

TIANMINLOU

A SMALL HISTORY OF CHINESE CERAMICS

HONG KONG 30 MAY 2019

Sotheby's | 蘇富比 EST. 1744





TIANMINLOU

A SMALL HISTORY OF CHINESE CERAMICS

HONG KONG 30 MAY 2019

Important Notice to Buyers

PRE-REGISTRATION



Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion as security for the bid. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used. The BID^{www} online bidding service is not available for Premium Lots.

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

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

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**港幣5,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付**港幣2,000,000元**或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

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

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

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

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

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

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

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

COLLECTION AND STORAGE

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

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

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

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

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

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

收取及儲存貨品

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

TIANMINLOU A SMALL HISTORY OF CHINESE CERAMICS

天民樓
歷代華瓷萃集

AUCTION IN HONG KONG
30 MAY 2019
SALE HK0877
10 AM

香港拍賣
2019年5月30日
拍賣編號 HK0877
早上10時

HONG KONG PREVIEW

Friday 24 May
10 am – 6 pm

Saturday 25 May
10 am – 6 pm

Sunday 26 May
10 am – 6 pm

Monday 27 May
10 am – 7 pm

Tuesday 28 May
10 am – 7 pm

Wednesday 29 May
10 am – 7 pm

5th Floor
One Pacific Place
88 Queensway, Hong Kong

預展

星期五 5月24日
10 am – 6 pm

星期六 5月25日
10 am – 6 pm

星期日 5月26日
10 am – 6 pm

星期一 5月27日
10 am – 7 pm

星期二 5月28日
10 am – 7 pm

星期三 5月29日
10 am – 7 pm

金鐘道88號
太古廣場1座
5樓

275
YEARS
EST. 1744

Sotheby's EST. 1744



Specialists and Auction Enquiries

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



Nicolas Chow
*Worldwide Head and
Chairman
Chairman Asia*



Sam Shum
Senior Director



Christian Bouvet
Senior Director



Amethyst Chau
Director



Vivian Tong
Deputy Director



Cristine Li
Deputy Director



Rubie Fong
Cataloguer



Mizuka Seya
Deputy Director



Peter Song
Deputy Director



Ching Yi Huang
Deputy Director

SALE NUMBER
HK0877 "HISTORY"

SPECIALISTS IN CHARGE

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

BUSINESS MANAGER

Carmen Li
+852 2822 8124
FAX +852 2521 5421

INTERNATIONAL RESEARCH

Regina Krahl†
Jungeun Lee

SALE ADMINISTRATOR

Rachel Wong
+852 2822 5523

PRIVATE CLIENT GROUP

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

PAYMENT, DELIVERY AND COLLECTION

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

ABSENTEE AND TELEPHONE BIDS

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

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

INTERNATIONAL TEAM



Nicolas Chow
*Worldwide Head and
Chairman
Chairman Asia*



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



Julian King
*International Specialist,
Senior Director, Asia*



Carrie Li
*Senior Specialist
Senior Director, Asia*



Dr. Caroline Schulten
*Senior Specialist
Senior Director,
Europe*



Angela McAteer
*Senior Vice President,
North America*

SUBSCRIPTIONS

+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE

HK\$500 at the gallery

AUCTION AND EXHIBITION

INFORMATION
+852 2524 8121

† Consultant



THIS PAGE
LOT 7

OPPOSITE PAGE
LOT 20 (DETAIL)

COLLECTION AND STORAGE 提取及儲存貨品

All items from this auction not collected from 5/F One Pacific Place by Wednesday 3 July 2019 6pm will be transferred to Helu-Trans (HK) Pte Ltd where they can be collected from Monday 8 July 2019 onwards. All items not collected within one month after the date of the auction will incur storage charge 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).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) calendar days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Collection Address

Helu-Trans (HK) Pte Ltd
Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road
Tsuen Wan, Hong Kong

Office Hours

Monday to Friday	9am – 5pm
Saturday	9am – 12pm

是次拍賣之拍賣品可於2019年7月3日（星期三）下午6時前在太古廣場1期5樓領取，所有未獲領取之拍賣品將會轉移到喜龍（香港）有限公司，2019年7月9日（星期一）起可供閣下於喜龍領取。如閣下在拍賣後一個月內未能在太古廣場1期5樓領取拍品，則須支付儲存費。

儲存費計算方法如下：

每件每月港幣1,200元。

如欲安排付運或提取拍品，請聯絡：

售後服務部

聯絡方法請參見前頁

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）。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

取貨地址

喜龍（香港）有限公司
香港荃灣楊屋道168號國際訊通中心1102室

辦公時間

星期一至星期五	上午9時 - 下午5時
星期六	上午9時 - 下午12時





Contents

4	IMPORTANT NOTICES TO BUYERS
5	AUCTION INFORMATION
7	SPECIALISTS AND AUCTION ENQUIRIES
12	TIANMINLOU A SMALL HISTORY OF CHINESE CERAMICS LOTS 1-35
82	INTERNATIONAL DEPARTMENTS
83	CHRONOLOGY
84	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
87	TAX INFORMATION FOR BUYERS CONDITIONS OF BUSINESS
90	GUIDE FOR ABSENTEE BIDDERS
91	ABSENTEE BID FORM
93	PRE-REGISTRATION APPLICATION FORM
94	CLIENT SERVICES

UNKNOWN DELIGHTS FROM THE TIANMINLOU COLLECTION

Regina Krahl

The Tianminlou collection, assembled by Ko Shih Chao, better known as S.C. Ko (1911 – 1992), can be considered one of the most remarkable private assemblages of Chinese ceramics. It is most famous for porcelains from the Jingdezhen kilns of the Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1911) dynasties and its name does first of all evoke blue-and-white porcelain – a section that is particularly strong and representative. A fine selection of its Ming and Qing porcelains was recently sold in these rooms, 3rd April 2019. S.C. Ko was not only a discerning collector, but above all had himself an excellent understanding of the subject, without which the collection could not have achieved its high standard. He was chairman of the honourable Min Chiu Society of collectors and actively involved in the affairs of all the relevant Hong Kong museums, the Hong Kong Museum of Art, the Art Gallery of the Chinese University of Hong Kong and the Fung Ping Shan Museum of Hong Kong University, and was of course a generous lender to exhibitions. The Tianminlou name became internationally known through the special exhibition of the collection at the Hong Kong Museum of Art in 1987, for which a superbly produced bi-lingual two-volume publication was produced, *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, with contributions by John Ayers, Julian Thompson, Laurence C.S. Tam and S.C. Ko himself.

In generously subsidizing it, so that it could at the time be offered at an unusually low price, S. C. Ko assured its wide distribution. The educational aspect and the wish to share his collection with a large audience were always matters of great importance to him. He always made his pieces readily available to the scholarly community, to students as well as fellow collectors, to be physically handled, studied and discussed. The wide range of the group of ceramics offered here may come as a surprise to anyone familiar with the Tianminlou name, as most pieces have not been published before; but it reflects the collector's broad interest in the subject.

It leads us through the best part of China's ceramic history, starting with an iconic type of vessel from the early stoneware production, in the Jin dynasty (265 – 420), of the Yue kilns in Zhejiang, a chicken-head ewer. The colourful *sancai* wares made in north China are represented by examples from the Tang (618-907), Liao (907-1125) and Jin (1115-1234) periods. Most of the major Song (960-1279) kilns are included, with good examples of white wares from the Ding (Hebei), Huozhou (Shanxi) and Jingdezhen (Jiangxi) manufactories, celadons from Longquan (Zhejiang), Jun wares from Henan and a brown bowl from Yaozhou (Shaanxi). An exceptional piece of the Yuan dynasty is the blue-and-white spouted bowl with its lively painting of water fowl and lotus plants, striking in shape and delightful in its decoration. The Ming and Qing dynasties are represented with blue-and-white, monochrome and various polychrome styles; only three shall be mentioned here: the square *wucai* jar of Jiajing mark and period (1522-1566), the pair of yellow saucers of Yongzheng mark and period (1723-1735) and the pair of little lotus-bouquet dishes in blue-and-white, of Qianlong mark and period (1736-1795).

The hall name, Tianminlou, that was chosen for the collection, is deeply anchored in China's classical literature. It can be traced to a short autobiographical piece by Tao Yuanming (365-427), one of China's most revered poets, where he describes a 'Mr Five Willow Trees' as living the Daoist ideal of a poor but free life, keen to increase his knowledge, but uninterested in personal recognition, fame, or even just approval of society. In the last line of his story Tao asks 'Is he perhaps one of Emperor Getian's people?' ('*Getian ... min ...*'), Emperor Getian being a mythical ruler of a prehistoric past marked by simplicity and happiness. Ge is the modern transcription of the family name Ko and Tianminlou only makes sense in combination with this family name, *lou* denominates a lofty pavilion. '[S.C.] Ko Tianminlou' (*Getian min lou*) may thus perhaps be understood as 'The Pavilion of One of Getian's People'.

天民樓埏埴秘蓄

康蕊君

由葛士翹（1911-1992年）肇始之天民樓收藏，卓犖超群，所蓄景德鎮瓷器更是出類拔萃，以物證史，羅列埏埴雅器，記錄景德鎮窑自蒙元（1279-1368年）肇始，經朱明（1368-1644年）鼎盛，達滿清（1644-1911年）大興。其中又以青花為優，網羅珍器典範，精妙絕倫，是以凡言及天民樓名號，蓋念其青花瓷藏。香港蘇富比近於2019年4月3日獻呈天民樓藏明清御瓷，從中可窺一斑。葛士翹眼光獨到，明鑑善藏，且對所蓄之物，淵學通解，致使天民樓譽望所歸。葛氏曾擔任著名收藏家協會敏求精舍主席，輔助香港相關博物館不遺餘力，特別是香港藝術館、香港中文大學文物館及香港大學馮平山博物館，慷慨借展，德藝雙馨。1987年假香港藝術館展出珍存，並出版精美圖錄《天民樓藏瓷》一套兩冊，以中英雙語闡述所藏雅瓷，除約翰·艾爾斯（John Ayers）、朱湯生（Julian Thompson）與譚志成，葛士翹也有撰寫專文。

葛士翹想必以教育為先，並冀將收藏公諸同好，是以解囊資助，使《天民樓藏瓷》圖錄初發行時以廉價出售，惠澤廣眾。他又大方分享雅蓄，讓學者、學生與其他藏家親身鑑賞，眼觀、手觸、修習、研討。本場所呈之器包羅萬有，展現藏家廣博之好，絕大多數卻從未出版，對天民樓有一定認識之士或感錯愕。

縱觀專場所獻，盡是中國陶瓷歷史精華典器，以古代青瓷模範起始，例取晉朝（265-420年）浙江越窑雞首壺，並有唐（618-907年）、遼（907-1125年）、金（1115-1234年）北方三彩雅陶作繼。宋代（960-1279年）主要瓷窑多有藏例，白瓷佳作包括河北定窑、山西霍州及江西景德鎮所出，且有浙江龍泉青釉、河南鈞瓷及陝西耀州醬釉盃。元青花則有鷺鷥紋匝，器形出眾，妙繪蓮間水禽，閑靜秀逸。明清瓷器則見青花、單色及彩瓷，當中首推御瓷三件，均署款：嘉靖（1522-1566年）五彩方罐、雍正（1723-1735年）黃釉對碟，以及乾隆（1736-1795年）青花一把蓮對碟，小巧可人。

「天民樓」之名，與中國文學傳統一脈相承，引經據典，出自詩人陶淵明（365-427年）的《五柳先生傳》。據文，「五柳先生」安貧守道、好學隨心、淡薄名利，貫徹道家思想。陶氏在此短文中，以五柳先生自況，並在末句寫：「葛天氏之民歟？」，指先生猶如傳說上古王帝葛天氏的子民，過著淳樸樂道的生活。「天民樓」之名，配合典故，意即「葛天氏子民之樓」，暗藏「葛」姓，饒富文人詩韻。



LOT 17 (DETAIL)

A 'YUE' CELADON CHICKEN-HEAD EWER JIN DYNASTY

晉 越窯青釉雙繫雞首壺

the compressed globular body rising from a low foot to a waisted neck with galleried rim, flanked by a chicken-head spout opposite a curved handle ending with a dragon head biting the mouthrim, the shoulder further set with two lug handles
13.8 cm, 5³/₈ in.

HK\$ 40,000-60,000
US\$ 5,100-7,700

Chicken-head ewers are perhaps the most distinctive and representative ceramic vessels of the tumultuous, yet innovative period between the Han (206 BC to AD 220) and Tang dynasties (618-907). Production began in the Jin dynasty (265-420) by the southern Yue kilns of Zhejiang province, but was soon copied by other southern manufactories and later adopted by northern celadon kilns.

The wide use of such ceramics, which have also been found in the tombs of emperors, reflects the auspicious symbolism of the chicken motif. Chickens were believed to have the power to exorcise evils, cure diseases and have other beneficent effects. Images of chickens were therefore painted and real chickens or replicas in cast metal or carved wood were hung on front doors.

Compare a slightly larger chicken-head ewer recovered from Yuyao city, Ningbo, illustrated in *The Complete Works of Chinese Ceramics*, vol. 4, Shanghai, 2000, pl. 182; another sold in our London rooms, 21st June 1983, lot 168; and a third from the collection of Dr Ip Yee, sold in these rooms, 19th November 1984, lot 150. See also six chicken-head ewers of various sizes, but with undecorated handles, included in the exhibition *Animal Farm in Yue Ware*, Uragami Sōkyū-dō, Tokyo, 1992, cat. nos 84-89.

從漢至唐，陶瓷發展蓬勃，多有新品，當中雞首壺之類尤為出眾，自晉朝浙江越窯始燒，從南至北，各窯相繼仿製，盛極一時。此壺雞首細緻，乃同類器中之佳例。

雞，傳有助驅邪治病，是為祥瑞之禽，因此雞首壺常見於帝王陵寢等墓葬，雞圖又見於墓室壁畫，門上且懸真雞，或以金屬、木雕寶雞代之。

寧波餘姚出土一雞首壺，尺寸略大，可資參照，圖見《上海博物館藏品研究大系》，卷4，2000年，圖版182；另比一例，售於倫敦蘇富比1983年6月21日，編號168；第三例，屬葉義醫生收藏，售於香港蘇富比1984年11月19日，編號150。另存尺寸不一之雞首壺六例，手柄未見裝飾，錄於《越州窯動物圖鑑展》，浦上蒼穹堂，東京，1992年，編號84-89。



AN AMBER-GLAZED FIGURE OF A STANDING GROOM TANG DYNASTY

唐 灰陶加彩俑

depicted wearing a cap picked out in black pigment, standing on a square base with his hands clasped beneath the long sleeves of his belted robe, his garments applied with an amber-chestnut glaze, wood stand
23.6 cm, 9¼ in.

PROVENANCE

Sotheby's New York, 25th October 1975, lot 119.
Sotheby's Hong Kong, 12th/13th May 1976, lot 12.

HK\$ 30,000-40,000
US\$ 7,700-10,200

Sancai models of grooms of this delicately modelled style were created to accompany figures of horses, usually the celebrated Ferghana horses treasured at the Tang court. For a Tang white-glazed horse and groom group, see *The Complete Works of Chinese Ceramics*, vol. 6, Shanghai, 2000, pl. 81.

See also a groom of this type, described as Western Turkic, in the Mr. and Mrs. Ezekiel Schloss Collection is illustrated by E. Schloss, *Foreigners in Ancient Chinese Art*, vol. II, New York, 1969, pl. 10a. A figure modelled in a similar pose, was sold in our New York rooms, 4th June 1982, lot 112; a slightly larger one was sold in these rooms, 30th March 1978, lot 119; and another was sold in our London rooms, 13th/14th November 1972, lot 285.

來源：

紐約蘇富比1975年10月25日，編號119
香港蘇富比1976年5月12至13日，編號12

從漢至唐，陶瓷發展蓬勃，多有新品，當中雞首壺之類尤為出眾，自晉朝浙江越窑始燒，從南至北，各窑相繼仿製，盛極一時。此壺雞首細緻，乃同類器中之佳例。

雞，傳有助驅邪治病，是為祥瑞之禽，因此雞首壺常見於帝王陵寢等墓葬，雞圖又見於墓室壁畫，門上且懸真雞，或以金屬、木雕寶雞代之。

寧波餘姚出土一雞首壺，尺寸略大，可資參照，圖見《上海博物館藏品研究大系》，卷4，2000年，圖版182；另比一例，售於倫敦蘇富比1983年6月21日，編號168；第三例，屬葉義醫生收藏，售於香港蘇富比1984年11月19日，編號150。另存尺寸不一之雞首壺六例，手柄未見裝飾，錄於《越州窯動物圖鑑展》，浦上蒼穹堂，東京，1992年，編號84-89。



3

A SANCAI 'FOLIATE' VASE TANG DYNASTY

唐 三彩貼葉紋盤口瓶

the compressed globular body rising from a short foot to a waisted neck and everted galleried rim, the lower body applied with three upright curled leaves each detailed with carved veins, splashed overall with green, ochre and straw-coloured glazes, the splashes falling in streaks and stopping irregularly to reveal the buff-coloured body
w. 13 cm, 5 $\frac{1}{8}$ in.

來源：
1990年代初購於香港

PROVENANCE

Acquired in Hong Kong in the early 1990s.

HK\$ 80,000-120,000
US\$ 38,300-51,000

4

A SANCAI 'CHRYSANTHEMUM' SQUARE DISH LIAO DYNASTY

遼 三彩印菊花紋花口方盤

with everted sides rising from a flat base to a foliate rim, the interior moulded in shallow relief with a large chrysanthemum bloom wreathed in trefoil leaves, the sides divided by ridges into panels, each panel enclosing a flower bloom and floral scrolls, all in chestnut and green glazes reserved on a cream ground, the exterior applied with a chestnut glaze stopping above the base
12.5 cm, 4 $\frac{7}{8}$ in.

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



AN INCISED SANCAI 'FISH' DISH LIAO – JIN DYNASTY

遼至金 三彩刻魚紋盤

with shallow rounded sides supported on a short foot, the interior carved and decorated with a yellow-bordered medallion enclosing a fish swimming among water weeds, all in yellow, cream and brown glazes against a green ground, the underside unglazed
14.6 cm, 5¾ in.

來源：
1983年購於香港

展覽：
《中國名陶展：中國陶磁2000年の精華》·東京·1992年·
編號37

PROVENANCE

Acquired in Hong Kong in 1983.

EXHIBITED

Chugoku meito ten: Chugoku toji 2000-nen no seika
[Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics], Tokyo, 1992, cat. no. 37.

HK\$ 60,000-80,000
US\$ 7,700-10,200

A PAIR OF SMALL QINGBAI LOBED DISHES SONG DYNASTY

宋 青白釉花口盤一對

each with rounded sides rising from a flat base to a gently flared ten-lobed rim, divided with ridges evenly radiating around the cavetto separating the petals, applied overall save for the base with a blue-tinged transparent glaze
10.8 cm, 4¼ in.

HK\$ 30,000-40,000
US\$ 3,850-5,100



A RARE HUOZHOU WHITE-GLAZED STEM BOWL SONG DYNASTY

宋 霍州白釉豆

the bowl of compressed globular shape with an incurved rim, supported on a hollow splayed stem with upturned footrim, applied overall save for a ring on the interior with a translucent ivory-coloured glaze with darker teardrops
9.8 cm, 3⁷/₈ in.

PROVENANCE

Sotheby's New York, 22nd February 1973, lot 75.
Sotheby's New York, 23rd October 1976, lot 214.
Collection of the British Rail Pension Fund.
Sotheby's London, 12th December 1989, lot 72.

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

Notable for its lustrous and creamy-white glaze, this stem bowl was likely made at the Huozhou kilns, which was renowned for producing fine quality white wares inspired by the celebrated Ding wares of the Northern Song dynasty (960-1127). Located near the town of Chencun, Shanxi province, the kiln complex is believed to be the same mentioned by Cao Zhao in his *Gegu yaolun* (Essential Criteria of Antiquities) from 1388, where he notes that 'Peng Junbao copied ancient Ding wares making "waisted" vessels which were very neat. The white ones are similar to Ding wares' (*Kiln Sites of Ancient China. Recent Finds of Pottery and Porcelain*, British Museum, London, 1980, p. 102).

White-glazed stem bowls of this unusual form, with a short flaring foot and a slightly incurved rim are rare. Compare a stem bowl of rounded form and the foot with raised ribs, illustrated in *Porcelains of Yuan Dynasty Collected by the Palace Museum II*, Beijing, 2016, pl. 277, together with an example with flared and lipped rim, pl. 278; and another with a shorter foot, sold in our London rooms, 15th June 1982, lot 222.

來源：

紐約蘇富比1973年2月22日，編號75
紐約蘇富比1976年10月23日，編號214
英國鐵路養老基金會收藏
倫敦蘇富比1989年12月12日，編號72

此高足盃釉色白如凝脂，光瑩潔淨，應為霍州窯所出。霍州窯素以精質白瓷聞名遐邇，乃仿北宋定窯，窯址緊鄰山西陳村，據信與曹昭1388年之《格古要論》所言之窯同為一處，其文曰「彭均寶效古定，制折腰樣甚整齊。」（見《Kiln Sites of Ancient China. Recent Finds of Pottery and Porcelain》，大英博物館，倫敦，1980年，頁102）。

此類白釉高足盃形制殊異，攢足短縮，口沿微斂，實不多見。參考一高足盃作例，盃身渾圓，足有凸棱，載於《故宮博物院藏元代瓷器（下）》，北京，2016年，圖版277，同錄一例，侈口帶唇，圖版278；另一例，足較短，售於倫敦蘇富比1982年6月15日，編號222。



A LONGQUAN CELADON RUYI-HANDLED MALLET VASE SONG DYNASTY

宋 龍泉青釉如意耳盤口瓶

of mallet-form flanked by *ruyi*-shaped handles joined by a raised rib, applied overall with an even sage-green glaze draining to a paler tone at the edges, the knife-pared foot left unglazed and burnt orange in the firing, wood stand
17 cm, 6¾ in.

來源：
1985年購於香港

PROVENANCE

Acquired in Hong Kong 1985.

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

Longquan vases of this distinct shape were seldom made with handles in the form of *lingzhi*, although three related examples are known; one is illustrated in *Longquan qingci* [Longquan celadon], Beijing, 1966, p. 40; another was sold in these rooms, 14th May 1983, lot 452; and a third was sold in our London rooms, 9th June 1987, lot 182.

This particular form, which was popular in the Song dynasty, is believed to have been inspired by glass vases made in the Middle East, possibly Iran. A glass bottle probably from Nishapur, was recovered at the tomb of the Princess of Chen of the Liao dynasty (907-1125), dating to no later than 1018 and illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, National Palace Museum, Taipei, 2007, p. 121, fig. 2. Furthermore, fragments of glass vases of this form were recovered from the cargo of the Intan shipwreck, which sank off the Indonesian coast, and is believed to date to the Northern Song period.

此造型龍泉瓶並綴飾靈芝耳者，實屬少見。存三類例可資比較，其一載錄於《龍泉青瓷》，北京，1966年，頁40；其二售於香港蘇富比1983年5月14日，編號452；另一例售於倫敦蘇富比1987年6月9日，編號182。

此器型應參照中東地區（或為伊朗）玻璃器皿而塑，甚為風行於宋。遼代陳公主墓出土一相仿器型之玻璃瓶，錄於台北故宮博物院展覽《大觀：北宋汝窯特展》，台北，2007年，頁121，圖版2。另外，印尼海岸印坦沉船貨倉中亦發現一相似之北宋玻璃殘器。



A YAOZHOU PERSIMMON-GLAZED BOWL NORTHERN SONG DYNASTY

北宋 耀州醬釉笠式盃

elegantly potted, of shallow conical form, supported on a neatly cut, slightly splayed foot, covered overall in a glossy persimmon-coloured glaze, the knife-pared foot left unglazed revealing a smooth pale greyish-brown stoneware body

13.8 cm, 5³/₈ in.

HK\$ 150,000-200,000

US\$ 19,200-25,500

Best known for their celadon-glazed stonewares, the Yaozhou kilns also made fine stonewares with persimmon glazes, probably inspired by contemporaneous russet-glazed Ding wares. A bowl of similar form from the Muwen Tang collection, included in the exhibition *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, cat no. 86, was sold in our London rooms, 12th April 2003, lot 43; another was sold in our New York rooms, 30th March 2006, lot 39; and a slightly smaller bowl was included in the exhibition *The Masterpieces of Yaozhou Ware*, The Museum of Oriental Ceramics, Osaka, 1997, cat. no. 56. Compare also a larger persimmon-glazed bowl modelled with straight sides, sold at Christie's New York, 26th March 2003, lot 211, and again in these rooms, 5th April 2016, lot 2864.

耀州窰青瓷聞名遐邇，然亦出紫金釉佳品，或受同期定窰醬釉器影響之故。相若器型之盃，可比較沐文堂所藏一例，錄於《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，編號86，後售於倫敦蘇富比2003年4月12日，編號43；再參考一例，售於紐約蘇富比2006年3月30日，編號39；另見一盃，尺寸稍小，展於《中国中原に華ひらいた名窰—耀州窰》，大阪市立東洋陶瓷美術館，大阪，1997年，編號56。此外，仍有一紫金釉大笠式盃，售於佳士得2003年3月26日，編號211，再售於香港蘇富比2016年4月5日，編號2864。



AN INCISED DINGYAO CUP NORTHERN SONG DYNASTY

北宋 定窯白釉刻花紋盃

with rounded sides supported on a neatly knife-pared foot, the interior swiftly incised with a lotus bloom and broad leaves borne on curling stems, the exterior encircled with a carved line around the lower body, applied overall with an ivory-tinged transparent glaze, metal-bound rim
9.3 cm, 3⁵/₈ in.

PROVENANCE

Christie's Hong Kong, 20th March 1990, lot 512.

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

A cup of this type, recovered at the Dingzhou kiln site in Quyang, and now held at the Cultural Relics Institute, Hebei Province, is illustrated in *Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pl. 109; two were sold in our London rooms, the first from the Lindberg collection, 12th December 1978, lot 119, and the second from the collection of Carl Kempe, 14th May 2008, lot 244; and a slightly larger example in the National Palace Museum, Taipei, was included in the *Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, cat. no. 59.

來源：

香港佳士得1990年3月20日，編號512

此盃刻花舒暢自若，如其牙白釉相得益彰。可參考曲陽縣定窯址出土一例，現貯河北省文物研究所，錄於《定瓷雅集：故宮博物院珍藏及出土定窯瓷器薈萃》，北京，2012年，圖版109；倫敦蘇富比還曾拍出二例，其一為Lindberg舊藏，售於1978年12月12日，編號119；其二為卡爾肯普博士舊藏，售於2008年5月14日，編號244；台北故宮博物院亦藏一略大例，載錄於《定窯白瓷特展圖錄》，台北，1987年，編號59。



Other view



AN INCISED DINGYAO 'LOTUS' LOBED DISH SONG DYNASTY

宋 定窯白釉刻蓮花紋葵口盤

with rounded sides rising from a short foot to a gently flared six-lobed rim, the interior decorated with a medallion enclosing a lotus bloom and broad furled leaves borne on curling stems, the cavetto divided with ridges demarcating the petals, applied overall with an ivory-tinged transparent glaze
21.1 cm, 8¼ in.

PROVENANCE

Bluett & Sons, London (label).
Collection of Amber Blanco White (1887–1991).
Bonhams London, 16th June 1982, lot 132.

HK\$ 400,000-500,000
US\$ 51,000-64,000

A similar dish from the George Eumorfopoulos collection is illustrated in Robert L. Hobson, *The George Eumorfopoulos Collection Catalogue*, London, 1926, vol. III, pl. XXVI, fig. C 128; another from the John Hadley Cox collection now in the Yale University Art Gallery, New Haven, is illustrated in George J. Lee, *Selected Far Eastern Art in the Yale University Art Gallery*, New Haven, 1970, pl. 36; two were sold in our London rooms, the first, 14th June 1955, lot 133, and the second, 13th December 1983, lot 157; and two further examples were sold at Christie's New York, 9th November 1978, lot 118, and 17th September 2008, lot 240, respectively.

來源：

Bluett & Sons, 倫敦 (標籤)
Amber Blanco White (1887-1991) 收藏
倫敦邦瀚斯1982年6月16日, 編號132

George Eumorfopoulos 舊藏一件類同盤器, 錄於 Robert L. Hobson, 《The George Eumorfopoulos Collection Catalogue》, 倫敦, 1926年, 卷III, 圖版 XXVI, 圖 C 128; John Hadley Cox 雅蓄一例, 現藏耶魯大學美術館, 紐黑文, 刊於 George J. Lee, 《Selected Far Eastern Art in the Yale University Art Gallery》, 紐黑文, 1970年, 圖版36; 倫敦蘇富比曾售出二件類例, 其一於1955年6月14日, 編號133, 另一於1983年12月13日, 編號157; 另二例售於紐約佳士得, 1978年11月9日, 編號118, 及2008年9月17日, 編號240。



Other view



A JUNYAO BLUE-GLAZED DISH NORTHERN SONG DYNASTY

北宋 鈞窯天藍釉折沿盤

sturdily potted with shallow rounded sides rising from a short tapering foot to a flat everted rim, covered overall save for the footring with a milky-blue glaze thinning to a mushroom colour at the rim, the base with three spur marks
18 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

John Sparks Ltd, London (label).
Collection of Amber Blanco White (1887-1991).
Bonhams London, 16th June 1982, lot 148.

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

The shallow and sturdy form of this dish, with a wide everted rim, represents a classic shape of Jun ware produced at kilns in Henan province. One of the 'Five Classic Wares' of the Song dynasty, these wares are known for their ravishing blue glazes, which were not achieved from pigment but from an optical illusion where minute spherules of glass in the glaze scattered blue light. Unlike the other classic wares of the Song dynasty, the porous and thick body of Jun ware was best suited for simple forms, such as this charming dish.

Two slightly smaller dishes in the collection of the Palace Museum, Beijing, are illustrated in *Selection of Jun Ware. the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pls 18 and 19; two slightly larger dishes were sold in our London rooms, the first from the collection of Edward

來源：

John Sparks Ltd · 倫敦 (標籤)
Amber Blanco White (1887-1991) 收藏
倫敦邦瀚斯1982年6月16日 · 編號148

T. Chow, published in Basil Gray, *Early Chinese Pottery and Porcelain*, London, 1952, pl. 84, sold 16th December 1980, lot 272, and the second, 10th December 1991, lot 133; and another dish was sold in our London rooms, 10th December 1991, lot 133.

Compare also two dishes that were fired on five spurs, in the National Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum. Chün Ware*, Taipei, 1999, pls 54 and 55; a dish in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 495; and a further dish from the Sir Percival David collection, now in the British Museum, London, published in *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, London, 1999, pl. A66.



鈞窰天藍釉盤，淺壁寬沿，經典雋永，名列宋朝五大名窰，天藍釉色澄澈明豔，胎骨厚實，器行簡素，韻味悠長。

北京故宮博物院藏二件較小鈞窰盤，錄於《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18、19；倫敦蘇富比售出二件較大盤器，其一出自仇焱之收藏，出版於 Basil Gray，《Early Chinese Pottery and Porcelain》，倫敦，1952年，圖版84，1980年12月16日售出，編號272；另一售於1991年12月10日，編號133；另一例亦售於倫敦蘇富比，1991年12月10日，編號133。

比較台北故宮博物院藏二盤，見五支釘痕，載於《故宮藏瓷大系：鈞窰之部》，台北，1999年，圖版54、55；東京出光美術館藏一盤，錄於《Chinese Ceramics in the Idemitsu Collection》，東京，1987年，圖版495；還有大維德基金會藏一例，現存於倫敦大英博物館，刊於《Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art》，倫敦，1999年，圖版A66。



SUNG DYNASTY
960 - 1279 A.D.

DUN SPARKS LTD
L2B, HONGKONG

TIA MIN LOU
天民楼

A JUNYAO PURPLE-SPLASHED BOWL NORTHERN SONG – JIN DYNASTY

北宋至金 鈞窯月白釉紫斑盃

with deep rounded sides rising from a short foot to a gently incurved rim, the exterior liberally splashed with large vibrant patches of purple, applied overall with a greyish-blue glaze save for the foot and an unglazed circle on the interior
11 cm, 4 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 20th May 1986, lot 6.

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

This bowl is remarkable for its dramatic deep-purple splash on the exterior, boldly applied to form an undulating pattern that moves through the sides of the vessel. The variegated splashes stand against an attractive light blue glaze, which covers the entire vessel save for the footrim and a small area on the interior. The latter suggests that this piece was fired together with another smaller vessel that stood in its interior.

A bowl with a similar bold pattern on the exterior, from the collection of Mrs Alfred Clarke, now in the Matuoka Art Museum, Tokyo, included in the Museum's *Exhibition of Famous Pieces of Chinese Pottery and Porcelain from the Matsuoka Collection*, Japan, 1983, cat. no. 37, was sold in our London rooms, 25th March 1975, lot 93; and another from the collection of Stephen D. Winkworth, was sold in our London rooms, 25th April 1947, lot 203. See also a bowl of similar form but lacking the splashes, in the Musée Guimet, Paris, illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 7, 1981, col. pl. 71; and another in the Metropolitan Museum of Art, New York, published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 39 (left).

來源：

香港蘇富比1986年5月20日，編號6

本盃外壁紫斑深邃，率性奔放，濃淡有致，動感十足，令人悅目賞心。整盃施天藍釉，雅淡溫潤，然紫斑絢爛陸離，躍然其上，一靜一動，對比鮮明。盃心素胎無釉，蓋因當時疊燒工藝之故。

可比較一相類鈞窯盃，為克拉克夫人雅蓄，現藏東京松岡美術館，錄於《松岡美術館東洋陶瓷名品圖錄》，1983年，編號37，曾售於倫敦蘇富比1975年3月25日，編號93；Stephen D. Winkworth 亦舊藏一類例，可資參照，售於倫敦蘇富比1947年4月25日，編號203。再比較一例，盃形相若，然未有紫斑，藏於巴黎吉美國立亞洲藝術博物館，圖見《東洋陶磁大觀》，卷7，1981年，圖版71；紐約大都會藝術博物館亦存一例，載於 Suzanne G. Valenstein, 《A Handbook of Chinese Ceramics》，紐約，1989年，圖版39（左）。



Other view



A GE-TYPE LOBED DISH MING DYNASTY

明 仿哥窯梅花式盤

the rounded sides rising from a gently tapered foot to a five-lobed rim, covered overall in a soft grey glaze suffused with a network of black crackles, the glaze stopping neatly at the footring

12.8 cm, 5 in.

PROVENANCE

Sotheby's Hong Kong, 20th November 1985, lot 40.

HK\$ 40,000-60,000
US\$ 5,100-7,700

A similar dish from the R.F.A. Riesco and the Flint collections, was sold at Christie's London, 28th February 1977, lot 123; a round dish, from the collection of W.W. Winkworth, was sold in our London rooms, 12th December 1972, lot 133; and another was sold in these rooms, 5th November 1996, lot 719.

For the prototype of this form and glaze, see several petal-lobed dishes of various sizes, in the Palace Museum, Beijing, illustrated in *Selection of Ge Ware*, Beijing, 2017, pls 42-46 and 63.

Compare also a Ming dynasty Xuande mark and period dish, of circular form, now preserved in the Palace Museum, Beijing, illustrated in the exhibition catalogue *Power and Glory: Court Arts of China's Ming Dynasty*, Asian Art Museum, San Francisco, 2008, pl. 76.

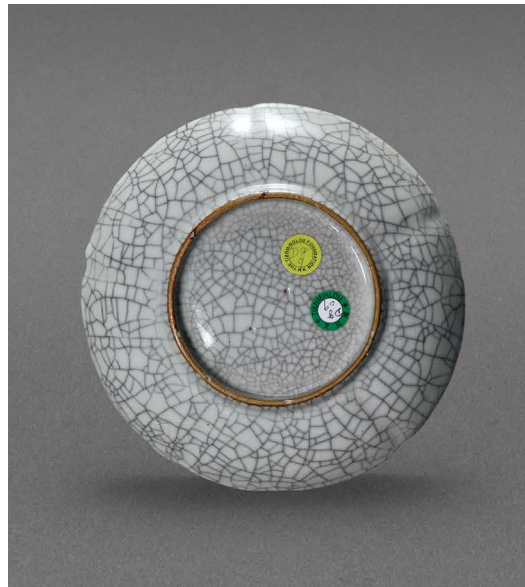
來源：

香港蘇富比1985年11月20日，編號40

可比較一類例，R.F.A. Riesco 及 Flint 舊藏，售於倫敦佳士得1977年2月28日，編號123；及一圓盤，W.W. Winkworth 雅藏，售於倫敦蘇富比1972年12月12日，編號133；仍有一例，售於香港蘇富比1996年11月5日，編號719。

若溯此形、釉之原型，可參考北京故宮博物院藏花口盤數例，大小不一，載錄於《哥瓷雅集》，北京，2017年，圖版42-46及63。

另見一圓盤，帶大明宣德年款，現貯北京故宮博物院，載錄於《Power and Glory: Court Arts of China's Ming Dynasty》，亞洲藝術博物館，三藩市，2008年，圖版76。



Other view



15

A LONGQUAN CELADON 'LOTUS' BOWL SONG DYNASTY

宋 龍泉青釉蓮瓣紋盃

with deep rounded sides supported on a short foot, the exterior decorated with lotus petals, covered overall save for the footring in a sage-green glaze
16.6 cm, 6½ in.

HK\$ 40,000-60,000
US\$ 5,100-7,700

16

A LONGQUAN CELADON JAR SONG DYNASTY

宋 龍泉青釉五管瓶

the ovoid body rising from a recessed base to a stepped shoulder and surmounted by a wide upright neck, the shoulder set with five upright tubular spouts, covered overall in an olive-green glaze
17.7 cm, 7 in.

來源：
1984年購於香港

PROVENANCE

Acquired in Hong Kong in 1984.

HK\$ 120,000-180,000
US\$ 15,300-23,000



A RARE BLUE AND WHITE 'EGRETS AND LOTUS' POURING BOWL, YI YUAN DYNASTY

元 青花蓮塘鷺鸞紋匜

the rounded sides supported on a flat base, set on one side with an outward flaring spout above a fine coiled band of clay attached as a lug underneath, the interior painted with a medallion enclosing three egrets underneath tall stalks issuing a lotus blossom and large furled leaves, surrounded by a classic scroll on the cavetto, the exterior encircled with lotus lappets, the rim and base unglazed

16.5 cm, 6½ in.

PROVENANCE

Acquired in Japan, 2nd July 1990.

EXHIBITED

Blue and White Porcelain from the Tianminlou Collection, Chang Foundation, Taipei, 1992, cat. no. 15.

Tianminlou qinghua ci tezhan [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

LITERATURE

Blue and White Porcelain from the Collection of Tianminlou Foundation, Shanghai, 1996, pl. 17.

Zhongguo meishu fenlei quanji. Zhongguo taoci quanji [The Complete Works of Chinese Ceramics. Yuan], Shanghai, 2000, vol. 11, pl. 215.

HK\$ 350,000-450,000
US\$ 44,600-57,500

來源：

購於日本，1990年7月2日

展覽：

《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，編號15

《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：

《天民樓珍藏青花瓷器》，上海，1996年，圖版17

《中國美術分類全集：中國陶瓷全集11（元）》，上海，2000年，圖版215



Other view



Known as *yi*, bowls of this form appears to have been used as pouring vessels together with *yuhuchun* vases. Chiumei Ho in 'Social Life Under the Mongols as Seen in Ceramics', *Transactions of the Oriental Ceramic Society*, vol. 59, 1994-95, p. 44, notes that in archaeological contexts they are often found together with such vases and wine cups. This pairing is also depicted in a wall painting from the tomb of Zhang Andabuhua and his wife, which has been dated to 1269 A.D., and is illustrated in the catalogue to the exhibition *The World of Khubilai Khan. Chinese Art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, p. 83, fig. 115.

Bowls of this form were probably inspired by metal prototypes, such as the silver pouring bowl excavated together with a *yuhuchun ping* from a hoard in Hefei, Anhui province, illustrated *ibid.*, p. 287, figs 330 and 331. These bowls were also used also by Mongols in Iran, as exemplified by the bowl painted in the *Enthronement Scene*, part of the album *Jami al-tavarikh* (Compendium of Chronicles), which was commissioned between the reigns of Ghazan (r. 1295-1304) and his brother, Öljaitü (r. 1304-1316), a version of which is in the Staatsbibliothek zu Berlin, and included in the exhibition *The Legacy of Genghis*

Khan. Courty Art and Culture in Western Asia, 1256-1353), The Metropolitan Museum of Art, New York, 2002, cat. no. 19, fig. 84.

Spouted bowls painted with this motif of egrets in a lotus pond are rare, although a bowl with a similar motif painted in underglaze red, from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 632, was sold in these rooms, 8th April 2013, lot 34.

Compare also a blue and white pouring bowl painted with mandarin ducks from the collection of David L. Nathan, now in the National Gallery of Victoria, sold in our London rooms, 15th May 1962, lot 55; one painted with a hare in the British Museum, London, illustrated in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, cat. no. 1:22; and another with two phoenixes excavated at Siwa village, Yaxia town, Gansu province, and now in the Lintao County Museum, included in the exhibition *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai Museum, Shanghai, 2012, cat. no. 42.

匜，為日常重要盛水器皿，伴隨玉壺春瓶使用，如〈Social Life Under the Mongols as Seen in Ceramics〉，《Transactions of the Oriental Ceramic Society》，卷59，1994-5年，頁44，述及在考古發掘中，匜常與瓶器或酒盃一同出土，陝西蒲城洞耳村墓，建於至元六年（1269），墓中壁畫描繪了墓主張按答不花與李雲線夫婦，對坐屏風前，兩側桌案放置花瓶酒器，當中有白色玉壺春瓶與相配匜各一，詳見《The World of Khubilai Khan. Chinese Art in the Yuan Dynasty》，大都會藝術博物館，紐約，2010年，頁83，圖115。

此匜之形，或源自金屬器。安徽合肥窖藏發現之銀匜，與本品十分相似，伴隨出土的還有一銀玉壺春瓶，同上註，頁287f，圖330-31。

匜綴蓮塘鷺鷥紋者，甚是罕見，參考一件玫茵堂珍藏釉裏紅例，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號632，2013年4月8日售於香港蘇富比，編號34。

比較一件青花蓮塘鷺鷥紋匜，出自 David L. Nathan 舊藏，現藏維多利亞國家美術館，售於倫敦蘇富比，1962年5月15日，編號55；倫敦大英博物館藏一件青花月兔紋例，錄於霍吉淑，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，編號1: 22；甘肅出土二件鳳鳥紋匜，現藏臨洮博物館，載於《幽藍神采：元代青花瓷器特集》，上海博物館，上海，編號42。



A WUCAI 'BAJIXIANG AND LOTUS' JAR MARK AND PERIOD OF JIAJING

明嘉靖 五彩纏枝蓮托八吉祥紋方罐 《大明嘉靖年製》款

of square baluster form surmounted by an upright neck, the exterior painted with eight lotus blossoms borne on a meandering leafy scroll, each lotus beneath one of the *bajixiang* emblems, all between a *ruyi*-border at the shoulders and lappets encircling the foot, the neck collared by a key-fret border, the recessed base inscribed in underglaze blue with a six-character reign mark within a double-square, wood stand
12 cm, 4¾ in.

PROVENANCE

Sotheby's Hong Kong, 19th November 1986, lot 213.

EXHIBITED

Chinese Porcelain in the S.C. Ko Tianminlou Collection,
Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 72.

LITERATURE

Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 4: *Ming Official Wares*, Taipei, 1991, p. 204 (bottom).

來源：

香港蘇富比1986年11月19日，編號213

展覽：

《天民樓藏瓷》，香港藝術館，香港，1987年，編號72

出版：

劉良佑，《中國歷代陶瓷鑑賞》，卷4：明官窯，台北，1991年，頁204（下）

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



Mark



Jars of this square form decorated with such vibrant designs were an innovation of the Jiajing period that displays the creative freedom enjoyed by potters active in this period. The colourful *wucai* palette, allowed potters to create increasingly complex and colourful motifs, as cobalt blue was used for colouring and not only for delineating outlines as in the *doucai* ('dove-tailed colours') colour scheme. While Jiajing potters did not develop completely new colours or decorative techniques, they creatively expanded the range of styles and colour schemes to create bolder designs.

Compare three jars of this type sold in our London rooms, the first, from the collection of Stephen D. Winkworth, 25th April 1933, lot 347, the second with cover, from the collection of Lord Hollenden, 27th November 1973, lot 297, and the third of slightly larger size, from the Joseph M. Morpurgo

此式方罐，乃嘉靖時期之創新。五彩繽紛，與鈷藍相映，更顯紋飾富麗活潑，匠人巧心。

比較倫敦蘇富比歷年售出其他三例，其一屬 Stephen D. Winkworth 舊藏，1933年4月25日售出，編號347，第二例帶蓋，出自 Hollenden 爵士珍藏，售於1973年11月27日，編號297，第三例尺寸較大，原為 Joseph M. Morpurgo 雅蓄，售於2016年5月11日，編號171。倫敦佳士得曾售二件方罐，1986年4

collection, 11th May 2016, lot 171; two jars sold at Christie's London, 21st April 1986, lots 412 and 413, the former sold again in our London rooms, 12th December 1989, lot 309; and a further example sold at Christie's Hong Kong, 5th/6th September 1997, lot 1051.

This motif continued to be popular in the succeeding Wanli reign (r. 1573-1620), when it was used on jars of globular shape; see for example a Wanli mark and period jar in the Shanghai Museum, illustrated in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 4-23; and another, from the collection of Kwong Yee Che Tong, included in the exhibition *The Fame of Flame. Imperial Wares of the Jiajing and Wanli Periods*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 2009, cat. no. 107.

月21日，編號412、413，前者於1989年12月12日，再度於倫敦蘇富比售出，編號309；1997年9月5、6日，香港佳士得售出一例，編號1051。

此紋飾盛行至萬曆一朝，可見綴於圓罐之上；如上海博物館藏一件書萬曆年款作例，刊於陸明華，《明代官窯瓷器》，上海，2007年，圖4-23；另一例為 Kwong Yee Che Tong 收藏，錄於《爐火純青：嘉靖及萬曆官窯瓷器》，香港中文大學，香港，2009年，編號107。



A PAIR OF BLUE AND WHITE 'DRAGON' CUPS QING DYNASTY, KANGXI PERIOD

清康熙 青花龍紋折腰盃一對
《大明成化年製》仿款

each of ogee form, the interior decorated around the cavetto with two dragons striding among flame wisps, the exterior decorated with cresting waves near the foot, the base inscribed with an apocryphal six-character Chenghua mark within a double circle 9.6 cm, 3¾ in.

PROVENANCE

Acquired from Xinzhong Co., Hong Kong, 30th November 1974.

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

Compare a pair of cups of this form and design, but the exterior left undecorated, sold at Christie's Hong Kong, 17th January 1989, lot 616; and a cup, attributed to the 18th century, sold at Christie's New York, 16th September 2011, lot 1545.

來源：

1974年11月30日購自香港新中行

可比較一對相類例子，外壁光素無紋，售於香港佳士得1989年1月17日，編號616；另比較一盃，清十八世紀，售於紐約佳士得2011年9月16日，編號1545。



A FINE MING-STYLE WHITE-GLAZED ANHUA- DECORATED BOWL MARK AND PERIOD OF KANGXI

清康熙 白釉暗花纏枝番蓮紋盃
《大清康熙年製》款

with deep rounded sides rising from a tapered foot to a gently flared rim, the exterior decorated in the *anhua* technique with six stylised lotus blooms borne on an undulating foliate scroll, above a stylised pomegranate border above the foot and a classic scroll encircling the foot, the interior with a medallion enclosing a gnarled peach tree bearing nine ripe fruits, the base inscribed with a reign mark in underglaze blue within a double circle
14.9 cm, 5 $\frac{7}{8}$ in.

來源：

香港蘇富比1990年5月15日，編號67

PROVENANCE

Sotheby's Hong Kong, 15th May 1990, lot 67.

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



Mark



This lotus scroll motif on this piece is rendered in the subtle *anhua* technique, or hidden decoration, a complicated and not yet fully understood manner of decoration that involved impressing the design into a layer of slip. First developed in the Song period (960-1279), this technique gained popularity during the early Ming dynasty (1368-1644), particularly in the reign of the Yongle Emperor (r.1403-1424), whose direct patronage of Buddhism also led to a renewed interest in monochrome white wares. The *anhua* technique was mastered in the Kangxi reign, with vessels displaying increasingly thin walls and sophisticated motifs. Porcelain vessels decorated in this technique required to be handled and inspected closely, as the motif is visible only when light shines through it.

In his strive to gain the influence and respect needed to rule over the predominantly Han-Chinese elite, the Kangxi Emperor took a keen interest in China's history and culture and revived industries that had ceased production at the end of the Ming dynasty.

此盃飾暗花纏枝番蓮紋，工藝精巧，細緻繁複。藝匠須於器身薄施瓷漿，上壓圖紋，始得暗花細膩如斯。此法首見於宋代，明清續作，於明永樂一朝特受青睞，或因永樂帝篤奉佛教，而白色於佛事儀式功若丘山，單色白釉瓷更為永樂帝所喜。至清康熙一朝，暗花技術進而發展至臻，器物皆薄胎巧製，且紋飾細膩含蓄，僅向光時隱約可見。

康熙帝好古慕雅，尤善創新，於當朝復興御窯，鼓勵燒瓷技藝發展，以穩定清朝的統治及安定漢族人心。於康熙帝鼓勵下，匠人從豐沛源遠的工藝發展中汲取精華，卻未拘泥於傳統規範，敢於破格求新。本盃足

Under the Kangxi Emperor's patronage, the imperial kiln porcelain factory at Jingdezhen resumed production of imperial wares. The predominant aim for the Emperor appears to have been to regain standards of quality that had long been lost, and to employ ancient techniques in a new way. This bowl exemplifies this trend as it clearly references early Ming porcelain through its glaze and decoration. A white-glazed bowl from the Yongle period, decorated with a floral scroll, in the Palace Museum, Beijing, is illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, pl. 248.

A closely related pair of bowls was sold in these rooms, 17th November 1975, lot 144; another was sold at Christie's Hong Kong, 26th September 1989, lot 690; a slightly smaller bowl was sold in our London rooms, 1st/2nd April 1974, lot 261; and another was sold in our New York rooms, 15th June 1983, lot 326, and at Christie's New York, 21st September 2004, lot 261.

見康熙一朝之精湛技藝，其釉色及紋飾設計深受明式風格影響。可參考一北京故宮博物院藏永樂白釉暗花盃，錄於《明代洪武永樂御窯瓷器—景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版248。

可參考一對相類盃例，售於香港蘇富比，1975年11月17日，編號144；另一例售於香港佳士得1989年9月26日，編號690。尚可比較數例，分別售於倫敦蘇富比，1974年4月1至2日，編號261；紐約蘇富比1983年6月15日，編號326；及售於紐約佳士得2004年9月21日，編號261。





67
MAY 90

D.A.
18



21

**A PERSIMMON-GLAZED
TRIPOD INCENSE BURNER
QING DYNASTY, KANGXI
PERIOD**

清康熙 醬釉竹節耳三足爐

the compressed globular body raised on three cabriole legs to a short waisted neck with two upright bamboo-form handles, the exterior with a raised fillet below the neck, covered overall save for a circle on the base with a glossy persimmon glaze, wood stand

12 cm, 4¾ in.

PROVENANCE

Sotheby's Hong Kong, 27th May 1978, lot 539.

來源：

香港蘇富比1978年5月27日，編號539

HK\$ 30,000-50,000
US\$ 3,850-6,400

22

**A PAIR OF FAMILLE-VERTE
'MYTHICAL BEAST' VASES
QING DYNASTY, KANGXI
PERIOD**

清康熙 五彩瑞獸圖瓜棱瓶一對

each with a baluster body divided into four bracket lobes, rising from a splayed foot to a tall neck, each lobe painted with a panel enclosing mythical beasts in a garden or scenes depicting flowers and birds, all between diapered bands interspersed with cartouches, the neck further decorated with auspicious emblems, wood stands

25.3 cm, 10 in.

HK\$ 60,000-80,000
US\$ 7,700-10,200



A SMALL CORAL-RED GLAZED VASE QING DYNASTY, KANGXI PERIOD

清康熙 珊瑚紅釉小瓶

the baluster body surmounted by a cylindrical neck and galleried rim, the exterior covered with a rich coral-red glaze, the interior and the base left white
10.8 cm, 4¼ in.

來源：

香港蘇富比1976年11月26日，編號156

PROVENANCE

Sotheby's Hong Kong, 26th November 1976, lot 156.

HK\$ 15,000-20,000
US\$ 1,950-2,550

A SMALL CORAL-RED GLAZED WATERPOT QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 珊瑚紅釉水盂

with irregular sides rising from four short legs to an incurved rim with an undulating outline, the exterior decorated in relief with gnarled stems resembling coral branches, wood stand
8 cm, 3⅓ in.

來源：

S. Marchant & Son Ltd, 倫敦, 1976年11月19日

PROVENANCE

S. Marchant & Son Ltd, London, 19th November 1976.

Compare a similar coral-red glazed waterpot sold in our Paris and London rooms, 14th June 2007, lot 62; and 5th November 2014, lot 272 respectively.

HK\$ 20,000-30,000
US\$ 2,550-3,850



A TEADUST-GLAZED GOURD-FORM WATERPOT QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 茶葉末釉瓜棱式水盂

of eight-lobed globular form resembling a gourd,
surmounted by a metal cover with a stem-like finial,
wood stand
8 cm, 3 $\frac{1}{8}$ in.

來源：
購於香港，1977年6月5日

PROVENANCE

Acquired in Hong Kong, 5th June 1977.

HK\$ 15,000-20,000
US\$ 1,950-2,550

A TEADUST-GLAZED ‘DOUBLE GOURD’ WASHER QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 茶葉末釉雙聯葫蘆洗

modelled in the form of two conjoined gourds,
decorated with coiling tendrils around the rim,
covered with a teadust glaze thinning to brown at the
rim and raised edges, wood stand
10.1 cm, 4 in.

來源：
購於香港，1977年6月5日

PROVENANCE

Acquired in Hong Kong, 5th June 1977.

HK\$ 15,000-20,000
US\$ 1,950-2,550



A CELADON-GLAZED VASE QING DYNASTY, 18TH CENTURY

清十八世紀 粉青釉花瓣紋長頸瓶

the tapered body surmounted by angled shoulders and a tall columnar neck, the shoulders decorated with eight petal motifs, the body divided into eight panels with vertical lines, covered overall save for the footring in a pale green glaze
17.5 cm, 6 $\frac{7}{8}$ in.

來源：
香港蘇富比1978年5月27日，編號517

PROVENANCE

Sotheby's Hong Kong, 27th May 1978, lot 517.

HK\$ 20,000-30,000
US\$ 2,550-3,850

A vase of similar form and proportions and carved on the shoulders with petals, but with a slightly flaring rim, in the Fondation Baur, Geneva, is illustrated in John Ayers, *The Baur Collection*, vol. 3, Geneva, 1972, pl. A334; and a slightly larger one, from the collection of Hon. Mountstuart William Elphinstone, now part of the Sir Percival David collection in the British Museum, London, is published on the Museum's website, accession no. PDF.B.569. Compare also a much larger vase of this type, covered in a lavender glaze, from the Edward T. Chow collection, sold in these rooms, 19th May 1981, lot 520.

日內瓦遠東藝術博物館藏一類例，瓶肩刻花瓣紋，瓶口微撇，收錄於約翰·艾爾斯，《The Baur Collection》，卷3，日內瓦，1972年，圖版A334。另有一較大例，屬 Hon. Mountstuart William Elphinstone 舊藏，後入大維德爵士寶藏，現貯大英博物館，為載於博物館網頁，編號PDF.B.569。另一較大藍釉瓶，為仇焱之舊藏，售於倫敦蘇富比1981年5月19日，編號520。



A TEADUST-GLAZED INCENSE BURNER QING DYNASTY, QIANLONG PERIOD

清乾隆 茶葉末釉簋式爐

of *bombé* form supported on a short foot, set with two loop handles, the base with a wide unglazed ring covered with a dark brown slip, wood stand 11.7 cm, 4 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 24th/25th May 1979, lot 558.

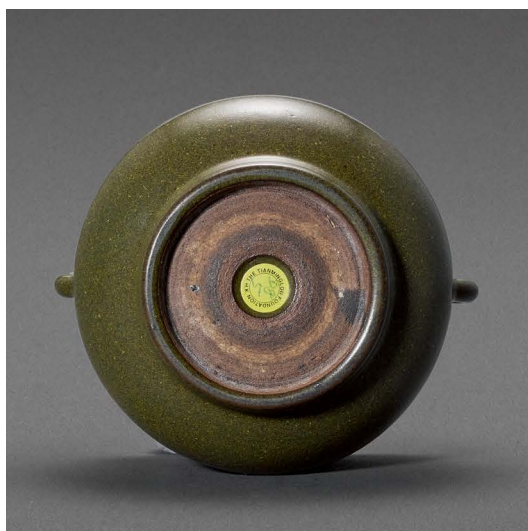
HK\$ 30,000-50,000
US\$ 3,850-6,400

A censer of this type but with a shorter neck, in the Zhuyuetang collection, was included in the exhibition *Mille Ans de Monochromes*, Fondation Baur, Geneva, 2018, cat. no. 152; another in the Museum für Kunsthandwerk, Frankfurt am Main, is illustrated in Gunhild Gabbert, *Chinesisches Porzellan*, Frankfurt am Main, 1977, pl. 418; and a third of slightly larger size was sold in our London rooms, 2nd December 1997, lot 233.

來源：

香港蘇富比1979年5月24至25日，編號558

可比較一竹月堂藏香爐例，頸部略短，曾展覽於《Mille Ans de Monochromes》，遠東藝術博物館，日內瓦，2018年，編號152；另有一例藏於法蘭克福應用藝術博物館，收錄於 Gunhild Gabbert，《Chinesisches Porzellan》，法蘭克福，1977年，圖版418；第三例尺寸稍大者，售於倫敦蘇富比1997年12月2日，編號233。



Other view



A PAIR OF YELLOW-GLAZED SAUCER DISHES MARKS AND PERIOD OF YONGZHENG

清雍正 黃釉小盤一對 《大清雍正年製》款

each with rounded sides supported on a short foot, covered overall in an egg-yolk yellow glaze, the white base inscribed in underglaze blue with a reign mark within a double circle, wood stands
10.9 cm, 4¼ in.

PROVENANCE

Collection of Edward T. Chow (1910-1980).
Sotheby's Hong Kong, 19th May 1981, lot 509.

EXHIBITED

The S.C. Ko Tianminlou Collection, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 140.

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

A slightly larger Yongzheng mark and period dish of this type, from the collection of Brian S. McElney, now in the Museum of East Asian Art, Bath, was included in the Museum's *Inaugural Exhibition*, Bath 1993, vol. 1, cat. no. 205; two dishes were sold in these rooms, one from the Hall family collection, 2nd May 2000, lot 549, and the other, 11th April 2008, lot 2976; a pair was sold in our London rooms, 18th June 1985, lot 173; and a dish from the collection of Paul Manheim, was sold at Christie's New York, 20th March 1997, lot 126.

來源：

仇焱之（1910-1980年）收藏
香港蘇富比1981年5月19日，編號509

展覽：

《天民樓藏瓷》，香港藝術館，香港，1987年，編號140

可比較一相若雍正款盤，尺寸稍大，為 Brian S. McElney 舊藏，現藏巴斯東亞藝術博物館，並見於該館之開幕展《Inaugural Exhibition》，巴斯，1993年，卷1，編號205。香港蘇富比曾售兩類例，其一為霍爾家族雅蓄，售於2000年5月2日，編號549，其二售於2008年4月11日，編號2976。另見一對，售於倫敦蘇富比1985年6月18日，編號173。Paul Manheim 亦存一例，後售於紐約佳士得1997年3月20日，編號126。



Marks



A PAIR OF FAMILLE-ROSE 'BAJIXIANG' BOWLS SEAL MARKS AND PERIOD OF QIANLONG

清乾隆 粉彩八吉祥盃一對 《大清乾隆年製》款

each with rounded sides rising from a short foot to a slightly flared rim, the exterior decorated with the beribboned *bajixiang*, the eight emblems arranged in pairs, all below a key-fret band and above *ruyi* heads in iron red, the foot encircled by a band of blue-enamelled dots against a yellow ground, wood stands 10.7 cm, 4¼ in.

PROVENANCE

Acquired in Hong Kong, 2nd October 1976.

HK\$ 150,000-250,000
US\$ 19,200-31,900

A pair of bowls of this type from the collection of Irwin Laughlin, was sold in our New York rooms, 21st November 1973, lot 566; two pairs were sold in these rooms, 15th May 1990, lot 241, and 30th April 1991, lot 108; a further pair was sold in our London rooms, 31st October 1974, lot 322; and a bowl from the collection of Mulin Qian, was sold in our New York rooms, 20th March 2012, lot 316.

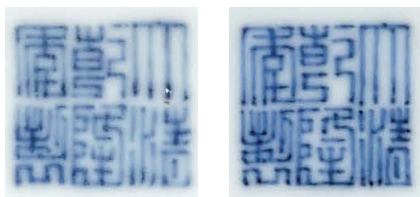
Bowls of this design were made from the Qianlong (1736-1795) through the Xuantong (1909-1911) reigns. Compare a pair of Jiaqing (1796-1820) mark and period examples from the Jingguantang collection, illustrated in *The Tsui Museum of Art, Chinese Ceramics IV*, Hong Kong, 1995, pl. 181; and a Daoguang (1821-1850) mark and period bowl with cover, sold in these rooms, 3rd/4th December 2015, lot 428.

來源：

1976年10月2日購於香港

可比較同類盃一對，原 Irwin Laughlin 寶蓄，售於紐約蘇富比1973年11月21日，編號566；另有二對，分別售於香港蘇富比1990年5月15日，編號241，及1991年4月30日，編號108；再比較一對，售於倫敦蘇富比1974年10月31日，編號322；及 Mulin Qian 舊藏一盃，售於紐約蘇富比2012年3月20日，編號316。

帶此紋飾之盃自乾隆至宣統均有燒製。見例一對，嘉靖年款，靜觀堂藏，錄於《徐氏藝術館：中國陶瓷IV》，香港，1995年，圖版181。另有一蓋盃，道光年款，售於香港蘇富比2015年12月3-4日，編號428。



Marks



A PAIR OF MING-STYLE BLUE AND WHITE 'LOTUS BOUQUET' SAUCER DISHES SEAL MARKS AND PERIOD OF QIANLONG

清乾隆 明式青花一把蓮小盤一對
《大清乾隆年製》款

each with rounded sides rising from a tapered foot to a lipped rim, the interior painted with a medallion enclosing a beribboned bouquet of blooming lotuses, arrowheads and other water weeds, the exterior with a composite floral scroll, the base inscribed with a six-character seal mark

9.3 cm, 3 $\frac{5}{8}$ in.

HK\$ 200,000-300,000

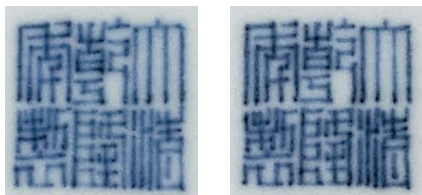
US\$ 25,500-38,300

Dishes of this small size, painted with this elegant motif of a luxuriant lotus bouquet and the well undecorated are more commonly known with Yongzheng mark and of the period, such as a dish in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum, Taipei, 1986*, cat. no. 32; a pair sold twice in our New York rooms, 11th May 1978, lot 288 and 5th May 1979, lot 5; and a dish sold in these rooms, 8th November 1982, lot 156.

The lotus bouquet, with its beribboned cluster of lotus blooms, leaves and water weeds, first appeared on blue and white porcelain in the Yongle period (1403-1424) and was revived in the early Qing dynasty. A Yongle dish painted with this design, and with a flower scroll on the well, from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, vol. 2, 1994, pl. 665, was sold at Christie's London, 4th June 1973, lot 106, and in these rooms, 4th April 2012, lot 37.

此類身形纖巧、一把蓮紋繁茂蔥蘢且內壁不飾之小盤多為雍正年款。台北故宮博物院藏盤，可作比較，該盤曾見於特展《清康熙乾隆名瓷》，台北，1986年，編號32。另比較一對盤，兩度售於紐約蘇富比1978年5月11日，編號288，及1979年5月5日，編號5。還有一盤，售於香港蘇富比1982年11月8日，編號156。

一把蓮紋花枝曼麗，蓮蓬盛開，莖葉浮動，初為永樂青花紋飾，時至清初再度風靡。比較一永樂盤，繪一把蓮紋，內壁飾纏枝花卉，原屬玫茵堂雅蓄，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，卷2，1994年，圖版665，曾先後售於倫敦佳士得1973年6月4日，編號106，及香港蘇富比2012年4月4日，編號37。



Marks



A PAIR OF BLUE AND WHITE 'FLORAL' BOWLS QING DYNASTY, QIANLONG PERIOD

清乾隆 青花纏枝花卉紋盃一對

each with deep rounded sides rising from a short foot to a flared rim, the exterior decorated with five large floral blooms borne on meandering leafy scrolls
18.2 cm, 7 $\frac{1}{8}$ in.

來源：
1979年購於香港

PROVENANCE

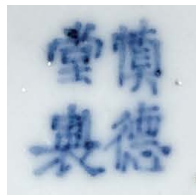
Acquired in Hong Kong in 1979.

HK\$ 60,000-80,000
US\$ 7,700-10,200

A DOUCAI 'BAJIXIANG' CUP SHENDETANG HALL MARK, QING DYNASTY, DAOGUANG PERIOD

清道光 鬪彩八吉祥蓮紋盃
《慎德堂製》款

with deep rounded sides supported on a short foot, the exterior decorated with lotus scrolls below beribboned *bajixiang* emblems and a border enclosing bats and clouds, underglaze-blue *Shendetang zhi* hall mark
8.5 cm, 3 $\frac{3}{8}$ in.



Mark

HK\$ 15,000-20,000
US\$ 1,950-2,550



A YELLOW-GROUND FAMILLE-ROSE SGRAFFIATO 'MEDALLION' BOWL SEAL MARK AND PERIOD OF DAOGUANG

清道光 粉彩黃地軋道開光山水圖盃
《大清道光年製》款

Painted on the exterior with four medallions of seasonal landscape scenes, each painted in enamels of *famille-rose* and *grisaille*, all reserved on a yellow *sgraffiato* ground picked out with feathery scrolls and enamelled with multi-coloured floral strapwork, the interior painted with a stylised octagonal rosette highlighted in gilt.
15.1 cm, 6 in.

PROVENANCE

Acquired in Hong Kong, 19th May 1980.

HK\$ 30,000-50,000
US\$ 3,850-6,400

A pair of Daoguang mark and period bowls of this design, in the Hong Kong Museum of Art, was included in the Museum's exhibition *The Wonders of the Potter's Palette*, Hong Kong, 1984, cat. no. 102; and single bowl in the British Museum, London, is illustrated in Soame Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, 1951, pl. CXIII. Further examples were sold at auction; a pair from the Meiyintang collection, was sold in these rooms, 4th April 2012, lot 52; and two pairs were sold in our London rooms, the first from the collection of B.C. Tattenhall, 12th December 1989, lot 432, and the second, 12th May 2010, lot 181.

來源：

1980年5月19日購於香港

可比較一對道光款盃，紋樣相若，藏於香港藝術館，曾展於《清瓷菁錦—香港藝術館藏清代陶瓷》，香港，1984年，編號102。倫敦大英博物館亦存一類例，圖見 Soame Jenyns, 《Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)》，倫敦，1951年，圖版113。此外，有數對相近盃例見諸拍賣，可資參考：玫茵堂寶齋一對例，售於香港蘇富比2012年4月4日，編號52；另見兩對，均售於倫敦蘇富比，其一為 BC Tattenhall 舊藏，售於1989年12月12日，編號432；其二售於2010年5月12日，編號181。



Mark



A BLUE AND WHITE 'THREE FRIENDS' BOWL SEAL MARK AND PERIOD OF DAOGUANG

清道光 青花歲寒三友圖盃
《大清道光年製》款

with deep rounded sides supported on a low foot, the exterior painted with the 'Three Friends of Winter', prunus, bamboo and pine, the interior with stylised clouds forming a *vajra* medallion
13.5 cm, 5¼ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

A closely related pair of bowls was sold at Christie's London, 16th April 1980, lot 148, and again in these rooms, 20th May 1981, lot 701, and probably the same pair also sold in these rooms, 15th November 1983, lot 244; a bowl was sold in these rooms, 2nd May 1995, lot 82; and a further example from the Yangzhitang collection, was sold at Christie's New York, 20th September 2002, lot 329. For the prototype of this design, see a Kangxi mark and period bowl, reputedly from the Franzero collection, sold in our London rooms, 12th July 2006, lot 115.

可比較一對相類例子，先後售於倫敦佳士得1980年4月16日，編號148，及香港蘇富比1981年5月20日，編號701，或亦曾售於香港蘇富比1983年11月15日，編號244；另一盃，售於香港蘇富比1995年5月2日，編號82；及一例，養志堂舊藏，售於紐約佳士得2002年9月20日，編號329。究此紋飾原型，可見一盃，康熙年款，傳原為 Franzero 雅蓄，售於倫敦蘇富比2006年7月12日，編號115。



Mark



Other view



VIEW OF BASES



Lot 1



Lot 3



Lot 4



Lot 5



Lot 6



Lot 6



Lot 7



Lot 8



Lot 9



Lot 10



Lot 11



Lot 12



Lot 13



Lot 14



Lot 15



Lot 16



Lot 17



Lot 18



Lot 19



Lot 19



Lot 20



Lot 21



Lot 22

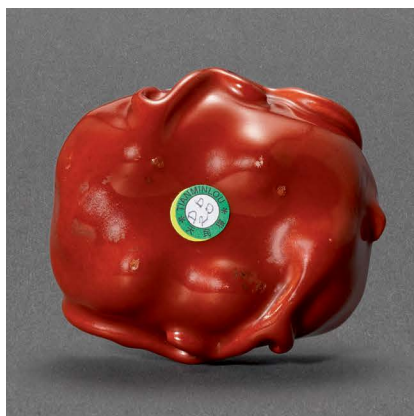


Lot 22

VIEW OF BASES



Lot 23



Lot 24



Lot 25



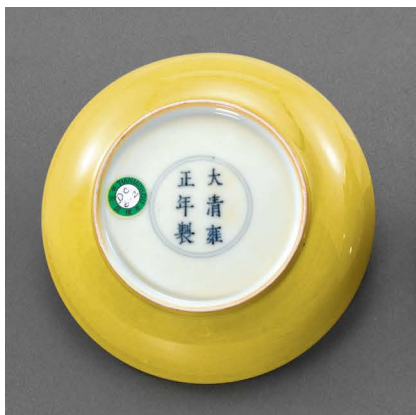
Lot 26



Lot 27



Lot 28



Lot 29



Lot 29



Lot 30



Lot 30



Lot 31



Lot 31



Lot 32



Lot 32



Lot 33



Lot 34



Lot 35

International Departments

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

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

Worldwide Head & Chairman

Nicolas Chow
+852 2822 8123

Chairman, Asian Art, Europe and Americas

Henry Howard-Sneyd
+44 20 7293 5530

International Specialists

Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

Senior Vice President, North America

Angela McAteer
+1 212 606 7332

International Research

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

New York

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

London

Stephen Loakes
Cherrei Tian
Gordon Lo
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
+33 1 5305 5242

Hong Kong

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

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 3230 2755

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

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

Hong Kong

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

Chinese Paintings

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

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

International Head

Yamini Mehta
+44 20 7293 5940

New York

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

Modern & Contemporary Art

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

London

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

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Mok Kim Chuan
+852 2822 8167

Singapore

Mok Kim Chuan
Rishika Assomull
Michelle Yaw
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

Taipei

Shuni Li
+886 2 2757 6689

LIAISON OFFICES

Bangkok

Wannida Saetieo
+66 2253 3106

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ±
+60 3 2070 0319

Mumbai

+91 22 6665 3410

Philippines

Angela Hsu ±
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Yasuaki Ishizaka
+81 3 3230 2755

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

CHRONOLOGY 中國歷代年表

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

GLOSSARY FOR CHINESE WORKS OF ART

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

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

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

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

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

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

5. With respect to Asian hardwoods, the terms "Huanghai", "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\$1,000,000, and 13.9% of any amount in excess of HK\$1,000,000.

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 BIDSM. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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

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

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

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

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

Online Bidding via BID[™] If you cannot attend the auction, it may be possible to bid online via BID[™] for selected sales. This service is free and confidential. For information about registering to bid via BID[™], please refer to sothebys.com. Bidders using the BID[™] service are subject to the Additional Terms and Conditions for Live Online Bidding via BID[™], which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID[™] 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 auction not collected from 5/F One Pacific Place by the thirty-first calendar days after the date of the auction will be transferred to Helu-Trans (HK) Pte Ltd where they can be collected seven calendar days after the transfer. All items not collected within one month after the date of the auction will incur storage charge 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。準買家應查閱業務規則、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。

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.

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 HK0877 | **Sale Title** TIANMINLOU — A SMALL HISTORY OF CHINESE CERAMICS | **Sale Date** 30 MAY 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 HK0877 | 拍賣名稱 天民樓—歷代華瓷萃集 | 拍賣日期 2019年5月30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

HONG KONG

CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terase
Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Yvonne Chu
Shanne Ng
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
Michelle Chan
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

Asian Offices

BEIJING

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

HONG KONG

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

SHANGHAI

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

INDONESIA

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

JAPAN

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

KOREA

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

MALAYSIA

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

PHILIPPINES

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

SINGAPORE

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

TAIWAN

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

THAILAND

Wannida Saetieo
155 Anantara Siam Bangkok Hotel (unit B6)
Rajadamri Road, Lumpini
Pathumwan, Bangkok 10330
Thailand

+662 2533108
FAX +662 2533106

NOTES

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

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

David Schwartz
Corporate Secretary

**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

John Cahill
**Chief Commercial Officer
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

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

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Jane Levine
**Chief Compliance Counsel
Worldwide**

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

Jonathan Olsoff
**General Counsel
Worldwide**

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

Allan Schwartzman
**Chairman
Fine Art Division**

Patti Wong
**Chairman
Asia**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
Chairman

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

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

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
Benjamin Doller
George Wachter

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

EUROPE

Oliver Barker
Helena Newman
Mario Tavella

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

ASIA

Patti Wong
Nicolas Chow

Lisa Chow
Jen Hua
Yasuaki Ishizaka
Wendy Lin
Rachel Shen



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