

Sotheby's | 蘇富比 EST. 1744

FINE IMPERIAL PORCELAIN

FROM A DISTINGUISHED PRIVATE COLLECTION

HONG KONG | 3 APRIL 2019








FINE IMPERIAL PORCELAIN

FROM A DISTINGUISHED PRIVATE COLLECTION

Important Notice to Buyers

PRE-REGISTRATION



Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s 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. The BID^{www} online bidding service is not available for Premium Lots.

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

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**港幣5,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣2,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比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。網上競投服務並不適用於高估價拍賣品。

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

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s **at least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,200 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前不少於**3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,200元。詳情請參考‘給準買家之指引’。

FINE IMPERIAL PORCELAIN

FROM A DISTINGUISHED PRIVATE COLLECTION

聚菁琳瑯

顯赫私人御瓷珍藏

AUCTION IN HONG KONG

3 APRIL 2019

SALE HK0870

10.20 AM

香港拍賣

2019四月三日

拍賣編號 HK0870

早上10時20分

TRAVELLING EXHIBITION

2 – 3 March

Shanghai

Four Seasons Hotel Shanghai

5 – 6 March

Beijing

Park Hyatt Beijing

16 – 17 March

Taipei

Hua Nan Bank international Convention Centre

EXHIBITION

Friday 29 March

10 am – 5.30 pm

Saturday – Sunday 30 – 31 March

10 am – 8 pm

Monday – Tuesday 1 – 2 April

10.30 am – 6.30 pm

Hall 5

Hong Kong Convention and Exhibition Centre
(New Wing)

1 Expo Drive Wanchai Hong Kong

巡展

3月2至3日

上海

上海四季酒店

3月5至6日

北京

北京柏悅酒店

3月16至17日

台北

華南銀行國際會議中心

預展

星期五 3月29日

10 am – 5.30 pm

星期六至日 3月30日至 31日

10 am – 8 pm

星期一至二 4月1日至 2日

10 am – 6.30 pm

Hall 5

香港會議展覽中心
(新翼)

香港灣仔博覽道一號

275
YEARS

EST. 1744

Sotheby's EST. 1744



康熙御製

Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Nicolas Chow
Worldwide Head and
Chairman
Chairman Asia



Sam Shum
Senior Director



Christian Bouvet
Senior Director



Amethyst Chau
Deputy Director



Vivian Tong
Deputy Director



Cristine Li
Junior Specialist



Mizuka Seya
Deputy Director



Peter Song
Deputy Director



Ching Yi Huang
Deputy Director

SALE NUMBER HK0870 "LONGEVITY"

SPECIALISTS IN CHARGE

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

BUSINESS MANAGER

Carmen Li
+852 2822 8124
FAX +852 2521 5421

INTERNATIONAL RESEARCH

Regina Krahl†
Jungeun Lee
Isabella Tedeschi

SALE ADMINISTRATOR

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

PRIVATE CLIENT GROUP

Asia
Jessica Lee (Hong Kong)
+852 2822 5539
Europe
Shu Zheng (London)
+44 207 293 5958
North America
Yin Zhao (New York)
+1 212 894 1685

PAYMENT, DELIVERY AND COLLECTION

Post Sale Services
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

ABSENTEE AND TELEPHONE BIDS

+852 2822 8142
FAX +852 2522 1063
bids.hongkong@sothebys.com

INTERNATIONAL TEAM



Nicolas Chow
Worldwide Head and
Chairman
Chairman Asia



Henry Howard-Sneyd
Chairman of Asian Arts,
Americas and Europe



Julian King
International Specialist,
Senior Director



Carrie Li
Senior Specialist
Asia, Senior Director



Dr. Caroline Schulten
Senior Specialist
Europe
Senior Director



Angela McAteer
Senior Specialist
North America

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS

+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE

HK\$500 at the gallery

SOTHEBY'S AT HONG KONG
CONVENTION AND EXHIBITION
CENTRE
DURING AUCTION AND EXHIBITION
+852 2868 6755
FAX +852 2868 6756

AUCTION AND EXHIBITION INFORMATION

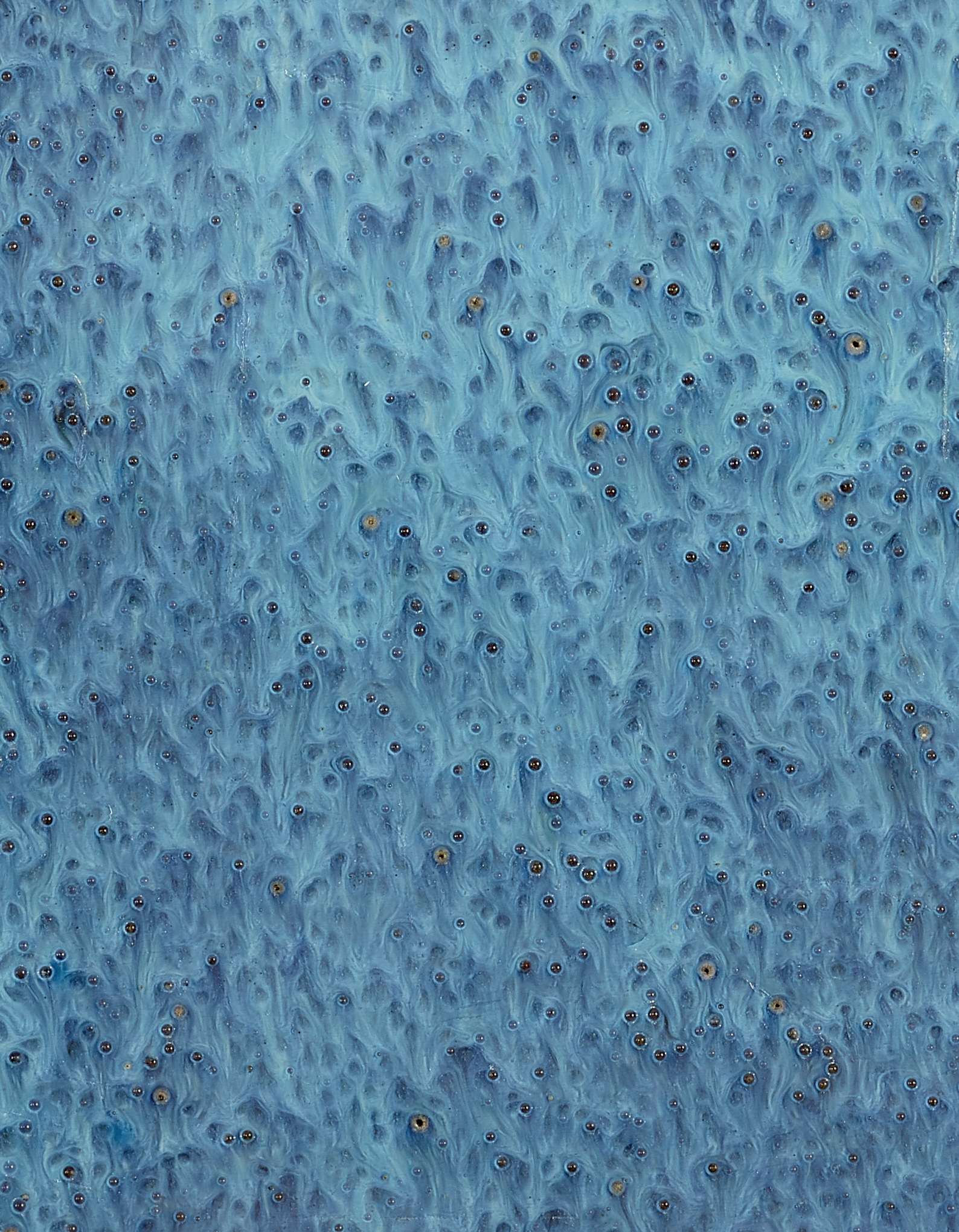
+852 2524 8121

† Consultant



Contents

4	IMPORTANT NOTICES TO BUYERS
5	AUCTION INFORMATION
7	SPECIALISTS AND AUCTION ENQUIRIES
12	FINE IMPERIAL PORCELAIN FROM A DISTINGUISHED PRIVATE COLLECTION: LOTS 3301-3312
82	INTERNATIONAL DEPARTMENTS
83	CHRONOLOGY
84	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
87	TAX INFORMATION FOR BUYERS CONDITIONS OF BUSINESS
90	GUIDE FOR ABSENTEE BIDDERS
91	ABSENTEE BID FORM
93	PRE-REGISTRATION APPLICATION FORM
94	CLIENT SERVICES





3301

A FINE AND RARE SMALL DOUCAI BOWL
QING DYNASTY, YONGZHENG PERIOD

well potted with deep rounded sides resting on a short foot, the exterior delicately painted with two fruiting sprays alternating with two floral sprays, each rendered with pastel tones and depicted with green leaves borne on the gnarled twigs, all between two double-line bands encircling the rim and foot, the base inscribed with an apocryphal six-character mark within a double circle
9 cm, 3½ in.

PROVENANCE

Sotheby's Hong Kong, 29th October 1991, lot 201.

HK\$ 400,000-600,000

US\$ 51,000-76,500

The present bowl is a superb example of Yongzheng doucai wares which were strongly influenced by early Ming porcelain designs. It follows the Chenghua prototypes closely. For a Chenghua cup painted with comparable leafy sprays of flowers and fruit, see a blue-and-white example in the collection of the National Palace Museum, Taipei, included in *Illustrated Catalogue of Important Ming Porcelains. Chenghua, Hongzhi and Zhengde Ware*, Tokyo, 1977, pl. 17. Compare also two larger bowls painted with six roundels of fruits and flowers, one in the National Palace Museum, Taipei, included in the Museum's exhibition *Chenghua ciqi tezhan/ Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487*, Taipei, 2003, cat. no. 151; the other one excavated from Jingdezhen, illustrated in *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and Imperial Collection of the Palace Museum*, Beijing, 2016, vol. 2, no. 153.

清雍正 鬪彩折枝花果紋小盃
《大明成化年製》仿款

來源：

香港蘇富比1991年10月29日，編號201



Mark



3302

**A RARE DOUCAI 'IMMORTALS' DISH
MARK AND PERIOD OF YONGZHENG**

well potted with shallow rounded sides resting on a gently tapered foot, the interior decorated with a central medallion enclosing a celestial scene of four Daoist immortals en route to the palace of the Isles of the Blessed emerging from multi-coloured clouds, depicting Xi Wangmu, the Queen Mother of the West, standing on stylised iron-red cloud swirls, with an attendant behind her, and the Three Star Gods similarly gathered and standing on cloud swirls below, all against tempestuous waves, the ethereal scene further adorned with two cranes in flight, the reverse superbly painted in iron red with bats soaring amidst *ruyi* clouds, against densely rendered green-enamelled waves outlined in underglaze blue and interrupted with jagged rockwork, the base centred with a six-character reign mark within a double circle
20.9 cm, 8¼ in.

PROVENANCE

Sotheby's New York, 23rd September 1997, lot 359 (one of a pair).

HK\$ 1,200,000-1,600,000

US\$ 153,000-204,000

清雍正 鬪彩海屋添壽圖盤
《大清雍正年製》款

來源：

紐約蘇富比1997年9月23日，編號359（一對之一）



Mark



This dish encapsulates not only the great developments in porcelain production during the Yongzheng period but also the Emperor's keen patronage, as well as his interest in Daoism. The Yongzheng Emperor was a firm believer in portents of good fortune and this can perhaps be attributed to the fact that he ascended the throne under rather nebulous circumstances with the legitimacy of his throne disputed.

For the Yongzheng Emperor's affiliation with Daoism, see two paintings in the collection of the Palace Museum, Beijing, the first *The Yongzheng Emperor Dressed as a Daoist*, illustrated in *Harmony and Integrity. The Yongzheng Emperor and His Times*, National Palace Museum, Taipei, 2009, cat. no. I-75; the second *A Life Portrait of the Yongzheng Emperor*, illustrated in *The Complete Collection of Treasures of the Palace Museum: Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pl. 18.

The design on the current dish is unusual and only a few examples appear to be recorded, including one in the collection of the Victoria and Albert Museum, London, museum no. 695-1907; another illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls 159 and 160; a third example illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 15: Qing, Tokyo, 1983, p. 174, no. 191; a pair sold at Christie's New York, 23rd March 2012, lot 234; and one sold at Christie's Hong Kong, 29th November 2017, lot 2810, from the Dr James D. Thornton collection.



大清
雍正
年製







A NEW PALETTE FOR THE KANGXI EMPEROR

Falangcai of the Kangxi reign – porcelains from Jingdezhen painted in the Imperial workshops of the Forbidden City in Beijing with ‘foreign enamels’ – are among the rarest and most dazzling ceramic wares of the Qing dynasty. Unlike most other wares of that period they were individually produced, subject to close scrutiny by the Emperor, and each piece is unique.

The Kangxi Emperor (r. 1662-1722) was one of China’s greatest rulers, who anchored the foreign Qing dynasty firmly in the Empire’s long, continuous history. It was a prosperous period, when China was a powerful magnet for embassies from the West. The Emperor was an intelligent and highly educated ruler, who unquestioningly embraced classical Chinese learning as a central foundation of Chinese culture, but at the same time openly welcomed modern progress, even if it came from outside. Although the arts and crafts as such were clearly not on the top of his agenda, he became a particularly engaged patron due to his interest in technical development.

To this end he had workshops for a wide variety of scientific instruments and other practical and decorative objects set up in the Forbidden City, very close to his personal living quarters, where he could follow, encourage and criticise any progress made in their production. During his reign these workshops resembled sophisticated experimental laboratories where court artists, artisans and technicians explored new scientific discoveries, manufacturing methods and substances. For the same reasons he welcomed foreigners to the court, mainly from Europe, to provide information on international standards of scientific and technical knowledge and to supply skills and materials unknown in China.

European Jesuit priests had, among many other things, brought European enamel wares as gifts to the court, with the ulterior motif to gain access to the Emperor through foreign novelties. As the Emperor was keen to have them reproduced by the Imperial palace workshops, European enamelling specialists as well as the enamels themselves were sent from Europe. The new colours were first used on copper vessels where, like in Europe, they were applied overall to completely hide the metal body underneath, their floral designs contrasting with brightly coloured backgrounds (see, for example, a bowl with prunus in the British Museum, London, accession no. 1939.1014.1, also in Hugh Moss, *By Imperial Command. An Introduction to Ch’ing Imperial Painted Enamels*, Hong Kong, 1976, pl. 10).

The first ceramics enamelled in Beijing closely followed these enamelled metal wares in style and colouration. The same enamels as used for decorating copper were applied to brown Yixing stonewares and white Jingdezhen porcelains. Although at Jingdezhen enamels had long been applied onto fully glazed and fired porcelain vessels, these Chinese predecessors do not seem to have been taken as models. The first enamellers in Beijing – perhaps Westerners – may have considered the shiny porcelain glaze an unsuitable surface for the enamels to adhere, so that porcelains partly or fully unglazed and left in the biscuit were specially created at Jingdezhen and supplied to the court for this new imperial adventure. A unique vase in the Palace Museum, Beijing, with a similar puce background, was provided as a blank biscuit vessel without any glaze, see *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no. 1. For bowls and dishes peculiar orders must have

gone out to Jingdezhen to provide specimens with a glazed interior and base, and an unglazed exterior. The unglazed parts were then fully covered with enamel, just like on a copper vessel. Background colours may also have been deemed desirable to create smooth surfaces rather than designs raised in slight relief, since even some Yixing wares are covered in dark brown enamel, of the same tone as the original stoneware, applied as background colour around the design.

This work did not start until 1711, leaving only a dozen years for the technique to be perfected during the Kangxi reign. The enamels used in that period were still imported pigments, which must have contributed to the rarity of completed items. By far the most special among the new foreign enamels was the ruby- or rose-red enamel tone, not only since it was dramatically different from all locally created colours, but also because it was derived from gold. The Imperial workshops had apparently not yet mastered it even in the 6th year of Yongzheng when, under guidance of Prince Yunxiang, brother of the Yongzheng Emperor (r. 1723-35), eighteen new enamel colours were reported to have been successfully produced there.

The present bowl is wonderful testimony to this collaboration between the potters in Jingdezhen and the painters in Beijing. The former threw and fired the plain porcelain bowl in Jiangxi province, south of the Yangzi River, the glaze carefully added to leave a clean, glazed rim and a neat, unglazed footring; the latter painted a highly complex design of naturalistically interlaced flowers in a wide variety of colours and shades, then applied a remarkably even rouge-red background, and fired the bowl again, to admirable perfection, within the Forbidden City. Although such Kangxi examples are among the earliest porcelains decorated in

the new Western enamelling manner, the present bowl displays complete mastery of this sophisticated new method of decoration – a distinction not shared by all its contemporaries.

The new enamelling technique was introduced to and employed at Jingdezhen not much later, but the differences between contemporary wares created with similar materials in the two different manufactories are vast. What is special about these early pieces from the Beijing palace workshops is the remarkable variety in their range of enamels, which seems to vary from piece to piece, whereas for the *yangcai* or *famille-rose* porcelains produced at Jingdezhen a standard palette was very soon developed and employed, which allowed for little flexibility.

The other all-important difference between Beijing and Jingdezhen manufactories is that the latter had always produced porcelains on a massive scale. Individual items were completed production-line style, with many different hands contributing to every single piece. The Beijing workshops on the other hand, located in a pavilion within the confines of the palace, were a completely different setup. Here individual artists would create individual works of art, and the whole complex was small in scale, not least for simple reasons of space and inconvenience to ordinary palace life. The present bowl is unique, like all *falangcai* bowls in the Kangxi period, even though they all share overall stylistic features, equally pointing to a small operation.

Inspiration for some of the decoration devised during this period probably came from the Westerners who mastered the enamelling technique, as many of the early *falangcai* porcelains are decorated with fanciful stylised blooms that are uncharacteristic of Chinese ornament. Other designs,



fig. 1
Red-ground *falangcai* 'peony' bowl, puce-enamel *yuzhi* mark and period of Kangxi
© Collection of the National Palace Museum, Taipei



fig. 2
Yellow-ground *falangcai* 'peony' bowl, puce-enamel *yuzhi* mark and period of Kangxi
© Collection of the Palace Museum, Beijing

such as the present one, however, derived more directly from Chinese flower painting, as court painters worked here side by side with enamellers and were at times recruited to do some enamelling work themselves. The decoration on the present bowl, from the opulent blooming peonies with dense curly petals to the variegated leaves, displays a scene of opulence and prosperity well-suited for the period and evokes the tradition of Chinese paintings.

Despite a lack of identical examples, there are related imperial vessels of slightly different proportions or designs preserved in major museums and private collections. A shallow red-ground bowl with a puce-enamel *yuzhi* mark from the Qing Court collection, dominated on the exterior by four lavish peony blooms in blue, green, lilac and orange enamels, is now in the National Palace Museum, Taipei, and included in the exhibition *Shen bi danqing. Lang Shining lai Hua sanbai nian tezhān/Portrayals from a Brush Divine. A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China*, National Palace Museum, Taipei, 2015, cat. no. I-15 (**fig. 1**). Gold granules are found in the lilac colour of that bowl, which is believed to be formulated with a mixture of cobalt-based blue and gold-derived red glass powders (see Wang Chu-Ping, 'Examining the manufacture of the imperial kilns at Jingdezhen in the Kangxi-Yongzheng period through iron-red porcelains', *The National Palace Museum Monthly of Chinese Art*, January 2013, no. 358, pp. 54-55). The National Palace Museum in Taipei also has another red-ground bowl of similar size and shape from the Qing Court collection, but inscribed with a blue-enamel mark and decorated with poppies and asters, illustrated in *Shen bi danqing, op.cit.*, cat. no. I-17. See also a tripod incense burner in the Au Bakling collection, similarly depicting peonies against a ruby background on biscuit porcelain, illustrated on the cover of *Chinese Ceramics*.

Selected Articles from Orientations 1983-2003, Hong Kong, 2004. The frilly petals and the slender stems on the incense burner create an impression of daintiness, in contrast to the vitality and abundance suggested by the lush blooms and broad leaves on the present bowl. Compare another red-ground bowl with a blue-enamel *yuzhi* mark formerly in the collections of Robert Chang and Dr Alice Cheng, enamelled directly on the biscuit body with multicolour double lotuses and leaves in blue and green, sold three times in these rooms, most recently on 8th April 2013, lot 101.

Further bowls adorned with peonies, albeit against yellow backgrounds, are preserved in the Palace Museum, Beijing. A slightly larger bowl of this form with a puce-enamel *yuzhi* mark, splendidly enamelled with eight blooms in pink, green, blue and purple, together with variegated leaves, demonstrates a painting style similar to that of the present bowl (**fig. 2**). It is published in *The Complete Collection of Treasures of the Palace Museum, op.cit.*, no. 4, where the throwing marks of the porcelain body underneath the enamels are visible, a feature also apparent on the present bowl. See two other examples with blue-enamel *yuzhi* marks from the Qing Court collection, *ibid.*, nos 5-6.

There is a related group of *falangcai* bowls with stylised peony designs. Examples include a shallow puce-enamel marked bowl in the National Palace Museum, Taipei, painted with a scroll of three formalised flowerheads outlined in black against a red background, stylistically not dissimilar to cloisonné enamelled wares, illustrated in *Kangxi dadi yu taiyangwang luyi shisi tezhān: zhongfa yishu wenhua de jiaohui/Emperor Kangxi and the Sun King Louis XIV. Sino-Franco Encounters in Arts and Culture*, Taipei, 2011, cat. no. IV-35.

姚黃魏紫漫爭妍

康熙珐瑯彩瓷，為清宮瓷器中最彌足珍貴、華艷妙麗之作。先在景德鎮拉坯燒製，繼而於紫禁城御作坊加繪珐瑯彩，再次入爐燒成。有別於一般清瓷，瓷胎畫珐瑯製作嚴謹細緻，盡顯工匠畫師藝技功架，由清聖祖敦鑑親賞，每品皆屬獨一無二之作。

康熙皇帝乃中國歷史上最傑出的皇帝之一。他為滿族在中原奠定了國家統一的長遠基礎，為多元民族國家創造了發展經濟與文化的有利條件。康熙盛世，西方使節紛紛入朝。清聖祖天資聰穎，嗜讀古書，勤於政務，重儒尊孔，後來接受西洋科技，學貫中西。縱然藝術並非其器重之領域範疇，但聖祖對科學技術發展的愛好，讓他成為瓷藝創新的推手。

為鑽研科技，康熙皇帝於紫禁城內設立作坊，研製各式科學儀器、創作多樣實用及裝飾器物。由於作坊鄰近其寢宮，聖祖能在創製過程中親作監督品評。造辦處統籌各大小作坊，儼然一尖端實驗室，成為宮廷畫師、工匠及技師，精心研發嶄新科技、手藝造工和物料的場地。對於曉暢科學、以歐洲人為主之來華洋人，聖祖甚為歡迎，並召引進宮，藉此汲取西洋之科技新知、技藝與物料，以填補中國在此領域的空白。

康熙一朝，歐洲教士抱著宗教熱忱到臨中國，帶來各式新奇西洋器物，以上獻聖祖，望藉此進宮傳教，擴展耶穌會的影響力，西方畫珐瑯器亦因而傳入清宮。聖祖對畫珐瑯深感著迷，起用遠從歐洲來華的畫珐瑯藝匠，並引入西洋彩料，命宮中御作坊設法仿學照造。清宮初製珐瑯器，依循歐洲當時流行的風格，於銅胎器上通體繪珐瑯，滿飾花卉紋樣，與色地的華麗鮮彩，形成強烈對比（參考大英博物館藏銅胎紅地畫珐瑯梅花盃，藏品編號1939,1014.1，也收錄於莫士搗，《御製》，香港，1976年，圖版10）。

首批於清宮內繪製的瓷胎畫珐瑯，與這些金屬胎器的飾紋與用色非常相近。珐瑯彩料，除了銅胎，亦有使用在宜興紫砂及景德鎮白瓷上。儘管景德鎮早已掌握釉上加彩技藝，燒製五彩鬪彩等釉上彩器，但似乎沒有成為宮廷珐瑯作之藍本。初時宮廷作坊的珐瑯匠或為歐洲畫師，他們也許認為瓷身釉面光滑，難上珐瑯，遂要求御窯廠特製局部或全素瓷作加彩之用。北京故宮博物院藏之獨特瓶例，地施相近之胭脂紅色，乃素胎直接上彩，而非釉上繪彩之器，錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁98，圖版81。景德鎮應曾按御旨為清宮燒造外壁素胎無釉、內壁





圖一
清康熙 琺瑯彩紅地牡丹盃 《康熙御製》紅料款
© 台北國立故宮博物院藏



圖二
清康熙 琺瑯彩黃地牡丹紋盃 《康熙御製》紅料款
© 北京故宮博物院藏

和足底則單釉的盃、盤，以作添彩之用，宮中藝匠遂照銅胎畫琺瑯之法，於外壁素胎上滿繪彩料。從加彩技法上來看，似乎盡力追求圖案和色地填塗均一，以塑造整體光面平滑，多於突出主紋飾之輪廓。這也可從藝匠在宜興紫砂器上繪琺瑯紋飾後，於素地上填繪和原胎地類近之深褐色彩料上體現。

清宮畫琺瑯之藝，始自康熙五十年（1711年），卻於聖祖在位的餘下約十年間，臻趨完美。當時仍依賴進口彩料，或多或少限制了成品數量，以致畫琺瑯器極為罕見。迄此為止，尤以胭脂紅或粉紅色料最為難得，除與本土顏料發色迥然不同外，其呈色元素來自黃金，令它更形珍罕。為求突破彩料供應受進口之局限，清宮琺瑯作對色料研製鏗而不捨。雍正六年（1728年），御作坊終在怡親王允祥的監督下，成功提煉出十八種新色。

此牡丹花圖盃為景德鎮御瓷匠與琺瑯作畫匠天衣無縫結合之作。素白瓷盃首先在江西拉坯燒煉成形，由瓷匠仔細施釉，口沿罩釉平滑，圈足規整露胎，完成後往送北京，由宮內畫琺瑯藝匠在瓷盃上細繪華葩，色彩斑斕，群芳爭妍，枝卉相依，精緻華麗，器地塗施

胭脂紅，力求均勻一致，再入爐燒至臻美。康熙御製瓷胎畫琺瑯，雖屬試驗雜例，但此盃所採技藝，發揮淋漓盡致，在同期作品中僅見。

景德鎮不久之後也採用琺瑯彩，以繪飾瓷作，但與內宮作坊相比，兩地製器迥然有別。北京琺瑯作的早期作品，彩料色澤豐富講究，每器也略有不同。景德鎮所造之洋彩或粉彩瓷，用色配搭不久便發展出固定規範，隨後即蕭規曹隨、較欠彈性。

兩地作坊之另一重大區別在於生產規模。景德鎮造瓷一貫量多，分工仔細，往往由不同藝匠專門擔當各產瓷工序。紫禁城內造辦處的琺瑯作則是另一經營模式。除受宮中位置空間所限，作坊規模相形細小外，藝匠多單獨創作及完成製品，精心細研，故所產畫琺瑯彩器，皆為匠心獨運的逸品傑作。正如此盃，雖與康熙同朝作品風格一致，牡丹之飾也非寡，但他例佈局略異，各不相同。細審之下，匠工精煉，盡顯高才瑋藝。

這時期的畫琺瑯，紋飾設計應該深受西方畫琺瑯藝匠影響，是以早期作品大多繪飾極富異國風韻的華麗花

卉紋樣。另有一類琺瑯作，則由宮廷畫師奉命繪畫，或與琺瑯藝匠攜手合作。正如此牡丹圖盃，吸收了中國花卉繪畫的精華，以繽紛色彩描寫牡丹盛開，葩華秀發，綠葉相倚，展現一片繁華之象，照證康朝盛世。

此盃雖為孤品，但公私收藏中有康熙御製胭脂紅地琺瑯彩品，器形、圖案或與此有別，但仍可資比對。參考台北故宮博物院清宮舊藏一紅地纏枝牡丹紋盃，壁較淺，朵妍分成四組，以藍、綠、紫、橘為主調，花形呈橢圓，底落「康熙御製」紅料宋體款，展於《神筆丹青：郎世寧來華三百年特展》，台北，2015年，編號I-15（圖一），盃上紫花部分更觀測到金微米顆粒，相信紫彩乃以金紅與鈷藍料混合而成（王竹平，〈從鐵紅彩談康時期景德鎮洋彩瓷的燒造〉，《故宮文物月刊》，2013年1月，第358期，頁54-55）。該院另有清宮舊藏紅地罌粟花盃，器形及尺寸與此盃類，伴綴菊花，藍料宋體御製款，見《神筆丹青》，前述出處，編號I-17。區百齡藏胭脂紅色牡丹圖三足爐，也是素胎上施彩，同是牡丹花圖，花瓣寬卻薄，枝莖長且纖，畫風與此有別，刊於《Chinese Ceramics. Selected Articles from Orientations 1983-2003》封面，

香港，2004年。天民樓、張宗憲及張永珍博士遞藏琺瑯彩蓮花圖盃，帶藍料御製款，花雖有別，但同樣是澀胎上施胭脂紅，葉片也是藍綠並採以示明晦。該盃三度在香港蘇富比售出，最近一次為2013年4月8日，編號101。

北京故宮博物院藏數件黃地琺瑯彩牡丹紋盃，其中一例外壁以粉紅、淡綠、寶藍、藕荷等色繪牡丹八朵，花葉佈局略異，但觀其勾勒、施彩等細節，與此盃上所見一脈相承，而且彩下拉坯弦紋仍清晰可見。該盃器形與此相類，但盃徑較大，底署「康熙御製」紅料款，收錄於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，前述出處，編號4（圖二），同書另刊兩件清宮舊藏藍料款例，編號5-6。

康熙琺瑯彩牡丹紋器，還有一類以數朵盛開牡丹花為主紋飾之盃，繪圖卻較拘謹，與此盃上之寫生牡丹所呈風格迥然不同，如台北故宮所藏紅地淺盃，環繪大牡丹花三朵，勾勒謹慎，風格更接近銅胎琺瑯器，書紅料御製款，圖見《康熙大帝與太陽王路易十四特展：中法藝術文化的交會》，台北，2011年，編號IV-35。

🗨 3303

**A RARE AND SUPERBLY ENAMELLED
RUBY-GROUND FALANGCAI 'PEONY' BOWL
PUCE-ENAMEL YUZHI MARK AND PERIOD OF
KANGXI**

delicately and thinly potted with deep rounded sides supported on a short straight foot, the exterior superbly enamelled in rich, vibrant hues with luxuriant peony blooms of varying sizes and colours borne on slender stalks swaying in the breeze and issuing further stems of foliage rendered in shaded tones of green, the tips of the petals meticulously accentuated with white tips, all reserved against a translucent ruby-red ground, the interior and base left white, the latter enamelled in puce with a four-character *yuzhi* mark, wood stand
11 cm, 4³/₈ in.

PROVENANCE

A Japanese private collection.

HK\$ 10,000,000-15,000,000
US\$ 1,280,000-1,920,000

清康熙 胭脂紅地琺瑯彩牡丹圖盃
《康熙御製》紅料款

來源：
日本私人收藏



Mark



**A BLUE AND WHITE 'PEACH AND BAT'
MOONFLASK
SEAL MARK AND PERIOD OF QIANLONG**

the flattened circular body rising from a short splayed foot to a waisted neck flanked by a pair of *ruyi* handles, moulded in low relief to either side with a peach-shaped panel painted in rich tones of cobalt with simulated 'heaping and piling' depicting a pair of bats flying among fruiting sprays of peaches, reserved on a leafy floral scroll ground, the neck decorated with a lotus scroll below a band of upright *ruyi* and a *lingzhi* scroll encircling the mouth-rim, the handles carefully shaded in washes of blue, the narrow sides painted with foliate *lingzhi* and the foot picked out with a 'classic' scroll, the base inscribed with a six-character seal mark 23.9 cm, 9³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 27th April 1993, lot 166.

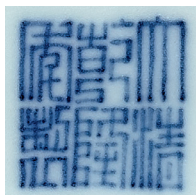
HK\$ 1,800,000-2,500,000
US\$ 230,000-319,000

清乾隆

青花纏枝蓮紋杏圓開光福壽紋雙耳扁壺
《大清乾隆年製》款

來源：

香港蘇富比1993年4月27日，編號166



Mark





This piece has been masterfully executed to resemble the celebrated blue and white wares of the early 15th century through the use of the 'heaped and piled' technique to render the designs. By carefully manipulating the cobalt pigment the craftsman of the present piece has successfully simulated the uneven blue tones characteristic of the early Ming period that occurred naturally as a result of the firing process.

A closely related example was included in *The Exhibition of Chinese Ceramics of Eight Dynasties*, National Museum of History, Beijing, 1987, p. 65; another was exhibited in *Beauty and Tranquillity. The Eli Lily Collection of Chinese Art*, Indianapolis Museum of Art, Indianapolis, 1983, cat. no. 116; and another from the T.Y. Chao family collection was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, The Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 66, recently sold with its pair in our rooms, 1st December 2017, lots 323 and 325. See also a flask from the collection of R.I.C. Herridge sold in these rooms, 28th November 1978, lot 235; and another sold in our Paris rooms, 18th December 2009, lot 263.

The design of peaches and bats, with its highly auspicious message, appears to have originated in the Yongzheng reign and grew in popularity during the Qianlong period, when it was represented in all possible media. The bat (*fu*) and peach (*shoutao*) create the pun *fushou shuangquan* ('May you have both blessings and longevity'), which makes this piece particularly suited to be presented as a gift on the occasion of a birthday.

**A RARE INCISED AND ANHUA-DECORATED
"SWEET-WHITE" LIANZI BOWL
MING DYNASTY, YONGLE PERIOD**

thinly and superbly potted with deep rounded sides converging to a pointed base, supported on a narrow, gently tapering foot, the central interior incised with a stylised flower, encircled by a floral band and interlocking strapwork motifs rendered in the *anhua* technique, all below a cash coin diaper band around the rim, the exterior incised with long lappets below a keyfret border, above an undulating chevron band encircling the foot, covered overall in an opaque white glaze

16.2 cm, 6 $\frac{3}{8}$ in.

PROVENANCE

Collection of Henry Charles Lea (1825-1909), possibly acquired in Ningbo, China, circa 1900, thence by descent to Charles Matthew Lea (1853-1927) and later by descent to the Estate of Mary Mason Hudson, Philadelphia. Sotheby's New York, 20th March 2002, lot 181.

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

US\$ 102,000-153,000

明永樂 甜白釉暗花花卉紋蓮子盃

來源：

費城 Henry Charles Lea (1825-1909年) 收藏，或約 1900年得自寧波，此後由 Charles Matthew Lea (1853-1927年) 承繼，再傳予 Mary Mason Hudson，後入其承產收藏

紐約蘇富比2002年3月20日，編號181

The present bowl belongs to a group of sweet white-glazed (*tianbai*) porcelain bowls favoured during the Yongle period. Its subtle combination of incised and *anhua* decoration on a beautifully potted *lianzi* shape manifested one of the most classic decorative repertoires in the early Ming dynasty.

Anhua, 'hidden decoration', was practised almost exclusively at the beginning of the Ming dynasty, from the Hongwu to the Xuande period, and only at Jingdezhen.

Although blue and white bowls of this form and decoration were also produced, including one in the British Museum, London, illustrated in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, pl. 28B, the Yongle Emperor is believed to have preferred monochrome white wares, and

blue and white counterparts of such bowls only became popular later during the Xuande period.

Closely related white-glazed bowls rendered in this decoration include one from the Frederick M. Mayer collection, also formerly in the A.D. Brankston and Eumorfopoulos collections, sold at Christie's London, 24th June 1974, lot 81; and another sold in our New York rooms, 20th March 2002, lot 181. Compare also a white-glazed bowl decorated in the same techniques, but with the interior and exterior designs reversed, from the Qing court collection and now preserved in the Palace Museum, Beijing, included in the Museum's exhibition, *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, pl. 117.







🗨 3306

**AN EXTREMELY RARE BLUE AND WHITE
DOUBLE-GOURD FLASK
SEAL MARK AND PERIOD OF QIANLONG**

finely potted and painted in vivid tones of cobalt blue simulating Ming dynasty 'heaping and piling', the truncated lower bulb densely decorated with lotus scrolls, the shoulder draped with a band of pendent *ruyi* heads and detached floral sprigs, rising to a waisted neck with lappets collared by a raised ring, surmounted by a garlic-mouth painted with *lingzhi* borne on scrolling foliage and linked by a pair of curved *ruyi* handles, the base inscribed with a six-character seal mark
18.3 cm, 7¼ in.

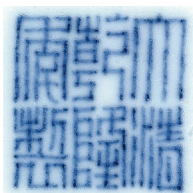
PROVENANCE

Sotheby's Hong Kong, 27th October 1993, lot 189.

HK\$ 12,000,000-18,000,000
US\$ 1,530,000-2,300,000

清乾隆 青花纏枝瑞芝蓮紋雙耳葫蘆尊
《大清乾隆年製》款

來源：
香港蘇富比1993年10月27日，編號189



Mark





This rare flask displays the Qianlong Emperor's penchant for porcelain that was both innovative and artistically challenging, while evoking celebrated designs from China's glorious porcelain tradition. The result is an engaging vessel that is at once innovative and familiar. The double-gourd form and the floral scroll on this piece appear to derive from early Ming moonflasks (*bianhu*), which had been revived in the Yongzheng reign. This rare truncated version was first developed in the Yongzheng period, and extant examples are known painted in blue and white, copper red and *doucai* enamels, as well as covered in monochrome glazes.

While Yongzheng mark and period flasks of this form are relatively common, Qianlong versions are rare. Only two pairs of closely related examples appear to have been published: the first sold at Christie's Hong Kong in 1997, and twice in these rooms, 27th April 2003, lot 56 and 10th April 2006, lot 1686, and the second sold at Christie's Hong Kong, 27th October 2003, lot 634, and in these rooms, 8th April 2010, lot 1821.

Flasks of this truncated form are also known covered in a tea-dust glaze. A flask from the collection of Sir Joseph Hotung, included in the Min Chiu Society exhibition *An Anthology of Chinese Art*, Hong Kong Museum of Art, Hong Kong, 1985, cat. no. 188, was originally sold in these rooms, 21st May 1979, lot 126, and again at Christie's Hong Kong, 30th May 2006, lot 1253; another was sold in these rooms, 11th April 2008, lot 2817; and a pair was sold in our

London rooms, 10th December 1985, lot 271. Compare also a celadon-glazed version decorated with dragons, in the Shanghai Museum, illustrated in Lu Minghua, *Qingdai Yongzheng – Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 4-13 (right); another from the J.M. Hu collection, sold in our New York rooms, 4th June 1985, lot 37; and a further flask decorated in *doucai* enamels, illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 160.

Qianlong mark and period flasks painted with similar motifs are also known with a rounded lower bulb, such as one from the T.Y. Chao collection, included in the exhibition *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 19778, cat. no. 88, and sold twice in these rooms, 12th May 1976, lot 111, and 19th May 1987, lot 274, and again at Christie's Hong Kong, 1st December 2010, lot 3054; and another sold in these rooms, 3rd May 1994, lot 174.

For the prototype of this form and design, compare a Yongzheng mark and period flask painted in underglaze blue and red, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, pl. 200.

此尊取材前朝珍瓷紋飾，展現乾隆皇帝慕古好雅，加入創新巧思，精益求精，成品既富創意，亦具經典韻味，本品正屬此中臻例，尤為珍罕。葫蘆尊器型及花卉紋飾取自明朝扁壺，如此擬古之式，雍正年間復興。如本壺之簡化器型，也首現於雍正年間，現存作例包括青花、銅紅、鬩彩及單色釉瓷器。

此器形於雍正年間相對流行，乾隆作例則甚罕。現時記載僅只兩對，其一售於香港佳士得1997年，後兩度於香港蘇富比拍出，2003年4月27日，編號56以及2006年4月10日，編號1686。另一售於香港佳士得2003年10月27日，編號634，後於香港蘇富比2010年月8日易手，編號1821。

如本品之簡化器形，亦見於茶葉末釉作例，見何東爵士藏尊，曾展於《中國文物集珍：敏求精舍銀禧紀念展覽》，香港，1985年，編號188，售於香港蘇富比1979年5月21日，編號126，後於香港佳士得2006年5月30日易手，編號1253。另一例售於香港蘇富比2008年4月11日，編號2817。還有一器，售於倫敦蘇富比1985年12月10日，編號271。上海博物館收藏一青釉龍紋例，載於陸明華，《清代雍正—宣統官窯瓷器》，上海，2014年，圖版4-13（右）。胡惠春且藏一尊，售於紐約蘇富比1985年6月4日，編號37。尚有一鬩彩例，圖載於史彬士，《中國歷代陶瓷選集》，台北，1990年，圖版160。

紋飾相近之乾隆例，亦見於另一瓶腹較圓之器型，比較趙從衍舊藏尊，曾展於《趙從衍基金會藏明清陶瓷》，香港藝術館，香港，1978年，編號88，該例兩度售於香港蘇富比，先後為1976年5月12日，編號111及1987年5月19日，編號274，後於香港佳士得2010年12月1日易手，編號3054。另比較一例，售於香港蘇富比1994年5月3日，編號174。

本品之雜本，可參考北京故宮博物院藏雍正年製署款青花釉裏紅尊，載於《故宮博物院藏文物珍品全集·青花釉裏紅（下）》，上海，2000年，圖版200。





3307

**A RARE WUCAI 'DRAGON' RETICULATED BOX
AND COVER**

MARK AND PERIOD OF WANLI

the reticulated domed cover centred by a red florette encircled by pointed leaves interspersed with four wan symbols within a lozenge-shaped border, reserved on a pierced ground of four lotus and pads divided by conch shells, the sides of the cover and box decorated with a band of four dragons chasing flaming pearls amid scattered flowers, all above a border of spirals circling the narrow footring, the base inscribed with a six-character reign mark within a double circle
21 cm, 8¼ in.

PROVENANCE

Tokyo Bijutsu Club, 13th November 1939, lot 64.
Sotheby's Hong Kong, 7th May 2002, lot 551.

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

**明萬曆 五彩鏤空蓮龍紋蓋盒
《大明萬曆年製》款**

來源：
東京美術俱樂部，1939年11月13日，編號64
香港蘇富比2002年5月7日，編號551



Mark

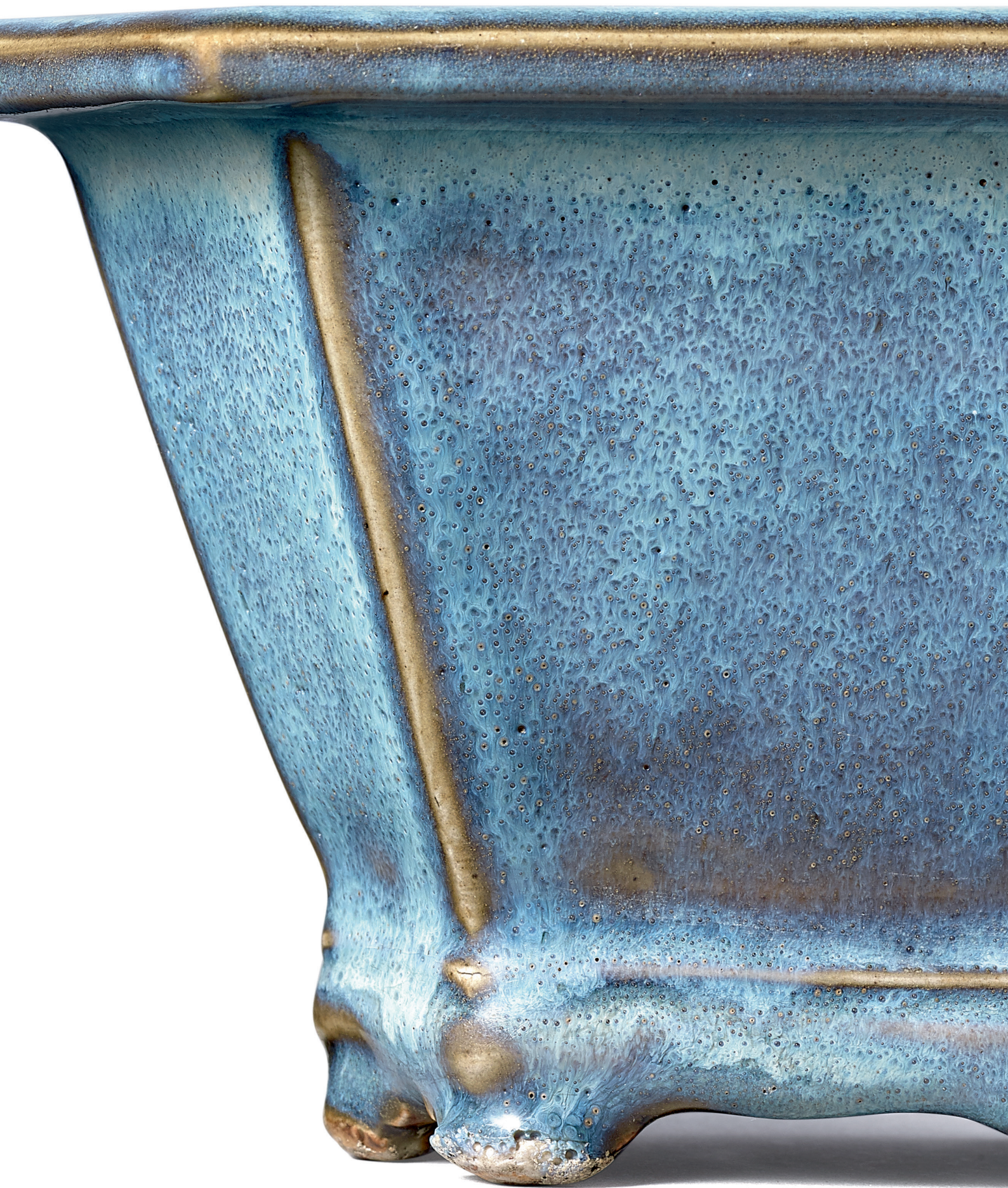


Painted in bright and vibrant enamels with an unusual motif of lotus and conch shells, this box is remarkable for its pierced cover, which would have required considerable skill when glazing and firing. A closely related box is illustrated in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 3-102; and another was sold in our London rooms, 3rd April 1979, lot 144. A further box of this design but painted predominantly in green and yellow enamels, from the R.F.A. Riesco collection, was included in the exhibition *Mostra D'Arte Cinese*, Palazzo Ducale, Venice, 1954, cat. no. 722.

Boxes of type are also known painted in underglaze blue; a box is illustrated in *Sekai tōji zenshū/ Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 220; and three were sold in our London rooms, the first from the collections of R.F.A. Riesco and the Toguri Museum of Art, 23rd June 1970, lot 63, and again, 9th April 2004, lot 39, the second, 11th December 1984, lot 341, and the third, 9th December 1986, lot 190.







🗨 3308

**AN EXTREMELY RARE JUN BLUE-GLAZED
HEXAGONAL FLOWER POT
EARLY MING DYNASTY**

of hexagonal section, the straight sides flaring steeply to an everted rim, all supported on a stepped base with six short feet, covered overall with a rich cascading lavender-blue glaze thinning to pale olive-green at the edges, the base pierced with five small circular apertures and incised with a *shi* character (ten), silver-inlaid wood stand
16.4 cm, 6½ in.

PROVENANCE

A Hong Kong private collection.
Sotheby's London, 9th November 2011, lot 365.

HK\$ 10,000,000-15,000,000
US\$ 1,280,000-1,920,000

明初 鈞窯天藍釉六方花盆
底刻「十」字

來源：
香港私人收藏
倫敦蘇富比2011年11月9日，編號365







fig. 1
Jun sky-glazed hexagonal flower pot, late Ming dynasty
© Collection of the Palace Museum, Beijing

Jun ware, which derives its beauty from the striking and thick opaque glaze of varied bright blue coloration, was made in Junzhou Prefecture (present Yuzhou), Henan province. Among the products of these kilns are a small number of flower pots such as the present piece, which were inscribed on the underside before firing with a Chinese numeral ranging from one (the largest) to ten (the smallest), indicative of their size and matching stands; hence their name 'Numbered Jun' wares.

Traditionally ascribed to the Northern Song dynasty, there has been much debate on the dating of numbered 'Jun' wares, however recent research seems to confirm a 15th century date. As explained in Jessica Harrison-Hall, *Ming 50 Years That Changed China*, British Museum, London, 2014, pp. 92-97, examples of this numbered group have not been found in any context other than the Beijing palace. None have been discovered elsewhere in China or farther afield, nor have any been excavated from tombs. Additionally the method of construction using double moulds did not exist until the early 15th century when it was created by potters at the Henan kilns. The author concludes that they were commissioned by the Yongle and Xuande Emperors for the new imperial palace where they were displayed and admired throughout the Ming and Qing dynasties.

A slightly larger flower pot of this hexagonal form inscribed with the Chinese numeral *ba* (eight) on the base, from the Qing court collection and now preserved in the Palace

Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 22 (**fig. 1**). Shards of these six-footed hexagonal pots, were also excavated in 1974 at Juntai, Yuzhou, and illustrated in *Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pl. 81. Flower pots of this hexagonal shape is extremely rare, as they are usually known in deeper, lobed mallow-shaped forms, such as one sold in these rooms 8th April 2013, lot 3046.

Much admired from the Qing dynasty onwards, these Jun flower pots continue to elicit appreciation as well as provocation. The Yongzheng and Qianlong Emperors were great admirers of these fascinating vessels of opalescence. According to the records of the Imperial Palace Workshops (Zaobanchu) dated to the 21st year of the Qianlong reign (1756), the Emperor would command original numerals engraved on these flower pots to be effaced and incised with new numbers. There are currently about 20 vessels with these later engraved numbers known, all dispersed amongst the Emperor's studies, residences and gardens. A hexagonal stand of this form but in larger size, with its original numeral *qi* (seven) effaced and engraved later in the Qianlong period with a *Yangxindian* (Hall of Mental Cultivation) mark, from the National Palace Museum, Taipei, is included in the museum's exhibition, *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, pl. I-07.



圖一
明末 鈞窯天藍釉六方花盆 底刻「八」字
© 北京故宮博物院藏

鈞瓷，河南鈞州（今禹州）鈞窯燒製。其韻雅致，釉質厚重，溫潤如脂，釉色天藍，變幻不一，至臻至美。如此盆之鈞瓷花器，底部多刻數字，由一至十，以示盆及底座尺寸，一為最大，十為最小。

此類刻數字之鈞瓷，傳統斷代北宋，然學術爭議頗多，近來研究多斷代十五世紀。霍吉淑於其著作中指出，此類底刻字鈞瓷，除清宮所見數例之外，均未見於其他地區，也無墓葬出土例。此外，鈞瓷燒造所用之雙層模具法，至十五世紀初方由河南窯工匠所創。由此可推，此類瓷器應為永宣年間御製，置於北京新都皇宮，以供賞玩，遂流傳明清。詳見霍吉淑，《明：皇朝盛世五十年》，大英博物館，倫敦，2014年，頁92-97。

另有一器型稍大之六方盆例，底部刻「八」字款，清宮舊藏，現藏北京故宮，錄於《故宮博物院藏文物珍

品全集·兩宋瓷器（上）》，香港，1996年，圖版22（圖一）。1974年禹州鈞台亦出土此類六足六方盆殘片數例，載於《鈞窯雅集：故宮博物院珍藏及出土鈞窯瓷器薈萃》，北京，2013年，圖版81。此類六方盆之器型甚為罕見，相類之深腹花口例則較為常見，見一例售於香港蘇富比2013年4月8日，編號3046。

清代以降，鈞瓷備受青睞，常供文人雅士品鑑賞玩，雍、乾兩朝尤甚，以其凝潤釉質為美。據清宮造辦處記載，乾隆二十一年（1756年），高宗下令將鈞瓷花盆底刻之數字悉數磨去，複刻新數。現知此複刻新數之鈞瓷二十餘例，皆置宮中高宗之書房、寢殿及御花園。可參見一例尺寸較大之六方盆底座例，底部原刻「七」字款，後磨去複刻「養心殿」款，現藏台北故宮，刊於《瓶盆風華：明清花器特展》，台北，2014年，圖版I-07。



3309

A FINELY PAINTED AND RARE DOUCAI
'FLOWER' BOWL
MARK AND PERIOD OF YONGZHENG

well potted with rounded sides supported on a gently tapering foot, the exterior intricately painted with bright enamels within an underglaze-blue outline, depicting six stylised hibiscus blooms of yellow, iron red and purple, borne on an undulating leafy meander, all between a foliate scroll encircling the rim and a *ruyi* band around the foot, the interior similarly decorated with a central medallion enclosing a single hibiscus spray, inscribed to the base with a six-character mark within a double circle
12.5 cm, 4⁷/₈ in.

PROVENANCE

Collection of The Hon. Mountstuart William Elphinstone (1871-1957), no. 518.
Sotheby's Hong Kong, 26th October 1993, lot 152.

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

清雍正 鬪彩纏枝番蓮紋盃
《大清雍正年製》款

來源：

Hon. Mountstuart William Elphinstone (1871-1957年)
收藏，編號518
香港蘇富比1993年10月26日，編號152



Mark



This elegant bowl is particularly notable for its exquisitely painted floral scroll in soft pastel enamels. Cobalt pencilled lines are painted with great precision and the overglaze enamels are carefully shaded in graduating tones. The doucai palette, which was originally developed in the Chenghua reign, gained popularity in the Yongzheng period as it was ideally suited to the Emperor's taste for delicate and unassuming porcelains. Although this bowl does not closely follow a specific prototype, it nevertheless takes inspiration from the Chenghua period both through the choice of palette and the delicate painting style.

Bowls of this type are unusual, although a closely related pair from the collection of Paul and Helen Bernat, was sold in these rooms, 15th November 1988, lot 15; another pair was sold in our London rooms, 6th July 1971, lot 241; and a further bowl, also from the collection of The Hon. Mountstuart William Elphinstone, was sold at Christie's London, 15th June 1998, lot 162.

Compare also Yongzheng mark and period bowls similarly painted with a composite floral scroll, but with a classic-scroll band at the rim, such as another pair from the Paul and Helen Bernat collection, sold in these rooms, 15th November 1988, lot 14; one from the Goldschmidt collection, sold twice in these rooms, 8th November 1982, lot 207, and 13th November 1990, lot 32; and a third from the collection of George S. Palmer, sold in our New York rooms, 13th March 1975, lot 455.

This bowl once belonged to the Hon. Mountstuart William Elphinstone (1871-1957), the brother of the 16th Lord Elphinstone and a passionate collector of Chinese porcelain. He was Private Secretary in the War Office between 1914 and 1919, and was Hon. Secretary between 1934 and 1944, during the Second World War. A client of Bluett's and Sparks, a friend of Sir Percival David, and a member of the Oriental Ceramic Society since 1929, he was one of the most far-sighted collectors of his time and one-time owner of one of the 'David Vases'. Several pieces in his collection were donated to the Sir Percival David Foundation in 1952, now in the British Museum, London, including 150 pieces of monochrome porcelain, while others were destroyed during the Second World War.



大清
雍正
元年
製



大明宣德年製

**AN OUTSTANDING BLUE AND WHITE
TANKARD**

MARK AND PERIOD OF XUANDE

modelled after an Islamic metal or jade form, the globular body painted with an undulating flower scroll with alternating lotus and hibiscus blooms between two lappet bands, the cylindrical neck moulded and painted with further lappets, below a band of dots along the rim, the handle with a protruding flange, painted with a foliate scroll and terminating to a trefoil pencilled with an aster spray, inscribed with a horizontal six-character reign mark on the globular body just below the petals opposite the handle, the recessed base unglazed revealing the buff-coloured body 13.4 cm, 5¼ in.

PROVENANCE

A private collection, Western France.
Sotheby's Paris, 16th December 2010, lot 33.

HK\$ 12,000,000-18,000,000
US\$ 1,530,000-2,300,000

明宣德 青花纏枝花卉紋花澆
《大明宣德年製》款

來源：
法國西部私人收藏
巴黎蘇富比2010年12月16日，編號33



Mark





大明宣德年製

Tankards such as the present piece are amongst the most interesting and rare forms of porcelain from the Xuande period, a golden age for Chinese blue-and-white porcelain. The Xuande Emperor, himself a most accomplished artist, was a remarkable patron of the arts. This may explain the exceptionally high standard of the imperial porcelains manufactured under his patronage. Particularly outstanding are blue-and-white porcelains from his imperial kilns, which were so highly valued in the following Qing dynasty that even excellent examples from other reign periods of the early Ming were called "Xuande blue and white" in the court records.

Porcelain tankards were made, with minor variations, both in the Yongle and Xuande periods, the former existing also in monochrome white and being always unmarked. The shape had been inspired by Islamic metal prototypes, like a few other early Ming porcelain vessel forms manufactured in this era of intense interaction with the Islamic world, when the Muslim Admiral, General Zheng He, embarked on his global voyages. These tankards appear to have been particular favourites of the Yongzheng Emperor. Two extant handscrolls of the Yongzheng period, *Guwantu* ('Pictures of Antiques'), from the Sir Percival David collection in the British Museum, and in the Victoria and Albert Museum, London, dated in accordance with 1728 and 1729, respectively, depicting works of art from the Imperial collection include three such vessels from the early Ming period, all safely displayed on encompassing wooden stands, see *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005-2006, cat. nos 168 and 169 (see a tankard of this design at the top right section of no. 169, **fig. 1**).

Close Islamic metal and jade counterparts are known from the 15th and 16th centuries, but the basic shape might be based on earlier Persian prototypes. A 10th- or 11th-century jug from eastern Iran and four 15th-century examples in bronze, copper and brass are illustrated in Assadullah Souren Melikian-Chirvani, *Islamic Metalwork from the Iranian World*.



fig. 1
Picture of Ancient Playthings (Guwan tu), handscroll, ink and colour on paper, Qing dynasty, Yongzheng period, 1729, detail
 © Collection of the Victoria and Albert Museum, London

8th-18th Centuries, London, 1982, nos 8, 109, 113-4, 116, all of which have (or had), however, a ring foot. Compare also an Islamic jade tankard attributed to 1450-1500, with no ring foot, included in David Roxburgh, ed. *Turks: A Journey of a Thousand Years, 600-1600*, catalogue of an exhibition at the Royal Academy of Arts, London, 2005, cat. no. 184; and a white jade tankard with ring foot, made in Samarkand between 1417 and 1449, published in Ma Wenkuan, 'A Study of Islamic Elements in Ming Dynasty Porcelain', in Li Baoping, Bruce Doar and Susan Dewar eds., *Porcelain and Society, China Archaeology and Art Digest*, vol. 3, no. 4, June 2000, pp. 7-38, fig. 20. See also the painting *The Sultan and His Court*, of c. 1450-1460, which depicts the Sultan and his Janissaries with several pieces of blue-and-white ware including a tankard, illustrated in John Carswell, *Blue & White: Chinese Porcelain Around the World*, London, 2000, fig. 67. Also noteworthy is a mid-15th century Islamic earthenware tankard painted with the motif of a Chinese dragon in blue, in Margaret Medley, 'Islamic and Chinese Porcelain in the 14th and Early 15th Centuries', *Oriental Ceramic Society of Hong Kong Bulletin*, no. 6, 1982-1984, fig. 15.

Although tankards of this form and design represent one of the best-known porcelain shapes of the Xuande period, this is due more to their distinctive character than a profusion of extant examples. Similar examples, although frequently illustrated, are rare. One piece from the Qing court collection is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red. I*, Shanghai, 2000, pl. 121, together with a similar piece painted with stylised blooms with feathery petals, pl. 120, both of which are also included in Wang Guangyao and Jiang Jianxin eds., *Imperial Porcelains from the Reign of Xuande in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and the Imperial Collection of the Palace Museum*, catalogue of an exhibition at the Palace Museum, Beijing, 2015, cat. nos 72-73. Another piece in the National Palace Museum, Taipei, is included in the Museum's exhibition *Mingdai Xuande guanyao jinghua tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 11. Compare also an example in the Shanghai Museum, illustrated in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu*



fig. 2
Blue and white tankard, mark and period of Xuande
Sotheby's Hong Kong, 6th April 2016, lot 22

daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi [Ming imperial porcelain], Shanghai, 2007, pl. 3-27. Compare also an example from the Sir Percival David collection, now in the British Museum, included in Stacey Pierson, *Blue and White for China: Porcelain Treasures in the Percival David Collection*, London, 2004, no. 18. A misfired and broken example of this design has been recovered from the waste heaps of the Ming imperial kilns at Jingdezhen, see the exhibition catalogue *Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 23.

Tankards of this type have rarely been offered at auction. A similar piece, formerly in the collections of Edward T. Chow (circa 1950) and J.M. Hu, and later the Meiyintang collection, sold in our New York rooms, 4th June 1985, lot 2, again in these rooms, 7th April 2011, lot 53, illustrated in Helen D. Ling and E.T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, Hong Kong, 1950, vol. 1, pl. 38, and in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 674. Another tankard from the collection of Mrs Wright Segelin,

sold in our London rooms, 20th February 1968, lot 88 and again in these rooms 14th November 1989, lot 21, is illustrated in Nuno de Castro, *A Ceramica e a porcelana Chinesas*, Porto, 1992, vol. 2, pl. 18; and one from the collection of R.H.R. Palmer was sold at Christie's London, 14th June 1982, lot 81 and in these rooms 17th May 1988, lot 22.

See also a Xuande-marked tankard painted with stylised blooms with feathery petals, once in the collections of Mr. and Mrs. Thomas Cole of New York and T.Y. Chao, was sold in our London rooms, 8th July 1974, lot 188, and twice in these rooms, 19th May 1987, lot 236, and 30th October 2002, lot 283, included in the exhibition *Ming Porcelains: A Retrospective*, China House Gallery, China Institute in America, New York, 1970-1971, cat. no. 11, and is illustrated in Duncan Macintosh, *Chinese Blue and White Porcelain*, London, 1986, pl. 23. Two tankards of this variation were sold in these rooms: one from the Su Lin An collection, 31st October 1995, lot 314, and the other from the Pilkington collection, 6th April 2016, lot 22 (**fig. 2**).

宣德一朝為中國青花瓷之鼎盛時期，而本拍品又為宣德瓷器當中最獨特、最珍罕的器形之一。明憲宗擅藝好雅，因此在位期間，御瓷興盛，質臻藝絕，其中又以御窰青花尤為出眾，於清代備受推崇，連帶早明各朝珍品於清宮檔案中均稱為宣德青花。

永樂、宣德兩朝皆製瓷器花澆，形制大同小異。永樂年間，御窰亦有燒製白釉花澆，皆無款。明初，回族航海家鄭和多次下西洋（1405-1433年），與伊斯蘭各地交流甚為密切，當時中原所製瓷器更深受舶來工藝文化影響，有以伊斯蘭金屬器為範者，這類花澆即為一例。到了清代，此類花澆似乎深得雍正帝（1723-1735年間在位）青睞，傳世雍正〈古玩圖〉兩軸，記錄清世宗御藏珍器，分別斷代1728及1729年，畫中可見三件早明花澆，形飾相近，下承木座，可資參考。其中一軸乃大維德爵士舊藏，現存大英博物館，另一則屬倫敦維多利亞與艾伯特博物館藏品，圖見《盛世華章》，英國皇家藝術學院，倫敦，2005年，編號168及169（編號169右上花澆飾紋更與此極為相近，圖一）。







圖一
清雍正七年 《古玩圖》 手卷 設色紙本（局部）
© 倫敦維多利亞與艾伯特博物館藏

十五及十六世紀伊斯蘭金屬及玉器有見形制相近之例，但此類花澆之雛形，或可追溯至年代更早的波斯器物。參考一壺，製於十或十一世紀東伊朗，以及四件十五世紀青、紅及黃銅器例，圖見 Assadullah Souren Melikian-Chirvani, 《Islamic Metalwork from the Iranian World. 8th-18th Centuries》, 倫敦, 1982年, 編號8、109、113-4及116, 唯五例皆帶圈足, 或曾帶圈足。也可比較一件伊斯蘭玉花澆, 斷代1450-1500年, 無圈足, 載於 David Roxburgh 編, 《Turks: A Journey of a Thousand Years, 600-1600》展覽圖錄, 英國皇家藝術學院, 倫敦, 2005年, 編號184。再比較撒馬爾罕白玉帶圈足例, 製於1417-1449年, 見馬文寬, 〈A Study of Islamic Elements in Ming Dynasty Porcelain〉, 李寶平、Bruce Doar 及 Susan Dewar 編, 《Porcelain and Society, China Archaeology and Art Digest》, 卷3, 第4期, 2000年6月, 頁7-38, 圖20。另約作於1450-1460年之〈The Sultan and His Court〉描繪蘇丹王及其親兵, 畫中可見數件青花器, 其一為

花澆, 圖錄於 John Carswell, 《Blue & White: Chinese Porcelain Around the World》, 倫敦, 2000年, 圖67。此外尚可參考一件十五世紀中期伊斯蘭陶製花澆, 上以藍料繪畫中式龍紋, 圖見 Margaret Medley, 〈Islamic and Chinese Porcelain in the 14th and Early 15th Centuries〉, 《香港東方陶瓷學會彙刊》, 第6期, 1982-1984年, 圖15。

此類花澆, 因其風格獨特, 故乃宣德瓷器中最著名之一, 記載甚詳, 然而傳世例作甚罕。清宮舊藏一例, 圖見《故宮博物院藏文物珍品大系·青花釉裏紅(上)》, 上海, 2000年, 圖版121, 同書並載飾紋略異之例, 上繪朵妍較近萱花, 瓣葉宛如羽毛, 圖版120, 兩例皆見於王光堯、江建新主編, 《明代宣德御窯瓷器—景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》, 北京, 2015年, 圖版72-73。台北故宮博物院也有一例, 曾展於《明代宣德官窯菁華特展圖錄》, 台北, 1998年, 編號11。上海博物館也有



圖二

明宣德 青花纏枝花卉紋花澆 《大明宣德年製》款
香港蘇富比2016年4月6日，編號22

藏例，載於陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版3-27。倫敦大英博物館大維德爵士舊藏花澆，形飾也與此近，見畢宗陶，《Blue and White for China: Porcelain Treasures in the Percival David Collection》，倫敦，2004年，編號18。景德鎮明代御窯遺址出土因窯燒失誤之殘件，紋飾與此同，經重修後載於展覽圖錄《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，圖版23。

此類花澆，鮮見於拍賣場，其中罕例包括仇焱之舊蓄（約1950年），後為胡惠春及玫茵堂遞藏，售於紐約蘇富比1985年6月4日，編號2，後再售於香港蘇富比2011年4月7日，編號53，圖載於Helen D. Ling 及仇焱之，《抗希齋珍藏歷代名瓷影譜》，香港，1950年，卷1，圖版38，以及康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號674。Wright Segelin 夫人舊藏也有飾紋相同之花澆，1968年2月20日於倫敦蘇富比拍出，編號88，後在香港蘇富比1989年11月14

日易手，編號 21，圖見 Nuno de Castro，《Ceramica e a porcelana Chinesas》，波爾圖，1992年，卷2，圖版18。R.H.R. Palmer 舊藏例則售於倫敦佳士得1982年6月14日，編號81，後再於香港蘇富比1988年5月17日拍出，編號22。

另且參見紋飾相異之宣德署款花澆，同是纏枝花卉，但瓣若羽毛，而非蓮花，一例先後入紐約 Thomas Cole 伉儷及趙從衍珍藏，售於倫敦蘇富比1974年7月8日，編號188，後兩度易手於香港蘇富比，先後為1987年5月19日，編號236及2002年10月30日，編號 283，曾展於《Ming Porcelains: A Retrospective》，China House Gallery，華美協進社，紐約，1970-1971年，編號11，圖並載於 Duncan Macintosh，《Chinese Blue and White Porcelain》，倫敦，1986年，圖版23。還可參考香港蘇富比售出兩例，其一為蘇林庵舊藏，1995年10月31日，編號314，另一則原屬毘金頓珍藏，2016年4月6日，編號22（圖二）。

**A FINE BISCUIT-ENAMELLED SANCAI DISH
MARK AND PERIOD OF KANGXI**

the shallow rounded sides supported on a tapered foot and rising to a flaring rim, decorated to the interior with clusters of plump pomegranates and peaches borne on leafy branches, all well painted in vibrant tones of yellow, turquoise, green and aubergine, the centre delicately incised with a ferocious five-clawed dragon writhing amidst cloud scrolls and flames to reach for a flaming pearl, the cavetto incised with two further striding dragons, the exterior painted with lush branches of rose and camellia, with two further incised dragons and a band of lotus lappets above the foot, inscribed in underglaze blue with a six-character reign mark within a double circle
24.9 cm, 9¾ in.

PROVENANCE

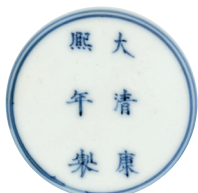
Sotheby's Hong Kong, 29th October 1991, lot 227.

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

清康熙 素三彩瑞果暗龍紋盤
《大清康熙年製》款

來源：

香港蘇富比1991年10月29日，編號227



Mark





Finely painted with auspicious fruits symbolising abundance of offspring, in an elegant palette of understated beauty, the present dish belongs to one of the most representative and sought-after types of porcelain from the imperial kilns of the Kangxi Emperor (r. 1662-1722). They feature a highly unusual decoration that required remarkable skill, technology and labour to manufacture. These dishes were first incised in body, both inside and outside, with fine designs of lively dragons and inscribed on the base with the imperial reign mark in cobalt blue. Only the bases were then covered with a clear transparent glaze, and the pieces submitted to a first firing at a high porcelain temperature. The biscuit-fired areas were then applied with a coating of opaque cream-coloured glaze, painted with fruiting branches in brown outlines and coloured washes and fired a second time at a lower enamel temperature.

Similar decoration can also be found on bowls, but due to the complicated and long manufacturing process, such dishes and bowls were produced in fairly small numbers. Yet they are represented in world-famous museums and private collections, for example, in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ch'ing Dynasty*, vol. 1, Hong Kong, 1969, pl. 8; in the Tokyo National Museum, included in *Oriental Ceramics. The World's Great Collections*, vol. 1, Tokyo, 1982, no. 158; in the Chang Foundation, Taipei, illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 120; and in the exhibition *Splendour of the Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, cat. no. 144.

A similar dish from the British Rail Pension Fund, exhibited on loan at the Dallas Museum of Art 1985-1988, was sold in our London rooms, 6th April 1976, lot 163, and again, in these rooms, 16th May 1989, lot 70, and is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1818, together with a matching bowl, vol. 2, no. 889. Another dish from the collection of Edward T. Chow was sold in these rooms, 25th November 1980, lot 156, and illustrated in *The Leshantang Collection of Chinese Porcelain*, Taipei, 2005, cat. no. 43. Further examples include one illustrated in the exhibition catalogue *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 40, and sold in these rooms, 19th May 1987, lot 302; and two pairs sold in these rooms, 23rd October 2005, lot 375 and 11th April 2008, lot 2918.

此盤繪吉祥瑞果，寓意多子多福，配色雅緻，突顯樸素低調之美，屬康熙御瓷典型，為世所慕。此類素三彩盤，紋飾獨特，技藝要求極高，難得佳器。匠人先於素胎盤內外暗刻龍紋，靈動逼真，並以鈷青書康熙年製款，僅器底施以透明釉，先經高溫窯燒，後於素燒區域塗奶白色不透明釉，以深棕繪折枝瑞果輪廓，填以各色彩料，再經二次低溫窯燒。

類似暗刻龍紋素三彩果紋，亦見於盃例，然因其燒製工序繁雜，且頗費時日，不論盃或盤，產量均甚少。世界知名博物館以及私人收藏中有數例，可資比較，例如台北故宮博物院藏品，錄於《故宮藏瓷》，卷1，香港，1969年，圖版8。東京國立博物館藏例，載於《東洋陶磁大觀》，卷1，東京，1982年，編號158。台北鴻禧美術館可見一例，刊於史彬士，《中國歷代陶瓷選集》，台北，1990年，圖版120。《清朝瑰寶》也曾展出一例，香港藝術館，香港，1992年，編號144。

英國鐵路養老基金會舊藏一盤，與此相近，1985至1988年間借展於達拉斯藝術博物館，先後售於倫敦蘇富比1976年4月6日，編號163，及香港蘇富比1989年5月16日，編號70，並錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1818，同書錄有一盃，也可作例，卷2，編號889。另比較仇焱之舊藏盤，售於香港蘇富比1980年11月25日，編號165，刊於《樂山堂藏瓷》，台北，2005年，編號43。更多相類例子，可見一器，展於《趙從衍家族基金會藏明清瓷器》，香港藝術館，香港，1978年，編號40，後售於香港蘇富比1987年5月19日，編號302。香港蘇富比還有兩對，分別售於2005年10月23日，編號375及2008年4月11日，編號2918。

3312

**A RARE BLUE AND WHITE 'FLORAL' BOTTLE
VASE**

MARK AND PERIOD OF YONGZHENG

potted with a compressed globular body rising from a splayed foot and tapering to a tall cylindrical neck, the exterior densely decorated with large floral blooms, including lotus, peony and chrysanthemum, each borne on undulating stems bearing lush foliage, all below a frieze enclosing a floral scroll encircling the rim, the foot bordered with a classic scroll band, the base inscribed with a six-character reign mark within a double circle
32.5 cm, 12¾ in.

PROVENANCE

Sotheby's Hong Kong, 12th/13th May 1976, lot 122.
Sotheby's London, 11th December 1990, lot 323.

HK\$ 2,800,000-4,000,000
US\$ 357,000-510,000

清雍正 青花纏枝花卉紋荸薺瓶
《大清雍正年製》款

來源：
香港蘇富比1976年5月12/13日，編號122
倫敦蘇富比1990年12月11日，編號323



Mark





This rare vase epitomises the archaistic taste of the Yongzheng period. The dense floral scroll on this vase, simulating the 'heaping and piling effect', is clearly inspired by early Ming blue and white porcelain. Its form, however, hints at China's revered metalwork tradition. Although individual design components were prevalent at the time, the combination of this form and design appears to be rare.

For prototypes of composite floral scrolls, see two Xuande examples from the Qing Court collection preserved in the Palace Museum, Beijing: a blue and white moonflask without handles and a tall ewer with an angular spout, both illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], vol. 1, pls 86 and 92.

The form of this vase was inspired by metal bottles with long necks and flattened body, which were made from as early as the Han dynasty (206 BC-AD 220). The form had already been adopted by potters of the Song period (960-1279), and given the Emperor's reverence for official wares of the Song dynasty, it is difficult to determine which version was most influential for the creation of this vase. A bronze bottle attributed to the Han dynasty, in the Metropolitan Museum of Art, New York, is published on the Museum's website, accession no. 2007.133. See also a Longquan celadon bottle covered in a *ge*-type glaze, unearthed at the Wayaolu kiln site near Xiaomei, Longquan, illustrated in *Selection of Ge Ware. The Palace Museum Collection and Archaeological Discoveries*, Beijing, 2017, pl. 90.

Vases of this form and painted with this motif are rare, and only one related example, but of smaller size, appears to have been published: from the Grandidier collection in the Musée Guimet, Paris, it is illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1981, vol. 7, pl. 163. See also a smaller Yongzheng mark and period vase of this form, but the floral scroll design painted in copper red, sold in our London rooms, 19th June 1984, lot 350.

This form is also known on Yongzheng mark and period vases covered in a monochrome glaze, such as a Ru-type vase in the Palace Museum, Beijing, illustrated in *Selection of Ru Ware. The Palace Museum's Collection and Archaeological Excavations*, Beijing, 2015, pl. 95.





International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

Worldwide Head & Chairman

Nicolas Chow
+852 2822 8123

Chairman, Asian Art, Europe and Americas

Henry Howard-Sneyd
+44 20 7293 5530

International Specialists

Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

International Research

Regina Krahl ‡
Jungeun Lee
Isabella Tedeschi
+44 20 7293 5879

New York

Angela McAteer
Christina Prescott-Walker
Mee-Seen Loong ‡
Cynthia Volk
Phyllis Kao
Hang Yin
Hannah Thompson
Justin Cheung
+1 212 606 7332

London

Stephen Loakes
Cherrei Tian
Gordon Lo
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
+33 1 5305 5242

Hong Kong

Nicolas Chow
Sam Shum
Christian Bouvet
Amethyst Chau
Vivian Tong
Carmen Li
Cristine Li
+852 2822 8128

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 3230 2755

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

Classical Chinese Paintings
Xian Fang
Tianhan Gao
+1 212 894 1177

Hong Kong

Classical Chinese Paintings
Steven Zuo
Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings

Carmen Ip
C.K. Cheung ‡
Jing Jing Qiao
Annie Wong
+852 2822 8132

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

International Head

Yamini Mehta
+44 20 7293 5940

New York

Works of Art
Anuradha Ghosh-Mazumdar
+1 212 606 7304

Modern & Contemporary Art

Anuradha Ghosh-Mazumdar
Manjari Sihare-Sutin
+1 212 606 7304

London

Middle East and Islamic Art
Edward Gibbs, Chairman
Benedict Carter
Alexandra Roy
Marcus Fraser ±
+44 20 7293 5112

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Mok Kim Chuan
+852 2822 8167

Singapore

Mok Kim Chuan
Rishika Assomull
Michelle Yaw
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

Taipei

Shuni Li
+886 2 2757 6689

LIAISON OFFICES

Bangkok

Wannida Saetieo
+66 2286 0788

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ±
+60 3 2070 0319

Mumbai

+91 22 6665 3410

Philippines

Angela Hsu ±
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Yasuaki Ishizaka
+81 3 3230 2755

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

CHRONOLOGY 中國歷代年表

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

GLOSSARY FOR CHINESE WORKS OF ART

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

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

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

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

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

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

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

IMPORTANT NOTICE

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

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

GUIDE FOR PROSPECTIVE BUYERS

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

www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% of any amount in excess of HK\$31,000,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

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

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

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

👉 Premium Lots

In order to bid on "Premium Lots" (👉 in print catalogue, 👈 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to

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

👈 Guaranteed Property

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

🏠 Property in which Sotheby's has an Ownership Interest

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

🔒 Irrevocable Bids

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

👤 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the

sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

☐ No Reserve

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (☐). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

🔒 Restricted Materials

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID ²⁰²⁴. 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 are 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 available for premium lots.

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

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

3. THE AUCTION

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

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of

the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

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

4. AFTER THE AUCTION

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

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

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

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

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

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

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

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

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於如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

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

買家酬金 買家應支付本公司酬金。拍賣品「落錘價」為港幣 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，中國古畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

拍賣前估價 拍賣前估價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，中國古畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。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之。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持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為基準的補償。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。

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

□ **無底價** 除以口符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和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，均會以口符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

◎ 受限制物料

附有此符號之拍賣品於編制目錄時已識別為含有機物料，而有關於物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有此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 BIDSM網上競投服務進行競投。

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

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，

請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓予他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落錘價。「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。競投傳真專線號碼為：(852)252211063。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，可透過電話競投最低估價最低為港幣 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 BIDSM網上競投服務進行網上競投 如閣下未能出席拍賣會，或可透過 BIDSM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過 BIDSM網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁 www.sothebys.com。使用 BIDSM網上競投服務之競投人受透過 BIDSM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁 www.sothebys.com），以及適用於該拍賣之業務規則所規限。

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

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

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面之關係。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。

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

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱關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、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或

現金等值形式接納逾港幣 80,000 元之一項或多項相關付款。

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

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士仕的付款，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。

如欲安排運回或收取貨品，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。除非「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：

售後服務部（星期一至星期五上午 9 時 30 分 - 下午 6 時）

+852 2822 5533

傳真：+852 2501 4266

hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要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，均可能須領許可證或證書方可出口至

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

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款，及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電倫敦的蘇富比財務服務部，電話號碼為+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，服務時間為週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稅或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險）

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

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

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

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

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata

by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

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

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

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

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

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

("BID^{online}") are made subject to the BID^{online} Conditions available on the Sotheby's website or upon request. The BID^{online} 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鎊價應付之佣金；
「贖品」指蘇富比真品保證所定之涵義；
「落鎊價」指拍賣官以擊槌接納之最高競投價（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指落鎊價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落鎊價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）； Sotheby's Diamonds SA 及其任何附屬公司（定義見香港法例第 622 章《公司條例》第 2 條）。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認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）已當作為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，拍賣品可能存存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作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、評論或估價，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

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

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

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為贖品並符合真品保證內之各條件，將退回買入價予買家。

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

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，

惟上文規則第3(f)條所載者則除外；

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

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

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

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

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

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

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

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能於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上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

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

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

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

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

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

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

9. 未領取購置品

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

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

10. 出口及許可證

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

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

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

真品保證

本公司對閣下提供之一般保證：

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

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

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

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

本保證所規定之年期為有關拍賣日期後五(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：—

- 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

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

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest

price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

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

給缺席競投人指引

缺席競投

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

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高溢價。〔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。)

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

ABSENTEE/TELEPHONE BIDDING FORM

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

Sale Number HK0870 | **Sale Title** FINE IMPERIAL PORCELAIN | **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 otherwise.

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

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

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

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^{online} 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 _____

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.

- 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 _____

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.

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.

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 HK0870 | 拍賣名稱 聚菁琳瑯 — 顯赫私人御瓷珍藏 | 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證明文件及住址證明 (請勿郵寄原件)。

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

書面競投/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

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

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 ✓ 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，向閣下宣傳蘇富比之產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金 (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其有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

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

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

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

本人不希望收到蘇富比發出的推廣資訊。

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

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

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

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署

Asia Specialist Departments

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

HONG KONG

CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terase
Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Yvonne Chu
Shanne Ng
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
Michelle Chan
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

Asian Offices

BEIJING

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

HONG KONG

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

SHANGHAI

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

INDONESIA

Jasmine Prasetyo
G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 3950 2939
FAX +62 21 5797 3604

JAPAN

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

KOREA

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

MALAYSIA

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

PHILIPPINES

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

SINGAPORE

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

TAIWAN

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

THAILAND

Wannida Saetio
2nd Floor, Sukhothai Hotel
13/3 South Sathorn Rd
Bangkok 10120, Thailand
+662 286 0788
+662 286 0789
FAX +662 286 0787

NOTES

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
 Chief Executive Officer**

Jessica Bibliowicz
 Linus W. L. Cheung
 Kevin Conroy
 Daniel S. Loeb
 Marsha E. Simms
 Diana L. Taylor
 Dennis M. Weibling
 Harry J. Wilson

David Schwartz
Corporate Secretary

**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright
**Human Resources
 & Administration
 Worldwide**

Amy Cappellazzo
**Chairman
 Fine Art Division**

Valentino D. Carlotti
**Business Development
 Worldwide**

John Cahill
**Chief Commercial Officer
 Worldwide**

Kevin Ching
**Chief Executive Officer
 Asia**

Ken Citron
**Operations & Chief
 Transformation Officer
 Worldwide**

Lauren Gioia
**Communications
 Worldwide**

David Goodman
**Digital Development
 & Marketing
 Worldwide**

Mike Goss
Chief Financial Officer

Jane Levine
**Chief Compliance Counsel
 Worldwide**

Laurence Nicolas
**Managing Director
 Jewelry & Watches
 Worldwide**

Jonathan Olsoff
**General Counsel
 Worldwide**

Jan Prasens
**Managing Director
 Europe, Middle East, Russia,
 India and Africa**

Allan Schwartzman
**Chairman
 Fine Art Division**

Patti Wong
**Chairman
 Asia**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
Chairman

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
 Judy Hart Angelo
 Anna Catharina Astrup
 Nicolas Berggruen
 Philippe Bertherat
 Lavinia Borrromeo
 Dr. Alice Y.T. Cheng
 Laura M. Cha
 Halit Cingilloğlu
 Jasper Conran
 Henry Cornell
 Quinten Dreesmann
 Ulla Dreyfus-Best
 Jean Marc Etlin
 Tania Fares
 Comte Serge de Ganay
 Ann Getty
 Yassmin Ghandehari
 Charles de Gunzburg
 Ronnie F. Heyman
 Shalini Hinduja
 Pansy Ho
 Prince Ameen Aga Khan
 Catherine Lagrange
 Edward Lee
 Jean-Claude Marian
 Batia Ofer
 Georg von Opel
 Marchesa Laudomia Pucci Castellano
 David Ross
 Patrizia Memmo Ruspoli
 Rolf Sachs
 René H. Scharf
 Biggi Schuler-Voith
 Judith Taubman
 Olivier Widmaier Picasso
 The Hon. Hilary M. Weston,
 CM, CVO, OOnt

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
 Benjamin Doller
 George Wachter

Thomas Bompard
 Lulu Creel
 Nina del Rio
 Mari-Claudia Jimenez
 Brooke Lampley
 Gary Schuler
 Simon Shaw
 Lucian Simmons
 August Uribe

EUROPE

Oliver Barker
 Helena Newman
 Mario Tavella

Alex Bell
 Michael Berger-Sandhofer
 David Bennett
 Lord Dalmeny
 Claudia Dwek
 Edward Gibbs
 George Gordon
 Franka Haiderer
 Henry Howard-Sneyd
 Caroline Lang
 Cedric Lienart
 Daniela Mascetti
 Wendy Philips
 Lord Poltimore
 Samuel Valette
 Albertine Verlinde
 Roxane Zand

ASIA

Patti Wong
 Nicolas Chow

Lisa Chow
 Jen Hua
 Yasuaki Ishizaka
 Wendy Lin
 Rachel Shen

Sotheby's | 蘇富比 EST. 1744
Collectors gather here.