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SCHOLARLY AND IMPERIAL WORKS OF ART

FROM A DISTINGUISHED COLLECTION

HONG KONG | 3 APRIL 2019







SCHOLARLY AND IMPERIAL WORKS OF ART FROM A DISTINGUISHED COLLECTION



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SCHOLARLY AND IMPERIAL WORKS OF ART FROM A DISTINGUISHED COLLECTION

御苑寶蘊－私人珍藏宮廷清翫

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3 APRIL 2019
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3501

A LARGE GILT-LACQUERED ZITAN FIGURE OF VAJRADHARA
MING DYNASTY, YONGLE – XUANDE PERIOD

superbly carved and depicted seated in *vajraparyankasana* on a double-lotus base, with hands crossed in *prajnalinganabhinayamudra* before the chest, the head rendered gently tilted to the left with a serene expression and soft smile, framed by a pair of pendulous earlobes adorned with ornamental wheel-shaped earrings and an elaborate five-pronged crown centred with a beast mask and enclosing a high chignon, further decorated with extravagant beaded jewellery, including armbands, bracelets and necklaces, clad in a *dhoti* cascading in layered folds on the base, each sole picked out with a *dharma* wheel and resting atop the garment decorated with floral motifs, all above a central floral scroll above the lappets on the base, all the details finely rendered in gilding against the dark brown ground
41.1 cm, 16⅛ in.

HK$ 350,000-500,000
US$ 44,700-64,000

明永樂至宣德　紫檀描金金剛總持坐像





This large and superbly carved sculpture depicts the *Dhyani* Buddha Vajradhara seated in *vajraparyankasana*; his hands crossed in front of his chest in *vajrahumkaramudra.* He would originally have been holding a *ghanta* in the left hand and a *vajra* in the right, signifying the union of wisdom and compassion. His five-pronged crown represents the five qualities of Buddhahood. Vajradhara is revered as the primordial or Adi Buddha. His mantra – aum ah Guru Vajradhara hum! – pays obeisance to the one who embodies the highest level of Enlightenment. Similar iconography can be seen on a 15th/16th century gilt-bronze figure of Vajradhara at Ngor Monastery, Tibet, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pl. 330.

For another 15th century Tibetan *zitan* figure with similar gilt-lacquer floral decoration on the robes, see the figure of the monk in the John and Berthe Ford collection, illustrated in Pratapaditya Pal, *Desire and Devotion: Art from India, Nepal and Tibet in The John and Berthe Ford Collection*, Baltimore, 2001, p. 298, pl. 174.

此尊佛像紫檀質，造形碩大，雕刻細緻精美。代表五智的金剛總持（既普賢如來）結跏趺坐，雙手作交抱印，頭戴五佛冠，天衣重裙，珠寶、纓絡嚴飾其身。他原右手持金剛杵，左手持金剛鈴，象徵悲智雙運，亦意味本尊之純淨本質。五佛冠，象徵五智如來，五智圓滿；表示俱足大雄、大慈、大悲、大喜、大捨，也表示成就信、進、念、定、慧等「五力」。金剛總持是原始佛，代表證悟圓滿覺性究竟的本質，是無形的法身。金剛總持的心咒，讓受持者能聚集一切諸佛之功德，消除罪業，成就一切種智。

西藏哦寺藏一尊十五至十六世紀的鎏金銅金剛總持像，錄烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷2，圖版330。

福特伉儷（John and Berthe Ford）藏一尊十五世紀紫檀僧人像，裙袍同以泥金繪花卉紋，載於 Pratapaditya Pal，《Desire and Devotion: Art from India, Nepal and Tibet in The John and Berthe Ford Collection》，巴爾的摩，2001年，頁298，圖版174。



3502

A FINELY CARVED ZITAN 'LOTUS LEAF' TRAY
QING DYNASTY, 18TH CENTURY

清十八世紀　紫檀雕雙聯荷葉式盤

skilfully carved to depict two overlapping lotus leaves with furled edges forming an undulating rim of the vessel, the interior of each leaf incised with veins radiating from a stamen, the underside similarly incised with veins and further decorated with two curling stems, the tightly grained wood of a dark reddish-brown colour with characteristic flecks
20.9 cm, 8¼ in.

HK$ 70,000-90,000
US$ 9,000-11,500







‘Blessings of Wealth and Honour’: A Hundred Treasure Inlaid Birchwood Box

Dr Hajni Elias

Made of the Chinese red birch and inlaid with colourful precious and semi-precious stones and materials which include lapis lazuli, turquoise, mother-of-pearl, rose quartz, malachite and amber, this box is a testament to a late Ming dynasty (1368-1644) artisan’s expertise in creating luxurious wooden objects of the highest craftsmanship. Fashioned in the technique known as the ‘Hundred Treasure Inlay (*Baibao qian*)’, also referred to as ‘Made by Zhou (*Zhou zhi*)’, a credit to the inlay method used by the master artist Zhou Zhu (*fl.* 16th century), it employs a special decorative technique associated with Ming imperial furnishing and one that continued to enjoy high popularity in the Qing period (1644-1911). The imperial provenance of this exquisite box is indisputable, being one half of a pair of which the other is now in the Palace Museum, Beijing, and is illustrated in *The Complete Collection of Treasures from the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 223 (**fig. 1**).

The artist’s refined level of skill and expertise in working with the various materials is displayed in the inlay method, a bolection-like technique in which the inlay projects beyond its frame and thus creates a surface of different levels with a strong three-dimensional quality. The two Ribbon-Tailed birds (*Shoudainiao*), also known as the Red Billed Blue Magpie (*Urocissa erythrorhyncha*), mother and chick, are expertly positioned in the composition to appear in different planes, with the mother standing on the rock where she can oversee and guard her chick perched on a lower rock below her. The blossoming peony, chrysanthemum and white magnolia and the flowering crabapple tree all appear luscious and textually sumptuous, while the pair of butterflies expertly included in the top left corner of the composition, at a smaller scale to convey distance, display a sense of air and lightness to the composition. The four sides of the box are also richly inlaid with fruiting loquat branches and provide the perfect frame for the central composition on the cover.

The decoration is rich in symbolism. The Chinese name for the Ribbon-Tailed bird is the ‘Longevity-Tailed bird (*Shoudainiao*) because the ‘ribbon (*shou*)’ is a pun for ‘longevity (*shou*)’ and *dai* is a pun for the word ‘generation (*dai*)’, together symbolising happiness for many generations. High officials in China historically wore a belt embellished with jade ornaments called *yudai*, making the Ribbon-tailed bird also a symbol of high official rank. For a further explanation of this bird see Teresa Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, pp. 215-218. Depictions of the magnolia (*yulan*) and the crab apple (*haitang*) together represent the wish for ‘riches and honour (*yutang*)’ and the combination of butterflies, peony, crab apple and white magnolia is a reminder of accumulated blessings of wealth, high official success and honour for one’s household.







fig. 1
Hardstone-inlaid birchwood box and cover, late Ming dynasty
Qing court collection
© Collection of the Palace Museum, Beijing

圖一
明末　樺木百寶嵌玉堂富貴紋盒　清宮舊藏 © 北京故宮博物院藏品



fig. 2
Hardstone-inlaid zitan tiered box and cover, late Ming dynasty
Qing Court collection
© Collection of the Palace Museum, Beijing

圖二
明末　紫檀百寶嵌壽帶桃樹雙層蓋盒　清宮舊藏 © 北京故宮博物院藏品

As mentioned earlier, the inlay technique seen on the present box was first developed and made popular by Zhou Zhu who was active during the reign of the Jiajing Emperor (r. 1521-1567) of the Ming dynasty. Zhou's workshop was located in the city of Yangzhou in Jiangsu province. By the Ming period Yangzhou, lying north of the Yangtze river and at the southern terminus of the Grand Canal, was a thriving centre for the arts and culture. It was of national importance for the salt trade and commerce, serving as the base for wealthy salt merchant families who became patrons of the arts and letters. The city made its name for artists such as the 'Eight Eccentrics of Yangzhou (*Yangzhou baguai*)' who became a notable group of painters in the 18th century, as well as for the many artisans, such as Zhou Zhu, who set up workshops producing artefacts and whose products were much coveted by the elite and the wealthy throughout the empire. The scholar artist and calligrapher Qian Yong (1759-1844) in his *Lüyuan congzhi* [Collection of talks from walking in the garden] mentions Zhou Zhu as one who devised an inlay method which is known as the *Zhou zhi*. Qian explains how this method used precious metals such as gold and silver, precious stones, pearls, raw copper ore, turquoise, mother-of-pearl, ivory, amber, and aloes wood to represent landscapes, human figures, trees, elaborate buildings, flowers and plants, birds and animals, inlaid into sandalwood, *huanghuali* wood and lacquerware. Zhou's works include large furniture pieces such as screens, tables and chairs, window frames and bookcases; for smaller objects he is known for his brushpots, tea services, ink stone cases and items for the scholar's studio. Qian Yong describes these multi-coloured and multifarious objects as all of them spectacular articles that had never existed before.[1]

The Palace Museum in Beijing has one of the most comprehensive collection of inlaid artefacts – boxes, screens and brush holders – from the late Ming to the Qing periods, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, *op.cit.*, nos 219-228, 230-234, including the pair to the present box, no. 223. See another related box, luxuriously embellished on all sides with gems forming flowers, fruits and birds, included in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, pl. 98 (**fig. 2**). A further example of an inlaid box decorated with a hunting scene, from the collection of Mr and Mrs Gerard Hawthorn, recently sold in these rooms, 31st May 2018, lot 31, together with a tray attributed to the workshop of Zhou, lot 7, from the same collection. Another outstanding work attributed to Zhou is the inlaid *zitan* box and cover sold in these rooms, 16th/17th November 1988, lot 256, and again, 4th April 2012, lot 179, from the Water, Pine and Stone Retreat collection.

[1] Qian Yong, *Lüyuan congzhi* [Collection of talks from walking in the garden], Beijing, 1979.



玉堂富貴賀榮華：明末櫸木百寶嵌玉堂富貴蓋盒

薛好佩博士

本盒櫸木製，鑲嵌各式寶石，以及青金石、松石、珍珠母、芙蓉石、孔雀石和蜜蠟，展現晚明藝匠製作木器珍品工藝達致頂峰。本盒採用百寶嵌技術，百寶嵌亦稱「周製」，著名藝匠周翥（活躍於十六世紀）沿用此技。百寶嵌與明代朝廷御用傢具關係密切，直至清代仍然流行。本品華美秀麗，當屬御製無疑，清宮舊藏一盒，於本盒應為一對，載《故宮博物院藏文物珍品全集．竹木牙角雕刻》，香港，2002年，編號223（圖一）。

藝此盒者造詣非凡，駕馭各種材質游刃有餘，觀盒上百寶嵌可知。本盒嵌法與凸嵌線裝飾技巧相近，所嵌紋飾高於其框架，營造高低起伏效果，立體感強。盒蓋飾綬帶鳥母子二鳥，構圖精巧，彷如母鳥立於石上，下方另有一石，雛鳥棲於後者，母鳥從高守望雛鳥。綻放牡丹、菊花、白玉蘭及海棠芬芳明豔，質感豐美，左上角一對蝴蝶尺寸較小，彷如處於遠處，營造整體飄逸輕靈之感。盒身四方飾枇杷果實枝葉，豐富華麗，襯托盒蓋紋飾，相得益彰。

綬帶，諧音壽代，寓高壽延綿，世代子孫福澤滿堂。古時中國官員身穿玉帶，故此綬帶鳥代表高官位。有關綬帶鳥之論述，詳見 Teresa Tse Bartholomew，《Hidden Meanings in Chinese Art》，舊金山，2006年，頁215-218。玉蘭、海棠，賀玉堂富貴榮華，再配彩蝶、牡丹、海棠及玉蘭，則合指富貴豐足、官運亨通、兼且滿堂光彩。

如前所述，此盒採用崁寶技術由周翥所創，亦因其聞名。周氏活躍於明嘉靖年間，作坊位於江蘇揚州市。揚州，地處揚子江北，大運河南端，於明代乃文藝重鎮，亦為鹽業交易重地，富裕鹽商居於揚州，遂成購買工藝書畫之主顧。揚州八怪，善書畫，活躍於十八世紀；能工巧匠如周翥者，亦於此地設作坊，所製工藝，備受富裕人家追棒。錢泳（1759-1844年），善文墨書畫，著《履園叢話 》曰：「周制之法，惟揚州有之，明末有周姓者始創此法，故名周制。其法以金銀、寶石、真珠、珊瑚、碧玉、翡翠、水晶、瑪瑙、玳瑁、車渠、青金、綠松、螺甸、象牙、密蠟、沉香為之，雕成山水、人物、樹木、樓臺、花卉、翎毛，嵌於檀梨漆器之上。大而屏風、桌倚、窗櫺、書架，小則筆床、茶具、硯匣、書箱，五色陸離，難以形容，真古來未有之奇玩也。」

嵌寶器以北京故宮博物院收藏最廣，涵蓋晚明至清代，見於盒、屏、筆筒等各式器形，載於《故宮博物院藏文物珍品全集．竹木牙角雕刻》，出處同上，編號219-228及230-234，其中一盒與本品成對，編號223。另比一盒例，通體嵌寶，飾花果靈鳥，載於《故宮雕刻珍萃》，2002年，圖版98（圖二）。再比一例，飾狩獵圖，出自好善簃收藏，售於香港蘇富比2018年5月31日，編號31，同場拍賣售出一傳周柱製盤例，亦出自好善簃雅藏，編號7。尚可比較一紫檀嵌寶盒例，傳周柱製，售於香港蘇富比1988年11月16/17日，編號256，後易手於2012年4月4日，編號179，出自水松石山房收藏。

[1] 錢泳，《履園叢話》，北京，1979年

3503

AN EXCEPTIONAL HARDSTONE-INLAID BIRCHWOOD BOX AND COVER
LATE MING DYNASTY

of rectangular form, exuberantly and skilfully decorated with inlays in lapis lazuli, red goldstone, mother-of-pearl, soapstone, turquoise, malachite, rose quartz, amber and wood, the cover depicting a long-tailed bird perching on a pierced rock with its head turned backwards looking at another bird sheltered amongst lush flowering peonies and magnolia, below two flying butterflies on the top left corner, the sides of the cover and box similarly decorated with fruiting leafy branches of succulent loquat, bordered by silver-wire inlaid keyfret bands encircling the rims, the attractively grained and smoothly polished wood patinated to a golden-brown tone with swirling burls and knots, the interior with a black-lacquered wooden tray
9.4 by 21 by 12 cm, 3¾ by 8¼ by 4¾ in.

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

明末　樺木百寶嵌玉堂富貴蓋盒

盒樺木製，呈長方形，內有屜。盒面以青金石、金星石、芙蓉石、松石、碧璽、蜜蠟等鑲嵌綬鳥、海棠、牡丹、壽石等花卉。蓋盒口沿銀絲嵌回紋一周，紋飾豐富華麗，寓意吉祥。

此盒木質紋理奇特，所嵌紋飾多彩亮麗，屬百寶嵌工藝中之精品。清宮舊藏一件同為樺木製百寶嵌玉堂富貴蓋盒，載《故宮博物院藏文物珍品全集・竹木牙角雕刻》，香港，2001年，圖版223。其紋飾與本盒相對，應原為一對。



3504

A ZITAN ARCHAISTIC OCTAGONAL CUP
QING DYNASTY, 18TH CENTURY

清十八世紀　紫檀雕饕餮紋八方盃

of octagonal section, the round facetted sides rising from a stepped foot to an everted rim, well carved to the exterior in shallow relief with a band of *taotie* masks reserved on a *leiwen* ground, below a band of keyfret around the rim
9 cm, 3½ in.

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







3505

AN INSCRIBED GILT-LACQUERED ZITAN FIGURE OF TARA
TIBET, 15TH CENTURY

depicted seated in *lalitasana* on a double-lotus base with a beaded upper edge, the right foot resting on an individual lotus issuing from the base, depicted with the right hand in *varada mudra* and the left in *vitarka mudra*, the expression rendered alert and subtly accentuated with protruding cheekbones, framed by a pair of pendulous earlobes adorned with ornate wheel-shaped earrings and a crown enclosing a high top-knot surmounted with a floret, the figure superbly rendered with a voluptuous torso adorned with a shawl and beaded jewellery, including necklaces, bracelets and armbands, further portrayed dressed with a loose *dhoti* cascading in folds over the legs, the garment finely detailed in gilt-lacquer with floral motifs, the exposed areas of the body save for the face applied with gilding, the lower edge of the base inscribed with a Tibetan inscription reading *(bcu gsum) // rje btsun ma me ltar 'bar ma bar chad bsrung ba'i bum pa b[s]nams pa la na mo//* ('Thirteen // Homage to Tara who, being ablaze like fire, carries a vase holding back hindrances').
20.1 cm, 7⅞ in.

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

十五世紀　藏傳紫檀描金烈焰度母坐像

Inscription
銘文

བཅུམ ༄།། རྗེ་བཙུན་མ་མེ་ལྟར་འབར་མ་བར་ཆད་བསྲུང་བའི་བུམ་པ་བརྣམས་པ་ལ་ན་མོ།།



It is rare to find a Tibetan *zitan* figure of this quality in such well preserved condition, with the intricate gilt-lacquer floral decoration on the robes intact. Another closely related *zitan* figure depicting a monk, with similar gilt-lacquer floral motifs in the John and Berthe Ford collection is illustrated in Pratapaditya Pal, *Desire and Devotion: Art from India, Nepal and Tibet in The John and Berthe Ford Collection*, Baltimore, 2001, p. 298, pl. 174, where it is assigned to the 15th century.

This statue represents Paripacaka Tara, the thirteenth image of a group known as the Twenty-One Taras, based on a text called Praises to the Twenty-One Taras in which the Buddhist goddess appears in different peaceful and wrathful forms. The corresponding verse for this image reads as follows:

'Homage to you, Tara, who dwell within a blazing garland that resembles the fire at the end of this world age; Surrounded by joy, you sit with your right leg extended and left withdrawn, completely destroying all the masses of enemies.'

She is known as 'Tara who Bestows Maturity', and this particular iconography seems to follow Atiśa's tradition.

The Tibetan inscription on the base reads:
(bcu gsum) // rje btsun ma me ltar 'bar ma bar chad bsrung ba'i bum pa b[s]nams pa la na mo//

'Thirteen // Homage to Tara who, being ablaze like fire, carries a vase holding back hindrances.'

以紫檀木料雕琢之藏傳佛像寥若晨星，如本尊度母像保存完好者更為難得。John 及 Berthe Ford 珍藏一尊紫檀僧人像，其衣袍上描金花卉紋樣與本尊度母像相似，載於 Pratapaditya Pal，《Desire and Devotion: Art from India, Nepal and Tibet in The John and Berthe Ford Collection》，巴爾的摩，2001年，頁298，圖版174。

此尊度母像是二十一度母之第十三調伏野蠻的烈焰度母，須彌坐前方底邊泥金書藏文，意為「頂禮手持像火燃燒的護災瓶的度母」，向烈焰度母致敬。二十一度母是度脫和拯救苦難眾生的一族女神，亦為觀世音菩薩的化身。烈焰度母禮贊文曰：禮敬如末劫火母，安住熾盛火焰中，展右蜷左普樂轉，善能摧毀怨敵軍。







3506

AN IMPORTANT AND RARE DATED ZITAN-MOUNTED ARCHAIC JADE BI
HAN DYNASTY, THE INSCRIPTION AND THE STAND DATED TO THE JIASHEN YEAR (IN ACCORDANCE WITH 1764)

the finely worked jade *bi* disc decorated with an overall array of small raised spirals on both sides, the outer edge inscribed in the *jiashen* year (corresponding to 1764) with a long inscription composed by the Qianlong Emperor and inscribed to his order, finished with a seal *taiyu* ('supreme jade'), the stone of a pale honey-brown colour with dark brown inclusions at the rim and with small patches of encrustation; mounted within an exquisitely carved *zitan* table screen, the front with a central carved wood boss with the trigram *qian* surrounded by dragons (*long*) to form the well-known rebus on the Emperor's name, locking into the back panel to secure the jade, the dragons repeated on the reverse around the circular panel carved and picked out in gold in *lishu* with an almost identical inscription, differing only in the date being *zhongchun* as opposed to *chunri,* and followed by two different seals *bide* ('compare yourself to jade') and *langrun* ('bright and lustrous'), the frame and stand carved overall in archaistic style and supported at the sides by four dragons carved in the round
overall 22.2 cm, 8¾ in.; disc 10.3 cm, 4 in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1997, lot 1201.

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

清乾隆
紫檀雕夔紋嵌漢玉璧御製詩插屏
《乾隆甲申仲春御題》、《乾隆甲申春日御題》款

屏及璧刻〈漢玉穀璧〉詩：

土花瑵瑵其光葆，道人之容枯不槁；
千年以上目前藻，寸度規圓合羨好。
雖有琢磨無奇巧，元氣配黎丁甲保，
庇蔭嘉穀斯為寶。

屏：乾隆甲申仲春御題。「比德」、「朗潤」印
璧：乾隆甲申春日御題。「太玉」印

來源：
香港蘇富比1997年11月4日，編號1201



Inscriptions





With a personal interest and deep veneration for antiquities, the Qianlong Emperor was known to have been a great collector and connoisseur. His extensive collection was unsurpassed by any other emperor in Chinese history. The Qianlong Emperor had a special reverence in jade, in particular those from the Xia, Shang and Zhou dynasties. In fact, the surviving collection of archaic jades in the Qing court collection was mostly from the personal collection of the Qianlong Emperor. The Emperor was known to have been authenticating and classifying his own collection; and at times composed poems for special pieces of his endearment. Taking great precautions in keeping his cherished collection safe, he would commission table screens crafted from high-quality timber where his treasured archaic jades would be mounted on, and display them across various palaces and halls, thus creating a unique interior setting in the court.

The Qianlong Emperor's metrical compositions were prolific, amongst his 40,000 poems, over 800 are related to jade. He believed that while paper could last a thousand years, jade – the crystallised essence of heaven and earth – was indestructible. Consequently, he made a number of commissions reproducing calligraphic masterpieces on jade, or engraving his complimentary verses directly on archaic jades.

The poem, entitled *Jade 'grain' disc of the Han dynasty*, is recorded in the *Qing Gaozong yuzhi shiwen quanji* [Anthology of imperial Qianlong poems and text], *Yuzhi shi san ji* [Imperial poetry, vol. 3], *juan* 37, p. 24 (**fig. 1**) and can be translated as follows:

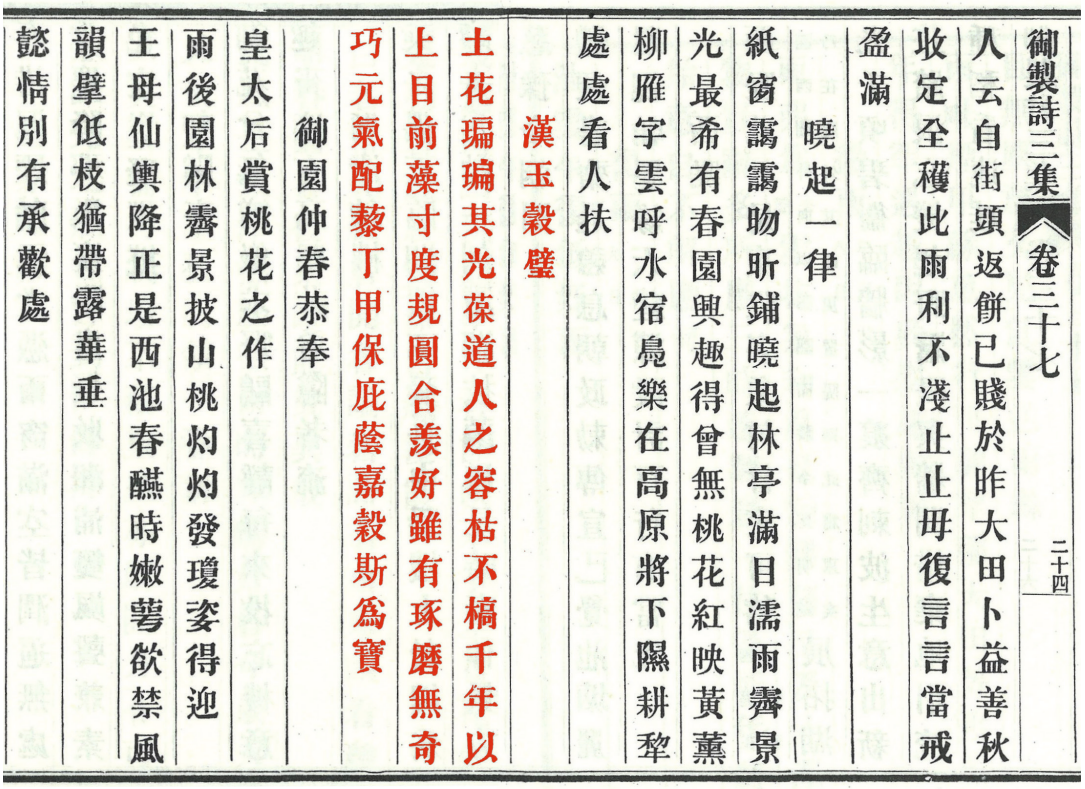

御製詩三集　卷三十七　二十四
人云自街頭返餅已賤於昨大田卜益善秋
收定全穫此雨利不淺止止毋復言言當戒
盈滿
曉起一律
紙窗靄靄昞昕鋪曉起林亭滿目濡雨霽景
光最希有春園興趣得曾無桃花紅映黃薰
柳雁字雲呼水宿鳧樂在高原將下隰耕犂
處處看人扶
漢玉穀璧
土花瑵瑸其光葆道人之容枯不槁千年以
上目前藻寸度規圓合羨好雖有琢磨無奇
巧元氣配黎丁甲保庇蔭嘉穀斯爲寶
御園仲春恭奉
皇太后賞桃花之作
雨後園林霽景披山桃灼灼發瓊姿得迎
王母仙輿降正是西池春醼時嫩萼欲禁風
韻擘低枝猶帶露華垂
懿情別有承歡處

fig. 1
Qing gaozong yuzhi shiwen quanji [anthology of imperial qianlong poems and text], *yuzhi shi san ji* [imperial poetry, vol. 3], *juan* 37, p. 24
圖一
《清高宗御製詩文全集・御製詩三集》，卷37，頁24

Jade pattern blurred by mud, its sheen is veiled,
An aspect like a wise old man, weather-beaten but not broken.
The beauty before my eyes more than a thousand years old,
Proportions calculated, circles well rounded, in admirable harmony.
Cut and polished, and yet not over-worked,
Its original spirit is well preserved,
Its fine grain well protected. What a treasure!

According to the Zaobanchu Archives of the Qing Imperial Household Department, on 19th day of the 3rd month of the 28th year of the Qianlong reign (corresponding to 1763), the Emperor was presented with a Han-dynasty jade *bi* by the eunuch Ruyi. The Qianlong Emperor commissioned a table screen to be made for the piece, and requested for a drawing to be submitted prior to the making of the screen. On the 28th day of the 3rd month, the table screen for which the drawing had been approved will be made, and the eunuch Ruyi presented the Han-dynasty jade bi for the combination of the works. On the 14th day of the 5th month, the Han-dynasty jade bi mounted in a *zitan* table screen was presented to the Emperor by eunuch Ruyi.

The present table screen, with the sides of the archaic jade *bi* and the reverse of the *zitan* screen both engraved with coherent poems, is a notable work of art combining history and art. It demonstrates the Qianlong Emperor's artistic soul in advocating antiquity as a source of inspiration for modern designs, and the depth of his personal involvement in his collection.

Several similar *zitan* screens holding ancient jade *bi* discs were made for the Qianlong Emperor and inscribed with his poems, most of them today preserved in the National Palace Museum, Taipei. Four related examples with grain-patterned *bi*, are illustrated in Ch'in Hsiao-yi, *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, Taipei, 1982, pls 63, 68, 188 and 189. Only two related screens, both with plain *bi* discs, appear to be known outside the National Palace Museum, both sold in our rooms, one with an inscription dated in accordance with 1774, sold in London, 29th March 1977, lot 180; the other with its inscription apparently undated, sold in these rooms, 15th November 1989, lot 503.


土華瑞瑞其
光葆道人之容枯
不槁千年以上目前藻
寸度規圓合美好雖有
琢磨無奇功元氣配藥
丁甲保庇蔭嘉穀斯爲
寶 乾隆甲申仲春
御題





插屏方形紫檀木作框，前方中開圓形，置玉璧，以雕乾掛和螭龍紋（乾隆）的圓鈕固定。框邊則雕螭龍及蠶紋。屏背的開光圓內暗刻描金漆，題上同樣刻在玉璧邊緣的御製詩（圖一），屏及璧分別刻乾隆甲申仲春、春日御題紀年款，即乾隆二十九年（1764年）春。從乾隆的吟詠看來，他對經歷上千年後仍能完好保存且歷久如新的玉璧，不禁叫好及視「斯為寶」外，或許也是在花甲之年到臨前對自身作為治國能力上的自我肯定。

乾隆皇帝慕古好雅，是真正的收藏家及鑒賞家，其收藏廣泛全面，在中國歷史上沒有一位皇帝可相媲美。他鍾愛玉器，尤愛三代玉器，清宮遺存之古代玉器，多為他的收藏。他更親自鑒別、定級，愛不釋手時作詩詠之。乾隆帝愛惜古玩，要求予以妥善保管。常用高等木材製插屏，將古玉鑲嵌其中，陳設於各宮殿之內，成為宮庭內獨特典雅的風景。

乾隆皇帝一生寫御題詩四萬餘首，其中詠玉詩達八百餘首。他認為紙壽千年，但集天地精華的玉石則永不敗毀，因此將著名的書法作品摹刻到玉器上，把贊美詩刻在古玉上，流芳百世。

《清宮內務府造辦處檔案》記載，乾隆二十八年三月：
十九日，郎中白世秀來說太監如意交漢玉乳丁璧一件，傳旨著做插屏一件，先呈樣，欽此。
於本月二十二日郎中白世秀將漢玉乳丁元璧一件畫得插屏紙樣一張持進交太監如意呈，覽奉。
旨將玉璧留下樣子持去收著俟有地方時照樣成做，欽此。
於三月二十八日郎中白世秀來說太監如意交漢玉乳丁元璧一件，傳旨著照從前准過的插屏紙樣成做，欽此。
於五月十四日郎中白世秀將漢玉乳丁元璧一件配得紫檀木插屏一件持進交太監如意呈進訖。

乾隆帝是頗有藝術天分的君王，收藏之事，親力親為。慕古創新，將兩者完美結合。本品漢玉乳丁璧邊牆刻御題詩一首，插屏背面同刻相應御題詩，使之成為歷史與藝術完美結合的藝術精品。

跟此屏的形制及樣式相近者現僅知數件。除台北故博物院曾發表的四件（詳見《台北故宮博物院故宮古玉圖錄》，台北，1982，圖版63、68、188及189）嵌穀紋玉壁紫檀木插屏外，在私人藏家手中可謂絕無僅有。同類嵌素身古玉壁屏，過去只得兩件，出現於倫敦蘇富比1977年3月29日，編號180，和香港蘇富比1989年11月15日，編號503。

3507

A ZITAN 'LANDSCAPE' BRUSHPOT
LATE MING DYNASTY

明末　紫檀雕歸漁圖筆筒

the cylindrical body raised on a rounded base, supported on three feet and rising to a lipped rim, carved in shallow relief on the exterior, depicting figures on fishing boats in a river and further figures on the shore, fishing or conversing, in a landscape with tiered pavilions amongst cragged rocks, trees and lush vegetation
15 cm, 6 in.

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





Compassion in Lacquer: An Artistic and Technical Marvel by Lu Kuisheng

Dr Hajni Elias

The present lacquer figure of the bodhisattva Guanyin is an artistic and technical marvel of the late Qing period (1644-1911). It bears the signature of master carver Lu Kuisheng (1779-1850), one of China's most distinguished and prominent craftsmen, whose name is well documented. The figure's religious, artistic and technical importance in China's artistic tradition is significant and warrants our attention.

Popularly known as Guanyin or Avalokiteśvara in Sanskrit, we are looking at one of the most favoured deities in the Buddhist world. Recorded as the bodhisattva protagonist in the chapter titled 'Perceiver of the World's Sounds (*Guanshiyin Pusa*)' in the *Lotus Sutra* (*Miao Fa Lianhua Jing*), Guanyin is described by Buddha as the one who perceives the sounds and voices of all those suffering and is the one who compassionately provides release and deliverance from their trials. In the sutra Buddha says, 'Suppose there are immeasurable hundreds, thousands, ten thousands, millions of living beings who are undergoing various trials and suffering. If they hear of this bodhisattva, Perceiver of the World's Sounds, and single-mindedly call his name, then at once he will perceive the sound of their voices and they will all gain deliverance from their trials.'[1]

Lu Kuisheng's Guanyin sits in a pose of tranquil ease, known as the *rājalīlāsana* or the 'royal relaxed pose'. In this *asana* or seat, the right hand rests on the raised right knee while the left leg is in the usual position of Buddha and the left hand gently placed on the base. Although the pose appears relaxed, the figure's upright torso belies this and reveals a strength and ease of posture which expresses the complete tranquility of spiritual peace and perfection. The facial expression is one of calm serenity and compassion, with eyes that are slightly lowered as if perceiving an inner reality that is beyond ordinary vision. Guanyin, who came to be represented as an androgynous or female being, is shown here with a graceful feminine body and long, slender fingers and toes. Wearing a headdress over her hair, she is covered in a silk-like garment that drapes down in a fluid cascade around her seat. She is adorned with a single necklace and arm bracelets. Except for the hair which was painted with azurite, the entire figure was originally pasted with gold foil, traces of which remain visible in the folds of her clothes. Lu's visual representation of Guanyin is notable for its feminine beauty and etherial appeal. He represents her as the embodiment of compassion and as such the sculpture is a votive masterpiece.

Before turning to the technical details of the making of the present figure, let us say a few words about its maker, Lu Kuisheng. Lu was born into a family of master lacquer craftsmen in Yangzhou, a city situated on the north bank of the Yangtze river in Jiangsu province. Historically, Yangzhou became one of the most affluent commercial towns and a leading, vibrant cultural centre from the time of the Ming dynasty. It was the home of many great merchant families, famous artists and accomplished and eccentric scholars. Its reputation as a place for a leisurely life and refined tastes was well established by the time Lu's forefathers settled down and opened their lacquer workshop in the city. Lu's grandfather, Lu Yingzhi (*fl. ca.* 1717), made his name as a renowned lacquer artisan. He is recorded to have excelled in making utensils of all shapes and his carvings were praised for their fineness. The *Hualin xinyong*, compiled by the eminent critique Chen Wenshu (1771-1843), mentions the Lu family as one of Yangzhou's most prominent producers of lacquerware and in particular commends Lu Kuisheng as one whose work was of exceedingly high quality.[2] We are told that he not only inherited his grandfather's technical and artistic skills, but elevated lacquerware production to new heights.[3] He perfected the sand-lacquer or *qisha* technique, an effect comparable to the Japanese *makie*, which was revived by his grandfather having been lost since the Song dynasty (960-1279), but become even more remarkable in Lu's hands. Apart from carving in various media, Lu was also a talented painter, as evident from a landscape scroll painted by him in 1808, now in the collection of the Nanjing Museum.[4] His painterly skills are reflected in his compositions, especially on his ink-slab boxes, many of which bear his signature. Carvings made for the scholar's studio reflect Lu's own interest in learning and scholarly pursuits. He was also highly esteemed by the Qing poet and scholar Yuan Mei (1716-1797), who mentions him being well versed in antiquity and one who enjoyed moving in scholarly circles.[5]

An understanding of the process used to make the present figure enhances our appreciation. Firstly, although a number of works have been attributed to Lu Kuisheng (see below), it is important to note that sculptures bearing his signature are extremely rare. Wang Shixiang and Yuan Quanyou in their study of Lu Kuisheng mention that figure carvings by him represent his unique artistry.[6] Made of wood covered in multiple thin layers of cinnabar lacquer, it has an air of extreme delicacy while being solid at the same time. Lacquer fluid was derived from the sap of the *Rhus verliciflua* tree, a relative of the poison oak plant, primarily found in southern China. Working with the lacquer sap is extremely laborious and time consuming. It can also be hazardous to one's health as the liquid fluid and its vapours can cause dermatitis and respiratory problems. The material's toxicity was an occupational hazard for lacquer workers throughout history and remains so to this day. A further occupational

idiosyncrasy is mentioned by the 18th century French Jesuit missionary Père d'Incarville who observed how Chinese lacquer artisans were required to strip off nearly all their clothes while working with the material to prevent dust and fibres from settling on the wet lacquer and ruining the coating. The chemical process of polymerisation of the lacquer coating required a constant heat of around 30°C with a humidity of 85%, conditions that prevailed in southern China naturally but were re-created in the north by pouring water over hot rocks like in a Western sauna today.[7] The lacquering process itself required several days, weeks or even months to complete because each of the micron thin layers of the lacquer would take many days to cure. Its fashioning demanded patience, precision, a high level of technical know-how, as well as creativity and artistry. Historically, lacquer workshops operated under a system of division of labour, with the Master Artisan (*zaogong*) overlooking the work of the core carver (*sugong*), the lacquerer (*xiugong*), the topcoat lacquerer (*shanggong*), the touch-up artisan (*qinggong*), the design painter (*huagong*) and the gilder (*tong'er huangtu gong*).[8] We have no details of how the Lu family workshop operated but it must have been along the above mentioned principles.

The fashioning of lacquer figures, such as the present Guanyin, employed the technique known as *jiazhu*, whereby layers of fine cloth strips wet with lacquer are applied to a wood core in order to help create a detailed three-dimensional form. The sculpture is then painted and gilded. *Jiazhu* was used for wood-core dry-lacquer sculptures as well as for hollow-core dry-lacquer figures, by which the core was removed just after the sculpture was completed. A famous example of the former is the 6th century seated Buddha figure in the Walters Art Gallery, Baltimore, examined in Donna K. Strahan, 'The Walters Chinese Wood-and-Lacquer Buddha: a Technical Study', *The Journal of the Walters Art Gallery*, vol. 51, 1993, p. 106. Strahan notes that the *jiazhu* method was added to the lacquer carver's repertoire during the second century when Buddhism was introduced to China. Buddhist images began to be made using this lacquering technique. Early texts record a master sculptor called Dai Kui (d. 395 CE) who was known for his great skill at fashioning lacquer Buddhist sculptures. Thus, the *jiazhu* technique is recognised to be very difficult, time consuming and expensive, and historically has been associated with the best lacquer artists in China.[9]

For examples of works by Lu Kuisheng see a large red and black lacquer folding screen decorated with the scene of birthday celebration for General Guo Ziyi in the Metropolitan Museum of Art, New York, included in the museum's recent exhibition *Cinnabar: The Chinese Art of Carved Lacquer, 14th to 19th Century*, Metropolitan Museum of Art, New York, 2017. The Palace Museum in Beijing possesses ten pieces by Lu in its collection with two brown-lacquer ink-slab boxes illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty,* Hong Kong 2006, nos 188 and 189 (**fig. 1**), the latter made in the *qisha* technique; and three further examples of boxes are included in the *Zhongguo Qiqi Quanji* [Complete series on Chinese lacquer], vol. 6: *Qing*, Fuzhou, 1995, pls 199-201. Seven objects, including the present figure of Guanyin, two sand-lacquer ink-slab boxes, a black lacquer inlay decorated *pipa* and three lacquered teapots, are discussed in Wang Shixiang and Yuan Quanyou, '*Yangzhou ming qigong Lu Kuisheng he ta de yixie zuopin* [On the famous lacquer craftsman Lu Kuisheng from Yangzhou and some of his works]', *Wenwu / Cultural Relics*, 1957, no. 7, pp. 9-13. For further examples see Zhang Yan, '*Wan Qing Yangzhou qiqi yiren Lu Kuisheng zuopin wenjian lu* [Records of Works by the Late Qing Lacquer Artist Lu Kuisheng from Yangzhou], *Gugong Bowuyuan yuankan,* 1992, no. 1, pp. 44-8; and Zhuang Heng, '*Jiexiao Qing Lu Kuisheng liangjian you jinian de qigong zuoping* [Introducing two recorded lacquer works by the Qing dynasty Lu Kuisheng], *Wenwu / Cultural Relics*, 1989, no. 12, pp. 88-9.

[1] See William Theodore de Bary, *Sources of East Asian Tradition: Premodern Asia*, vol. 1, New York, 2008, p. 255. For a comprehensive study of Guanyin see Chun-fang Yu, *Kuan-yin: The Chinese Transformation of Avalokiteshvara*, New York, 2001.

[2] See Wang Shixiang and Yuan Quanyou, '*Yangzhou ming qigong Lu Kuisheng he ta de yixie zuopin* [On the famous lacquer craftsman Lu Kuisheng from Yangzhou and some of his works]', *Wenwu / Cultural Relics*, 1957, no. 7, p. 11.

[3] See Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 102.

[4] Shi Zhilian, '*Tan Qing Lu Kuisheng zhi qi wenju xia* [A discussion of a stationery box by the Qing dynasty Lu Kuisheng], *Wenwu / Cultural Relics*, 1989, no. 12, p. 87.

[5] See Gerard Tsang and Hugh Moss, *op.cit*., p. 102.

[6] See Wang and Yuan Quanyou, *op.cit*., p. 13.

[7] On the health hazards of Chinese artisans working with lacquer see Antony Barbieri-Low, *Artisans in Early Imperial China*, Seattle and London, 2007, pp. 100-1.

[8] Ibid., p. 79.

[9] Donna K. Strahan, 'The Walters Chinese Wood-and-Lacquer Buddha: a Technical Study', *The Journal of the Walters Art Gallery*, vol. 51, 1993, p. 107.



靜謐慈悲：盧葵生精製紫漆觀音坐像

薛好佩博士

本紫漆觀音菩薩坐像，見證晚清工藝出神入化。盧葵生（1779-1850年），工藝名匠，造詣超群，相關記載甚詳，本品刻「葵生」款。本坐像宗教意義深重，工藝俱精，珍罕絕倫。

觀音，眾佛之中最受擁戴之一，其名出自《妙法蓮華經》《觀世音菩薩普門品》佛曰：「若有無量百千萬億眾生，受諸苦惱，聞是觀世音菩薩，一心稱名，觀世音菩薩即時觀其音聲，皆得解脫。」[1]

此像作自在坐，右膝曲起，右臂置於膝上，左足半趺，左手撫於座上，坐姿自在舒坦，然而身軀挺直，展現力量，表現安謐祥和，完美無瑕之態。觀音面容慈悲，雙目微垂，表現菩薩觀照內在澄明，不受外像所礙。觀音，非男女之相，或為女相，本像刻劃菩薩身形修長優雅，手及腳指纖長，頭戴天冠，戴項鍊一條及手鐲，衣袍如絲綢輕靈，下擺垂於座上。坐像除髮髻髹石青外，原本通體貼金箔，衣紋間隙尚見金色痕跡。盧葵生所製此像，刻畫觀音秀麗空靈，慈悲濟世，供善心參拜，誠為珍品。

論本品製作技術之前，先說藝匠盧葵生。盧葵生(1779-1850年)，江蘇揚州人，生於髹漆世家。揚州，地處揚子江北，大運河南端，歷來富裕，於明代乃文藝重鎮，亦為商務繁盛之地，富商、文人、異士均居於此，以生活風雅、品味出眾聞名，葵生祖父盧映之，即於揚州開設漆藝作坊。盧映之（活躍於約1717年）以漆玩著名，擅製各式漆器，雕工尤精。陳文述（1771-1843年），以評論見著，整理《畫林新詠》，其中有「揚州刻手說盧家」之論，並讚盧葵生造詣尤精。[2]盧葵生繼承祖父臻藝，漆器製作方面成就更勝祖父輩。[3] 漆砂，效果可與日本蒔繪比較，宋代之後一度失傳，盧映之復興仿宋漆砂，盧葵生加以發揚光大。除雕刻工藝以外，盧葵生亦擅繪畫，參考其1808年山水畫作一幅（現存於南京博物院）可知。[4]從其硯盒作品構圖，可見其畫藝，此類硯盒多帶其款，而從盧氏所刻之文閣珍玩，則可見其好學慕雅。清代袁枚（1716-1797年），稱許盧氏「能世其家，尤擅六法，優人能品，交流多文學之士」。[5]

此外，瞭解漆器製作過程亦有助鑑賞。盧葵生所製漆器，雖有數例可比（見下文），然而帶其款之造像極其罕有。王世襄及袁荃猷研究盧葵生之文章提及，造像格外能夠展現盧氏獨特工藝。[6] 此像為木胎，罩施多層漆料，每層漆料輕薄，成品精細至極，同時質感結實。漆料，採製自漆樹，主要生於中國南方，與鉤吻近類。採漆、製漆極耗工時，並於健康有損，漆汁及漆氣可致皮炎及呼吸道病患，製漆匠人自古至今受此威脅。此外，十八世紀法國耶穌會傳教士湯執中觀察，中國漆匠施工時需除去大部份衣服，以免塵埃及衣服纖維跌於濕漆之上，破壞漆料。漆料之聚合反應，需恆溫於攝氏三十度、濕度百分之八十五，此條件於中國南部持久可見，北方則需於熱石上倒水以製造蒸汽，效果如西方桑拿。[7] 施漆過程從數日至數月不等，皆因每層需多日完成化學作用，故此藝匠需有耐心，細心施行，明瞭箇中技術，同時講求創思。歷來漆器作坊分工有序，由造工監督素工（雕刻木胎）、髹工（髹漆）、上工（上最後一層漆）、清工（潤飾）、畫工（繪劃紋飾）以及銅耳黃涂工（鎏金）。[8] 盧氏家族作坊如何運作，後人所知不詳，然而應與上述原理接近。

如本品之漆器造像，以夾紵法製作，先於胎上貼布髹漆，增添立體感，乾涸後再髹色及黃涂。夾紵法製作之漆器，或為木胎，亦有乾涸後脫胎者。比較一著名六世紀木胎佛像例，現藏於巴爾的摩華特斯美術館，Donna K. Strahan，〈The Walters Chinese Wood-and-Lacquer Buddha: a Technical Study〉詳細論述，《The Journal of the Walters Art Gallery》，卷51，1993年，頁106。Strahan表示，夾紵法於二世紀期間、佛教傳入中國開始出現於漆器製作，用於製作佛像。據古籍記載，戴逵（395年卒）善塑夾紵佛像。夾紵法難度高超，極耗工時，兼且成本高昂，自古僅為能工巧匠所製。[9]



fig. 1
Inlaid-lacquer inkcake box and cover, by Lu Kuisheng
Qing dynasty, Daoguang period
© Collection of the Palace Museum, Beijing

圖一
清嘉慶　盧葵生百寶嵌三雞圖漆砂硯盒
© 北京故宮博物院藏品

盧葵生製漆器例，參考紐約大都會藝術博物館藏盧葵生款剔紅郭子儀賀壽圖屏風，曾展於該館《Cinnabar: The Chinese Art of Carved Lacquer, 14th to 19th Century》，紐約大都會藝術博物館，2017年。北京故宮博物院收藏十件盧葵生製漆器，包括兩件硯盒例，載於《故宮博物院藏文物珍品全集・清代漆器》，香港，2006年，編號188及189（圖一），後者乃漆砂盒。再比三例，載於《中國漆器全集》，卷6，清，福州，1995年，圖版199-201。王世襄及袁荃猷論述七例，包括本品及兩件漆砂硯盒、一件黑漆崁寶琵琶以及三件漆壺，參考〈揚州名漆工盧葵生和他的一些作品〉，《文物》，1957年，編號7，頁9-13。張燕亦曾述數例，〈晚清揚州漆器藝人盧葵生作品聞見錄〉，《故宮博物院院刊》，1992年，第1期，頁44-8及莊恆，〈介紹清盧葵生兩件有紀年的漆工作品〉，《文物》，1989年，第12期，頁88-9。

[1] 參考 William Theodore de Bary，《Sources of East Asian Tradition: Premodern Asia》，卷1，紐約，2008年，頁255。有關觀音之詳細研究，見于君方，《觀音－菩薩中國化的演變》，紐約，2001年。

[2] 參考王世襄及袁荃猷，〈揚州名漆工盧葵生和他的一些作品〉，《文物》，1957年，第7期，頁11

[3] 參考曾柱昭及莫士扐，《文玩萃珍》，香港，1986年，頁102。

[4] 石志廉，〈談清盧葵生製漆文具匣〉，《文物》，1989年，第12期，頁87。

[5] 參考曾柱昭及莫士扐，出處同上，頁102。

[6] 參考王世襄及袁荃猷，出處同上，頁13。

[7] 有關中國藝匠製漆之健康危害性，參考 Antony Barbieri-Low，《Artisans in Early Imperial China》，西雅圖及倫敦，2007年，頁100-1。

[8] 前述出處，頁79。

[9] Donna K. Strahan，〈The Walters Chinese Wood-and-Lacquer Buddha: a Technical Study〉，《The Journal of the Walters Art Gallery》，卷51，1993年，頁107。

3508

A VERY RARE INLAID LACQUERED WOOD FIGURE OF GUANYIN
BY LU KUISHENG, QING DYNASTY, JIAQING – DAOGUANG PERIOD

the deity depicted seated in the regal posture of *rajalilasana*, with the extended right arm supported on the raised knee, cloaked in long robes opening at the bare chest to reveal an inlaid beaded necklace above a ribbon-tied *dhoti*, the garment elegantly falling into neat voluminous folds around his bare feet, the serene face with downcast eyes, a pronounced nose and a gentle smile, the hair gathered into a tall piled chignon draped over with a hood, the wood smoothly dressed in lacquer patinated to a lustrous maroon-brown tone, inscribed to the reverse in red lacquer with a Kuisheng seal mark, traces of gilt at the recesses and on the base
21.3 cm, 8⅜ in.

LITERATURE

Wang Shixiang, *Ancient Chinese Lacquerware*, Beijing, 1987, pl. 101.

Wang Shixiang and Yuan Quanyou, '*Yangzhou ming qigong Lu Kuisheng he ta de yixie zuopin* [On the famous lacquer craftsman Lu Kuisheng from Yangzhou and some of his works]', *Wenwu / Cultural Relics*, 1957, no. 7, p. 11.
Wang Shixiang, *Wang Shixiang ji: Zhongguo gudai qiqi* [Collected works of Wang Shixiang: Ancient Chinese lacquerware], Beijing, 2013, pl. 101.

HK$ 1,500,000-2,000,000
US$ 192,000-255,000

清嘉慶至道光
盧葵生木雕紫漆觀音菩薩坐像
《葵生》款

出版：
王世襄，《中國古代漆器》，北京，1987年，圖版101
王世襄及袁荃猷，〈揚州名漆工盧葵生和他的一些作品〉，《文物》，1957年，第7期，頁11
王世襄，《王世襄集・中國古代漆器》，北京，2013年，圖版101

觀音木胎，作自在坐，坐姿舒坦，面相清秀。背後腰際長方框內刻「葵生」篆書款。據王世襄書中記載，此尊觀音菩薩坐像原來除髮髻髹石青外，通體貼金箔，貼後不再罩漆，故金容易脫落，今僅衣紋間隙及底尚見金色痕跡，成為紫漆觀音。此尊觀音，多次出版於王世襄著作中，甚為難得。

盧葵生（1779-1850年），名棟，江蘇揚州人。生於髹漆世家，祖父盧映之始，父慎之，世以漆玩著名。


Mark







3509

A FINELY ENAMELLED LAVENDER-GROUND FAMILLE-ROSE JARDINIERE
QING DYNASTY, QIANLONG – JIAQING PERIOD

of square section, the straight sides flaring gently towards the everted rim and supported on four scrolled feet, each face brilliantly enamelled with a central floral medallion encircled by radiating lappets, surrounded by four large pink lotus blooms and stylised trefoil petals wreathed into foliate strapwork around *wan* symbols, all reserved against an opaque lavender-blue ground extended to the base, below a band of spots in blue, the top of the rim encircled by stylised floral sprays against a pink ground between fillet bands in gilt, the interior enamelled in turquoise
26 cm, 10¼ in.

PROVENANCE

Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire.
Christie's London, 9th November 2004, lot 37.

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

清乾隆至嘉慶
淺紫藍地粉彩纏枝花卉紋四方花盆

來源：
艾弗瑞・莫里森（1821-1897年）收藏，放山居
倫敦佳士得2004年11月9日，編號37





The present jardinière is notable for the ornate design of lotus blooms amongst foliate scrolls. The unique rendering of floral medallions cornered by pink lotuses in profile forms a symmetrical design, further enhanced by the thoughtful arrangement of stylised aerial lotuses wrapping around the sides creating an overall unity to the design. While the lotus is a traditionally Chinese motif, the style in which the decoration has been painted is inspired by Western painting techniques which were introduced to the court by Jesuit missionaries.

Although no other jardinière of this type appears to have been published, a similar form is known in porcelain jardinières made earlier in the Kangxi period, see a blue and white example in the National Palace Museum, included in Chen Yuh-Shiow ed., *The Enchanting Splendour of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, National Palace Museum, Taipei, 2014, cat. no. I-21. It has been suggested that jardinières of such form, usually decorated in blue and white or *famille-verte*, are made during the Kangxi period. These vessels then declined in production in the succeeding reigns during the Yongzheng and Qianlong periods, probably due to the durability of these porcelain vessels. These vessels are known in Chinese as *penjing* (pot landscapes) and were popular in the Qing dynasty for miniature gardens or bonsai trees, as illustrated in the detail of a Qing dynasty painting published in ibid., p. 73.

For other vessels also decorated with *famille-rose* flowers reserved on a lavender ground, see an 18th century cupstand sold in these rooms on 7th October 2010, lot 2164.

本器紋飾獨特，每面中央飾輪花紋，似由蓮花演變，綴纏枝番蓮紋。紋飾充滿西洋色彩。西番蓮，西洋傳入的一種花卉，匍地而生，春將藤壓地，自生根，工匠巧以其形態作纏枝花紋。

清康熙年間，大量西方傳教士來華，把先進科學技術傳入宮廷，影響深遠。他們不僅在宮中作西洋器物，更參與皇家庭園的設計及建築，在內廷作坊與中國工匠一起，創造出異域風情的中國藝術品，別具富麗華貴的宮廷韻味。

傳世品中，未見相同器物記載，台北故宮博物院藏一康熙朝例，其形制與本器相似，錄陳玉秀，《瓶盆風華—明清花器特展圖錄》，台北，2014年，圖版I-21，筆者認為康熙朝燒製不少青花或五彩花盆，常用作盆景，但雍正及乾隆時期此類花盆產量下降，或因瓷花盆耐用，不必再造，見前書頁73。

3510

A FINELY CARVED BAMBOO FIGURE OF A LUOHAN
17TH CENTURY

depicted seated with a recumbent lion supported on his arms and raised right knee, his head slightly turned to the left, with downcast eyes, pronounced curved brows and mouth agape, clothed in long robes falling into voluminous folds and hemmed by floral borders, the bamboo patinated to a warm chestnut-brown tone
8.7 cm, 3⅜ in.

HK$ 250,000-350,000
US$ 31,900-44,700

十七世紀　竹根雕笑獅羅漢坐像

笑獅羅漢，十八羅漢中第八位，稱伐闍羅弗多羅尊者。尊者原為獵人，因學佛不再殺生，兩幼獅到來，謝感激他放下屠刀，成道後，幼獅常伴身邊，故得名。

據説，他往生以來從不殺生，廣積善緣，一生無病痛，更有五種不死的福力，故又稱他為「金剛子」。他雖有如此神通，但勤修如故，常常靜坐終日。他通曉經書，能暢説妙法，但終日不語，難得説法。他認為在寂靜中可得法樂，並希望修行者也能達此境界。



3511

A CINNABAR LACQUER INK PASTE BOX AND COVER
MING DYNASTY, 16TH CENTURY

明十六世紀　剔紅花卉紋印盒

of circular form, the domed cover and box deftly carved through layers of rich cinnabar red lacquer, depicting budding and flowering sprays of peony and prunus against a cellular diaper ground, the interior lacquered black
8 cm, 3⅛ in.

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







3512

A FINELY CARVED ZITAN 'DRAGON' DOCUMENT BOX AND COVER QING DYNASTY, QIANLONG PERIOD

清乾隆　紫檀聖壽萬年寶盒

of rectangular form, the box constructed with a low flange and supported on four short splayed bracket feet, the cover with straight sides and a top well carved with a pair of five-clawed dragons soaring sinuously against dense *ruyi* cloud scrolls and flanking a central flaming pearl below a medallion enclosing the *sheng* character, each mythical beast rendered ferocious and superbly detailed with a scaly body, all framed within a raised border, the dark reddish-brown wood with a rich patina
34.9 by 28.9 by 8.4 cm, 13¾ by 11⅜ by 3¼ in.

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







During the Qianlong Emperor's reign, great attention was paid not only to the manufacture of artefacts but also to the packaging and protection of the Emperor's treasures and paraphernalia. According to the Qing archives, the Emperor himself often inspected the packaging and it was not uncommon for the Emperor to modify the plans submitted to him before approving the Palace Workshop (Zaobanchu), which operated under the command of the Imperial Household Department (Neiwufu), to proceed with the production, which was sometimes sent to be executed in South China. Under such rigorous standards and expectations, objects made under the auspices of the Palace Workshop highly reflect the Emperor's artistic taste and demand – as well as the supremacy of imperial authority.

Superbly carved with a pair of dragons soaring sinuously and flanking a *sheng* medallion, the current *zitan* box and cover, which may have been used to store writing paper or imperial documents, encapsulate the imperial splendour of the Qianlong reign and the Emperor's utmost attention to detail. In addition to the employment of the five-clawed dragon motif, the ultimate symbol of the Emperor's mandate and supremacy, the choice of *zitan*, which was the Qianlong Emperor's favoured wood type – and of which use was closely monitored to avoid any waste – is also a testament to the importance of the present box and cover.

The design on the cover is extremely rare and no identical example appears to be recorded but there are notable similarities in the workmanship and design with a *zitan* box and cover in the Palace Museum, Beijing, illustrated in the exhibition catalogue *Qing Legacies: The Sumptuous Art of Imperial Packaging,* The Macau Museum of Art, Macau, 2000, cat. no. 29. The box and cover in the Palace Museum, which houses six ink cake boxes and covers, is similarly carved on the cover with a pair of dragons sinuously soaring against *ruyi* clouds but is centred with a cartouche enclosing an inscription reading *Xing chi shi gu* (Archaistic Star Pond) and further decorated with jagged rockwork and crashing waves.

乾隆皇帝是偉大的收藏家，藏品蔚為大觀。他不但在藝術品製作中親力親為，更重視文物的收納、保存。據清檔廣木作、匣作記載，造辦處所製匣盒，多為乾隆帝親自量身定製，並經多次修改，製作嚴謹，件件精品，由此反映了乾隆皇帝的審美情趣及修養，唯我獨尊皇權氣派。

此盒呈長方形，天覆地式，蓋面雕一雙五爪躍龍遊弋於雲海之中，雙龍身形矯健靈動，張口瞪眼，頭髮後飄，中間火珠飄搖，雙龍單手捧「聖」字，生動逼真，颯爽威武。乾隆帝鐘愛紫檀木質細膩，可做出細緻精巧的雕刻，他更惜料如金，避免浪費。

本盒盒面所雕刻之紋飾，傳世品中鮮見。清宮舊藏一件紋飾、形制與本盒類似，錄於《金相玉質：清代宮廷包裝藝術》，澳門藝術博物館，2000年，編號29。故宮蓋盒內置六墨，蓋面同雕雙雲龍紋，中有「星池式古」字樣。









3513

AN IMPERIAL ALBUM OF FLORAL PAINTINGS
QING DYNASTY, 18TH CENTURY

ink on paper, comprising thirty double-pages between hard wood covers of a rich reddish-brown colour, the front cover incised with a four-character inscription reading *Shouyu hengchun* ('Longevity as the Evergreens') and filled in with gilt, with varying paintings of luxuriant blooms borne on lush foliage and superbly and skilfully rendered in bright and pastel hues, all between two sets of two double-pages decorated with auspicious motifs, including bats, peaches and *lingzhi* blooms
22.6 by 13 cm, 8⅞ by 5⅛ in.

HK$ 1,300,000-1,800,000
US$ 166,000-230,000

清十八世紀　佚名《壽寓恒春》冊
設色紙本 廿六開冊


壽寓恒春



The Qing dynasty witnessed the peak period of court painters, whose practices differed from poet-officials and painter-officials. Court painters were apprenticed to professional calligraphers and painters and drew materials from festivals, architecture, ornament and furnishings. Their works, mostly delicate and elegant, followed the legacy of the Southern Song dynasty. Yun Nantian initiated a natural and unrestrained style of court flower paintings, whose works vividly convey both form and spirit and demonstrate the interests of scholars. His painting style deeply influenced the renowned painters, such as Jiang Tingxi, Yu Xing and Dong Gao. All of their works are characterised by bright colours without independent lines, exquisite brushwork and steady strokes.

This painting is called 'Longevity as the Evergreens'. The famous painter, Dong Gao, painted under the same title that was included in *Shiqu Baoji (sanbian)* [The Precious Collection of the Stone Canal Pavilion (Third Volume)]. Although this was not Dong Gao's work, his influence is obvious. Looking closely at Dong Gao's works which are preserved in the National Palace Museum, Taipei, especially Albums of Flowers, there are many similarities, including theme, coloring, structure, composition, brush strokes. This work is supposed to be created by someone imitating Dong Gao. But the identity of the painter, whether he was a court painter at the same period as Dong Gao, or from a later period, remains unknown.

有清一代，供職畫家鼎盛，與身兼官職的詞臣畫家相對，由專職的書畫人才帶領學徒，依節慶、建築裝飾、擺設、賞玩等需求作畫，作品多精緻華美，具南宋遺風。自惲南田後，內廷花卉畫風無不受其影響，以瀟灑秀逸、形神兼備、饒富文人趣味為主，其後如蔣廷錫、余省、董誥等著名畫家皆以此為宗，以「沒骨法」著色渲染，色彩研潤亮麗，精工細膩，筆力沉穩，盡顯華貴。

本幅題名《壽寓恒春》，董誥亦曾繪一冊，著錄於《石渠寶笈三編》，此冊雖非董氏所作，卻可明顯看出其影響，參見台北故宮藏董誥《畫益壽霏香冊》，可見不論題材、用色、構圖、筆法等皆有相似處，應為臨摹之作，至於是同期內廷供奉、親王府供職畫家、抑或是後代宮廷畫家所臨寫，則猶未可知。































3514

A GILT-LACQUERED ZITAN FIGURE OF AVALOKITESHVARA
TIBET, 12TH – 13TH CENTURY

superbly carved in the form of Avalokiteshvara standing atop a circular double-lotus base, the expression of the bodhisattva rendered serene with a downcast gaze flanked by a pair of pendulous earlobes adorned with ornamental earrings, all below a a high crown partially concealing a high top-knot, the left elbow depicted gently bent with the hand held in *vitarka mudra*, the right hand lowered and held in *varada mudra*, further portrayed adorned in elaborate jewellery, including armbands, necklaces and anklets, and clad in a *dhoti* cascading in layers with a sash loosely falling around the thighs, the garment meticulously detailed in gilt-lacquer with floral and *shou* motifs, the base with traces of a *visvajra*
23.6 cm, 9¼ in.

HK$ 250,000-350,000
US$ 31,900-44,700

十二至十三世紀
藏傳紫檀描金觀音菩薩立像



This finely carved figure of Avalokiteshvara is an early and well preserved copy of one of the most revered sculptures in Tibetan Buddhism, the Phagpa Lokesvara, traditionally believed to have been created in the 7th century, and located in the Phagpa *Lhakhang* of the Potala Palace, Lhasa.

It is most closely related to another larger *zitan* figure of Avalokiteshvara in the Potala Palace, with the same iconography and style of carving, and similarly decorated with gilt-lacquered floral motifs on the robe, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pp. 824-5, pl. 196C.

此尊觀音菩薩立像雕刻精美，保存完好，以拉薩布達拉宮公元7世紀作，倍受尊崇觀音菩薩像為藍本雕琢而成。布達拉宮另藏一尊造型較大的觀音像，無論雕琢風格、衣袍上之描金花卉紋飾，均於本尊觀音立像一致，見烏爾裡希・馮・施羅德，《西藏佛教雕塑》，香港，2001年，卷2，頁824-5，圖版196C。



皇祖聖壽望七時欲鐫通用小璽命內廷
翰臣擬文皆無當
聖意者乃定戒之在得字用之此語聞之
張照蓋爾時伊在南書房裏行也然當時
聖意引而未發予今年亦屆七衰於元旦
試筆即隱括此語為什茲駐蹕避暑山莊
乃

御製戒得堂記

孔子三戒之論朱子注謂以理勝之則不為血氣所使又引范氏之言以為養其志氣故不為血氣所動蒙引又引新安陳櫟之語以為志亦定向於理志有善惡理無不善諸說繹聖析理亦既擇之精而語之詳矣我

3515

A SUPERB IMPERIAL JADE 'JIEDETANG JI' ALBUM
QING DYNASTY, QIANLONG PERIOD

清乾隆　青玉「御製戒得堂記」冊

comprising four rectangular jade plaques of translucent celadon-white colour with faint inclusions between *zitan* covers of dark reddish-brown colour, the front cover carved with a raised vertical rectangular cartouche to imitate a label, enclosing an incised six-character inscription filled in with gilt reading *Yuzhi Jiedetang Ji*, surrounded by a luxuriant scene of floral buds and blooms borne on gnarled leafy branches, all issuing from jagged rockwork forming the lower border of the cover, the back cover similarly decorated with a lush floral and foliate scene, each wooden panel framed with a raised border, the front side of the first jade plaque gilt-decorated with a pair of sinuous dragons flanking a central rectangular cartouche enclosing *Yuzhi Jiedetang Ji*, all above crashing waves and jagged rockwork, the reverse and following six sides incised with an inscription by the Qianlong Emperor drawing on the Three Precepts of Confucius, the concluding page with a further dragon soaring amidst *ruyi* clouds and chasing a flaming pearl above tempestuous waves and jagged rockwork, all mounted in a bright yellow silk brocade frame
18.3 by 13 cm, 7⅛ by 5⅛ in.

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


御製戒得堂記

萬年永承
天眷此可戒乎欲得寰宇安寧萬姓樂業
此可戒乎欲得五風十雨屢綏普徧此可
戒乎若夫欲得貨財為瓊林大盈金花內
帑之私則是剜肉補創自速其亡之舉古
有明戒而戒及此其亦小矣因敬思
皇祖所云戒得者其在擴土兼遠之為乎

皇祖朝乾夕惕用此璽之處而予受
恩之所也適作書堂於清舒山館之左即
以此題額而為記以闡
皇祖之義曰帝王之學與佔畢書生有不
同則所戒亦當各異未定方剛之戒茲不
復論茲所戒者當在得矣而得豈與庶人
同乎欲得賢材而用之此可戒乎欲得億

足敢弗以
皇祖之戒為戒乎如是則先儒所謂志氣
血氣胥不外一理然此理實非佔畢儒生
所得同而或有合於我
仁祖垂示萬禩之義乎

擴土兼遠之不已必有窮兵黷武之事我
皇祖雖征朔漠復衛藏非窮兵也不得已
也予小子欽承先志亦既平伊犁定回部
靖金川擴土不為不遐兼遠不為不備然
非敢恃兵之强將之略而窮黷以逞已之
欲亦惟是不得已而用之耳幸蒙
天助諸事順成今則壽登七旬尚何所不

Built in the 45th year of the Qianlong reign (in accordance with 1780), Jiede Tang (literally: The Hall without Covetousness) was used by the Qianlong Emperor as his personal study. His grandfather, the Kangxi Emperor often used his *Jie Zhi Zai De* ('To Guard Against Covetousness') seal in this hall, which was located on the left hand side of the Qingshu ('Clear Comfort') Mountain House in the Rehe Imperial Summer Retreat. Qianlong named the hall Jiede Tang in memory of his grandfather. The name Jiede originated from Confucius's advice to guard against desires in three stages of life.

According to Confucius, in youth, physical powers are not yet settled, so one must guard against lust; when he is strong, his physical powers are vigorous, so one must guards against quarrelsomeness; when he is old, his physical powers have declined, and he must guard against covetousness. The name of this hall reflects the Qianlong Emperor's respect for the Kangxi Emperor's advice to guard against covetousness, and acted as a reminder for himself of such a principle, both for himself as well as his successors.

The Qianlong Emperor favoured jade as he believed that paper only lasted for a thousand years but a piece of jade would last forever. He had important calligraphy and ancient paintings incised onto jades, and important calligraphy by the great masters, Buddhist scriptures and writings were incised onto jades, which were then made into albums that would be passed on to future generations.

According to the *Qinggong Neiwufu Zaobanchu Huoji Dang* [Qing Palace Household Department Workshop Crafts Archives], various workshops were ordered to produce inventories in the 47th year of the Qianlong reign. The imperial workshop recorded that on the 20th day of the 11th month, "a jade album inscribed with a *Jiede Tang* mark sent from Suzhou was presented by Vice Director Wu De and official Da Dase et al. A jade album was given to Dong Gao for gilt-inscription and to make a *zitan* box with a sliding cover ornamented in gold. On the 1st day of the 5th month in the 48th year, a jade album inscribed with a *Jiede Tang* mark, placed within a *zitan* box with a sliding cover ornamented in gold was given to the eunich Eluli to be presented. It was thus sent to the Maoqin Dian (Hall of Merit and Diligence) to be inscribed and labelled, then once completed to be transferred to Rehe, by imperial decree (on the 22th day of the 5th month, official Chang Cun completed the transfer of the Jiede Tang jade album with box to Rehe).

A great art connoisseur whose collection spanned across the past and present, the Qianlong Emperor played an important role in shaping the imperial taste. His collection and taste was both unprecedented and unmatched by successors, offering a glimpse of the prosperity and glamour of his long reign, his approach as the ruler, his aesthetic preferences and enjoyment of the arts.

玉冊青玉質，共四片，均填金。首頁刻雙龍，並題「御製戒得堂記」，末頁刻單龍騰躍於江涯海水之上。玉片嵌於黃緞邊框，配紫檀木匣，匣面長方框內書「御製戒得堂記」。

戒得堂，建於乾隆四十五年（1780年），乾隆八十歲後讀書之所。位於熱河避暑山莊清舒山館左側，乾隆緬懷聖祖「戒之在得」之訓，故名。戒得堂源自孔子「三戒」之論：少時，血氣未定，戒之在色；及其壯也，血氣方剛，戒之在斗；及其老也，血氣既衰，戒之在得。由此堂之命名，表現了乾隆帝仰體康熙「戒之在得」之訓的意思，及自我鞭策、自我警勵的意願。聖祖「戒之在得」之遺訓，乾隆帝不但警示自已，並告戒後人不可貪得無厭，「以闡皇祖之義」。

乾隆帝愛玉，他認為紙壽千年，而集天地精華的玉石則永不敗毀，他將重要的書法、古畫刻於玉；將重要的法貼、佛經及文獻，製成玉冊，留傳百世。

據《清宮內務府活計檔》記載，乾隆四十七年各作承辦活計清冊，造辦處活計庫，十一月：
二十日員外郎五德催長大達色等，將蘇州送到刻戒得堂玉冊頁一分……覽奉。
旨玉冊頁交董誥填金配紫檀木拉道填金匣……欽此。
於四十八年五月初一將刻戒得堂玉冊頁一分配得紫檀木拉道填金蓋匣盛裝交太監鄂魯里呈覽奉。旨交懋勤殿刻簽子得時代往熱河，欽此。
（於五月二十二日催長常存將戒得堂玉冊一分隨匣送往熱河訖。）

乾隆帝是偉大的收藏家，其藝術品收藏貫穿古今中外，蘊含著帝王品味的傳承。他的收藏及品味，可謂「前無古人，後無來者」，讓後人籍他的收藏得以一窺乾隆朝的興盛輝煌，他的為君之道及其審美情趣及藝術修養。

御製戒得堂記





3516

A RARE PAIR OF ZITAN 'BOY AND ELEPHANT' CANDLESTICKS
QING DYNASTY, QIANLONG PERIOD

清乾隆　紫檀雕太平有象燭臺一對

each well carved in mirror image of the other, depicting a cherubic boy kneeling atop a recumbent elephant with arms wrapped around an archaistic *gu* vessel, gnarled branches bearing *lingzhi* blooms issuing from the vessel and surmounted by a cylindrical pin for securing a metal plate, the boy further rendered with a cheerful expression and dressed in loose robes, the elephant naturalistically accentuated with folds of wrinkles and portrayed with the head turned backwards, all supported on a stand with a lobed apron and carved with scrollwork
32 and 32.3 cm, 12⅝and 12¾ in.

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

In their naturalistic and sculptural representation, these sumptuous candlesticks are archetypal objects satisfying the lavish and extravagant aesthetics popular during the Qianlong reign. The present *zitan* candlesticks appear to be unique and no other identical examples seem to be recorded.

Conceivably due to the nature of the material, extant *zitan* candlesticks are extremely rare, although bronze and cloisonné enamel figural candlesticks are known. See a cloisonné enamel figure of a kneeling foreigner depicted holding a vessel forming a lamp stand, attributed to the early Qing dynasty, from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated *in The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 92; a pair of cloisonné 'foreigner' candlesticks sold at Christie's London, 8th November 2011, lot 68; and a pair of earlier bronze candlesticks in the form of foreigners carrying drip pans, from the collection of Caramoor Centre for Music and the Arts, offered at our New York rooms, 15th March 2016, lot 148.

During the Qing dynasty, real elephants carrying vases on their backs appeared in processions celebrating the emperor's birthday. The combination of elephant and vase forms a pun for 'peaceful times' (*taiping youxiang*), and is symbolic of a peaceful kingdom. The depiction of *lingzhi* growing from the vase on these candlesticks would also have connotation of wishes for longevity, which further enhances the auspicious allegory of the piece. Such depictions are popular amongst many art forms especially during the Qianlong period, including an imperial jewelled elephant clock sold in these rooms, 8th April 2007, lot 517.

此對紫檀燭臺，選料上成，雕琢精細，造形吉祥，為難得的乾隆期文房陳設。工匠刀法嫻熟，邊角圓亮，臥象上童子跪於象背，手抱花瓶，憨態可掬，瓶內滿插靈芝，像徵太平如意的美好意願。傳世品中未見他例，實為孤品。

據史料記載，清代所用之紫檀料多為前朝遺存，亦有採自民間，甚為珍貴。瓷器、琺瑯及金屬燭臺常見，紫檀燭臺廖若辰星。清宮舊藏一件清初掐絲琺瑯胡人捧瓶地燈，錄於《故宮博物院藏文物珍品全集・金屬胎琺瑯器》，香港，2002年，圖版92。一對掐絲琺瑯胡人燭臺售倫敦佳士得2011年11月8日，編號68；一對早期銅燭臺，原為紐約Caramoor音樂藝術中心舊蓄，曾於紐約蘇富比2016年3月15日拍賣，編號148。

清朝以降，每逢皇帝萬壽慶典，儀仗中總見背著瓶的大象，寓太平有象之意。瓶中所插靈芝，象徵長壽，為乾隆朝常用的裝飾紋樣。見一乾隆御製嵌寶太平有象鐘，售於香港蘇富比2007年4月8日，編號517。

相傳雍正帝喜歡大象，造辦處為他製造了一尊「太平有象」，他見後龍顏大悅，手撫著大象的耳朵說：「太平有象太平有象，這才最合朕的心意。」



3517

A RARE CLOISONNE ENAMEL AND GILT-BRONZE ARCHAISTIC 'TAOTIE' VESSEL, ZUN MARK AND PERIOD OF QIANLONG

cast with a compressed globular central section resting on a splayed foot and flaring at the trumpet mouth, the bulbous mid-section superbly enamelled with four golden-olive *taotie* masks highlighted with multi-coloured outlines formed of scrollwork, between two key-fret bands encircling the lower and upper sections of the neck and foot respectively, the foot similarly decorated with four green *taotie* masks, all below a frieze of upright plantain blades enclosing *kui* phoenix bordering the neck, all against a bright turquoise ground with fine keyfret wires and below a gilt-bronze rim decorated with a keyfret band, the inner neck further decorated with a turquoise-ground border enclosing a luxuriant lotus scroll issuing blooms of varying sizes interspersed with leaves and tendrils, the base centred with a four-character reign mark within a double square
15.1 cm, 5⅞ in.

PROVENANCE

Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire.
Christie's London, 9th November 2004, lot 45.

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

清乾隆　掐絲琺瑯獸面紋尊
《乾隆年製》款

來源：
艾弗瑞・莫里森（1821-1897年）收藏，放山居
倫敦佳士得2004年11月9日，編號45


Mark





Superbly decorated in bright cloisonné enamels with *taotie* masks, the present vessel with its flaring neck atop the bulbous central section and splayed foot, is a remarkable testament to the skilled craftsmanship of the Qianlong reign and the Emperor's fascination with archaism. The present vessel belongs to a special group of vessels that took their inspiration from archaic ritual bronzes, which can be seen from not only its form but also its stylistic decoration that echoes that of archaic vessels.

The choice of decoration against the bright turquoise ground shows a notable emulation of early bronze ritual vessels, which is evident in the main and subsidiary *taotie* masks, the plantain blades and the *kui* phoenix encircling the trumpet neck, as well as the thin wires of *leiwen* motifs in the bright turquoise ground.

According to a record from the Zaobanchu Archives of the Qing Imperial Household Department, on the 25th day of the 11th month in the 39th year of the Qianlong reign, it was decreed that a cloisonné enamel ware was to be made for the Dongnuange ('East Warm Pavilion') in the Ningshougong ('Palace of Tranquil Longevity'). A draft of a cloisonné enamel *zun* was presented on the same day to the eunuch for the Emperor's inspection. The imperial decree was received that the draft was to be decorated for further inspection and a jade moonflask was to be replaced upon the production of the cloisonné enamel ware. On the 27th day of the month, upon submission of a decorated draft, the imperial decree was received that the *zun* was to be made following the draft with the plantain and *kui*-phoenix designs. On the 18th day of the 1st month of the 4[0]th year, a cloisonné enamel *zun* and *zitan* stand were presented to the eunuch for the Emperor's inspection and it was decreed that the gilt areas of the *zun* were to be re-gilt with the interior gilt.

Cloisonné enamel production was rigorously monitored during the Qianlong reign. It is notable that in the 33rd year of his reign, it was ordered that the gilding of cloisonné enamel wares was to be executed at least three times to further encapsulate the imperial splendour.

Only a small number of these vessels appears to be recorded. For a closely related Qianlong reign-marked example of the same size, similarly decorated with *taotie* masks, see *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, no. 115. See another similar Qianlong marked vessel of a slightly larger proportion, in the Uldry collection, illustrated in Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989 (German edition Zurich, 1985), no. 268.

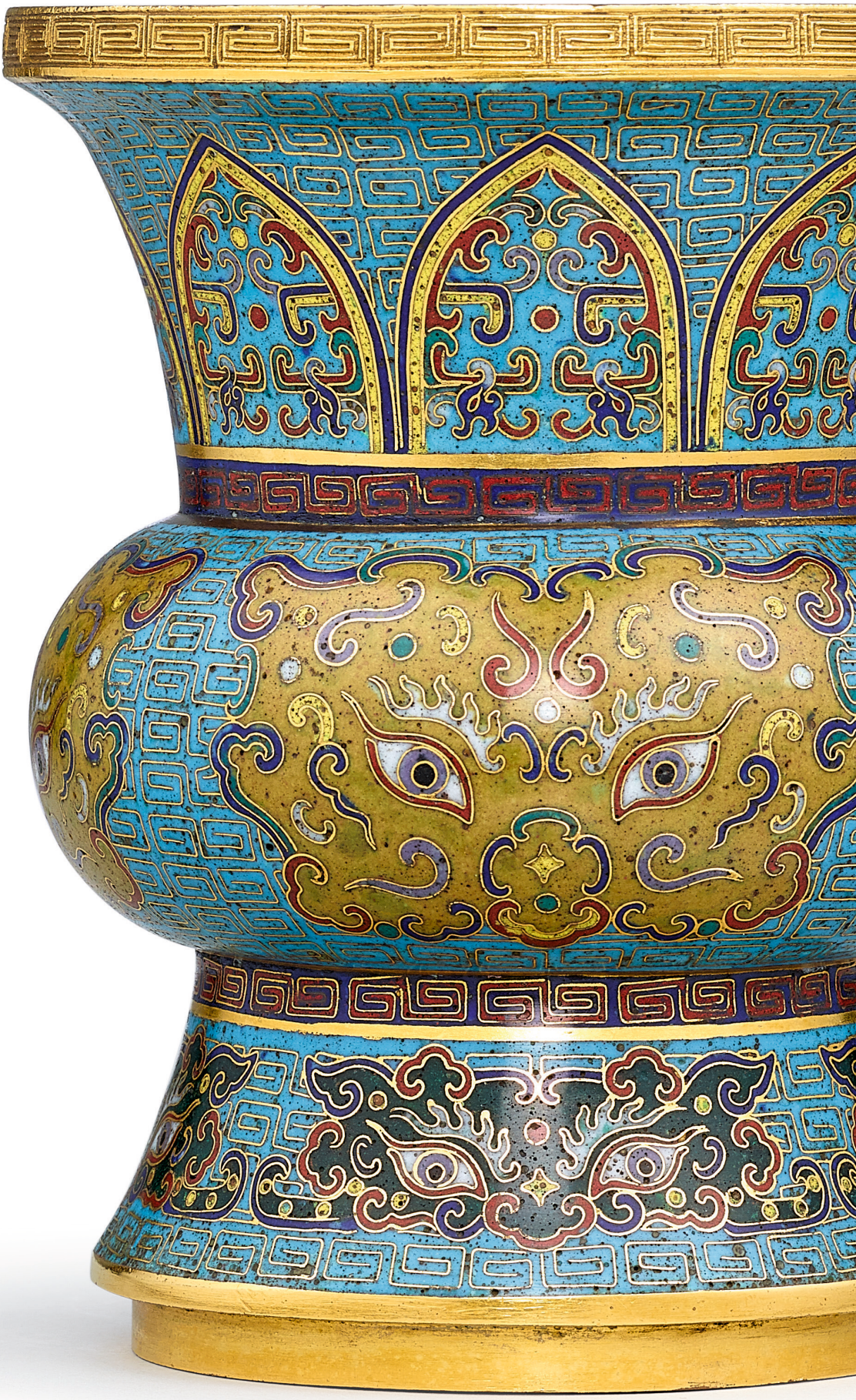
The incorporation of golden-olive *taotie* masks complemented with two blue subsidiary *taotie* masks is also seen on a cloisonné enamel *hu*-shaped vase with the same four-character reign mark cast in relief, sold at Christie's London, 15th May 2018, lot 3.

此尊釉色鮮豔，通體淺藍地上飾回紋錦地。三層紋飾，頸部飾蕉葉紋，蕉葉內飾夔鳳；腹、足牆各飾四獸面；口內施淺藍地上飾番蓮紋。器底雙方框內鐫陽文「乾隆年製」楷書款。此器掐絲細致，工藝恭整精致，鍍金渾厚。造型、紋飾靈感源自古青銅禮器，是乾隆皇帝慕古好雅的佐證，乾隆朝琺瑯仿古器中之精品。

據《清宮內務府造辦處檔案》記載：乾隆三十九年十一月二十五日琺瑯作：
員外郎四德、庫掌五德、筆帖式福慶來說太監榮世泰傳旨：甯壽宮東暖閣現設格子內著配掐絲琺瑯陳設一件。欽此。
於本日員外郎四德、庫掌五德、筆帖式福慶隨將做得掐絲琺瑯花尊合牌樣一件持進交太監榮世泰呈覽，奉旨：將花尊合牌樣交琺瑯處畫著色花紋樣呈覽，準時再做，得時將格內現陳設青玉寶月瓶換下。欽此。
於本月二十七日員外郎四德、庫掌五德、筆帖式福慶將掐絲琺瑯花尊合牌樣上一邊畫得西番蓮花樣，一邊畫得蕉葉夔鳳樣，持進交太監胡世傑呈覽，奉旨：准照蕉葉夔鳳樣成做。欽此。
於四（十）年正月十八日員外郎四德、庫掌五德、筆帖式福慶將掐絲琺瑯花尊一件配得紫檀木座，持進交太監胡世傑呈進，奉旨：將花尊鍍金處再鍍一遍，其尊裡亦鍍金一遍。欽此。

乾隆帝對掐絲琺瑯製作要求嚴格，更下旨：「下交活計俱系欽件之物，應恭謹成造」，工匠無不尊命，恭而謹之。乾隆三十三年以降，皇帝認為掐絲琺瑯器上的鍍金太薄，下令往後琺瑯作的鍍金最少要三遍以上，所製作品，鍍金厚重，更添華麗，盡顯帝王氣派。

清宮舊藏一例，無論紋飾、尺寸均與本器接近，錄於《故宮博物院藏文物珍品全集．金屬胎琺瑯器》 ，香港，2002年，圖版115。另一例尺寸較大，為烏德瑞所藏，載 Helmut Brinker 及 Albert Lutz，《Chinese Cloisonné: The Pierre Uldry Collection》， 倫敦，1989（德國版蘇黎世，1985年）年，編號268。



3518

A THREE-TIER BROWN-LACQUERED INKSTONE BY LU KUISHENG, QING DYNASTY, JIAQING – DAOGUANG PERIOD

of circular section, comprising three stacked tiers and a cover, each layer applied with brown lacquer on the sides save for top and bottom functioning as an inkstone, the cover carved with a seated scholar playing a *qin* under bamboo and prunus before a large pierced rock, accompanied by a seal reading *Kuisheng*, the base lacquered in black centred by a red seal reading *Lu Kuisheng zhi* (Made by Lu Kuisheng)
10.2 cm, 4 in.

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

Lu Kuisheng (c. 1775-1850), given name Dong, was a lacquer artist active in the Jiaqing and Daoguang period. He was part of an established family of lacquer artists started by his grandfather, Lu Yingzhi. For a discussion of the artist's work, see Sydney L. Moss, *In Scholar's Taste*, London, 1983, no. 147, and *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, p. 102.

The painterly treatment, resembling liberal brushwork on paper, of the carved decoration on the present piece is reminiscent to that found on an inkstone box and lacquered *yixing* seal paste box, both by Kuisheng and illustrated ibid., pls 63 and 217.

Each stackable tier of the box is an independent inkstone of circular form. It has been recorded that Lu Kuisheng, continuing his grandfather's rediscovery of the recipe of Song dynasty sand-lacquer inkstones, created light-weighted inkstones of remarkable quality.

See also embellished lacquer inkstone boxes by Kuisheng, bearing similar red lacquer seal marks on the bases, in the Palace Museum, Beijing, included in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pls 188 and 189. These works, bearing a full seal of the artist, are believed to be collaboration works.

For additional information on Lu Kuisheng, see the note to **lot 3508** in this sale.

清嘉慶至道光
盧葵生製褐漆撫琴圖三層圓硯
《葵生》、《盧葵生製》款

盧葵生（1779-1850年）是為數不多有記載的漆器名家之一。名棟，江蘇揚州人。生於髹漆世家，祖父盧映之始，父慎之，世以漆玩著名。

此硯製作別具匠心，呈圓形，展開三層硯，嵌入隨形漆盒中，渾然天成。漆盒呈醬色，蓋面淺刻梧桐倚石而生，樹蔭下高仕席地而坐，撫琴靜思，悠然自得。右側秀石旁刻長方形陰文「葵生」款；硯底珠漆書「盧葵生製」篆書款。盧葵生擅雕刻山水人物、花卉、鳥獸、蟲魚等，刀法輕鬆流暢，運刀如筆，製作精良。如此硯既實用，亦可玩賞。同為盧葵生作宜興硯漆盒，其雕工與本品有異曲同工之妙，分別載於Sydney L. Moss，《In Scholar's Taste》，倫敦，1983年，編號147及《文玩萃珍》，香港大學馮平山博物館，香港，1986年，圖版63及217。

清初，盧葵生祖父盧映之偶得一硯，為宋宣和內府所製，質如澄泥而絕輕，入水不沉。後發現宋硯為漆砂所製，但此工藝宋代以後已失傳，遂授工仿造，廣為流傳。清顧廣圻《思適齋集》曰：「若此漆砂有發墨之樂，無殺筆之苦，可與端硯比美。」

盧葵生還製嵌寶漆盒，兩例盒底同書朱漆篆書款，為清宮舊藏，錄於《故宮博物院藏文物珍品全集・清代漆器》，香港，2006年，編號188及189。更多關於盧葵生之討論，見同場拍品編號3508，並參考前述盒例，見圖一。



Marks



3519

A BAMBOO FIGURE OF A LUOHAN
17TH CENTURY

the seated sage leaning to one side with the weight supported on his right arm, with a lion crouching before him eyeing at a brocade ball held in his raised left hand, wearing a long robe hanging on one shoulder revealing his large belly, his face with a benevolent expression and a gentle smile framed by a curling beard, the bamboo patinated to a reddish brown tone
7.3 cm, 2⅞ in.

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

十七世紀　竹根雕戲獅羅漢



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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
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五代			FIVE DYNASTIES	907 - 960
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明			MING DYNASTY	1368 - 1644
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	宣德		Xuande	1426 - 1435
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	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 -

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   A Blue and White Dish, Ming Dynasty, Jiajing period

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1. BEFORE THE AUCTION

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

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

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

♧ Premium Lots
In order to bid on "Premium Lots" (♧ in print catalogue, ✧ in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

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

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

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

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

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID[now].
Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.
Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.
Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.
All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.
Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At

the end of the sale, please return your paddle to the registration desk.

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

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.
We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

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

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

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

3. THE AUCTION

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

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

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

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).
It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK$80,000.
It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.
Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.
Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.
If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK$1,000,000.
Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:
Storage charge: HK$1,200 per lot per month.
To arrange shipping or collection, please contact:
Post Sale Services
As printed in front of this catalogue

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

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

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 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。

展品之出處　在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上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 3,500,000 元或以下，酬金以「落錘價」之 25% 計算；超過港幣 3,500,000 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 13.9% 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）及任何財務狀況証明，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位估價為何，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) 及任何財務狀況証明，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　拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示
以下為本圖錄所載符號之說明：

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

○ 保證項目　附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。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保拍賣品定能拍出之價格執行。

該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。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，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

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

v 有利害關係的各方　附有 v 符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括 (i) 出售拍賣品之遺產受益人，或 (ii) 拍賣品之聯權共有人。

倘有利害關係的一方為成功競投人，他們須支付全數買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

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

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

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

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

2. 拍賣之競投

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

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

請參閱印於本圖錄之買家業務規則第 5 及 6 條。

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

缺席競投　如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落錘價。「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，可透過電話競投低位估價最低為港幣 40,000 元之拍賣品。由於電話線路有限，因此必須於拍賣前 24 小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第 5 條。

透過 BID[now] 網上競投服務進行網上競投　如閣下未能出席拍賣會，或可透過 BID[now] 網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過 BID[now] 網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁 www.sothebys.com。使用 BID[now] 網上競投服務之競投人受透過 BID[now] 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場張貼通告或由拍賣官作出公佈之方式進行修改。

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

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

4. 拍賣後

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

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明 (通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照) 並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用咭 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持咭到本公司付款本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用咭付款之上限為港幣 1,000,000 元。

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，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 - 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植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及／或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. **其他服務**

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

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，服務時間為周一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

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

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

買家稅務信息

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

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明(Resale Exemption Certificate)，請聯絡售後服務部。

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

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

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

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;
Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

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

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

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

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

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

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of
(i) the information provided to it by the Seller;
(ii) scholarship and technical knowledge; and
(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids

("BID^{now}") are made subject to the BID^{now} Conditions available on the Sotheby's website or upon request. The BID^{now} 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／或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款
於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家酬金」指根據準買家指引所載費率買家按落錘價應付之佣金；
「膺品」指蘇富比真品保證所定之涵義；
「落錘價」指拍賣官以擊槌接納之最高競投價，(倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例)，或倘為拍賣後銷售，則為協定出售價；
「買入價」指落錘價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落錘價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（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 DiamondsSA及其任何附屬公司（定義見香港法例第622章《公司條例》第2條）。

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

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

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解説只供鑑定用途，將不會當作為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、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

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

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

4. 對買家之責任豁免及限制
(a) 倘蘇富比視拍賣品為膺品並符合真品保證內之各條件，將退回買入價予買家。

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

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；
(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；
(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

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

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

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

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

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

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

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

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

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

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

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

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

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日期為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

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

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

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

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

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

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

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及／或蘇富比就買家違約對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，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

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

10. 出口及許可證

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

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖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發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

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「贋品」，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，「贋品」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），不應視為贋品。

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

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

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贋品之理由；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 responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

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

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

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

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

成功競投

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

資料保護

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

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

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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 HK0869 | **Sale Title** SCHOLARLY AND IMPERIAL WORKS OF ART | **Sale Date** 3 APRIL 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)	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 *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

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 HK DOLLARS 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 ot herwise.

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/ABSENTEE 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 HK 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. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The BID now online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address

City State/Province

Country Postal Code

❑ I/my agent will collect in person
❑ My Shipper will collect on my behalf
❑ Save these preferences for future purchases

The buyer's premium is 25% up to and including $3,500,000, 20% from $3,500,000 to $31,000,000, and 13.9% above $31,000,000.

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.

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 by the following methods: Cash (up to HK$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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

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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 HK0869 | **拍賣名稱** 御苑寶蘊－私人珍藏宮廷清翫 | **拍賣日期** 2019年4月3日

* 稱謂（如先生、女士）	* 姓	* 名
* 公司名稱（如適用）	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 *必須填寫

拍賣期間之聯絡電話（只限電話競投） 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

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証明文件及住址証明 (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/缺席競投

- 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

- 請清楚注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 ✓ 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。若在同一拍賣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。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址 _____

城市 _____ **州份/ 省份** _____

國家 _____ **郵編** _____

❑ 本人/ 本人之代理人將親身領取拍賣品。

❑ 本人之付運人將代表領取拍賣品。

❑ 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣3,500,000 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13.9% 計算。

本人同意接受蘇富比拍賣圖錄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。

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

❑ 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ **日期** _____

付款方式

拍賣後須即時以下列方法以港元付款：現金（每場拍賣上限為80,000港元）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

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 resquest. 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

Asia Specialist Departments

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

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