foliate meander above a lappet band, the shoulder encircled by a band of composite floral scroll and pendant *ruyi* heads divided by raised moulded fillets, all below further *ruyi* heads, unright plantain leaves and a key-fret band around the neck, the rim and foot bordered by a band of crashing waves and a classic scroll respectively, inscribed to the base with a six-character seal mark
37 cm, 14½ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000



Mark



A PALE CELADON JADE 'LOTUS' WASHER
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉荷葉雙聯洗

naturalistically worked in the form of two lotus leaves, the veined leaves gently furled at the edges forming concave wells, borne on curved stems entwined with waterweeds forming the base, the stone of an even pale celadon tone, wood stand
w. 21 cm, 8¼ in.

HK\$ 600,000-800,000
US\$ 76,500-102,000



A RARE PAIR OF BLUE AND WHITE 'DRAGON' Ogee BOWLS
MARKS AND PERIOD OF YONGZHENG清雍正 青花趕珠龍紋折腰盃一對
《大清雍正年製》款

each finely potted with ogee sides rising from a short foot, the interior painted with a central medallion enclosing a five-clawed dragon writhing sinuously amidst flames, the exterior with a pair of dragons, one with head turned backwards looking towards the other, striding amidst flames and *ruyi*-shaped cloud swirls, the base inscribed with a six-character reign mark within a double circle
17 cm, 6 $\frac{5}{8}$ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500



Marks



It is extremely rare to find a pair of such bowls from the Yongzheng period. However, a closely related pair of bowls was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Art Gallery, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 59. For single examples, see one, in the Scheinman Collection, illustrated in *Born of Earth and Fire*, The Baltimore Museum of Art, Baltimore, 1992, cat. no. 88, and sold at Christie's New York, 23rd March 1995, lot 115; another from the Rolf Heiniger Collection, sold in our London rooms, 9th November 2005, lot 318; and one sold twice in these rooms, 5th November 1996, lot 811, and 5th October 2016, lot 3695.

The dragon on the present piece has been rendered in a Ming style, and its placement against a plain white ground, sometimes interspersed with clouds or scrolls, appears to

have been a motif that gained popularity from its inception in the Xuande period; for example see a *meiping*, with a Xuande reign mark and of the period, included in the exhibition *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 88. Later designs that were probably inspired by the Xuande original include two related Wanli mark and period *meiping*, in the Shanghai Museum, Shanghai, illustrated in Lu Minghua, *Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pls 3-97 and 3-98; another was sold in our London rooms, 13th May 2015, lot 118; and an ovoid jar with cover, with a Kangxi mark and of the period, in the Palace Museum, Beijing, published in *Gugong Bowuyuan qingdai yuyao ciqu*, vol. 1, pt. I, Beijing, 2005, pl. 45.





A GILT-DECORATED FAMILLE-ROSE 'DAJI' 'DOUBLE GOURD'
PLAQUE
QING DYNASTY, QIANLONG – JIAQING PERIOD

清乾隆至嘉慶 粉彩描金綵帶福壽「大吉」葫蘆掛屏

moulded after a flattened beribboned double-gourd vase resting on a short foot and supported on a simulated wood stand, rendered with an iron-red surface picked out in gilt with a diapered ground, framing a gilt-rimmed white medallion on each bulb, the medallions enclosing the characters *da* and *ji* ('great happiness') respectively and encircled with five outstretched blue-outlined bats, all above a *ruyi* border skirting the foot, the shaped plaque further rendered with a billowing turquoise ribbon tied around the constricted waist and surmounted by a large gilt bat at the mouth-rim, affixed to a wood frame
with frame 35 cm, 13¾ in.

HK\$ 150,000-180,000
US\$ 19,200-23,000

Gourd-shaped vases inscribed with the characters *daji* (great happiness) are traditional good luck charms. Compare a *daji* plaque sold in these rooms, 2nd May 1995, lot 156; and another sold at Christie's Hong Kong, 30th October 2001, lot 743, and again in these rooms, 4th April 2012, lot 3189. See also a similar *daji* hanging vase in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, pl. 70.



A WHITE JADE 'DOUBLE GOURD' WASHER
QING DYNASTY, QIANLONG – JIAQING PERIOD

清乾隆至嘉慶 白玉「子孫萬代」葫蘆洗

naturalistically worked in the form of a double gourd with a hollowed well and gently incurved mouthrim, borne on gnarled stems issuing smaller attendant gourds, palmette leaves and curling tendrils around the sides and the base, the stone of an even white tone, wood stand
14 cm, 5½ in.

HK\$ 120,000-150,000

US\$ 15,300-19,200



A FINE AND RARE MING-STYLE BLUE AND WHITE
'FIGURES' BOWL
QING DYNASTY, KANGXI PERIOD

清康熙 青花庭園仕女圖盤
《大明宣德年製》仿款

well potted with rounded sides supported on a short foot, the exterior painted in rich cobalt blue with a continuous heavenly landscape scene, depicting a dignitary riding on a chariot, accompanied by three lady attendants, amidst a terraced garden landscape with elaborate pavilions, trees, pierced rockwork, distant mountains and vaporous clouds, the foot encircled by a class scroll band, inscribed to the base with an apocryphal six-character Xuande reign mark within a double circle

19.5 cm, 7⁵/₈ in.

HK\$ 150,000-200,000

US\$ 19,200-25,500



Mark





大明宣
德年製

Brilliantly painted in vivid tones of blue with a scene depicting a figure in a carriage and three ladies in flowing robes, this bowl is reminiscent of the classic porcelains from the imperial kiln of the Xuande period. Led by an attendant holding a lantern, the group departs from the pavilion and ventures into a garden full of trees and flowers. The remarkable skills of the artisan are evidenced in the mastery of the brush. Special attention has been given to the jagged garden rocks and the architecture of the pavilion. The two-dimensional curved surface is successfully transformed into a continuous three-dimensional space, expanding beyond the distant mountains, framed but not limited by the passing clouds in the sky.

A closely related bowl of Xuande mark and period, clearly depicting a seated lady in a deer-drawn carriage and an attendant with a *qin*, in the collection of the National Palace Museum, is included in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 145. The museum has another bowl of the same design, but with a key-fret border on the foot and further adorned with a medallion of Three Friends of Winter on the interior; see Liao Pao-show, *Dianya fuli. Gugong cangci* [Elegance and exquisiteness: Porcelains in the collection of the Palace Museum], Taipei, 2013, p. 29, fig. 18, together with the first example, fig. 19.

For Xuande bowls of comparable size but painted with different scenes, see eight other bowls preserved in Taipei and published in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, op. cit., cat. nos 144, 146-152. The first example, painted with four scenes corresponding to poems from the Tang to Ming dynasty, is also illustrated in *Radiating Hues of Blue and White*

– *Ming Dynasty Blue-and-White Porcelains in the National Palace Museum Collection*, Taipei, 2015-2016, cat. no. 35. An example from the collections of M.C. Wang, Edward T. Chow, Mathias Komor and Myron S. Falk, depicting an immortal riding on a phoenix, was sold at Christie's New York, 20th September 2001, lot 134. See also a bowl excavated at the waste heap of the Ming imperial kilns in Zhushan, included in the exhibition *Xuande Imperial Kiln Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 104.

Bowls of this shape with figures are believed to be innovations of the Yongle period. A blue and white bowl without reign mark, from the collections of Wu Lai-hsi, Eumorfopoulos and Sedgwick, is now in the British Museum (no. 1968,0422.30) and has been attributed to the Yongle period. Another bowl without mark, formerly in the collections of Frederick M. Mayer and T.Y. Chao Family Foundation, was exhibited in *Ming Blue-and-White: An Exhibition of Blue-decorated Porcelain of the Ming dynasty*, The Art Institute of Chicago, Chicago, 1949-1950, cat. no. 29 and dated to the early 15th century.

Blue and white bowls with figures, similar to other classic designs originated during the Ming dynasty, enjoyed a renaissance during the early Qing period, when Manchu emperors eagerly attempted to strengthen their rule by utilising classic elements from the past to demonstrate their knowledge of China's long history. A Kangxi-marked example from the Qing court collection, decorated with the same composition as the British Museum bowl, is preserved in Beijing and illustrated in *Gugong Bowuyuan cang Ming chu qinghua ci*, [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, cat. no. 181.



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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

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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

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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.

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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關係的一方可能參與拍賣，一則示有利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關於國際種物種一節。

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 BIDSM 網上競投服務進行競投。拍賣過程需時各有不同，但平均為每小時 50 至 120 件拍賣品。每次出價通常較前一次出價高約 10%。請參閱印於本圖錄之買家業務規則第 5 及 6 條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓予他人及其他地址。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 BIDSM 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 BIDSM 網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過 BIDSM 網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁 www.sothebys.com。使用 BIDSM 網上競投服務之競投人受透過 BIDSM 網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁 www.sothebys.com），以及適用於該拍賣之業務規則所規限。

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

美國經濟制裁 美國維持對目標海外國家、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關係各方可能競投拍賣品。在某些情況下，有利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户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有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帳有任何問題，請聯絡本公司之售後服務部。

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

儲存費：每件每月港幣 1,200 元。

如欲安排付運或收取貨品，請聯絡：

售後服務部

列印於此圖錄之前部份

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

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

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

如需協助，請聯絡：
售後服務部 (星期一至星期五上午 9 時 30 分至下午 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要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件 (包括許可證)，在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料 (如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等) 製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物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（總額包括落錘價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

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

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- 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 BIDSM Conditions on the Sotheby's website.
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

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

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

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

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

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

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

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

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

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

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

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

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

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

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

- 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 ("BIDSM") are made subject to the BIDSM Conditions available on the Sotheby's website or upon request. The BIDSM Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

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

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

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

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

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

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

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

12. DATA PROTECTION

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

13. LAW AND JURISDICTION

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

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

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

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

General Authenticity Guarantee:

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

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

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

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

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

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

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

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

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

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

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

蘇富比之香港業務規則

買家之業務規則

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

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

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

(i) 本業務規則；

(ii) 賣家業務規則（在銷售處展示並可於蘇富比之香港銷售處或致電 (852) 2524 8121 索取）；

(iii) 銷售目錄所載之蘇富比真品保證；及

(iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；

(v) 就透過互聯網進行網上競投而言，蘇富比網頁之 Bidnow 網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）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贖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因因而產生的損失。

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

5. 拍賣會上競投出價

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

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

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

6. 拍賣之行動

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

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

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示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

(a) 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：

(i) 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；

(ii) 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；

(iii) 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，拍賣品將收儲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達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

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(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及

(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自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。競投須根據目錄內所示拍賣品編號之相同次序作出。

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

成功競投

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

資料保護

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。)

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 HK0824 | **Sale Title** THE COLLECTION OF SIR QUO-WEI LEE | **Sale Date** 3 OCTOBER 2018

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

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

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

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

IMPORTANT

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

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

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

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

FOR WRITTEN/FIXED BIDS

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

FOR TELEPHONE BIDS

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

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

IMPORTANT NOTICE – PREMIUM LOT (🔒)

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

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

Sotheby's | 蘇富比 EST. 1744

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0824 | 拍賣名稱 利國偉爵士藏重要中國藝術珍品 | 拍賣日期 2018年10月3日

* 稱謂 (如先生、女士) 或公司名稱 (如適用)

* 姓

* 名

蘇富比賬號

* 地址

郵編

* 住宅電話

公司電話

手機號碼

* 電子郵箱

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

電郵

郵寄

如上述為新地址，請在方格內 (並提供舊有郵編以核對)

重要事項

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

書面競投

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

- 可於拍賣編號之間以“或”字兩者 (或若干) 中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

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

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

重要通告—估價拍賣品 (📄)

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

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

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投)

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

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，向閣下宣傳蘇富比之產品或服務、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、信用咭 (美國運通、萬事達、銀聯或維薩卡)。

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

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

(以英文本為準)

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

SALE # 拍賣編號 HK _____ LOT # 拍賣品編號 _____

*First Name 名 _____ *Last Name 姓 _____ Client Account # 蘇富比賬戶號碼 _____

*Address 通訊地址 _____

*City 城市 Country 國家 _____

*Telephone 電話 _____ Fax 傳真 _____ *Email Address 電子郵箱 _____

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

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

閣下曾否於蘇富比登記投標? 有 沒有

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

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

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

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

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

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

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

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

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署 _____

NOTES

NOTES

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