

SIX TREASURES

FROM AN IMPORTANT PRIVATE COLLECTION

HONG KONG | 3 APRIL 2019



Sotheby's | 蘇富比 EST. 1744





SIX TREASURES

FROM AN IMPORTANT PRIVATE COLLECTION



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

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SIX TREASURES

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3 APRIL 2019

SALE HK0871

10.35 AM

香港拍賣

2019年4月3日

拍賣編號 HK0871

早上10時35分

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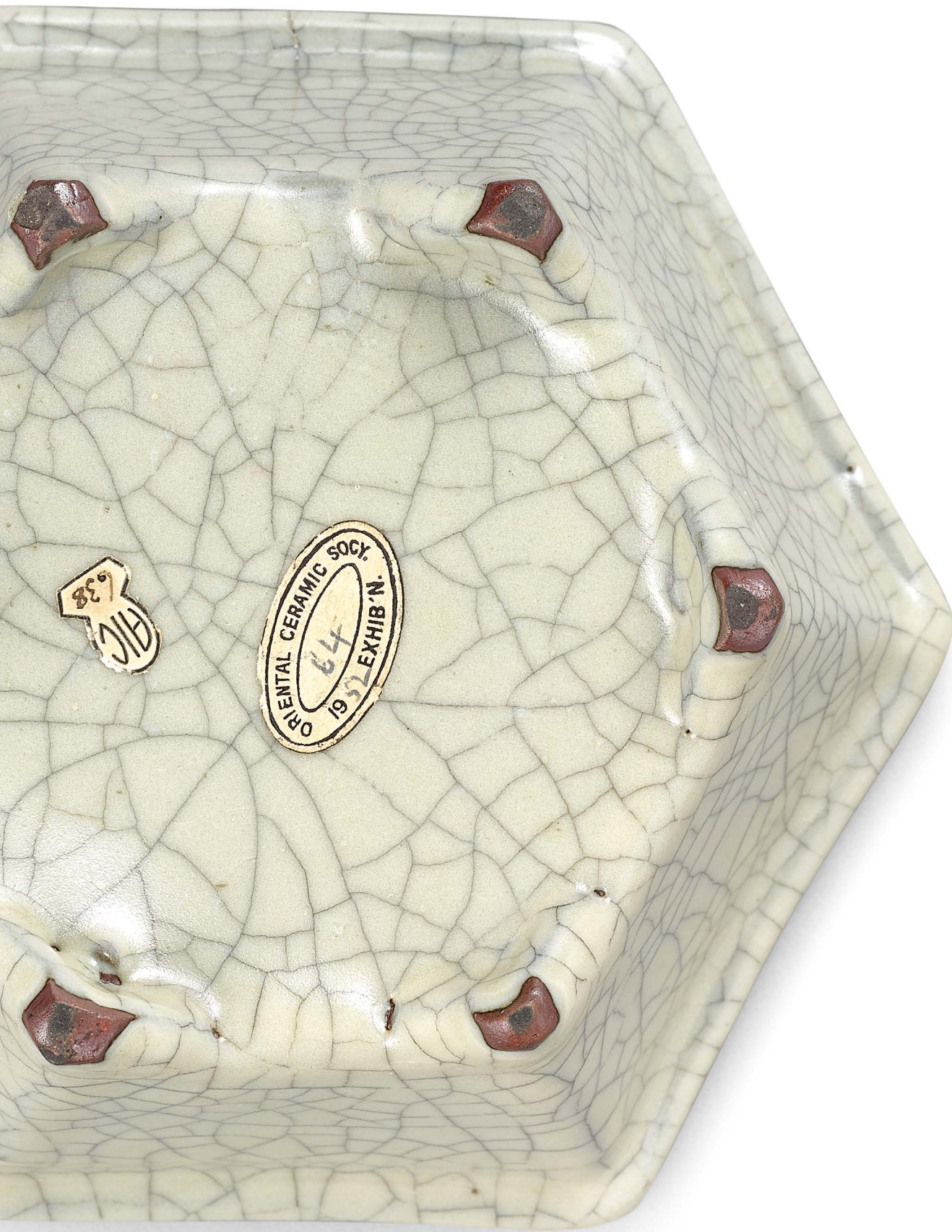
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WINTERGREEN – AN AUSPICIOUS COLOUR

REGINA KRAHL

'Wintergreen' (*dongqing*) is undoubtedly one of the rarest and most enchanting porcelain glaze colours developed by the imperial kilns of Jingdezhen. As a more poetic alternative for the word 'evergreen', 'wintergreen' and is used in China to identify many different plants, in particular the Chinese ilex, a plant also known as *wannianzhi* ('ten thousand year branches'). The term – and the colour – thus reverberate with good wishes for a long life.

The Yongle reign (1403-1424) is noted for the dramatic changes and innovations introduced to China's porcelain production, as the kilns came under direct supervision from the court. No other reign, except perhaps the Yongzheng period three centuries later (1723-1735), is marked by such an abundance of new shapes, styles, colours and designs, a sea change so fundamental, that thereafter no real innovation took place for centuries.

The subtle pale green hue that makes the particular charm of 'wintergreen' appears to have been devised to echo the sea-green tone of the finest contemporary celadon wares from the Longquan kilns. In the Yongle period, the kilns of Jingdezhen in Jiangxi and those of Longquan in Zhejiang were working side by side to specifications from the court, but not in direct competition with each other. While both kiln centres were recruited to produce the large, sturdy vessels that were intended to be sent abroad as diplomatic gifts, the Jiangxi workshops alone, with their pure white body material and their more exacting potting, glazing and firing, appear to have been in the business of supplying the court with the refined smaller vessels the Emperor might have come in direct contact with, such as this stem bowl.

Stem bowls of less distinctive shape and much cruder workmanship had been produced at both kiln centres at least since the Yuan dynasty (1279-1368), and those from Longquan kilns often already showed the bamboo-node detail at the stem, but simply indicated by two incised parallel lines (see Zhu Boqian, *Longquan yao qingci/ Celadons from Longquan Kilns*, Taipei, 1998, pls 199 and 200). Yet, these predecessors have little in common with Yongle stem bowls such as the present piece. The strict supervision from the court caused not only an unprecedented refinement of material and craftsmanship, but also introduced a very intentional calibration of proportions, probably due to a design emanating from the drawing board rather than directly from the potter's wheel. The superb silhouette of the present piece, and its remarkable even colouration, with a subtle natural gradation where it pools and contrasting white edges where it drains, are features that we have come to expect from Yongle imperial porcelain.







Fig. 1

Wintergreen-glazed stem bowl, Ming Dynasty, Yongle period
© Collection of Palace Museum, Beijing

圖一
明永樂 冬青釉高足盃
© 北京故宮博物院藏品

In the Ming dynasty (1368-1644), stem bowls had a distinct Buddhist connotation. The strong belief of the Yongle Emperor in Tibetan Buddhism initiated an unprecedented flowering of works of art ordered from various imperial workshops for use in Buddhist ceremonies, from Buddhist gilt-bronze sculptures over lacquer sutra cover to many other accoutrements and votive items in different media, including porcelain. Stem bowls were either used in Buddhist ceremonies in the imperial palaces, or bestowed on high-ranking Tibetan Buddhist clerics and their monasteries. Several fine early Ming stem bowls are still preserved in Tibet, where they may have been used together with monk's cap ewers; see *Xueyu cangzhen. Xizang wenwu jinghua/Treasures from Snow Mountains. Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, cat. nos 93-97. Elaborate fitted cases made for transport or storage, are testimony to the high esteem in which they were held (*ibid.*, cat. nos 95 and 99).

At the Qing court (1644-1911), early Ming stem bowls were valued as objects of beauty and displayed sitting in sizeable wooden stands, encompassing and completely hiding their stem, but protecting them against toppling. A monochrome white stem bowl, almost certainly also of the Yongle period, is depicted with its stand in the *Guwantu* [Pictures of antiquities] of 1729, preserved in the Victoria and Albert Museum, London, and illustrated in *China. The Three Emperors. 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 169, p. 255 bottom right.

Only two other stem bowls of this 'wintergreen' colour and with this 'bamboo-node' stem appear to be recorded, one in the Palace Museum, Beijing, illustrated in *The Complete*

Collection of Treasures of the Palace Museum. Monochrome Porcelain, Hong Kong, 1999, pl. 124 (**fig. 1**), the other sold in our London rooms, 7th April 1981, lot 252, and again in these rooms, 11th May 1983, lot 105.

A few 'wintergreen' stem bowls lacking the 'bamboo-node' detail are also recorded from the Yongle reign: one in the Tibet Museum, see *Xizang Bowuguan cang Ming Qing ciqi jingpin/Ming and Qing Dynasties Ceramics Preserved in Tibet Museum*, Beijing, 2004, pl. 26; another, with slight damage, in the Palace Museum, illustrated in Geng Baochang, ed., *Gugong Bowuguan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. 1, pl. 88; and one was sold in these rooms, 19th November 1986, lot 215, and again 8th October 2013, lot 3028. A single 'wintergreen' example also exists with *anhua* dragons around the interior and a four-character Yongle mark incised in the centre inside, sold in these rooms 24th November 1981, lot 133, and again in our New York rooms, 22nd March 2001, lot 90.

After the Yongle period, this subtle coloration, which requires impeccably prepared materials and utmost control of the firing, was soon abandoned and properly revived only in the Yongzheng reign. The imperial kilns also developed some other related pale green glaze colours in this period, such as the more bluish *cuiqing* ('kingfisher green') colour seen on small jars (as sold in these rooms, 8th October 2009, lot 1624), but these different shades seem to have been designated to particular shapes and were fired to incredible precision. Only in the Yongzheng reign had the potters once more regained the ability to create at will such closely related, but clearly distinguishable glaze tones.

冬青瑞澤

康蕊君

冬青釉，應屬景德鎮御窯研發的單色釉中，最罕見亦最空靈秀雅之品。「冬青」一名，要較「常青」更顯詩意，意指多種植物，如「萬年枝」。冬青其名相應其色，祝意長壽無疆。

永樂時期，朝廷管理監燒御瓷，力求陶藝埏埴之臻善臻美，促使中國瓷業發展興盛，創新紛呈，無論器形、風格、釉色、紋飾皆新品層出，大放異彩，技術巧思，一日千里，幾近極限，以致後世數百年間未見重要創新。縱觀中國歷史，應唯有三百年後雍正一朝的瓷藝發展，可與之媲美。

冬青釉色淡雅含蓄，呼應當朝龍泉窯備受推崇之藻青色。永樂時期，江西景德鎮御器廠與浙江龍泉窯皆受命燒造御瓷，及大型器皿以作賞賜異邦之用，然景德鎮製瓷胎骨白緻，形制、釉色、火候控制均精良，得造宮廷所需小型器皿，包括永樂帝御用瓷器，即如是件高足盃。

早於蒙元年間，景德鎮與龍泉窯已有燒製高足盃，造形簡樸，工法較顯粗略，龍泉例多見高足細刻二道橫紋作竹節（見朱伯謙，《龍泉窯青瓷》，台北，1998年，圖版199、200），與永樂作例差異甚大，永樂御窯得朝廷嚴密監督，材質、工藝皆突飛猛進，器形比例更趨和諧優美，應以畫稿為礎，而非拉坯而得。本品線條諧美雅致，釉色淡雅勻淨，積釉處瑩亮翠青，釉薄處柔雅透白，皆為永樂御瓷之特色。

明代高足盃為佛壇供器，永樂帝信仰藏傳佛教，詔命御作製作許多前所未見的器物用於祭佛，如鎏金銅佛、漆面佛經，各式媒材之法器與禮器，其中高足盃用於宮內供佛，或賞賜予西藏高僧及寺院。至今西藏仍存數件明初高足盃，與僧帽壺相配使用；見《雪域藏珍：西藏文物精華》，上海博物館，上海，2001年，編號93-97。

並配以裝飾華麗的訂製盒，用於保存、運輸，足見高足盃珍貴非凡（同上，編號95、99）。

清宮亦極為珍視明初高足盃，為其特製木座，藏高足於內，以保安全。倫敦維多利亞與艾伯特博物館藏1729年《古玩圖》中描繪一件白釉高足盃，應為永樂窯，立於木座，載於《盛世華章》，皇家藝術學院，倫敦，2005年，編號169，頁255左下。

著錄與本品相類的冬青釉竹節紋高足盃，僅見二例，其一存於北京故宮博物院，刊於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版124（圖一）；另一竹節紋例，先後售於倫敦蘇富比1981年4月7日，編號252，以及香港蘇富比1983年5月11日，編號105。

無竹節紋之冬青釉高足盃，參考一器屬西藏博物館所藏，見於《西藏博物館藏明清瓷器精品》，北京，2004年，圖版26。另一例則略殘，現藏北京故宮博物院，載於耿寶昌編，《故宮博物館藏古陶瓷》，北京，2005年，卷1，圖版88。還有一件曾二度售於香港蘇富比，1986年11月19日，編號215，及2013年10月8日，編號3028。另有一件冬青釉暗花龍紋高足盃，盃心刻永樂四字年款，1981年11月24日售於香港蘇富比，編號133，後於紐約蘇富比2001年3月22日售出，編號90。

如斯含蓄蘊藉之色，依仗精心選材與適當火候，一絲不苟。然永樂以後，巧技未得久持，直到雍正年間才得復燒。永樂窯並發展出另一類同青釉，「翠青」，色澤隱隱帶藍，僅施於特定器形，如小型瓷罐（參考香港蘇富比2009年10月8日，編號1624），精緻完美。後世僅清世宗一朝瓷藝精湛，可與之齊肩，再造類同本品之淡青釉瓷，雖已屬相近，二者之間但仍可清晰辨其差異。

**AN OUTSTANDING AND EXTREMELY RARE
WINTERGREEN-GLAZED STEM BOWL
MING DYNASTY, YONGLE PERIOD**

明永樂 冬青釉高足盃

finely potted, the bowl with steep rounded sides rising to a gently flaring rim, all supported on a splayed hollow stem with a raised horizontal ridge simulating bamboo node, delicately applied with a superbly fired flawless, translucent wintergreen glaze of ideal tone, thinning to white at the rim and subtly pooling to a darker shade above the foot, at the joint between the stem and the bowl, along the raised ridge and just below the rim, the interior of the stem applied with a transparent glaze slightly tinged to green, the footring left unglazed revealing a smooth pure white biscuit
d. 16.3 cm, 6³/₈ in.

HK\$ 3,000,000-5,000,000

US\$ 383,000-640,000







AN EXOTIC OBJECT AT THE CHINESE COURT

REGINA KRAHL

In the Qing dynasty (1644-1911), when the Yongle Emperor's (r. 1403-1424) diplomatic missions to the Near and Middle East and to Africa were only distant episodes recorded in historic chronicles, a piece such as this must have seemed highly exotic at court. Clearly exhibiting all the cherished characteristics of Chinese porcelain from the early Ming period (1368-1644), but of intriguing shape and decoration, it was undoubtedly an object of wonder in the Qing imperial collection. It is not surprising that an astute observer such as the Qianlong Emperor (r. 1736-1795) was fascinated by what he called a 'bottomless jar' (*wudangzun*) and attributed to the Xuande period (1426-1435). He not only composed two poems about vessels of this type and had the porcelain copied by the imperial kilns, but the Zaobanchu records for the year Qianlong 36 (1771) state that he also commissioned a wooden stand to be made for such a piece, that in 1772 a *zitan* stand was submitted and he ordered it to be inscribed with one of his poems. The poem in question is probably the following (translated by Dr Richard John Lynn; **fig. 1**):

Song for a Xuande Ware Bottomless Jar
Second only to *guan* and Ru wares,
it's the Xuande and Chenghua that are praised,
For as age succeeded age,
though the making became finer,
Just as skill involved for wheeled carriages
gradually changed,
One may want to recover the start,
but, alas, who ever can!
This piece basically emulates
zun vessels and *lei* wine jars,
But why is it made without a bottom,
impossible to hold water!
Now, don't say this means
We should be criticised,
As when Tang Xigong had the occasion
to confront Marquis Zhao,
Who belittled a pottery goblet and
so valued the glitter of a jade,
Whose liquid when poured leaked out,
unable to hold it at all.
Then, he used the pottery one
and just set the jade one aside.
That its three folds integrate nicely,
does this surprise or not?
Though the porcelain is without a mark,
We provide it with a title.
The copper lining held inside
brings green malachite to life,
On the base of which "Xuande" is inscribed,
for the lining is from the "Great Ming".
Fitting together as do inner and outer garment,
as close as elder and younger brother,
Though several hundred years have passed,
these join well together.
Since it is treasured as a numinous object,
trust that Our words are sincere:
Not only can it store water,
it holds flowers as well,
So as the meaning of Our gentle words unravel,
may they calm all the six emotions.





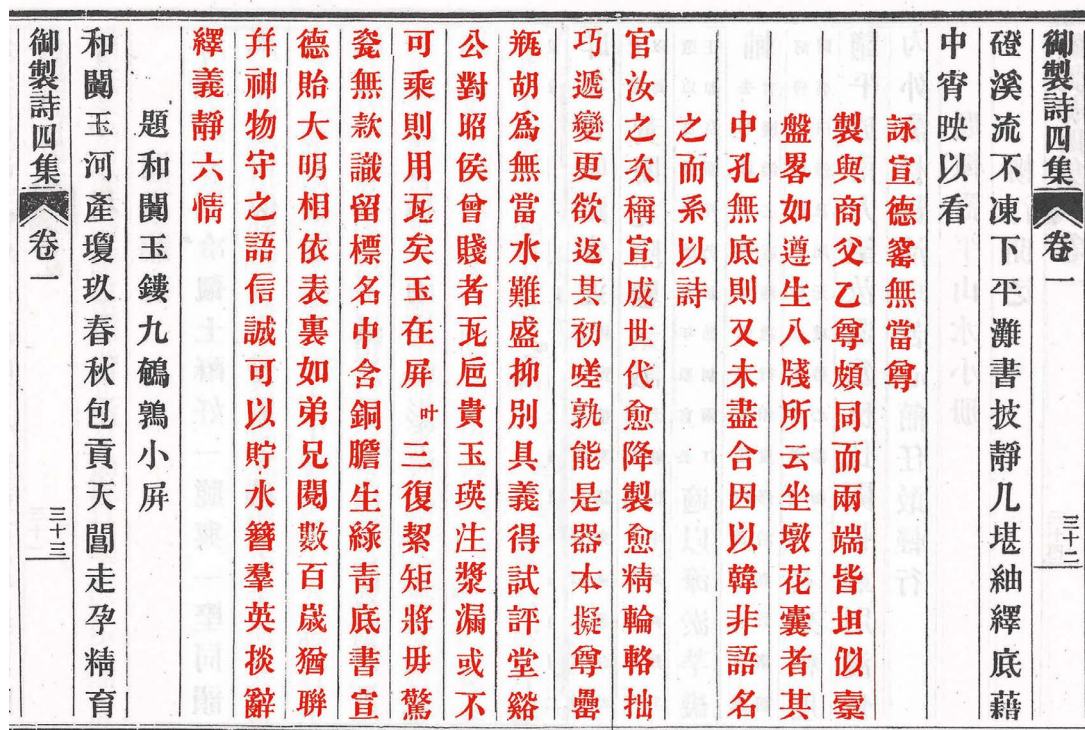


Fig. 1

'On a Xuande bottomless vase', Qing Gaozong yuzhi shiwen quan ji [Anthology of imperial Qianlong poems and prose], Yuzhi shi si ji [Imperial poems, vol. 4], juan 1, pp. 32-33

圖一

〈詠宣德窰無當尊〉·《清高宗御製詩文全集·御製詩四集》·卷1·頁32-33

Here, the Emperor alludes to a story in *Han Feizi* (Sayings of Master Han Fei), where Marquis Zhao, ruler of Han, 362-333 BC, is being asked 'Now, here is a white jade goblet without a bottom, and a pottery goblet with a bottom. Which one, my Lord, will you use to drink? . . . To be a ruler and yet let the good words of his ministers leak away is just like having a jade goblet that lacks a bottom'.

Again, according to the *Zaobanchu* records, in 1775, the Emperor asked for the cloisonné liner of a piece such as this to be replaced with a new one. His second poem may have been composed for this piece, since in it he relates that a Jingtai style (i.e. cloisonné) liner was used, since no Xuande bronze example could be found.

Later entries, from the Daoguang period (1820-1850), which refer to a blue-and-white *wudangzun* flower vessel with a *zitan* stand, or a *wudangzun* flower vessel with a copper liner and *zitan* stand, suggest that these pieces were actively used in the palace, not as stands but, fitted with liners, as flower vases.

When the Yongle Emperor sent massive fleets to ports all over Asia and as far as East Africa and also dispatched overland expeditions to the Middle East, to showcase China's supremacy internationally, he distributed huge quantities

of fine silks and porcelains to foreign lands. Of course, the exchange was not one-sided, as the court received foreign goods in return, and Chinese craftsmen came in contact with foreign styles and tastes. The imperial kilns at Jingdezhen, which were under complete court control and produced only to imperial order, created many new styles, among them a series of vessels in the shapes of Persian, Syrian or Egyptian metal prototypes, such as the present stand. Curiously, however, the majority of these vessels never seem to have reached any foreign destination: of the six known companion pieces to this stand, only one can be traced to Syria, while the other five are preserved in China.

Among this famous group of early Ming porcelains in foreign metal shapes, stands such as the present piece are among the rarest. That they are so well known is not due to a large number of extant examples, but probably because they are so memorable. It is not only the shape that is unique; it is also highly unusual to find Arabic inscriptions on porcelains of this period, and even the supporting borders chosen to accompany them are very special.

Metal stands of this form were made under Mamluk rule in Egypt or Syria, particularly in the first half of the fourteenth century. Generally considerably larger, they were used to support trays. They tend to be made of brass and are inlaid



Fig. 2
Silver-inlaid brass tray stand, attributed to Egypt, 14th century Edward C. Moore
Collection, Bequest of Edward C. Moore, 1891 Courtesy of the Metropolitan
Museum, New York, accession no. 91.1.528

圖二
十四世紀 傳埃及黃銅盤座
Edward C. Moore 典藏 · Edward C. Moore 1891年遺贈 · 藏品編號91.1.528
圖片鳴謝：紐約大都會藝術博物館

in gold and silver with bands of Arabic writing embedded in thin abstract scrollwork and interspersed with formal roundels. On the metal versions, the decoration tends to completely fill the surface, with no space left blank. On one example, in the Metropolitan Museum of Art, New York (**fig. 2**), the roundels show similar scrollwork as the porcelain version, but they are aligned on the two bands; on other stands, such as one illustrated in James W. Allan, *Islamic Metalwork: the Nuhad Es-Said Collection*, London, rev.ed. 1999 (1982), pl. 19, the roundels are filled with inscriptions, but are spaced at a 90 degree angle, as they are on the present piece.

While Middle Eastern shapes were reproduced in some number in the Yongle period, Persian or Arabic inscriptions are rare on early Ming imperial porcelain. The inscriptions on the Mamluk metal stands relate the names or titles of high-ranking dignitaries or rulers, probably the stands' owners, and eulogies on their virtues. On the porcelain versions, the inscriptions are no longer legible, but it is exceptional that they are copying texts of a secular nature rather than Islamic incantations, as the much more frequent Arabic inscriptions on later porcelains, particularly those of the Zhengde (1506-1521) period. Possibly the only other Yongle design with Arabic writing are small *mantouxin* bowls, which do not seem to copy metal vessels, and which show illegible bands of Arabic around the rim. Two such bowls were included in

the exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/ Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, National Palace Museum, Taipei, 2017, pp. 148-9; another from the Edward T. Chow, T.Y. Chao and S.C. Ko collections, was published in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, pl. 17, and sold twice in these rooms, 25th November 1980, lot 4, and 18th November 1986, lot 41.

Of the supporting designs, particularly the cobalt-rich borders on the upper and lower rims of these stands are noteworthy. They are formed of slender loop motifs with a fine, toothed border around the inner edge, creating very delicate white reserves that evoke openwork. They were clearly challenging to render with a brush and may also have been inspired by Arab design. The slanting mirrored petal-panel border around the centre is also unusual, while the small floral sprigs under the rim are rare, but appear similarly under the everted rims of basins in the shape of Mamluk metal prototypes, such as the examples in the National Palace Museum illustrated in *Shi yu xin., op.cit.*, pp. 129-135.

Six other stands of the present design appear to be recorded, all today in museum collections: A stand in the Palace Museum, Beijing, from the ancient Qing court



Fig. 3
Blue and white Arabic-inscribed stand, *wudangzun*, Ming dynasty, Yongle period
Qing court collection
© Collection of Palace Museum, Beijing

圖三
明永樂 青花阿拉伯文無當尊 清宮舊藏
© 北京故宮博物院藏品



Fig. 4
Blue and white sherds excavated from the imperial kiln site in Zhushan, mark and period of Xuande
Courtesy of Jingdezhen Ceramics Archaeology Institute

圖四
明宣德 景德鎮珠山出土之青花無當尊殘片 《大明宣德口口》款
圖片鳴謝：景德鎮陶瓷研究所

collection, is illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 29 (fig. 3), together with a Qianlong copy, vol. 2, pl. 212; another is kept in the Summer Palace, Beijing (Zhou Shangyun, 'Yiheyuan cangci jingshang' [Highlights of the ceramic collection of the Summer Palace], *Forbidden City*, 2008, vol. 5, p. 92 top).

A stand in the Tianjin Municipal Museum is illustrated in *Tianjin Shi Yishu Bowuguan cang ci/Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 79, where it is stated that copies were made in the Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong reigns; an example in the Shanghai Museum, is published in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 3-23; and one that had been collected in the Xingtai region by the Hebei Cultural Relics Shop, as recorded in *Wenwu* 1994, no. 1, p.73, is now apparently in the Folk Art Museum of Hebei Province (*Minjian cang zhen: Hebei Sheng Minsu Bowuguan cang ciqu jingpin* [Highlights of the ceramic collection of the Folk Art Museum of Hebei Province], Shijiazhuang, 2006, pp. 20-21).

A very similar stand in the British Museum, London, acquired by its former owner, Dr Joseph Aractingi in Damascus and

first published in John Carswell, 'An Early Ming Porcelain Stand from Damascus', *Oriental Art*, New Series, vol. XII, no. 3, autumn 1966, p. 176, is now in the British Museum, illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 3:22, together with a Mamluk silver-inlaid brass stand of similar shape, p. 110, fig. 1. Harrison-Hall remarks on the "very dark blue blurred cobalt tones", which characterise the British Museum stand – as they do the present piece and similarly at least also the Palace Museum, Shanghai Museum and Hebei Museum examples.

Fragmentary pieces of this form have been discovered at the waste heaps of the Ming imperial kilns at Jingdezhen in Jiangxi both in the Yongle stratum, but apparently only in plain white, and in the Xuande stratum, in blue-and-white but inscribed with the imperial reign mark. No complete example of either of these two versions appears to be preserved; for the former see *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, no. 115; for the latter *Jingdezhen chutu Ming Xuande guanyao ciqu/Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, p. 121, fig. F 14 (fig. 4); and both juxtaposed in Liu Xinyuan, 'Imperial Export Porcelain from Late Yuan to Early Ming', *Oriental Art*, vol. XLV, no. 3, Autumn 1999, p. 52, figs 12 a and b.

御廷異珍

康蕊君

於清代朝廷眼中，明成祖永樂帝遣使下西洋，遠至中東、非洲之事蹟，或已成前朝舊事，宮中一眾傳統中國瓷器間，永樂窰無當尊截然不同之異國形制，仍顯脫俗不凡。無當尊胎骨、釉質、青花皆顯早明官瓷特徵，其造形、紋飾卻與眾不同，如此稀奇之器，耐人尋味，深得乾隆帝傾愛，命名「無當尊」，認為乃宣德之物，不僅為它們賦詩二首，亦詔命御窰廠仿燒。乾隆三十六年（1771年），造辦處檔案記載，傳旨作一木座相配，隔年上交一紫檀座，御命銘刻御製詩於其上，所鐫或正為此詩（圖一）：

官汝之次稱宣成，世代愈降製愈精；
輪輅拙巧遞變更，欲返其初嗟孰能。

是器本擬尊疊瓶，胡為無當水難盛；
抑別具義得試評，堂谿公對昭侯曾。

賤者瓦卮貴玉瑛，注漿漏或不可乘；
則用瓦矣玉在屏，三複絜矩將毋驚。

瓷無款識留標名，中含銅膽生綠青；
底書宣德貽大明，相依表裡如弟兄。

閱數百歲猶聯並，神物守之語信誠；
可以貯水簪群英，揆辭繹義靜六情。

高宗在此引用《韓非子》所記，堂谿公謂昭侯（韓國君主，公元前362-333年間在位）曰：「今有千金之玉卮，通而無當，可以盛水乎？」昭侯曰：「不可。」「有瓦器而不漏，可以盛酒乎？」昭侯曰：「可。」對曰：「夫瓦器至賤也，不漏，可以盛酒。雖有乎千金之玉卮，至貴，而無當，漏，不可盛水，則人孰注漿哉？今為人主而漏其群臣之語，是猶無當之玉卮也，雖有聖智，莫盡其術，為其漏也。」

後至乾隆四十年（1775年），高宗傳旨為另一同式無當尊，依照舊有內膽，以招絲琺瑯重新配造。第二首詠青花無當尊之御製詩，提及因宣德銅膽不可多得，遂命以「景泰琺瑯法」製膽，所述瓷尊或正乃該器。

道光時期，檔案亦載一件青花無當尊花器配紫檀座，或一件無當尊花器配銅膽及紫檀座，反映當時宮廷常以無當尊配內膽，作為花器，而非器座。

明成祖派船隊出使西洋，遠至東非，並遣使中東，攜帶大量絲綢、瓷器賞賜邦國，以示大明天威。諸國亦來朝，進貢各地珍寶名物，藉由如此交流，中國工匠得以接觸遙遠異邦之風格及品味。是時，專事生產宮廷御瓷的景德鎮御窰廠，發展出許多嶄新樣式，包括一系列取材自波斯、敘利亞或埃及金屬器雖本之瓷器，即如本件無當尊。然而，此批瓷器似乎多未曾流入西方，現今存世六件相類無當尊，僅一件或曾流轉至敘利亞，其於五件均存於中國。

上述西洋金屬器形之早明御瓷中，要以無當尊最為珍稀，造形奇特，書阿拉伯文，紋飾富麗特殊，令人過目難忘。

此造形之金屬器座，造於十四世紀前半葉，馬穆魯克王朝統治下之埃及或敘利亞一帶，多數尺寸較大，用以承托盤器，多為銅製，錯金銀綴阿拉伯文於抽象卷紋之上，間飾圓形團紋，紋飾滿佈器表，無留白之處。參考紐約大都會藝術博物館藏品（圖二），其圓形團紋設計類同瓷例，然比例更大，與上下邊紋相連交錯；其他金屬作例，參考 James W. Allan, 《Islamic Metalwork: the Nuhad Es-Said Collection》，倫敦，1982年，圖版19，其圓形團紋密書銘文，上下層以垂直角度交錯綴飾，如同現例。





永樂一朝，雖仿製中東器形，卻罕見書波斯或阿拉伯文於早期瓷器上。馬穆魯克王朝金屬器座所書銘文，為權高貴族或君王名，應為其擁有人，或為頌揚君德之意。無當尊之銘文雖已非清晰可辨讀，值得注意的是其取自宗教經文，而非伊斯蘭教咒文，後者較常見於後朝官瓷，正德窯（1506-1521年）尤多。無當尊之外，唯一同書阿拉伯文之永樂官瓷乃小型饅頭心盃，應非依照金屬器形制，盃沿下綴一圈阿拉伯文，內容則難以辨讀，參考二例，展於《適於心：明代永樂皇帝的瓷器》，故宮博物院，台北，2017年，頁148-9；另一例，曾為仇焱之、趙從衍、天民樓遞藏，出版於《天民樓藏瓷》，香港藝術館，香港，1987年，圖版17，曾二度售於香港蘇富比，1980年11月25日，編號4，及1986年11月18日，編號41。

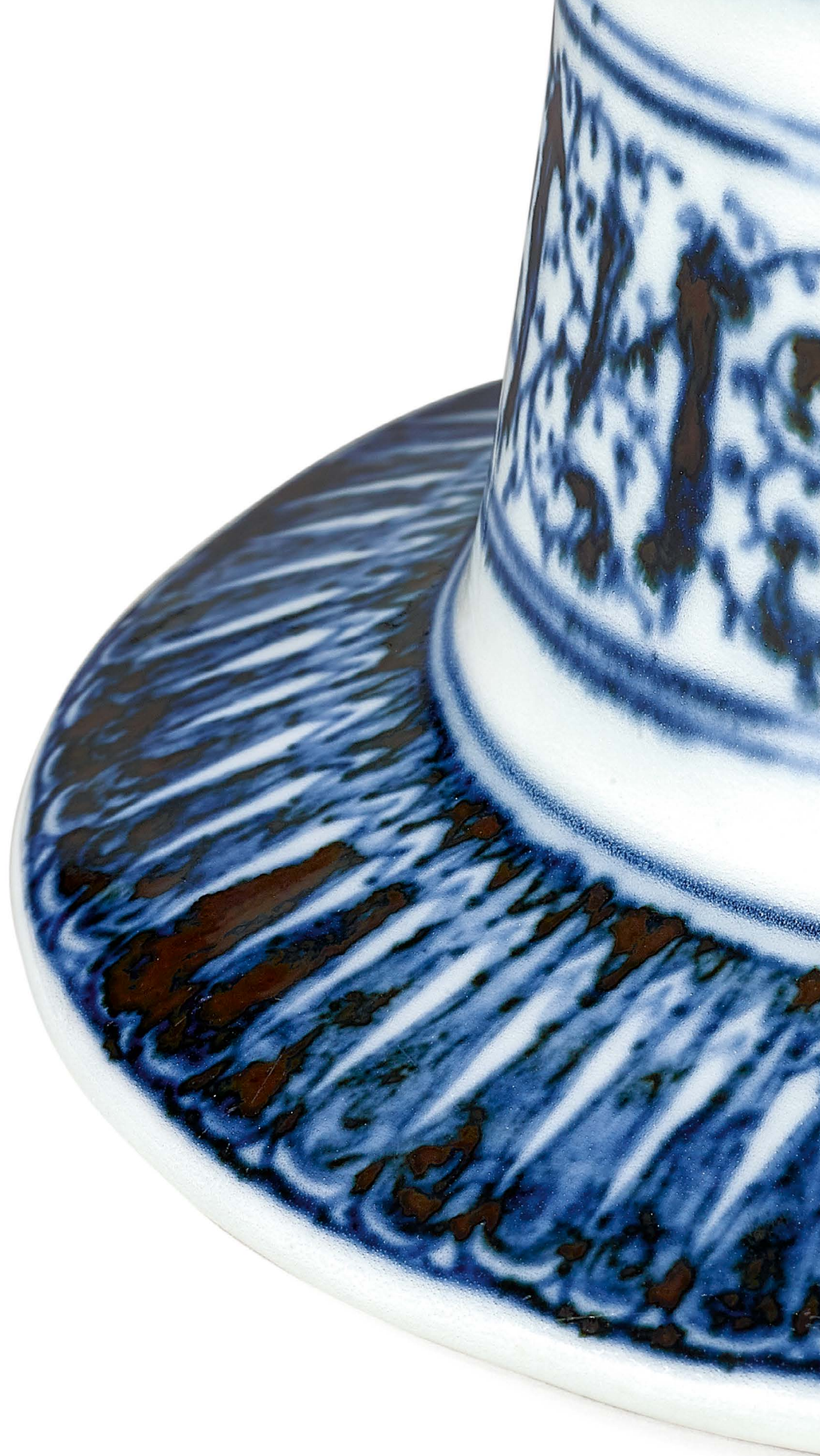
主要紋飾之外，無當尊上下折沿所繪飾紋，極為特殊，以濃豔青花為底，巧妙托襯留白纖長菊瓣紋，細緻宛若鏤空雕飾，此應源自阿拉伯器物造形，然以畫筆鈹藍料描仿，實艱澀不易。器身中段仰覆蓮瓣紋，上下鏡像相映，亦屬罕見紋飾。折沿下方所綴折枝花卉紋，同為少見紋飾，然可見於一類依照馬穆魯克金屬器燒造的青花瓷盆之折沿下方，如台北故宮博物院藏品，載於《適於心》，前述出處，頁129-135。

著錄僅見其他六件無當尊，皆為博物館收藏：一為清宮舊藏，現貯北京故宮博物院，刊於耿寶昌編，《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版29（圖三），同錄一件清代作例，卷2，圖版212；還有一例藏於北京頤和園（周尚雲，〈頤和園藏瓷精賞〉，《紫禁城》，2008年，第5期，頁92上）。

天津博物館藏一例，錄於《天津市藝術博物館藏瓷》，香港，1993年，圖版79，並述無當尊於康熙、雍正、乾隆朝均有復燒；另一件無當尊藏於上海博物館，著錄於陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版3-23；還有一例出自邢台地區及河北文物商店，記載於《文物》，1994年，號1，頁73，現藏河北省民俗博物館，見《民間藏珍：河北省民俗博物館藏瓷器精品》，石家莊，2006年，頁20-21。

倫敦大英博物館藏一件十分相似之例，原為 Joseph Aractingi 博士舊藏，於大馬士革尋獲，首錄於 John Carswell 專文，〈An Early Ming Porcelain Stand from Damascus〉，《Oriental Art》，卷XII，號3，1966年秋，頁176，並刊於霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號3:22，同錄一件馬穆魯克銅錯銀器座，造形相近，頁110，編號1。霍氏描述大英博物館藏品青花深濃暈散，與本品、故宮博物院藏品、上海博物館藏品、河北民俗博物館藏品之特徵一致。

江西景德鎮明代御窯遺址曾出土無當尊殘片，其中永樂年代地層者為白釉無紋，宣德年代地層者則為青花，並書年款。此二者皆無完整器存世，前者載於《明代洪武永樂御窯瓷器》，北京，2015年，編號115；後者見《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，頁121，編號F14（圖四）；並列於劉新園，〈Imperial Export Porcelain from Late Yuan to Early Ming〉，《Oriental Art》，卷XLV，號3，1999年秋，頁52，編號12a、12b。





**AN EXTREMELY RARE AND IMPORTANT BLUE
AND WHITE MIDDLE-EASTERN INSPIRED
STAND, WUDANGZUN
MING DYNASTY, YONGLE PERIOD**

明永樂 青花阿拉伯文無當尊

inspired by a Middle Eastern metal prototype, well potted with a hollow, waisted cylindrical body centred by a raised horizontal rib, flaring gently towards the top and bottom to an everted rim and foot, the exterior boldly painted in rich cobalt-blue tones with two horizontal bands, each with calligraphic Arabic script interlaced with meandering foliate scrollwork and two roundels enclosing a flower wreathed by a leafy meander, divided by a lappet band encircling the raised rib on the waist, all below stylised florets alternating with detached floral sprays on the underside of the rim, the decoration divided by double-line borders, the flat top of the rim and the foot painted with radiating lotus lappets, covered overall in a transparent bluish glaze save for an unglazed ring on the base revealing the buff-coloured body
h. 17.2 cm, 6¾ in.

HK\$ 20,000,000-30,000,000

US\$ 2,550,000-3,830,000



**A RARE LONGQUAN CELADON TOBI SEIJI
PEAR-SHAPED VASE, YUHUCHUNPING
YUAN DYNASTY**

元 龍泉青釉褐斑玉壺春瓶

delicately potted with a pear-shaped body rising from a splayed foot to a waisted neck and elegantly sweeping up to a flared rim, covered overall in a thick sage-green glaze whimsically applied with dabs of irregular iron-brown splashes, the glaze stopping neatly at the unglazed footring revealing the light grey body
26 cm, 10¼ in.

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

US\$ 255,000-383,000





The elegance of the present vase is captured in its long slender neck and gentle curves outlining its attractive silhouette. The spontaneous dabs of russet spots, distributed neither evenly nor randomly, softly dissolve into the bright sea-green glaze. These iron-decorated Longquan celadon wares, despite their subtle elegance, were produced only during the Yuan dynasty, and the present vase is extremely rare, with only four other known examples.

The history of the Longquan kilns can be traced back to at least the Song dynasty (960-1279). By the Yuan dynasty (1271-1368), the kilns successfully produced wares in a range of bright jade-green tones, which set themselves apart from the muted celadon colour spectrum dominant in the preceding era and developed into the signature product of the kilns. Spreading over a large part of Zhejiang province, the Longquan kilns were conveniently located within reach of the trade ports of Wenzhou and Quanzhou, from where merchandise could be shipped to foreign markets in the Far East, Southeast Asia, India and the Middle East. This advantage was fully exploited in the Yuan dynasty and large quantities of wares were made for foreign markets. A huge quantity of large-scale vessels was produced to satisfy export demand. At the same time, new decorative techniques were deployed to revitalise traditional forms, as seen in the present example. Although the use of iron spots on celadon wares was observed on Yue wares from the late Western Jin dynasty (256-316), it was discontinued and only revived by the Longquan kilns in the Yuan dynasty. The russet spots effect is achieved by applying iron-rich pigment to the thick layer of celadon glaze before firing. The tea-brown patches, scattered like a shower of petals, are praised by the Japanese tea masters as *tobi seiji* – a term probably referring to the random distribution of the brown spots (see Kobayashi Hitoshi, 'Guobao feiqingci huasheng kao [On the National Treasure *tobi seiji hanaike*]', Chen Xin, trans., *Zhongguo gu taoci yanjiu. Longquan yao yanjiu/The Research of Longquan Kiln*, Beijing, 2011, p. 403). Despite its simplicity and beauty, the production of this type of wares lasted only for a short period of time, and the iron spots soon became much smaller and their distribution more restrained and regular.

Only four other examples of comparable form, size and decoration from the Yuan dynasty are known. The most famous among them is the National Treasure *tobi seiji hanaike*. Formerly in the collection of the Konoike family, it is now in the collection of the Museum of Oriental Ceramics, Osaka (accession no. 00556), and included in the catalogue to the exhibited *Yūkyū no kōsai. Tōyō tōji no bi. Osaka shiritsu tōyō tōji bijutsu kan korekushon/The Museum of Oriental Ceramics, Osaka Collection: The Eternal Beauty and Luster of Oriental Ceramics*, Tokyo, 2014, cat. no. 21 and cover (fig. 1). Another related vase from the Eumorfopoulos collection, is preserved in the Victoria and Albert Museum and published in Stacey Pierson, *Chinese Ceramics: A Design History*, London, 2009, pp. 88-89, fig. 128 (accession no.

C.24-1935). A further example is in the Baur collection, reputed to originate from Japan, illustrated by John Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, 1999, vol. 1, pl. 42 (A104). The fourth example, designated as an 'Important Cultural Property' in 1935, belongs to a Japanese private collection and is included in Koyama Fujio, ed., *Sekai tōji zenshū/Catalogue of World's Ceramics*, vol. 10: Sung and Liao Dynasties, Tokyo, 1955, pl. 49.

All the above examples are preserved outside of China. A few related *yuhuchun* vases of similar size have been excavated from cellars in China, but they, without the iron spots, belong to the more common celadon group; see *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 10: Yuan dynasty (I), Shanghai, 2000, pls 27-28 and 30.

Compare also Longquan iron-decorated wares of other forms. A related ring-handled vase is in the collection of the Shanghai Museum and published by Zhu Boqian, *Longquan yao qingci/Celadons from Longquan Kilns*, Taipei, 1998, pl. 155. A yenyen vase from the Sir Percival David Foundation, said to be formerly in the Sakai family collection in Japan, is now in the British Museum and included in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics: Highlights of the Sir Percival David Collection*, London, 2009, pl. 20. See also a garlic-mouth vase in the Ise Cultural Foundation, included in *Chūgoku tōji meihin-ten: Ise korekushon no shihō/Masterpieces of Chinese Ceramic Art Exhibition: Treasure of Ise Collection*, Ishikawa Prefectural Museum of Art, Kanazawa, 2012, cat. no. 41, and a related pair from the Yangdetang collection, sold at Christie's Hong Kong, 30th November 2016, lot 3133. Compare also a dish in the Baur collection, included in Ayers, *op.cit.*, pl. 43 (A105). A related pouring vessel *yi* and a tripod stand, both dated to the 14th century, are preserved in the National Palace Museum, Taipei, and exhibited in Tsai Mei-fen, ed., *Bilū – Mingdai Longquan yao Qingci/Green – Longquan Celadon of the Ming Dynasty*, Taipei, 2009, cat. nos 157-158 (accession nos *Gu ci* 17375, 17829). Related vessels of various forms were also recovered from a ship that, on its way to Japan in 1323, sank off the coast of Korea. Two examples among this group are a biscuit-decorated dish and another *yi* pouring vessel, now in the National Museum of Korea and included in *The Sunken Treasures off the Sinan Coast*, Tokyo, 1983, cat. nos 22-23.

This type of *tobi seiji* vessel, as discussed above, is extremely rare, and most of the extant examples are either kept in Japan or have arrived overseas by way of Japan. Kobayashi suggested that this group of Longquan wares was in fact made for the Japanese market. His hypothesis can explain the popularity of iron-decorated Longquan celadon in Japan and the small quantity of relevant excavated and heirloom pieces in China (*op.cit.*, p. 413). In fact, during the Yuan dynasty, Qingbai wares with brown spots were also produced for export, but they are generally less refined than their Longquan counterparts; see Ye Peilan, *Yuandai caiqi* [Porcelain of the Yuan dynasty], Beijing, 1998, pp. 247-8, pls 428-437.





Fig. 1
Longquan celadon tobi seiji pear-shaped vase, yuhuchunping,
Yuan dynasty
Photo by Tomohiro Muda, Ataka collection
© The Museum of Oriental Ceramics, Osaka

圖一
元 龍泉青釉褐斑玉壺春瓶 「飛青磁花生」
攝影六田知弘·安宅收藏
© 大阪市立東洋陶磁美術館

玉壺春瓶纖頸豐腹，上斂下盈，張弛曲弧，線條婀娜。以瓷代紙，翠青點褐，看或率意隨心，結聚與暈散之間，似實還虛。縱然簡約純美，僅元一朝燒造，時間短暫，是以成例極罕，如此玉壺春瓶，他例僅四，極為難得。

龍泉窯，至少宋朝（960-1279年）已有，至蒙元（1271-1368年）治下，釉色從粉青漸趨碧綠，光澤沈練，盛極一時，聲名遠播，大量生產以供外銷。浙江多地窯場林立，煙火相望，臨近溫州、泉州兩處通商港口，海運便利，產品可由貨船銷往遠東、東南亞及中東等地。為滿足外銷需求，多見大型瓷器，但也有以傳統為範、推陳出新之品。此瓶器形沿襲傳統，所飾青釉褐斑雖早見於西晉（256-316年）晚期越窯陶瓷，但及至元時始為龍泉窯復用。欲求翠綠厚釉，必須層層疊施，如添褐斑，入窯前則須加上鐵料，方可燒成。鏤花朵朵，色若濃茶，遠觀彷彿落紅飄瓣，無怪日本茶道傳統對此類瓷器有「飛青磁」的美譽。小林仁指，此名或與日文「放飛」一詞有關，意即散佈，頌其褐斑點綴瀟灑（詳見其專文〈國寶「飛青瓷花生」考〉，陳馨譯，《中國古陶瓷研究：龍泉窯研究》，北京，2011年，頁403）。青釉褐斑器雅致耐看，尤為可人，惜此法未得續延，如曇花一現，明時龍泉器上鐵斑便流於細碎拘謹，灑脫不再。

論年代、器形、尺寸、裝飾，與此瓶相類者僅四，其中最為著名者要數日本國寶「飛青磁花生」，原屬鴻池家舊藏，現為大阪市立東洋陶磁美術館所蓄（藏品編號00556），展於《悠久的光彩—東洋陶磁之美—大阪市立東洋陶磁美術館コレクション》，東京，2014年，編號21及封面（圖一）。另外英國維多利亞與艾伯特博物館又藏一瓶，乃尤莫弗普勒斯（Eumorfopoulos）舊蓄，錄於畢宗陶，《Chinese Ceramics: A Design History》，倫敦，2009年，頁88-89，圖128（藏品編號C.24-1935）。瑞士鮑爾典藏且有一瓶，傳得於日本，圖載於約翰·艾爾斯，《Chinese Ceramics in the Baur Collection》，日內瓦，1999年，

卷1，圖版42（A104）。最後還有一例，屬日本私人收藏，1935年納入重要文化財，見小山富士夫編，《世界陶瓷全集》，卷10：宋遼篇，東京，1955年，圖版49。

上述四例，均存海外。尺寸、器形與此相近之元龍泉窯玉壺春瓶，中國有窖藏出土例，但屬較普遍之青釉例，無褐斑，見《中國陶瓷全集》，卷10：元（上），上海，2000年，圖版27-28、30。

另可參考同代其他造型之龍泉青釉褐斑器，如上海博物館藏雙環耳瓶，見朱伯謙，《龍泉窯青瓷》，台北，1998年，圖版155。大英博物館大維德爵士舊藏鳳尾尊，收入康蕊君及霍吉淑，《大英博物館大維德爵士藏中國陶瓷精選》，倫敦，2009年，中譯版，北京，2013年，圖版20，據悉原屬日本酒井家寶蓄。伊勢家族珍藏之蒜頭瓶，也可資比對，曾展於《中國陶磁名品展：イセコレクションの至宝》，石川縣立美術館，金沢市，2012年，編號41，還有一對相類蒜頭瓶，原屬養德堂藏，2016年11月30日在香港佳士得拍出，編號3133。瑞士鮑爾典藏且有一盤，見艾爾斯所著，前述出處，編號43（A105）。台北故宮博物院清宮舊藏十四世紀匜及三足花囊，也可資比對，展於《碧綠—明代龍泉窯青瓷》，台北，2009年，編號157-158（藏品編號：故瓷17375、17829）。新安沉船也有多件類例出水，包括露胎貼花盤及匜各一，現均存韓國國立中央博物館，收錄於《新安海底引揚げ文物》，東京，1983年，編號22-23。該艘商船原定開往日本，卻於1323年在韓國新安區域沉沒。

綜上可悉，飾褐斑者，存例較稀，傳世器中，又多貯日本，或經日本傳流海外。小林仁提出，此類龍泉器，或為外銷日本而造之品，是以迎合日人之好，懷疑因此在中國境內，無論出土或傳世，猶如鳳毛麟角，極為稀少（前述出處，頁413）。元朝青白釉也有飾褐斑者，惟較形粗糙，應也為外銷而製，見葉佩蘭，《元代瓷器》，北京，1998年，頁247-8，圖版428-437。







SYNTHESIS OF NATURE AND ART: A CHARMING HEXAGONAL GUAN JARDINIÈRE

DR HAJNI ELIAS

This hexagonal jardinière represents the much desired and rare type of ware created for the Southern Song imperial court. It is exquisitely potted and covered in a thick light-grey glaze with the dark, blackish-brown body visible at the foot. The straight but slightly sloping sides of the vessel add depth and substance to the object, accentuating its unusual hexagonal shape. The glaze itself is particularly smooth to the touch and is suffused with an attractive network of crackles. It is a fine example of the fabled Southern Song official ware and showcases the potter's ingenuity, high level of technical ability and aesthetic sophistication.

The vessel displays the characteristics of *guan* wares produced at Xiuneisi, located at the Laohudong kiln site, in the outskirts of Hangzhou city in Zhejiang province. Xiuneisi, set within the grounds of the Southern Song imperial city, was the Palace Maintenance Office for the official manufactory of imperial *guan* wares. It was established in the new capital of Hangzhou after the collapse of the Northern Song dynasty when the imperial family and the court moved from Kaifeng to South China in 1127. For more information on the Xiuneisi and the imperial manufactory of *guan* wares see the essay for **lot 105** in this catalogue.

The magnificence and scarcity of *guan* wares were elaborated on by the eminent collector and connoisseur of Chinese ceramics and whose un-paralleled collection is now housed in the British Museum in London, Sir Percival David (1892-1964). In his introduction to the Oriental Ceramics Society exhibition of Ru and *guan* wares held in London in 1952, Sir David describes the present charming jardinière and its companions in the exhibition as follows:

“It is impossible to foretell”, says an enthusiastic late Ming writer in his discourse on Ju, Kuan, and Ko wares, “to what point the loss of these ancient wares will continue. For that reason, I never see a specimen but my heart dilates and my eye flashes while my soul seems suddenly to gain wings, and I need no earthly food, reaching a state of exaltation such as one could scarcely expect a mere hobby to produce”. In the centuries that have followed the writing of those prophetic words, the destruction and disappearance of these precious wares have continued with gathering momentum. Yet despite their much diminished numbers, it is, I suppose, not to be expected, so far have we hapless moderns fallen from grace, that the visitor to the present exhibition, however keenly interested he may be, will have his feelings stirred in this same way, notwithstanding the satisfying display that has here been spread for his pleasure, his appetite and his edification.¹





Fig. 1
Guan square jardinière, Song dynasty
 Qing court collection
 © Collection of the Palace Museum, Beijing

圖一
 宋 官窰粉青釉方花盆 清宮舊藏
 © 北京故宮博物院藏品

In this passage, Sir David highlights the extreme rarity of imperial *guan* wares available for viewing and the very enthusiasm with which they were and are appreciated. Interestingly, his knowledge and trained eyes instigated a further insightful observation on this piece when he mentions the deliberate imitative efforts of Song dynasty potters in both glaze and form, especially the borrowings between the makers of the *guan* and Jun jardinières (we shall return to this later).

This jardinière is unusual for its hexagonal form, although vessels of this type were made in other shapes, such as the quadrangular *guan* jardinière of comparable dimensions, in the collection of the Palace Museum, Beijing, illustrated in *Guanyao ciqu/The Guan Kilns*, Beijing, 2016, pl. 32 (fig. 1). Scholars who have catalogued and researched the Palace Museum jardinière suggest that wares of this type were made to satisfy the imperial demand for miniature landscape gardens, known in Chinese as *penjing* and often referred to in the Western world by its Japanese name *bonsai*. They further note that *guan* wares in this special group were primarily inspired by Jun jardinières which may be found in somewhat greater numbers.² This gives a compelling insight into the use of vessels of this type and confirms the reasons for the dimensions which are smaller than is usual for jardinières. A mural painting given the title by scholars as *Courtiers and Guests* discovered in the tomb of the sixth son of Emperor Gaozong (r. 649-683), Prince Zhang Huai (654-684), of the Tang Dynasty (618-907) and dated to 706, shows a servant dressed in court attire, holding with both hands in the gesture of offering a *penjing* with miniature rockeries and trees.³

Miniature landscapes became a highly developed art form that was treasured by the imperial household as well as the scholar-literati from as early as the Tang period. By the Song dynasty it was elevated to new heights with poets such as Su Shi (1037-1101) and Lu You (1125-1209) composing poems that record their joy and delight in *penjing* landscapes. Lu You in his poem titled 'Calamus (*Changpu*)' wrote as follows:

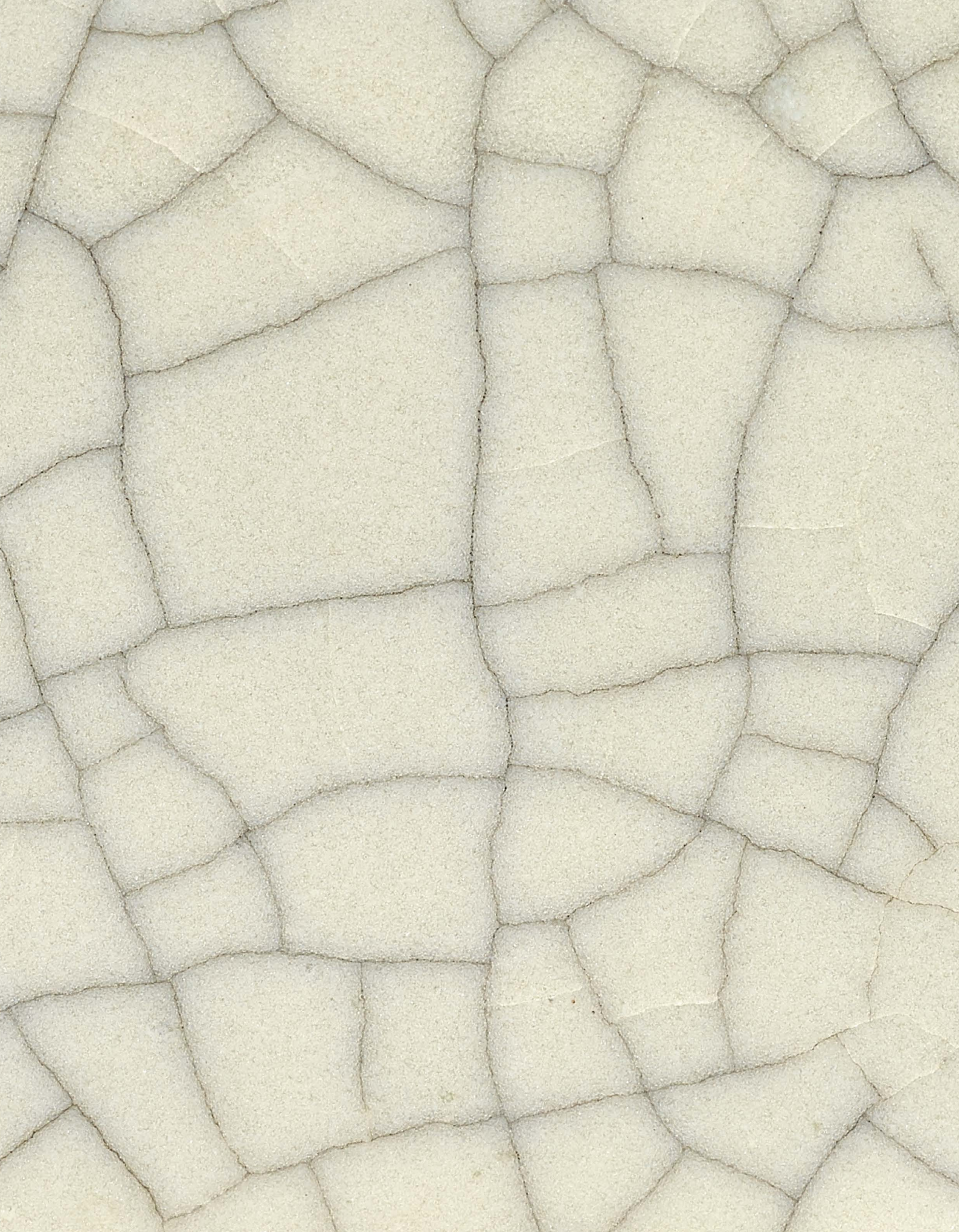
The calamus of Mount Yen and the stones from Mount Kun,
 have been collected and arranged to lessen loneliness.
 One *cun* long roots grow densely in nine nodes,
 a handful of lofty value.
 Crystal clear springs bring out the colour of the bluish-green pot in a manner
 charming enough to impress the most eminent rustic.
 With the mountain foliage in view daily,
 this object sweeps the memory of cares.
 The layers of roots, leaves, and shoots become better
 the longer one looks at them.
 Making one regret that they were not gazed at earlier.
 It enables me to imbibe the wind-brought-dew,
 and nourish my spirit as I myself age effortlessly.⁴

Lu You's poem gives us an insight into the appreciation of miniature *penjing* landscapes as well as the importance of the wares made for them. He praises the beauty of the bluish-green glaze of the jardinière, and expresses his admiration for the landscape it holds. The natural landscape and the man-made 'pot' together form the perfect synthesis of nature and artefact venerated by the elite at the time. What is also apparent is that wares made for the use of *penjing* were either one-off pieces or were made in small numbers as their shapes depended on the nature of the landscape itself.



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EXHIB 'N. 61

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[Stylized Monogram]



Amy Liang in her work on the art of *penjing* mentions that Song jardinières made for miniature landscapes were primarily Ru and Jun wares, many of which are now in the collection of the National Palace Museum in Taipei.⁵ See two hexagonal 'Numbered' Jun jardinières included in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pls 47 and 48, both inscribed with the number 'seven (*qi*)' and the reference 'Made for the use of the Bright and Clear Studio in the Hall of Mental Cultivation (*Yangxin dian Mingchuang yong*)'. The 'Bright and Clear Studio' was located in the Eastern section of the Hall of Mental Cultivation where the New Year's Day ceremony of the emperor writing his first poem of the year, known as the 'Bright and Clear Studio First Composition Ceremony (*Mingchuang kaibi dian*)', was held. This suggests that the two vessels were part of the furnishing of this special studio with an important literary function.

On the significance of this distinct group of flower vessels known as 'Numbered Jun' wares, that were mostly made in moulds and inscribed on the base with numerals from one to ten, related to the size of the vessel, see Li Baoping, 'Numbered Jun Wares: Controversies and New Kiln Site Discoveries,' *Transactions of the Oriental Ceramic Society*, vol. 71, 2006-7, pp. 65-77. The author discusses the controversy behind the dating of this group, with the emergence of two different schools of thought, one suggesting a late Northern Song dynasty (960-1127) attribution, while the other proposed a later dating, which would be more in line with the possible attribution of the

present piece. However, the official status of this group is indisputable. It has recently been confirmed as such by scholars from the Palace Museum in Beijing who have identified them as the 'display type of official Jun ware' (*chenshe lei Jun ci huo guan Jun*).⁶ Thus, the imperial use of both *guan* and Jun jardinières belonging to this group of wares has been established by these studies.

In addition to its imperial provenance, more recently, the present *guan* jardinière belonged to two of the most important collectors of Chinese art in the twentieth century, Mrs Alfred Clark (1890-1976) and Mr Sakamoto Gorō (1923-2016). Ivy Clark, and her husband, Alfred Clark, formed one of the most famed collections of Chinese ceramics in the Western world. They were active supporters of the Oriental Ceramic Society and were directly involved in the preparation of the 1935-6 Chinese art exhibition in London to which they lent five dozen pieces. When Sir David's wife, Lady David, in an interview conducted in 1992, was asked whose collection her husband admired most she replied, 'I think the Clarks'... collection, I would say, was one of the finest'.⁷ The Japanese art collector, connoisseur and dealer, Sakamoto Gorō, was a larger than life figure in the Chinese art world and whose extensive contribution to the collecting and appraising of Chinese art was second to none. For a detailed account of his career and legacy see *Sakamoto Gorō: The Legacy*, Sotheby's London, 2016.

¹ Sir Percival David, 'Introduction,' in *The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London, 1952, p. 2.

² See the notes in *Guanyao ciqi*, *op.cit.*, pl. 32.

³ See the mural painting illustrated in Amy Liang, *The Living Art of Bonsai: Principles and Techniques of Cultivation and Propagation*, New York, 2005, p. 101. This is considered the oldest fresco depiction of *penjing* discovered to date.

⁴ For guidance on the translation of this poem see Liang, *op.cit.*, pp. 102-3.

⁵ *Ibid.*, p. 203.

⁶ See *Junyao yaji: Gugong Bowuyuan zhencang ji chutu Junyao ciqi huicui/ Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, 2013, p. 168ff.

⁷ Anthony Lin Hua-Tien, 'An Interview with Lady David', *Orientations*, April 1992, pp. 56-63.

天人共賞

官窰六方小盆

薛好佩博士

此六方小盆所屬之類備受南宋宮廷青睞，殊為珍罕。先見其釉，稠厚緻密，呈淺灰色，亦見其胎，稍露於足，呈黑褐色。側壁平坦微斜，平添趣味，更顯六方形制之雅。此器乃南宋官窰佳例，釉面瑩滑，片紋端勻，匠心之巧、技藝之高、氣韻之卓，盡覽無遺。

觀其特質，可知此器為修內司所造，浙江杭州市郊老虎洞窰址出。修內司設於南宋皇城內，奉詔燒製官窰，專供宮廷。1127年，北宋瓦解，皇室自汴州（今開封）南遷，定都杭州，乃開修內司。本圖錄拍品編號105所附文章就修內司及御製官窰另有詳述。

鑑藏中國瓷器之泰山北斗大維德爵士，寶蓄舉世無雙，現已入藏大英博物館，他對官窰推崇有加，稱其脩美、稀貴。1952年東方陶瓷學會倫敦辦展，陳列汝、官窰，展覽引言中，大維德爵士曾言及此六方小盆與諸展品：

明末有士論汝、官、哥窰，直抒胸臆云『後此又不知凋謝如何。故餘每得一睹，心目爽朗，神魂為之飛動，頓令腹飽。豈敢耽玩癖使然？』其後數世紀，此言一語成讖，珍稀之器或損毀或散佚，愈演愈烈。存世之量或已寥寥，時人之心或已不古，然親臨是次展覽者，悅目怡情之餘，不論愛之深淺，亦得感同身受。¹

行文中，大維德爵士強調，存世官窰寥若晨星，後人盡為之傾倒。憑藉智識與慧眼，大維德爵士又對此盆深入探討，指出釉、型方面可見宋代陶匠著力仿效，官、鈞花盆之間尤多借鑒（稍後再述）。

此盆形為六方，不甚多見，同類之器多形狀有別，可比一四方官窰盆，尺寸相當，貯北京故宮博物院，刊於《官窰瓷器》，北京，2016年，圖版32（圖一）。著錄、研究故宮院藏花器之學者稱，此類小盆乃貢皇家，以盛「盆景」之用，西方則多依日文「盆栽」一詞。學者又稱，該類官窰小盆初依鈞窰形制，鈞窰小盆存量或略多。² 由此觀之，此類花盆頗受重用，尺寸小於尋常亦有其因。唐高宗（649-683年間在位）第六子章懷太子（654-684年）墓中有一繪於706年之壁畫，畫中一名僕侍，身著官衣，手捧盆景，盆內盛有山石草木。³

早在唐代，盆景便已發展為高雅藝術，受皇室及文人垂愛。而至宋代，蘇軾（1037-1101年）、陸游（1125-1209年）等文人墨客賦詩以頌盆景之樂，將其拔至新高。陸游有詩，名曰《菖蒲》：

雁山菖蒲崑山石，陳叟持來慰幽寂。
寸根蹙密九節瘦，一拳突兀千金直。
清泉碧缶相發揮，高僧野人動顏色。
盆山蒼然日在眼，此物一來俱掃迹。
根蟠葉茂看愈好，向來恨不相從早。
所嗟我亦飽風霜，養氣無功日衰槁。⁴

陸游之詩，既詠盆景微縮山水，又言其器功不可沒，讚碧缶釉色青藍，慕盆中景觀蒼然。天作山水與人造盆缶彼此發揮，共得天人合一之境，備受其時雅士稱頌。不難推知，盆景所用之器，或個別燒製，或小批量產，蓋因器型需隨所盛景觀各有變化。

梁悅美撰文探討盆景藝術，指出宋代盆景所用之器多為汝瓷或鈞瓷，且不乏存例，現藏台北故宮博物院。⁵ 比較二件鈞窰六方花盆，帶數字款，錄於《故宮藏瓷大系·鈞窰之部》，台北，1999年，圖版47、48，均刻「七」字及「養心殿明窗用」。明窗位於養心殿東，每逢新歲，皇帝於此處開筆題詞，祈祝吉祥，是為「明窗開筆典」。故知上述二例原奉養心殿明窗，其功用蘊含寓意。

此類鈞窰刻數字款花盆多為模製，底款數字由一至十，各示大小，究其意義，可參考李寶平，〈Numbered Jun Wares: Controversies and New Kiln Site Discoveries〉，《東方陶瓷學會彙刊》，卷71，2006-7年，頁65-77。其文討論此類花盆斷代之爭，觀點分為兩派，一派持北宋末年論，另一派斷代較晚，此六方小盆或與後者更符。然則，此類器之官家背景毋庸置疑。近來，有北京故宮博物院學者印證，將其歸結為「陳設類官鈞」。⁶ 至此，已有研究確認，御用官、鈞花盆皆屬此類。

此官窰小盆出自帝苑，後於上世紀經克拉克夫人（1890-1976年）及坂本五郎（1923-2016年）二位巨擘遞藏。克拉克伉儷所藏中國瓷器在西方久負盛名，二人支持東方陶瓷學會不遺餘力，躬親參與1935至1936年間倫敦中國藝術大展籌備事宜，並借出精品數十件以作展示。1992年，大維德爵士夫人於訪談中被問及先夫最尊何人所藏，夫人答道：「當以克拉克氏所藏為最。」⁷ 日本鑑藏大家兼骨董名商坂本五郎亦為中國藝術品之宗匠，其收藏心血及鑑賞造詣首屈一指。欲知先生生平及風骨，可參閱《Sakamoto Gorō: The Legacy》，倫敦蘇富比，2016年。

¹ 大維德爵士，〈序〉，《The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，頁2。

² 見《官窰瓷器》，北京，2016年，圖版32。

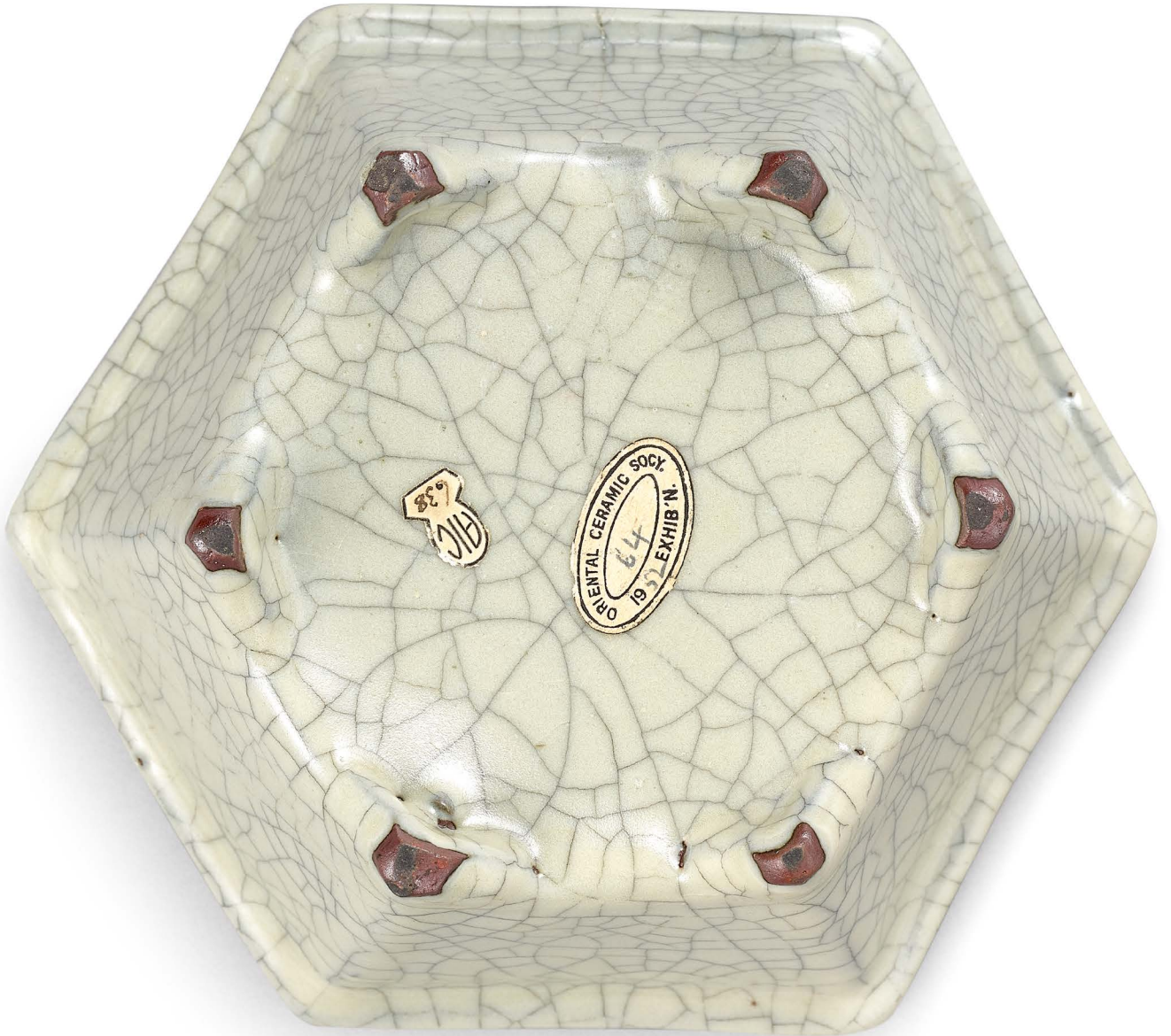
³ 壁畫圖見梁悅美，《The Living Art of Bonsai: Principles and Techniques of Cultivation and Propagation》，紐約，2005年，頁101。普遍認為，此乃最早描繪盆景之壁畫。

⁴ 此詩釋譯參見梁悅美，前述出處，頁102-3。

⁵ 出處同上，頁203。

⁶ 見《鈞窰雅集—故宮博物院珍藏及出土鈞窰磁器器書萃》，故宮博物院，北京，2013年，頁168起。

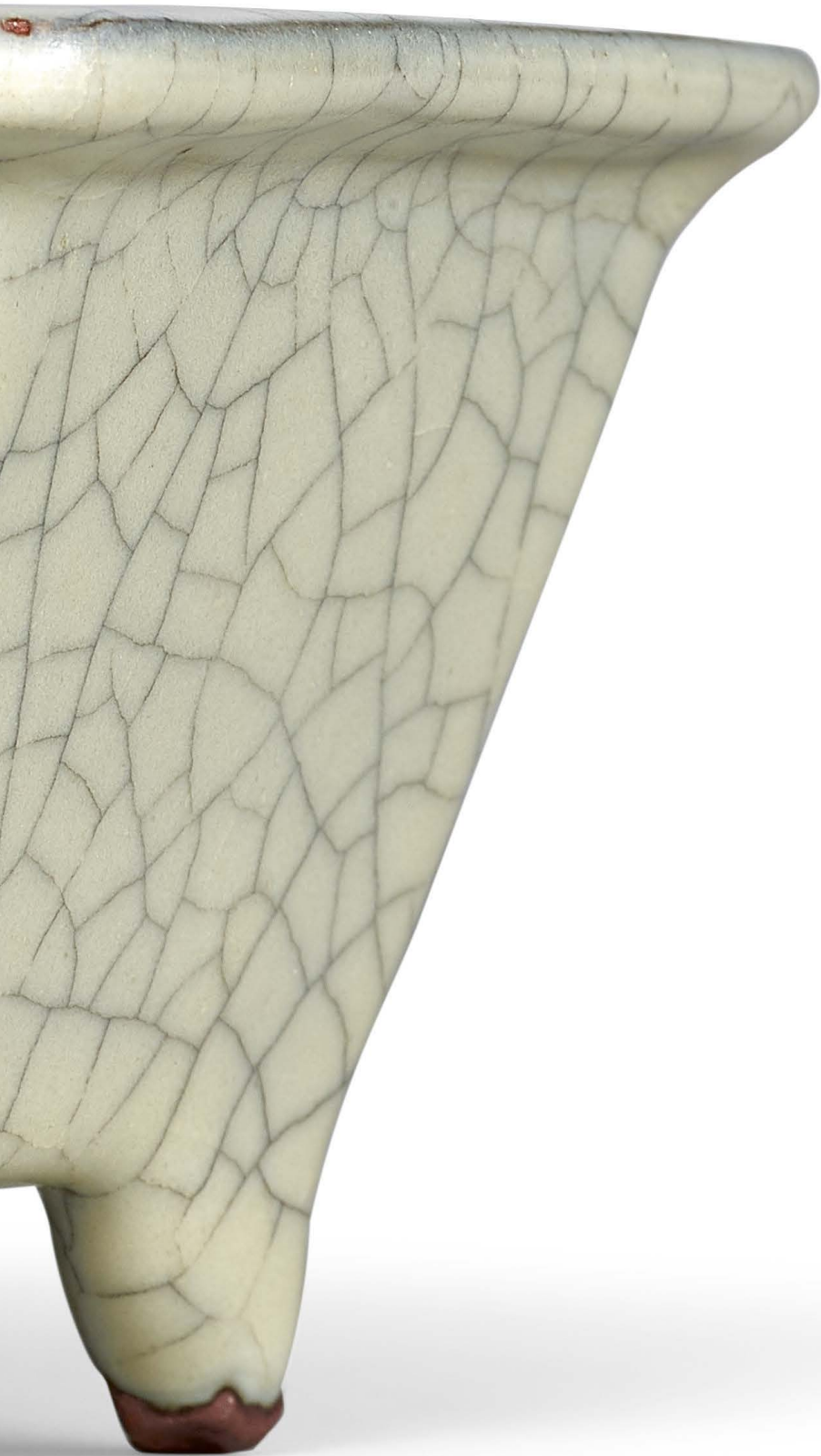
⁷ 林華田，〈An Interview with Lady David〉，《美成在久》，1992年4月，頁56-63。



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**A RARE GUAN HEXAGONAL JARDINIÈRE
SOUTHERN SONG – YUAN DYNASTY**

of hexagonal section, the flaring sides divided into six facets, supported on six *ruyi*-shaped feet at the corners and rising to a flat everted rim, the dark brown body unctuously veiled with a bluish-grey glaze suffused with a matrix of dark crackles, the unglazed feet revealing the brown-dressed dark grey body
16.5 cm, 6½ in.

PROVENANCE

Collection of Mrs Alfred Clark (1890-1976), no. 638.
Sotheby's London, 25th March 1975, lot 112.
Acquired from Sakamoto Gorō (1923-2016) in 2003.

EXHIBITED

The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date, London, 1952, cat. no. 64.

HK\$ 10,000,000-15,000,000

US\$ 1,280,000-1,920,000

南宋至元 官窰六方花盆

來源：

艾弗瑞·克拉克夫人（1890-1976年）收藏，編號638
倫敦蘇富比1975年3月25日，編號112
2003年購自坂本五郎（1923-2016年）

展覽：

《The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，編號64



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‘RARE AS STARS AT DAWN’ - AN EXCEPTIONAL LOBED *GUAN* JARDINIÈRE

DR HAJNI ELIAS

This modest, cracked, light-grey stoneware represents one of the most sought after wares in the history of Chinese ceramics – the *guan* ware of the Southern Song to the Yuan periods (12th-13th centuries). It is enveloped in an especially rich and smooth glaze silk-like to the touch and pleasing to the eye. Under magnification, the glaze contains millions of tiny bubbles which are referred to by scholars as the ‘Accumulated Foam and Stringed Beads (*jumei cuanzhu*)’. This is a reference to the scattered nature of the bubbles that make the surface of the glaze lustrous with a jade-like quality. The distinct web of crackled ‘veins’ running through the surface of the ware appear natural, displaying the technical challenges and trials potters faced in the application of glaze and successful firing. These patterned lines represent the stylish ornamental feature known in Chinese as the ‘Gold Thread and Iron Wire (*jinsi tiexian*)’. The dark body, visible at the foot and in the five spur marks in the interior of the jardinière, is a reminder of the iron-rich material of the body of the vessel which was considered special and much imitated by potters at the Jingdezhen kilns of Jiangxi province in the Qing period (1644-1911) when they coated white porcelain with blackish-brown slip before glazing. Scholars in the Palace Museum, Beijing, have named jardinières of this elegant shape after the beautiful four petaled flower of the *Malus Spectabilis*, commonly known as the Chinese crab apple (*haitang*). The pinkish-white blossom of the crab apple tree is distinguished by the beautiful shape of its individual flowers and long pedicels. Its name is a pun for a ‘hall (*tang*)’ which represents the home itself and in Chinese art has come to convey the message for the blessing of an honoured family home. While the floral form for a jardinière may be a reference to its use in gardens or terraces, the vessel’s charming small size may also suggest that it was made to hold a miniature landscape garden, known as *penjing* (or *bonsai* in Japanese) which became a highly valued form of art in the Song dynasty. For more details on the art of *penjing* and its history see the essay for **lot 104** in this catalogue.

While no two *guan* wares are ever the same, the present jardinière is related to two vessels, one in the Palace Museum, Beijing, illustrated in Li Huibing, ed., *Songdai Guan yao qiqi/Official Kiln Porcelain of the Song Dynasty (960-1279)*, Beijing, 2013, pl. 53 (**fig. 1**), where it is described as ‘Chinese Flowering Crabapple Form Xiuneisi Ware Jardinière (*Xiuneisi yao haitang shi huapen*)’, and another in the National Palace Museum, Taipei, included in the exhibition *Precious Morning Star: 12-14th Century Celadons in the Qing Court Collection*, National Palace Museum, Taipei, 2016, cat. no. IV-11 (**fig. 2**), where it is dated to the 13-14th centuries and mentioned as a type of ware that was shaped in a mould and fired on a ring setter. Furthermore, in their charming

four-petal lobed forms the two *guan* jardinières and the present example are similar to a vessel excavated from a tomb dated to 1205 at Liugongmiao, Zhangshu city, Jiangsu province, suggesting a possible manufacture date for all three in this exquisite group of wares (**fig. 3**). Interestingly, the National Palace Museum has a further example of a larger celadon glazed jardinière of this form, with a copper-bound rim and four cloud-shaped feet illustrated *ibid.*, cat. no. IV-12. It is attributed to the Yuan period (1271-1368) by scholars at the Museum who have compared it with contemporaneous Jun jardinières known from the Museum’s collection (to be discussed below).

The general rarity of *guan* wares is highlighted by the Qianlong Emperor (r. 1735-1796) in a poem composed in 1777 and inscribed on the base of a *guan*-type vase, formerly in the Qing court collection and now housed in the British Museum in London. The poem is worth quoting in full as it not only sheds light on the history of the production of *guan* wares from the Southern Song dynasty onwards, but also mentions the personnel involved in its manufacture and the Emperor’s deep appreciation for them which he labelled as ‘rare as the stars at dawn’. The poem reads and translates as follows:

‘*Guan* ware first gained renown when the Song court moved to the South. The ‘Ware of the Rear Garden’ was modelled on the earlier ware of Zheng He. (Shao) Chengzhang directed its manufacture solely for Imperial use, and neither ministers nor common people dared to pass or gaze upon them. More than six hundred years have passed since that time, yet one or two *guan* ware vessels, as rare as stars at dawn, may still be found. Who knows if the laws of former years survive today? Alas, how sad that this should be their plight – A reflection of the fate of the House of Yin in the Zhou dynasty. Composed by the Qianlong Emperor in the Spring of the cyclical year *dingyou* (AD 1777)’¹

The Emperor in his poem identifies vessels known as the ‘Ware of the Rear Garden (*houyuan*)’ belonging to a small group of wares known as the ‘Xiuneisi *guan*’. The Xiuneisi, known as the Palace Maintenance Office, located at today’s Laohudong kiln site, was the official manufactory of imperial *guan* wares and was installed in the city of Hangzhou, Zhejiang province - the new capital of the Southern Song dynasty. Following the victory of the Jurchens of the Jin dynasty (1115-1234) over the northern territories of China in the beginning of the 12th century, the surviving Northern Song imperial family abandoned their base in the former capital of Kaifeng in 1127 and retreated southwards, setting up a new dynasty at the southern terminus of the Grand Canal of the Yangtze river. Thus was the beginning of the production of a ‘new’ *guan* ware modelled on the official





Fig. 1
Guan lobed jardinière, Xiuneisi kilns, Southern Song dynasty
 © Collection of Palace Museum, Beijing

圖一
 南宋 修內司窯海棠式花盆
 © 北京故宮博物院藏

imperial ware known from the Northern Song period (960-1127). One of the earliest references to Xiuneisi may be found in the work of the Southern Song scholar Ye Zhi, who in the *Tan zhai bihen* [Composed measures from the Tan Studio] wrote as follows:

'In the [new] capital a kiln for the firing and making of wares was established and the ware was named *guan*. [The production of *guan* was thus] revived crossing the Yangtze River [in the south]. There was a Shao Chengzhang who proposed the undertaking of the "Ware of the Rear Garden". His sobriquet was Shaoju. He continued the neglected production [method] of the ancient capital and established the kiln [site] at Xiuneisi. [Xiuneisi] produced celadon utensils called "inner wares" that used clear clay as standard. [These wares were] extremely fine with a glossy coloured [glaze] that was lustrous and translucent. They were treasured [by everyone] in the realm. Subsequently, a different new kiln was established at Jiaotaxia [which produced wares that were] greatly different from [that produced at the] old kiln.'²

This passage, which may have been the original source material for Qianlong's poem on the official imperial manufactory at Xiuneisi, is revealing in many ways. It not only locates the new kiln site but also names Shao Chengzhang, eunuch chief to the court of Emperor Gaozong (r. 1127-1162), in charge of the production of what came

to be known as the 'inner wares', confirming the imperial patronage and sponsorship of the production of *guan* wares. The passage also describes the exceptional quality of the newly revived *guan*, how it was modelled on the official ware of the Northern Song period, and how it came to be prized in the empire. The author further mentions the kiln site at Jiaotaxia in the capital which, we are told, produced a similar but lesser quality ware. Recent archaeological discoveries have confirmed the existence of two different kiln sites, one at Wuguishan, south of the former imperial city, the other at Laohudong (mentioned in the passage above) which was located within the boundaries of the imperial city walls. Because of their locations and the different qualities of the sherds recovered, the Wuguishan kiln has been interpreted as the lesser, Jiaotaxia kiln, with the Laohudong kiln being the exalted Xiuneisi manufactory.³

The shape of the present jardinière is better known from another important imperial ware made at the Juntai kilns in present-day Yuzhou prefecture in Henan province. Known as the 'Numbered Jun' wares, they are celebrated for their shared similarities in glaze and colouration to the classic Jun vessels (*Junyao*), however, they are distinguished for their sophisticated forms and for the marks of a single Chinese numeral on each vessel's base, which gave the peculiar name of the ware. See a number 7 and a number 4 Jun jardinière of similar lobed form to the present vessel, in the Palace



Fig. 2
Guan lobed jardinière, Southern Song – Yuan dynasty
 © Collection of the National Palace Museum, Taipei

圖二
 南宋至元 官窰青瓷海棠式花盆
 © 台北國立故宮博物院藏品



Fig. 3
Qingbai lobed jardinière, Southern Song dynasty
 Excavated from a tomb dated 1205 in Liugongmiao, Zhangshu City,
 Jiangxi Province
 Courtesy of the Zhangshu Museum

圖三
 南宋 青白釉海棠式爐 江西省樟樹市劉公廟南宋開禧元年
 (1205年) 墓出土
 圖片鳴謝：樟樹市博物館

Museum, Beijing, published in *Junyao yaji. Gugong Bowuyuan zhengcang ji chutu Junyao ciqi huicui/Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Palace Museum, Beijing, 2013, pls 63 and 64. Sir Percival David in his introduction to the 1952 Oriental Ceramic Society exhibition on Ru and *guan* wares, lists the present *guan* jardinière as having 'its opposite number in certain similarly shaped vessels and their stands of Chün ware, such as the well known example in the Freer Gallery'.⁴

Apart from its imperial provenance, this jardinière was formerly in the distinguished collections of Mrs Alfred Clark (1890-1976) and Mr Sakamoto Gorō (1923-2016). The former, married to Alfred Clark (1873-1950), the British-American pioneer of music recording and cinema and manager of companies such as HMV and EMI, was an enthusiastic collector of Chinese ceramics and with her husband formed one of the most important Western collections in the early 20th century. Husband and wife were both members of the Oriental Ceramic Society, with Alfred Clark on the Council of the society between 1934-1948, and lent many of their pieces to exhibitions including the Royal Academy of Arts in London in 1935-1936, and the Oriental Ceramic Society exhibition in 1952. Lady David (wife of Sir Percival David) is recorded saying how most of the Clark collection of Chinese ceramics was displayed in the living rooms, with a 'little room upstairs' where their Song dynasty

pieces were displayed. She described the collection as 'small, formed by two people with extremely good taste'.⁵ The Japanese collector, connoisseur and antiques dealer Sakamoto Gorō, is a true legend in the world of Chinese art. His career, which spanned almost seventy years, made him an authority in the field that was far beyond simply having a good eye for art. Mr Sakamoto is remembered as an international treasure with the ability for divining the spirit or atmosphere given off by a work of art and detecting the true nature of the object.⁶

¹ Transcription and translation of the poem is included in the British Museum website https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3180074&partId=1&people=162439&sortBy=imageName&page=1 [Accessed: March 2, 2019].

² Quoted in *Chuoqeng lu tongjian* [General guidance on retirement to the countryside], Beijing, 1950.

³ See Zhongguo Shehui, Kexueyuan Kaogusuo, eds., *Nan Song guanyao* [Guan ware from the Southern Song dynasty], Beijing, 1996; Du Zhengxian, ed., *Hangzhou Laohudong yaozhi ciqi jingxuan* [Selected masterpieces from Laohudong kiln site, Hangzhou], Beijing, 2002; and Zhang Zhenchang, ed., *Nan Song guanyao wenji* [A collection of essays on Southern Song dynasty *guan* kiln], Beijing, 2004.

⁴ Sir David's introduction in *The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London, 1952, p. 4.

⁵ Stacey Pierson, *Collectors, Collections and Museums: The Field of Chinese Ceramics in Britain, 1560-1960*, Oxford and New York, 2007, pp. 171-2.

⁶ Jeffrey Hantover, 'Sakamoto Gorō and the Art of *Mekiki*,' in *Chinese Art Through the Eye of Sakamoto Gorō*, Sotheby's New York, March 2015, p. 12.



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寥若晨星 官窯海棠式盆

薛好佩博士

此官窯海棠式盆素淨端麗，其釉色青灰，瑩澈溫潤，片紋層疊，疏密有致，製於南宋至元朝年間（十二至十三世紀），為中華瓷海之明珠，熠熠生輝，甚為後世所珍。本品釉厚若堆脂，觸之凝滑如絲，觀之賞心悅目。將其置於放大鏡下，可見釉層滿佈氣泡，細入毫芒，古稱「聚沫攢珠」。氣泡經散射而晶亮通透，使器表隱現酥光寶暈，宛若和田美玉。釉上又以開裂綴襪，素有「金絲鐵線」之述。此般開片雖因窯溫差異自然形成，然瓷匠為求佳器，於施釉、柴燒工序間之往復探求及摸索，自不必多言。官窯胎土色深，於底足及器心支釘痕露胎處可窺一二，蓋因富鐵元素所致。故而，清時景德鎮窰工仿官，先於白胎上罩醬色化妝土，而後施釉，以擬「紫口鐵足」之視效。本器採四瓣花口，雅雋倩秀，恰似垂絲海棠悄然盛開，故以「海棠」命名。海棠葳蕤，白中透粉，甚適於心，又「堂」指家室，與「棠」同音，故海棠被賦予「富貴滿堂」之吉祥寓意而多應用於器，本例便如是。取形海棠，或另暗示其為院庭花器；宋人風雅，時興置盆景（日本稱盆栽）於案之藝事，此器盈盈可握，嬌小玲瓏，亦或正是製作盆景之嘉材。有關盆景及其歷史之詳盡論述，可參考本場拍品編號104。

官釉佳瓷窯火天成，雖世間難覓全然相同之器，然與本品造型相仿者有二，其一現存北京故宮博物院，稱為「修內司窰海棠式花盆」，圖刊於李炳輝編，《宋代官窰瓷器》，北京，2013年，圖版53（圖一）；其二貯台北故宮博物院，收入該院展覽《貴似晨星—清宮傳世十二至十四世紀青瓷特展》，台北，2016年，編號IV-11（圖二），據院內學者研究，其乃南宋至元製品，模印成形，支釘墊燒。江西省樟樹市劉公廟鎮南宋開禧元年墓（1205年）出土一相類官釉海棠式盆（圖三），據其可推，前述三例之燒成年代可上溯至十三世紀初。此書同錄一青釉海棠式花盆（編號IV-12），體量稍大，口沿嵌銅扣，底承四足。台北故宮專家比較本院館藏元代鈞窰器，發現相同器型之海棠式盆亦在元鈞之列，故為其斷代提供依據（下文詳述）。

南宋官窰歷來彌足珍罕，乾隆帝曾賦詩嘆慨，憾之存世甚微，還著人將其所作詩文刻於清宮典藏之官窰器底部，此器保留至今，現存倫敦大英博物館。全詩如下：

官窰名始宋南渡，後苑製效政和故；成章提舉惟御用，臣庶弗敢過而顧。

即今六百有餘載，晨星一二猶或遇；嚮從市廟供人玩，誰誠當年法令固。

不啻斯矣堪慨歎，即是殷周相鑒處。

乾隆丁酉春御題。¹

高宗在詩中把後苑用瓷歸入修內司窰瓷之列。修內司為南宋官窰名，執掌宮殿修繕事宜，其於京都臨安（今浙江杭州）按舊制開設窰場，專燒御品以供宮廷，史稱修內司窰，位於現今老虎洞窰址。靖康二年（1127年）金人揮兵南下，攻陷汴梁，宋室倉皇南渡，建新都於臨安。南宋百廢待興，故承北宋御窰舊制，燒造「新」官以為用。南宋文人葉真《坦齋筆衡》詳錄之本朝官窰創燒始末，或為最早之相關論述：

京師自置窰燒造，名曰官窰。中興渡江，有邵成章提舉後苑，號邵局，襲故京遺制，置窰於修內司，造青器名內窰，澄泥為範，極其精緻，釉色瑩徹，為世所珍。後郊壇下別立新窰，比舊窰大不侔矣。²

葉氏有關修內司官窰之論述，多為後世因襲，乾隆皇帝之御題，亦參其所言也未可知。邵成章乃宋高宗時內侍省掌事太監，主持修內司窰務，督造御瓷，專供宮廷。此外，「澄泥為範，極其精緻，釉色澄徹，為世所珍」十六字乃讚官窰質美之經典，可曉其為仿北宋官汝而生，卻仍秀逸絕世，甚得上心。除卻修內司窰，葉氏所載郊壇下窰，亦於臨安城內，所出與修內司窰相若，然質稍遜。近期考古資料證實，南宋臨安城內確存官窰遺址二處，分別為皇城南側之烏龜山，以及皇城北牆內之老虎洞（前文已述）。依其窰址分佈及所產瓷片質量，可斷前者當為郊壇下窰舊址，而後者側屬修內司。³

河南禹州鈞窰（也稱鈞台窰）多燒海棠式盆，與本品器形相似，享負盛名。這類器

底刻有數字之鈞瓷花盆，釉質及發色與宋鈞相類，然造型精絕獨到，多為花口，美艷俊秀，加上數字款識，尤為特別。北京故宮藏「七」字款及「四」字款鈞釉海棠式花盆，可資比較，圖見《鈞窰雅集—故宮博物院珍藏及出土鈞窰瓷器薈萃》，北京，2013年，圖版63、64。大維德爵士於1952年東方陶瓷學會展覽介紹中，提及此官窰花盆時，指相較而言，鈞窰海棠式花盆及配套盆奩之存世量頗豐，弗利爾美術館所藏鈞瓷便為當中佳例。⁴

此件官窰花盆來源顯赫，不但屬皇家御用之器，並經艾弗瑞·克拉克夫人及坂本五郎二位名家遞藏，非同凡品。艾弗瑞·克拉克為英籍美國人，乃當時唱片及影視業先驅，身居HMV及百代唱片公司要職。夫婦二人致力蒐集中國藝術瑰寶，均是東方陶瓷學會成員，並於1934-48年間擔任學會顧問，乃二十世紀初西方收藏界之翹楚。克拉克夫婦為協籌展覽，多次慷慨借出所藏珍品，如倫敦皇家藝術學院1935-36年中國藝術品展，及1952年東方陶瓷學會中國瓷器展。經大維德爵士夫人回憶，克拉克伉儷賞瓷「品味高遠、精湛」，其以陶瓷點裝居室，終日與藝為陪，於小閣樓擺放宋瓷，情趣純雅，不落俗套。⁵日本收藏家、鑑賞家及著名骨董商坂本五郎先生，也是世界中國藝術品收藏之傳奇。先生藝涯橫跨近七十載，廣知博見，使其獨具慧眼，明辨善鑑，聞說能與物相通，可望其氣息，堪為業界權威，享譽國際。⁶

¹ 見大英博物館網站：https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3180074&partId=1&people=162439&sortBy=imageName&page=1（登錄日期：2019年3月2日）。

² 《輟耕錄通鑑》，北京，1950年。

³ 見中國社會科學院考古所編，《南宋官窰》，北京，1996年；杜正賢編，《杭州老虎洞窰址瓷器精選》，北京，2002年；以及張振常編，《南宋官窰文集》，北京，2004年。

⁴ 大維德爵士，〈序〉，見《The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，頁4。

⁵ 畢宗陶，《Collectors, Collections and Museums: The Field of Chinese Ceramics in Britain, 1560-1960》，牛津及紐約，2007年，頁171-2。

⁶ Jeffrey Hantover，〈坂本五郎與「目利」之藝〉，《藝海觀濤：坂本五郎珍藏藝術·陶瓷》，2015年3月，頁12。





**A RARE GUAN LOBED JARDINIÈRE
SOUTHERN SONG – YUAN DYNASTY**

of quatrelobed section, the deep gently flaring sides divided into four lobes, rising from four *ruyi*-shaped feet to a wide everted rim, the dark brown body covered overall in a silky opaque glaze of greyish-celadon tone, suffused with a fine network of luminous golden-beige crackles, the interior with five fine, dark brown spur marks
15 cm, 5⁷/₈ in.

PROVENANCE

Collection of Mrs Alfred Clark (1890-1976), no. 661.
Collection of Dr Lin, sold at Sotheby's London, 25th March 1975, lot 102.
Acquired from Sakamoto Gorō (1923-2016) in 2003.

EXHIBITED

Exhibition of Chinese Art for Chinese Medical Relief, London, 1938, label.
The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date, London, 1952, cat. no. 62.
Mostra d'Arte Cinese/Exhibition of Chinese Art, Palazzo Ducale, Venice, 1954, cat. no. 465.

LITERATURE

Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities*, New York, 1971, pl. 22d.

HK\$ 15,000,000-20,000,000

US\$ 1,920,000-2,550,000

南宋至元 官窰海棠式花盆

來源：

艾弗瑞·克拉克夫人（1890-1976年）收藏，編號661
Dr Lin 收藏，售於倫敦蘇富比1975年3月25日，編號102

2003年購自坂本五郎（1923-2016年）

展覽：

《Exhibition of Chinese Art for Chinese Medical Relief》，倫敦，1938年（標籤）

《The Oriental Ceramic Society Exhibition of Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，編號62

《Mostra d'Arte Cinese》，多奇宮，威尼斯，1954年，編號465

出版：

大維德爵士，《Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities》，紐約，1971年，圖版22d



**A SUPERB AND RARE BLUE AND WHITE
MOULDED 'DRAGON' STEM CUP
YUAN DYNASTY**

the wide, flared cup with rounded sides rising to an everted rim, supported on a hollow splayed stem with horizontal bamboo-node ridges emphasised by incised lines, the interior crisply moulded around the well with two four-clawed dragons striding among flames in pursuit of a flaming pearl, one with the character *yu* (jade) in front of its foremost claw, set around a central medallion boldly painted in an outstanding shade of dark cobalt blue with a chrysanthemum spray within a moulded double-line border, all under a classic scroll at the rim, the exterior decorated in underglaze blue with a single three-clawed dragon with wide open jaws, a slender undulating body and scales finely detailed by cross-hatching, emitting flames and chasing a pearl between single line borders, the cup applied overall with a smooth transparent glaze slightly tinged to blue and thinning to white on the moulded designs on the interior, the interior of the stem and footring left unglazed and fired pale orange
d. 11.5 cm, 4½ in.

PROVENANCE

Collection of Stephen Junkunc III (1905-1978).
Christie's Hong Kong, 25th October 1993, lot 718.

EXHIBITED

Blue-Decorated Porcelain of the Ming Dynasty, Philadelphia Museum of Art, Philadelphia, 1949, cat. no. 4.

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

元 青花模印趕珠雲龍紋高足盃
「玉」字

來源：

史蒂芬·瓊肯三世 (Stephen Junkunc III, 1905-1978
年) 收藏
香港佳士得1993年10月25日，編號718

展覽：

《Blue-Decorated Porcelain of the Ming Dynasty》，費城
藝術博物館，費城，1949年，編號4





While a number of 14th century blue and white stem cups of this form and decoration are known in museums and private collections, the present example is especially fine for the lively depiction of the dragon, the expertly applied crisp glaze and the vividness of the cobalt blue. It is evident that the piece was highly prized by its owners over the past seven centuries. The artist has executed the dragon chasing 'flaming pearls' in a free and vigorous fashion, bringing this mythical creature to life. While the meaning of the *yu* character, found in the interior of the vessel moulded in front of a dragon's foremost claw, remains a matter of debate, it may represent a grading system with the *yu*, meaning 'jade', added to especially fine pieces. Some consider it part of the decoration representing the meaning 'jewel' (*bao*) and associated with the flaming pearl.

For related stem cups, decorated both with dragons and phoenix, see those excavated from the Yuan city site at Jininglu in Inner Mongolia included in Chen Yongzhi ed., *Porcelain Unearthed from Jininglu Ancient City Site in Inner Mongolia*, Beijing, 2004, pl. 46 for a dragon stem cup, pls 42-4 for three stem cups decorated with phoenix, and p. 12 for several pieces packed together in a jar as found on site. Another example, excavated from the tomb of the eminent Ming official Wang Xingzu, datable to the fourth year of Hongwu (1371), in the Nanjing Museum, is published in Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1993, pl. 33; and a third, in the Art Museum, Chinese University of Hong Kong, was included in the exhibition *Yuan and Ming Blue and White Ware from Jiangxi*, Jiangxi Provincial Museum, Nanchang, 2002, cat. no. 15. Compare a related stem cup, but with stiff leaves encircling the foot, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 12.

See also a stem cup in the British Museum, London, published in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 1:24; two similar stem cups from the collections of Mrs O. Harriman and Lord Cunliffe, included in the exhibition *Chinese Blue and White Porcelain: 14th to 19th Centuries*, The Oriental Ceramic Society at the Arts Council Gallery, London, 1953-3, cat. nos 11 and 12 respectively; and a fourth example from the R.H.R. Palmer and Jingguantang collections, sold several times at auction and most recently in these rooms, 9th October 2012, lot 17, from the Meiyintang collection.

公私收藏中雖有同類十四世紀青花高足盃，但此盃繪龍紋爭珠，龍體矯健，形態尤為逼真，栩栩如生，釉面清亮，造型規整，可見於過往七個世紀，收藏者之用心惠存，極為難得。內壁龍紋前爪處模印「玉」字。此「玉」字含意為何，暫且未有定論，有說或代表等級制度，僅見於巧工絕藝之品，另有指或是紋飾的一部分，與火珠相呼應，意為「寶」，取珍寶之意。

同類瓷盃，有飾龍紋或鳳紋者，參考一龍紋高足盃，出土於內蒙古元代集寧路古城遺址，見陳永志編，《內蒙古集寧路古城遺址出土瓷器》，北京，2004年，圖版46，或三件鳳紋高足盃，見圖版42-4，亦有見數盃出土時整齊置於一瓷罐內，參見頁12。另有一例，於明洪武四年（1371年）汪興祖墓出土物，現藏南京博物院，載於汪慶正，《青花釉裏紅》，香港，1993年，圖版33。香港中文大學文物館也存一例，展於《江西元明青花瓷》，江西省博物館，南昌，2002年，編號15。北京故宮博物院藏例，於足處環飾葉紋，也可資對比，錄於《北京故宮博物院藏珍品全集·青花釉裏紅（上）》，上海，2000，圖版12。

大英博物館另藏一例，錄於霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號1:24。還有兩件相若器例，分別屬 O. Harriman 夫人及 Cunliffe 勛爵典藏，曾於1953-4年東方陶瓷學會假倫敦The Arts Council Gallery 舉行之《Chinese Blue and White Porcelain:14th to 19th Centuries》特展中展出，編號11及12。第四例先後為 R.H.R Pamler 和靜觀堂珍藏，多次於拍賣會售出，包括玫茵堂珍藏專拍，香港蘇富比2012年10月9日，編號17。



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CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
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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 BIDSM If you cannot attend the auction, it may be possible to bid online via BIDSM for selected sales. This service is free and confidential. For information about registering to bid via BIDSM, please refer to sothebys.com. Bidders using the BIDSM service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDSM, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BIDSM 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，就高估價拍賣品支付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫，瑰麗珠寶與翡翠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、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。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文件。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與提供之第三方成功競投保證項目，他們需支付全數買家酬金。

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

☞ 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。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已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

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

◎ 受限制物料

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

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認。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，可透過電話競投低估值價最低為港幣 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的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可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。請參閱載於本圖錄之買家業務規則第 6 條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (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，請親身持到本公司付款本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣 1,000,000 元。

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，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的書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其國家進口。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或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險）

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

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

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

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

("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，包括賣家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何

成本或費用；
「買家酬金」指根據準買家指引所載費率買家按落鎚價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落鎚價」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」指落鎚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鎚價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）； Sotheby's Diamonds SA 及其任何附屬公司（定義見香港法例第 622 章《公司條例》第 2 條）。

3. 競投人及蘇富比有關出售物品之責任

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

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作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廢品並符合真品保證內之各條件，將退回買入價予買家。

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

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

惟上文規則第 3(f) 條所載者則除外；

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

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

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

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

5. 拍賣會上競投出價

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

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

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

6. 拍賣之行動

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

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

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

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

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

7. 付款及領取

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

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

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

8. 欠繳款之補償方法

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

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

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

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

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

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

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

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

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

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

9. 未領取購置品

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

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

10. 出口及許可證

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

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

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

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送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供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

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

資料保護

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

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

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 HK0871 | **Sale Title** SIX TREASURES | **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.

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

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 HK0871 | 拍賣名稱 六合和熙—重要私人珍藏 | 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 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? 有 沒有

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

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

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

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

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

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

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

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

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

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

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

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

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

本人不希望收到蘇富比發出的推廣資訊。

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

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

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

網上競投服務並不適用於高估價拍賣品。

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

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

SIGNATURE 簽署

Asia Specialist Departments

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

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CONTEMPORARY ART

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Jacky Ho
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MODERN ASIAN ART

Vinci Chang
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MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

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