

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













## 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<sup>online</sup> 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.

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.

## 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

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。顧客必須繫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'。

IMPORTANT CHINESE ART FROM THE COLLECTION OF

# SIR QUO-WEI LEE II

**AUCTION IN HONG KONG**

**8 OCTOBER 2019**

**SALE HK0865**

**10.40AM**

香港拍賣

2019年10月8日

拍賣編號 HK0865

早上10時40分

**TRAVELLING EXHIBITION**

4 – 5 September  
Shanghai  
Four Seasons Hotel Shanghai

7 – 8 September  
Beijing  
Park Hyatt Beijing

21 – 22 September  
Taipei  
Hua Nan Bank international Convention Centre

巡展

9月4至5日  
上海  
上海四季酒店

9月7至8日  
北京  
北京柏悅酒店

9月21至22日  
台北  
華南銀行國際會議中心

**EXHIBITION**

Thursday 3 October  
10 am – 5.30 pm

Friday 4 October  
10 am – 8 pm

Saturday 5 October  
10 am – 8 pm

Sunday 6 October  
10 am – 6.30 pm

Monday 7 October  
10 am – 6.30 pm

Hall 1  
Hong Kong Convention and Exhibition Centre  
(New Wing)  
1 Expo Drive Wanchai Hong Kong

預展

星期四 10月3日  
10 am – 5.30 pm

星期五 10月4日  
10 am – 8 pm

星期六 10月5日  
10 am – 8 pm

星期日 10月6日  
10 am – 8 pm

星期一 10月7日  
10 am – 6.30 pm

Hall 1  
香港會議展覽中心  
(新翼)  
香港灣仔博覽道一號

**275**  
YEARS

EST. 1744

**Sotheby's** EST. 1744





## Specialists and Auction Enquiries

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



Nicolas Chow  
Chairman Asia  
Worldwide Head and  
Chairman



Sam Shum  
Senior Director



Christian Bouvet  
Senior Director



Amethyst Chau  
Director



Vivian Tong  
Deputy Director



Cristine Li  
Deputy Director



Mizuka Seya  
Deputy Director



Peter Song  
Deputy Director



Ching Yi Huang  
Deputy Director

**SALE NUMBER**  
HK0865 "QW II"

### 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  
Abigail Ng  
+852 2822 5582  
FAX +852 2521 5421

### INTERNATIONAL RESEARCH

Regina Krahl†  
Hwee Lie Bléhaut-Thè  
Jungeun Lee  
Isabella Tedeschi

### SALE ADMINISTRATOR

Sophia Huang  
+852 2822 8126

### PRIVATE CLIENT GROUP

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

### PAYMENT, DELIVERY AND COLLECTION

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

### ABSENTEE AND TELEPHONE BIDS

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



Nicolas Chow  
Chairman Asia  
Worldwide Head and  
Chairman  
Chinese Works of Art



Julian King  
International Specialist,  
Senior Director



Dr. Caroline Schulten  
Senior Specialist  
Europe  
Senior Director

## INTERNATIONAL TEAM



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



Carrie Li  
Senior Specialist  
Asia, Senior Director



Angela McAteer  
Senior Specialist  
North America  
Senior Vice-President

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

**SUBSCRIPTIONS**  
+852 2822 8142  
FAX +852 2810 6238

**CATALOGUE PRICE**  
HK\$500 at the gallery

**SOTHEBY'S AT HONG KONG CONVENTION AND EXHIBITION CENTRE**  
**DURING AUCTION AND EXHIBITION**  
+852 2868 6755  
FAX +852 2868 6756  
**AUCTION AND EXHIBITION INFORMATION**  
+852 2524 8121

‡ Consultant





## **Contents**

4	IMPORTANT NOTICES TO BUYERS
5	AUCTION INFORMATION
7	SPECIALISTS AND AUCTION ENQUIRIES
18	<b>IMPORTANT CHINESE ART FROM THE COLLECTION OF SIR QUO-WEI LEE II LOTS 101-143</b>
184	INTERNATIONAL DEPARTMENTS
185	CHRONOLOGY
186	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
189	TAX INFORMATION FOR BUYERS
190	CONDITIONS OF BUSINESS
193	GUIDE FOR ABSENTEE BIDDERS
195	ABSENTEE BID FORM
197	PRE-REGISTRATION APPLICATION FORM
198	CLIENT SERVICES









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

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

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

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

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

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

This collection to be auctioned at Sotheby's is notable not merely for its scale and scope but as an unerring reflection of Sir Q.W.'s legendary diligence and integrity as the consummate perfectionist of his time.

Dr Alice Lam



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

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

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

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

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

觀蘇富比專場所呈，其藏量之豐、品類之多，反映利國偉爵士精求至善、一絲不苟的處世作風。

林李翹如博士

### **Q.W. Lee as Collector**

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

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

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

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

James C.Y. Watt

## 利國偉的收藏人生

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

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

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

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

屈志仁

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

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

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

Nicolas Chow

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

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

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

仇國仕



A WHITE JADE RUYI SCEPTRE  
QING DYNASTY, QIANLONG – JIAQING PERIOD

清乾隆至嘉慶 白玉福壽長青如意

the *ruyi*-shaped terminal finely worked in low relief with a scene depicting two bats soaring above two *lingzhi* blooms and a narcissus flower, all rendered surrounded by lush foliage, further decorated with a beribboned musical chime (*qing*), the centre of the elongated curved shaft worked with a cluster of Chinese evergreen berries borne on a gnarled leafy stem, above further *lingzhi* blooms at the end of the shaft, the stone of a white colour  
41.8 cm, 16<sup>3</sup>/<sub>8</sub> in.

HK\$ 300,000-400,000

US\$ 38,400-51,500





Compare a slightly larger sceptre carved with a related auspicious motif, but the shaft undecorated, sold in our New York rooms, 26th February 1982, lot 423; and another example sold in these rooms, 4th November 1997, lot 1337, and again at Christie's New York, 24th March 2004, lot 54. See also a sceptre similarly carved on the shaft with *wannianqing* (Chinese evergreen) and *lingzhi*, from the collection of W.D. Ridgeway, sold in our London rooms, 29th November 1977, lot 269.

可比較一青白玉如意例，尺寸略大，如意頭雕刻類似吉祥圖案，柄則光素無紋，售於紐約蘇富比1982年2月26日，編號423。更多白玉如意例可資比較，一例售於香港蘇富比1997年11月4日，編號1337，後售於紐約佳士得2004年3月24日，編號54。另有一例，如意柄飾有相仿萬年青與靈芝紋，為 W.D. Ridgeway 舊藏，售於倫敦蘇富比1977年11月29日，編號269。











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

明永樂 青花花卉紋菱口折沿盤

---

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

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

US\$ 192,000-256,000





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

A closely related charger in the National Palace Museum, Taipei, was included in the *Special Exhibition of Early Ming Period Porcelain*, National Palace Museum, Taipei, 1982, cat. no. 37; one in the National Museum of China is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan: Mingdai* [Porcelain section: Ming dynasty], Shanghai, 2007, pl. 20; another in the British Museum, London, is illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, pl. 3:35; and a fourth example, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 663, was sold in these

rooms, 8th April 2013, lot 20. Three further chargers from the Ardebil Shrine in the National Museum of Iran, Tehran, are included in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956, pl. 35; and a charger in the British Museum is shown next to a related pottery copy from Iznik in Turkey in Jessica Rawson, *Chinese Ornament. The Lotus and the Dragon*, London, 1984, pl. 163. See also a charger of this type in the National Palace Museum, Taipei, included in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign of the Ming Dynasty. Guidebook*, Taipei, 2017, pp. 70-71. Another related charger formerly in the collection of Mr and Mrs Eugene Bernat was recently sold in these rooms, 3rd October 2018, lot 140, also from the collection of Sir Quo-Wei Lee.

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





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

台北故宮博物院藏一相類作例，曾展於《明代初年瓷器特展》，台北，1982年，編號37。另一例存於中國國家博物館，載於《中國國家博物館館藏文物研究叢書：瓷器卷（明代）》，上海，2007年，圖版20。倫敦大英博物館亦有一例，刊錄於霍吉淑，《Ming Ceramics》，倫敦，2001年，圖版3:35。第四例則見於康蕊君，《玫茵堂中國瓷器》，卷2，倫敦，1994年，圖版663，2013年4月8日於香港蘇富比

售出，編號20。另有三例出自阿德比爾寺，現存德黑蘭伊朗國家博物館，刊錄於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版35。大英博物館藏例，與一土耳其伊茲尼克仿造之陶盤，同錄於羅森，《Chinese Ornament. The Lotus and the Dragon》，倫敦，1984年，圖版163。也可參考故宮舊藏，如台北故宮博物院藏例，圖見於《適於心—明代永樂皇帝的瓷器》，台北，2017年，頁70-71。利國偉爵士舊藏另有一盤，原屬 Eugene Bernat 伉儷故蓄，與此類同，售於香港蘇富比2018年10月3日，編號140。

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







## AN EXCEPTIONAL AND RARE WHITE JADE ZHADOU QING DYNASTY, 18TH CENTURY

### 清十八世紀 白玉光素渣斗

superbly worked with a tapered body rising from a short foot to a waisted neck and flared mouth-rim, the translucent stone of an even white colour with tiny russet patches to the foot, wood stand  
17.9 cm, 7 in.

#### PROVENANCE

Sotheby's Hong Kong, 30th November 1980, lot 542 and cover.

#### EXHIBITED

Ip Yee, *Chinese Jade Carving*, Min Chiu Society, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 222.

#### LITERATURE

*Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 506.

#### 來源：

香港蘇富比1980年11月30日，編號542及封面

#### 展覽：

葉義，《中國玉雕》，敏求精舍，香港藝術館，香港，1983年，編號222

#### 出版：

《香港蘇富比二十年》，香港，1993年，圖版506

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

US\$ 256,000-384,000







This seemingly undecorated *zhadou* is an understated example of the amalgamation of the technical craftsmanship, quality of resources and reverence of antiquity at the imperial court in China in the 18th century.

The form of the vessel derives from ceramic spittoon vessels, which started being produced in the Tang dynasty, and the use of a translucent white boulder was very likely a deliberate choice to emulate the white ceramic *zhadou* of the Tang dynasty, such as one of similar size from the Eumorfopoulos collection, now in the British Museum, London, published on the Museum's website, no. 1940,0413.79.

The current *zhadou* is also extremely rare in its large size and even translucency. The craftsman, through a seemingly plain yet superbly polished surface, was able to showcase fully the exceptional quality of the boulder without hiding original flaws in the stone with carved designs. Whilst other 18th-century *zhadou* are known, the current vessel appears to be the largest of the recorded examples. For smaller examples, see one sold in these rooms, 8th October 2014, lot 3738; another, sold in our London rooms, 29th June 1976, lot 60, from the collection of F.W. Tingle; and a third sold at Christie's Hong Kong, 28th May 2014, lot 3565.

White jade *zhadou* of the Qing dynasty were also decorated on the exterior. For two examples in the Palace Museum, Beijing, see an early Qing vessel decorated on the exterior with three dragon medallions and one with a Jiaqing *yuyong* mark, worked with archaic *kui* dragons, published in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong*, 1995, cat. nos 194 and 195. See also a lobed example displayed in a *duobaoge*, a shelf used to store curios for the emperor in the Forbidden City, illustrated in Wan Yi, et. al., *Life in the Forbidden City of Qing Dynasty*, Beijing, 2009, no. 217.

此白玉渣斗，通體光素，溫爾簡約，工藝至臻，材質佳良，體現十八世紀宮廷古雅風尚。

渣斗雜型乃痰盂，最早出自唐朝。本品甄選透亮白玉，或效仿唐瓷渣斗，可見倫敦大英博物館尤莫弗普勒斯舊藏一例，圖見博物館官方網站，編號1940,0413.79。

此渣斗玉質瑩亮，尺寸頗大，甚為罕見。藝匠巧手，器雖樸素無紋，打磨柔美，玉質潤澤勻淨，無畏瑕疵，大雅盡展。雖有十八世紀渣斗傳世可見，但本品或乃已有載錄例子中最大者。參考較小一例，售於香港蘇富比2014年10月8日，編號3738。F.W. Tingle 舊藏另有一例，售於倫敦蘇富比1976年6月29日，編號60。第三例售於香港佳士得2014年5月28日，編號3565。

清朝白玉雕紋飾渣斗之例，可參考北京故宮博物院藏二器，其一斷代清初，器外飾三團龍，另一署「嘉慶御用」款，出版於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，圖版194及195。另見一花式渣斗，仍置紫禁城多寶格上，圖見萬依等，《清代宮廷生活》，北京，2009年，編號217。

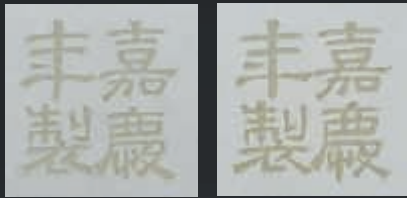
A SUPERB PAIR OF WHITE JADE BOWLS  
MARKS AND PERIOD OF JIAQING

清嘉慶 白玉光素撇口盃一對  
《嘉慶年製》款

each with deep rounded sides supported on a neatly cut footring, elegantly rising to a gently flared rim, the polished stone of an even white tone and well matched, with occasional icy-white striations, the base engraved with a four-character reign mark  
12.4 cm, 4<sup>7</sup>/<sub>8</sub> in.

HK\$ 400,000-600,000

US\$ 51,500-77,000



Marks







Fashioned from a boulder of exceptional quality and perfectly finished with a lustrous sheen, these bowls exemplified the outstanding artistry achieved by the Qing dynasty jade craftsmen. The clean contours and distinctive shapes of these bowls follow closely that of their porcelain counterparts made popular during the 18th century.

It is rare to find Jiaqing reign-marked jade bowls of this quality, although a similar pair, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 90, was sold at Christie's Hong Kong, 28th November 2006, lot 1393. Compare also bowls of slightly larger sizes, including one sold in these rooms, 8th October 2014, lot 3739, and another sold at Christie's Hong Kong, 30th May 2012, lot 3953.





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

清雍正 黃地青花一把蓮盤  
《大清雍正年製》款

rising from a short tapered foot to a lipped rim, painted in various shades of cobalt blue against a bright yellow ground, the interior with a beribboned bouquet of lotus and other water plants, encircled by a composite floral scroll, all below a classic scroll border, the exterior similarly decorated with a slightly different composite floral scroll, between key-fret and classic scroll bands, the base enamelled yellow and inscribed in underglaze blue with a six-character reign mark within a double circle reserved on white, wood stand  
39.6 cm, 15½ in.

HK\$ 600,000-800,000

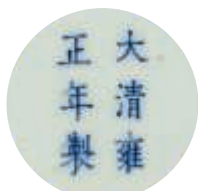
US\$ 77,000-103,000

Both the lotus-bouquet design of this dish and the yellow and blue colour scheme are borrowed from early Ming prototypes that were developed at the Jingdezhen imperial kilns in the Yongle and Xuande periods. The combination is, however, not known from the Ming period.

In the Yongzheng and Qianlong reigns this design was revived and produced in various dimensions, the present dish being of the largest size, of which only three others appear to have been sold at auction, one in our London rooms, 2nd March 1971, lot 190; another at Christie's London, 10th July 1978, lot 47; and a third sold at Christie's New York, 2nd December 1986, lot 206 and more recently in these rooms, 7th April 2011, lot 74, from the Meiyintang collection.

Compare also three smaller related examples, one illustrated in John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 122; two from the collection of Edward T. Chow, sold in these rooms, 19th May 1981, lots 583 and 584, the latter also from the collection of Sir Quo-Wei Lee, more recently sold in these rooms, 3rd October 2018, lot 108.

For the blue and white Yongle prototypes see two dishes from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, nos 665 and 666.



Mark





A CELADON AND RUSSET JADE 'MAGNOLIA' VASE  
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉玉蘭花插

well worked as a tall magnolia bloom with layered petals forming the walls of the vessel, the petals incised with veins and rendered curled at the rim, the bloom further depicted borne and supported on a gnarled branch issuing two smaller budding magnolias flanking the vessel, the pale celadon stone with icy inclusions and attractive russet patches, wood stand 13.9 cm, 5½ in.

**HK\$ 400,000-600,000****US\$ 51,500-77,000**

Magnolia, or *yulan* in Chinese, is an emblem of purity and is a pictorial pun to represent the Chinese word for jade, *yu*. Compare a related white jade vase in the form of a magnolia blossom in the Royal Ontario Museum, Toronto, illustrated in *The T.T. Tsui Galleries of Chinese Art*, Hong Kong, 1996, cat. no. 115; and another example sold in our New York rooms, 19th March 2007, lot 36.

A magnolia-form vase with a sprig of orchid can be seen in the Qing dynasty painting *Good News of Harvest* from the Qing court collection, now preserved in the National Palace Museum, Taipei; for detail of the painting, see *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, p. 233.











A SUPERB WHITE JADE 'QUAIL' BOX AND COVER  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉歲歲平安蓋盒

---

of circular section, the flat top of the cover finely worked with two quail, one rendered perched on a rocky promontory and the other sweeping downwards, each bird superbly depicted with fine plumage, the scene further decorated with millet stems issuing from behind jagged rockwork with small *lingzhi* blooms nearby, all enclosed within a raised circular band repeated at the rim, the box supported on a short straight foot, the lustrous stone of an even white colour, wood stand 14.1 cm, 5½ in.

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

US\$ 256,000-384,000







This charming box is delicately carved with an auspicious motif of two quail among millet sprays. The frozen movement of the two birds, the swaying millet sprays and the undecorated background, successfully capture a sense of quiet stillness.

The composition follows in the tradition of 'flower-and-bird' paintings that can be traced back to as early as the Five Dynasties period (906-60 AD). A distinctive painting genre from the Song dynasty (960-1279) onwards, flower-and-bird paintings were typically created by academy painters working for the court and were a favourite subject of the great imperial connoisseur, collector and amateur painter, Zhao Ji, the Huizong Emperor (r. 1101-25 AD) himself. This genre continued to develop after the court moved to Hangzhou in Zhejiang province, and thereby established the Southern Song dynasty (1127-1279). The asymmetrical composition of the design, with the majority of pictorial elements on the lower left corner of the cover, is reminiscent of flower-and-bird paintings of this period.

Boxes of this size and carved with this motif are unusual. Compare a smaller box decorated with magpies perched on a pomegranate branch, in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 29:11, possibly the same box from the collection of Geoffrey C. Hughes, sold at Christie's New York, 27th November 1991, lot 191; and another carved with a prunus branch, sold in our New York rooms, 31st March / 1st April 2005, lot 77. See also a flattened jade vase, carved on the body with this motif, in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, Shijiazhuang, 1993, pl. 217; and another in the Victoria and Albert Museum, London, is published in Ming Wilson, *Chinese Jades*, London, 2004, pl. 50.

Boxes of this circular form were used for holding incense, and often displayed together with an incense burner and a small vase. Two jade garniture sets of this type, but the boxes carved on the cover with different motifs, in the Palace Museum, Beijing, are illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 10: *Qing Dynasty*, Beijing, 2011, pls 112 and 113.

本蓋盒瑩白可人，蓋面淺雕麥穗叢中一對鸚鵡，寓意吉祥。雙鳥靈動翻飛，麥穗隨風搖擺，畫面右方素淨留白，安和靜逸。

紋飾為傳統花鳥畫佈局，此畫風最早可追溯至五代時期。花鳥畫獨立成科，在宋代發展興盛，多出自宮廷文人畫師之手。宋徽宗趙佶（1101-25年在位）善鑑藏，雅好翰墨，尤工花鳥。後來宋室南渡，定都今浙江杭州，史稱南宋，花鳥畫依然蓬勃一時。本品雕刻呈不對稱構圖，景物偏安左下，得南宋花鳥畫神韻。

本品的尺寸和圖案並不常見。對照一較小的喜鵲石榴蓋盒，倫敦大英博物館藏，載於羅森，《*Chinese Jade from the Neolithic to the Qing*》，倫敦，1995年，圖版29:11，可能為Geoffrey C. Hughes舊藏，原售於紐約佳士得1991年11月27日，編號191。另有一桃樹蓋盒，售於紐約蘇富比2005年3月31日至4月1日，編號77。另見北京故宮博物院藏歲歲平安花鳥扁瓶，載於《*中國玉器全集*》，卷6，石家莊，1993年，圖版217。再有一例藏於倫敦維多利亞與艾伯特博物館，見Ming Wilson，《*Chinese Jades*》，倫敦，2004年，圖版50。

如此圓形蓋盒多用作香盒，旁邊擺放香爐、香瓶各一尊，合稱爐瓶三事。北京故宮博物院珍藏兩組玉爐瓶，其中香盒圖案與本品不同，見《*故宮博物院藏品大系·玉器編*》，卷10：清，北京，2011年，圖版112及113。

A PEACHBLOOM-GLAZED WASHER  
MARK AND PERIOD OF KANGXI清康熙 豇豆紅釉鎗鑼洗  
《大清康熙年製》款

with low rounded sides incurved at the mouth and supported on a low tapering foot, the exterior covered with an attractive mottled peachbloom glaze, the interior and base left white, the latter inscribed with a six-character reign mark in underglaze blue, wood stand  
11.8 cm, 4 $\frac{5}{8}$  in.

HK\$ 50,000-70,000

US\$ 6,400-9,000

The peachbloom glaze was notoriously difficult to achieve. To manage the fugitive copper-lime pigment, it is believed to have been sprayed onto a layer of transparent glaze and then fixed with another layer, so as to be sandwiched between two layers of clear glaze. The technique marks one of the great ceramic innovations of the Kangxi period, but probably due to this demanding process, it remained in use for only a short time and was never revived again at a later stage.

A comparable peachbloom washer in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 19; another is published in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 208.



Mark





QW  
國偉

109

A PAIR OF CELADON-GLAZED OGEE DISHES  
QING DYNASTY, 18TH CENTURY,  
JINGWEITANG ZHI MARKS

清十八世紀 豆青釉折腰小盃一對  
《敬畏堂製》款

each of ogee form, the interior and exterior covered overall with a pale bluish-green glaze interrupted by a brown rim, the base left white and inscribed in underglaze blue with a four-character mark reading *Jingweitang zhi* ('Made for the Hall of Veneration of Respect') within a double square, wood stands 13 cm, 5 $\frac{1}{8}$  in.

HK\$ 80,000-100,000

US\$ 10,300-12,800



Marks





*Jingweitang* was the studio name of Li Hu (alias Duanren, style name Zhucun) a native of Cixi, a city within the sub-provincial city of Ningbo, Zhejiang province. Ming Wilson, in the exhibition catalogue *Rare Marks on Chinese Ceramics*, Victoria and Albert Museum, London, 1998, quotes Wang Qingzheng to suggest that porcelains bearing the *Jingweitang* mark actually belonged to the Manchu high official Agedunbu (see p. 114). Although no supporting evidence is available, *Jingweitang* wares were noted in *Taoya* [Ceramic Elegances] of 1906 by the government official Chen Liu (1863-1929) as porcelain with celadon glaze (*ibid.*).

See a celadon-glazed bowl of comparable shape and mark, together with a matching cover, from the collection of E.T. Hall, sold at Christie's London, 7th June 2004, lot 33 (part lot). Vessels with the same mark, celadon glaze and brown rim also

include a bowl and a dish in the Sir Percival David collection, now in the British Museum, London, the bowl included in the Victoria and Albert Museum exhibition, *op.cit.*, cat. no. 47, and the dish published in Margaret Medley, *Illustrated Catalogue of Ming and Qing Monochrome Wares*, London, 1989, coll. no. A568; and a covered bowl sold at Christie's Hong Kong, 29th May 2007, lot 1545.

However, not all vessels with this mark are celadon-glazed which may be due to the continued use of the hall for several generations and the subsequent later production of porcelains; see a vase covered with a brown glaze in imitation of a bronze vessel, illustrated in *Qingdai ciqi shangjian* [Appreciation of Qing Dynasty Porcelain], Shanghai, 1994, pl. 151; and a pair of blue-glazed cups and saucers sold at Christie's New York, 18th September 2003, lot 355.





AN EXCEPTIONAL AND MASSIVE WHITE JADE OCTAGONAL  
VASE AND COVER  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉龍鳳慶壽靈芝鈕雙活環耳八方蓋瓶

of octagonal section and generous proportions, the substantial and attractive white boulder superbly worked with an ovoid body sweeping up to an angled shoulder and surmounted by a waisted neck and galleried rim, all supported on a splayed galleried foot, the waisted neck flanked by a pair of phoenix handles, each rendered as the mythical bird with outstretched wings and suspending a loose ring, each of the main sides of the faceted body decorated with a large *shou* character flanked by a pair of *kui* dragons with angular scrollwork bodies below a musical chime, below upright archaic plantain blades on the neck, the rim and foot further incised with key-fret motifs repeated at the rim of the gently domed cover of corresponding form, the sloping sides of the cover bordered with pendent petals, all surmounted by an openwork finial skilfully rendered in openwork as a pair of *lingzhi* blooms issuing from a floral bloom, the lustrous stone of an even white colour with faint icy and grey inclusions, wood stand  
34.2 cm, 13<sup>3</sup>/<sub>8</sub> in.

**PROVENANCE**

Sotheby's London, 1st July 1969, lot 58.

來源：

倫敦蘇富比1969年7月1日·編號58

HK\$ 3,000,000-4,000,000

US\$ 384,000-515,000







Striking for its grand size and particularly translucent white tone, this vase is a statement of the wealth and glory of the Qianlong period. Boulders of such size were rarely used for making vessels due to the natural irregularities in the stone, thus were more often reserved for scenic miniature mountainscapes. The quality of the present boulder however has led to its formation into a vase with the craftsman skilfully producing a piece that centres on its broad proportions and luminous colour through the elongated octagonal form and delicate low-relief carving.

Jade carving reached its zenith during the Qianlong reign as a direct result of the Emperor's personal passion for jade objects and access to unprecedented quantities of the raw material. Prior to the mid-Qianlong period, jade boulders only reached Beijing in small quantities, as the jade-rich territories of Khotan and Yarkand in present-day Xinjiang were occupied by the Dzungars, who blocked the supply of jade to mainland China. The Qianlong Emperor gained access to these areas in the 24th year of his reign (1760), following the Qing army's defeat of the Dzungar Khanate. Beginning in the following year, tribute jades were sent to Beijing in spring and autumn and a formal system of biannual tribute soon developed. The stable supply of large quantities of raw jade led to the production of increasingly larger display objects, including vases such as the present.

The Qianlong Emperor advocated that jade carvers should take inspiration from the past, and many of the most impressive jade vessels made in this period combined elements readily associable with China's revered Bronze Age with portents of good fortune. This vase is no exception: its shape represents an adaptation of the archaic bronze *fanghu* shape, and its motif features geometric C-scroll and *kui* dragons reminiscent of bronze wares from the Eastern Zhou dynasty (770-256 BC). The motif was cleverly combined with a *shou* (longevity) character suspended from a musical chime, and three *lingzhi* on the cover that add an auspicious message.

White jade vases of octagonal shape and of such large size are rare. A smaller octagonal vase, similarly carved with a *shou* character on the body, was sold in these rooms, 22nd May 1979, lot 274; and one lacking the cover and carved with two fish suspended from a bat and a stone chime, in the De An Tang collection, was included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 57.

The motif on this piece suggests it was designed as a birthday gift; stone chimes (*qing*) are homophonous with the word to celebrate (*qing*), while the *shou* character and the *lingzhi* on the cover conveys the wish for a long and happy life.

蓋瓶碩大端莊，玉質透白，展現乾隆盛世之輝煌豐裕。大塊石料，多含天然瑕疵，工匠因材施藝，製成山子。必須勻淨美玉，才可作成如此蓋瓶。此瓶比例大方穩重，八棱更顯晶瑩，輔以浮雕細膩精緻。

乾隆年間，高宗尤好玉，為作坊供應高質玉材，屢出精益求精之品。乾隆中葉以前，準噶爾部掌控和闐與葉爾羌等玉石富裕之土，抵京材料受限，至乾隆二十四年（1760年）清軍平定準噶爾後，情況大有改善。翌年始，每逢春秋兩季進京貢玉，迅成定例。上貢原料穩定，大型玉雕應運而生，造就如此典雅玉瓶。

乾隆帝命玉匠多摹古意，因此當朝雅器多見古青銅紋飾，加綴吉祥圖案，新中見舊，別具雅趣。此瓶採古方壺之式，借鑑東周夔龍圖案，添飾磬繫壽字，配以蓋上靈芝，有慶壽延年之美意，揉合古今之長，宜為萬壽賀禮。

白玉八方大瓶甚為罕見。參考一壽字瓶例，尺寸較小，售於香港蘇富比1979年5月22日，編號274。德安堂藏一例，無蓋，飾福慶雙魚，見於《玉緣：德安堂藏玉展》，故宮博物院，北京，2004年，編號57。







QW  
國偉

111

A WHITE JADE SEAL PASTE BOX AND COVER  
QING DYNASTY, 18TH – EARLY 19TH CENTURY

清十八至十九世紀初 白玉光素印盒

---

of circular form, supported on a short, neatly cut footring, the even white stone with a lustrous polish, accentuated with two milky-caramel patches on the domed cover  
6.8 cm, 2 $\frac{5}{8}$  in.

HK\$ 80,000-100,000

US\$ 10,300-12,800



QW  
國偉

112

## A CELADON AND RUSSET JADE FIGURE OF A MAKARA QING DYNASTY, QIANLONG PERIOD

清乾隆 青白玉摩羯魚擺件

depicted as a horned mythical beast worked on each side with fins extending upwards to flank the dorsal fins along the upper edge of the makara, the underside of the pebble worked with a whirlpool of waves forming the base, the stone of a pale celadon colour with attractive russet skin, wood stand  
12 cm, 4¾ in.

來源：

倫敦佳士得1979年12月12日，編號98

倫敦佳士得1981年4月8日，編號217

香港蘇富比1981年11月25日，編號411

### PROVENANCE

Christie's London, 12th December 1979, lot 98.

Christie's London, 8th April 1981, lot 217.

Sotheby's Hong Kong, 25th November 1981, lot 411.

HK\$ 80,000-100,000

US\$ 10,300-12,800





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

明永樂 青花纏枝月季花笠式盃

superbly potted in conical form, the wide flaring sides rising from a straight foot, delicately painted in soft cobalt-blue tones with characteristic 'heaping and piling' effect, depicting flowering and budding roses borne on a leafy meander growing from above the foot, all divided by line borders, wood stand  
19.9 cm, 7¾ in.

**PROVENANCE**

Collection of H. Fairtlough, Esq.  
Sotheby's London, 28th May 1968, lot 166.  
Collection of L.A. Basmadjieff (1911-2000).  
Sotheby's London, 14th March 1972, lot 134.  
Sotheby's Hong Kong, 27th November 1973, lot 219.

來源：

H. Fairtlough, Esq. 收藏  
倫敦蘇富比1968年5月28日·編號166  
L.A. Basmadjieff (1911-2000年) 收藏  
倫敦蘇富比1972年3月14日·編號134  
香港蘇富比1973年11月27日·編號219

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

US\$ 320,000-448,000







This bowl, with its graceful design of roses liberally executed in shades of cobalt blue, exemplifies the subtle yet striking porcelain painting style that is characteristic of the Yongle reign. The superb juxtaposition of the unrestrained brushwork and the white negative space simultaneously allowed the craftsman to achieve balance and harmony in the overall composition in a highly understated manner.

The incorporation of roses as a motif on the current bowl is also extremely rare, as opposed to the like of peonies, as roses are far less frequently seen in the repertoire of Chinese ceramics. They are also more difficult to identify with certainty if it were not for the rosehips and spiralled innermost petals to each bloom as seen on the current bowl.

Only a number of extant related examples appears to be recorded, including one sold at Christie's Hong Kong, 4th November 1996, lot 706A, and the companion piece to the current bowl, recently sold in these rooms, 3rd October 2018, lot 105, from the collection of Sir Quo-Wei Lee. Also from the collection of H. Fairtlough, Esq., it was sold in our London rooms, 28th May 1968, lot 167, as the subsequent lot, and later reappeared in our London rooms, 27th November 1973, lot 133, as the preceding lot. Compare also a related bowl, with a sparser arrangement of roses, from the collection of Mr and Mrs John A. Pope and included in *Ming Blue-and-White: An Exhibition of Blue-decorated porcelain of the Ming dynasty*, The Art Institute of Chicago, Chicago, 1949-1950, cat. no. 42.

For examples of conical bowls decorated with a different floral design, see one from the Ardebil Shrine and now in the National Museum of Iran, Tehran, illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 48, and again in Takatoshi Misugi, *Chinese Porcelain Collections of the Near East, Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, cat. no. A60.

此盃堪稱永樂御窯製瓷至臻典範，器形雋秀蘊藉，青花曼妙動人，柔瓣散舒，幽芳怒綻，突顯純樸和諧的中國美學。本品捨常見纏枝蓮或牡丹紋，而取月季花為題。綜觀歷代瓷器花卉紋飾，月季紋實為稀有，若非內層花瓣旋卷而發，難以肯定此乃月季。

相類近例存世者鳳毛麟角，其中罕例包括售於香港佳士得1996年11月4日，編號706A。與本品成對者，同屬利國偉爵士舊藏，近售於香港蘇富比2018年10月3日，編號105，原為H. Fairtlough Esq. 寶蓄，先後兩度於倫敦蘇富比拍出，分別為1968年5月28日，編號167及1973年11月27日，編號133，二回均與此盃相鄰。John A. Pope 伉儷也藏一例，唯月季紋較顯疏落，曾展於《Ming Blue-and-White: An Exhibition of Blue-decorated porcelain of the Ming dynasty》，芝加哥藝術博物館，芝加哥，1949-1950年，編號42。

另可參考相關繪飾其他花卉之盃，見阿德比爾聖殿舊藏一例，現存德黑蘭伊朗國家博物館，錄於 John Alexander Pope, 《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版48，同載於三杉隆敏，《中近東之中國瓷器》，卷3，香港，1981年，編號A60。

A WHITE JADE DISH  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉光素撇口盤

well worked with shallow rounded sides rising from a short foot to an everted rim, the stone of an attractive white colour with faint inclusions, wood stand  
24.8 cm, 9¾ in.

來源：  
或香港蘇富比1979年11月29日，編號437

**PROVENANCE**

Possibly Sotheby's Hong Kong, 29th November 1979, lot 437.

HK\$ 180,000-250,000

US\$ 23,100-32,000



## A FINELY CARVED WHITE JADE BOWL MARK AND PERIOD OF QIANLONG

清乾隆 白玉盃  
《乾隆年製》款

superbly worked with deep rounded sides rising to a gently everted rim, supported on a neatly cut footring, the lustrous stone of an even white colour with occasional faint inclusions 14.7 cm, 5¾ in.

HK\$ 300,000-400,000

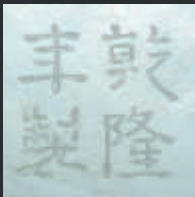
US\$ 38,400-51,500

Worked with a seemingly plain yet superbly polished surface, and complemented with a crisp outline, the current bowl is an exceptional example of both the purity of the stones and level of workmanship under the reign of the Qianlong Emperor.

The form of the bowl, with the flared rounded sides supported on a short foot, is typical of the 18th century and particularly favoured in the Qianlong period, so much so that related examples were produced in varying sizes. See one of the same size but with a very slight difference in the *long* character of the mark, sold in our New York rooms, 20th March 2007, lot 618; and a smaller one also sold in our New York rooms, 19th

March 2007, lot 11, from the Concordia House Collection.

Compare also an unmarked pair from the Collection Cottreau, sold at Christie's New York, 17th September 2008, lot 330; and another bowl in the Asian Art Museum of San Francisco, illustrated in Michael Knight et. al., *Later Chinese Jades. Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, pl. 113, where the authors note that the thin walls of the vessel highlighting the translucency of the material and the purity of its colour share characteristics with its porcelain prototypes (see p. 129).



Mark





A FINE CELADON-GLAZED LOBED ZHADOU  
SEAL MARK AND PERIOD OF YONGZHENG

清雍正 豆青釉六棱式渣斗  
《大清雍正年製》款

the shouldered body divided into six undulating lobes resembling petals, all supported on a stepped splayed foot and surmounted by a short trumpet-shaped mouth, covered overall save for the footring with an even bluish-green glaze, the base inscribed in underglaze blue with a six-character seal mark  
20.9 cm, 8¼ in.

**PROVENANCE**

Collection of T.Y. Chao (1912-1999).  
Sotheby's Hong Kong, 19th May 1987, lot 285.

來源：

趙從衍（1912-1999年）收藏  
香港蘇富比1987年5月19日，編號285

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

US\$ 192,000-256,000



Mark





This vase exemplifies the technical perfection obtained by craftsmen working during the Yongzheng period through its deceptively simple form and luminous celadon glaze. The Yongzheng Emperor was a keen antiquarian who instructed the study and production of numerous pieces from the Imperial collections. As with many monochrome wares produced during his reign, both the form and glaze reference celebrated traditions from China's illustrious cultural history. The form is a reinterpretation of the archaic bronze *zun*, while the subtle glaze has been created in imitation of Longquan celadon of the Song period (960-1279). Monochrome vessels required great skill in every stage of their production, from the purity of the clay and precision of potting to the evenness of the glaze and control of the firing process.

A closely related example from the Baur collection is illustrated in Gakuji Hasebe and Fujio Nakazawa eds, *Chūgoku no tōji. Shin no kanyō* [Chinese ceramics. Official wares in Qing dynasty], vol. 11, Tokyo, 1996, pl. 50; another in the Jingdezhen Ceramic Museum is illustrated in *The Complete Collection of Porcelain of Jiangxi Province*, Beijing, 2008, vol. II, pl. 69; and a further example was included in the exhibition *Chinese Celadons and Other Related Wares in Southeast Asia*, National Museum of Singapore, 1979, cat. no. 274. See also a *zhadou* of this type, from the J.M. Hu Family collection, sold in our New York rooms, 23rd September 1995, lot 427; and another sold in our London rooms, 3rd December 1974, lot 356, and again, 13th May 2009, lot 220.

*Zhadou* of this form appear to have been favoured by the Yongzheng Emperor and were also created with various glazes; for example, one of comparable size, but with a Ru-type glaze, in the National Palace Museum, Taipei is illustrated in *A Panorama of Ceramics in the National Palace Museum: Chun ware*, Taipei, 1999, pl. 15; one covered in a *guan*-type glaze, from the collection of Sir Herbert Ingram, now in the Ashmolean Museum, Oxford, is illustrated in Soame Jenyns, *Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)*, London, 1951, pl. LXVI, fig. 2; and two turquoise-glazed examples were sold at Christie's London, 10th April, 1984, lot 227. Two *zhadou* are also depicted in the 1728 handscroll, *Guwantu* [Pictures of Antiquities], from the Sir Percival David collection, now in the British Museum, London, and included in the exhibition *China. The Three Emperors. 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 168.

本品外形簡潔，豆青釉色瑩潤生輝，足見雍正一朝匠人的工藝水平已達爐火純青的境界。雍正帝風雅慕古，下令製作的宮廷御藏多不勝數。一如雍正朝所造的單色器物，本品外形和釉色皆承襲自中國文化的輝煌傳統。其中外形借鏡高古青銅尊，含蓄釉色則為仿宋龍泉青釉。燒製單色釉瓷，技藝須凝練，從高純度的黏土和均勻的釉層，到拿捏精準的火候，稍一不慎就會功虧一簣。

見一近例，鮑氏典藏，載於長谷部樂爾及中沢富士雄合編，《中國の陶磁・清の官窯》，卷11，東京，1996年，圖版50。另一例藏景德鎮陶瓷博物館，收錄於《江西藏瓷全集》，北京，2008年，卷II，圖版69。還有一例曾在新加坡國家博物館《中國青瓷》展覽上展出，新加坡，1979年，編號274。胡惠春家族舊藏一款式相類之渣斗，售於紐約蘇富比1995年9月23日，編號427。再有一例，兩度售於倫敦蘇富比，1974年12月3日，編號356及2009年5月13日，編號220。

此類渣斗器形似乎深得雍正歡心，成品釉色豐富，一例仿汝釉，台北故宮博物院藏，見《故宮藏瓷大系·鈞窰之部》，台北，1999年，圖版15。另一例仿官釉，Herbert Ingram爵士舊藏，現藏牛津阿什莫林博物館，見詹甯斯，《Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)》，倫敦，1951年，圖版LXVI，圖2。再有兩件孔雀藍釉例，售於倫敦佳士得1984年4月10日，編號227。大維德爵士舊藏雍正六年（1728年）製《古玩圖》卷載有兩尊渣斗，手卷現存倫敦大英博物館，曾展於《盛世華章》，皇家美術學院，倫敦，2005年，編號168。







A SUPERB WHITE JADE RETICULATED 'BAJIXIANG' BOWL  
AND COVER, LIAN  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉折沿鏤雕八吉祥蓮花鈕蓋盃

---

with deep rounded sides resting on five short splayed cusped feet, the rim bordered with a wide flat cusped rim finely reticulated with sixteen cartouches enclosing the *bajixiang* emblems alternating with stylised beribboned motifs, the domed cover surmounted by a large finial worked in the form of a pierced floral bloom with veins incised to the petals, further surrounded by a lappet border, all above a raised band encircling the rim, the lustrous stone of an even white colour with white veins, wood stand  
16 cm, 6¼ in.

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

US\$ 256,000-384,000





Crafted from a boulder of luminous white tone and accentuated by exuberant carved decoration in openwork, the present bowl and cover testifies the pursuit of harmonious beauty and adroit draughtsmanship in jade carvings during the Qianlong period.

Bowls and covers of this form, also known as *lian*, served as vessels to carry grooming tools and cosmetics in ancient China. In the Qing imperial court, such bowls were often fashioned from wood, and either adorned with auspicious carved decoration or inlaid with jade. Jade bowls as such would have been a testament to the owner's family status and wealth, and sometimes formed part of a lady's dowry.

A bowl and cover in the Palace Museum, Beijing, of similar form and also adorned with a pronounced everted rim, is illustrated in *The Complete Collection of Treasures from the Palace Museum. Jewellery (III)*, Hong Kong, 1995, pl. 198. Noteworthy is that the majority of the surface of the present bowl has been left plain and undecorated, this treatment is probably intentional to draw attention to the natural beauty and even stone colour of the present bowl, which excels that of the Palace Museum example.

Compare a bowl and cover of similar form but carved with dragons, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 79; and another similarly decorated with the *bajixiang* but in shallow relief, sold at Christie's Hong Kong, 27th November 2013, lot 3398.

本品玉質卓絕，白玉瑩潤透亮，巧施鏤雕紋飾，盡顯清乾隆時期玉匠造詣精深，成就佳作，力臻和諧之美。

蓋奩為古代貯物器具，多用作收放梳妝用品及飾品，盛行於清代宮廷。其多以木為材，加以雕飾或嵌玉。如斯玉雕蓋奩，彰顯擁有者名望出眾、家勢富裕，時而用作女子出閣時的嫁妝。

北京故宮博物院藏有一例，同綴鏤雕折沿，見於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，圖版198。有別於此例，本品通體保留光素，突顯原石純淨無瑕，可見其玉質相較故宮一例更瑩潤通透。

另可參考一龍紋玉奩，載於 Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版79。尚有一例，施淺浮雕八吉祥紋，售於香港佳士得2013年11月27日，編號3398。







# AN EXCEPTIONAL IMPERIAL INSCRIBED WHITE JADE RETICULATED 'WULAO TU' BRUSHPOT QING DYNASTY, QIANLONG PERIOD

## 清乾隆 白玉鏤雕「御題五老圖」筆筒

the cylindrical body superbly reticulated and worked in various levels of relief portraying a gathering of the Five Elders against jagged rockwork, two depicted conversing with one another, another two portrayed opening a scroll, the scene further rendered with waterfalls as well as gnarled pine, willow and *wutong* branches issuing from the crevices of the boulders, inscribed to one side with an imperial poem titled the 'Scene of the Five Elders', the lustrous stone of an even white colour with attractive russet inclusions, wood stand 12.8 cm, 5 in.

來源：

Percy D. Krolik 收藏

倫敦蘇富比1970年2月24日，編號130

刻文：

御題五老圖。

峯如列廬阜，人似會睢陽；意喜泉同潔，形奇松共蒼。  
閑中鮮踪跡，幽處足徜徉；漫擬遊河瑞，吾方愧望洋。

### PROVENANCE

Collection of Percy D. Krolik.

Sotheby's London, 24th February 1970, lot 130.

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

US\$ 256,000-384,000

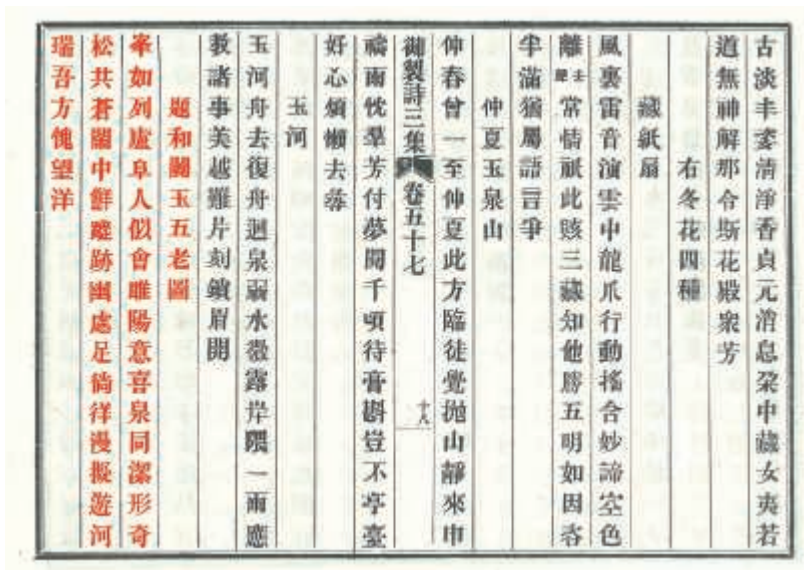


fig. 1

'On the Khotan jade depicting the Five Elders', *Qing Gaozong yuzhi shiwen quanji*

[Anthology of imperial Qianlong poems and text], *Yuzhi shi san ji* [Imperial poetry, vol. 3], juan 57, p. 18

圖一

〈題和闐玉五老圖〉詩，《清高宗御製詩文全集·御製詩三集》，卷57，頁18





御題五老圖

峯如列廬阜人似  
會睢陽意喜泉同  
潔形竒松共蒼關  
中鮮蹤跡幽處足  
徜徉漫擬遊河瑞  
吾方愧望洋





Skilfully reticulated, the present brushpot is carved with a continuous scene of the gathering of five elderly gentlemen sheltered by craggy rocks and overhanging trees, complemented by a flowing stream and a lofty pavilion in the background. As such, this brushpot is like a long scroll with a narrative unfolding around the sides, showing the five venerable scholars travelling through the countryside, enjoying various leisurely activities and the hidden delights of forests and streams. It is completed by an imperial poem written in 1766 by the Qianlong Emperor, titled *ti Hetian yu wulao tu* ('On the Khotan jade depicting the Five Elders'), praising not only the carving of the figures and the mountains, but also a desirable carefree lifestyle (*Qing Gaozong yuzhi shiwen quanji* [Anthology of imperial Qianlong poems and text], *Yuzhi shi san ji* [Imperial poetry, vol. 3], *juan* 57, p. 18 (fig. 1).

The subject commemorates the retirement and friendship of five respected octogenarians in Suiyang, present day Henan province, and is known as the 'Five Elders of Suiyang', after a painting from the Northern Song dynasty. Painted in the early 1050s, it features five aged honourable scholar-officials, including Du Yan, who had attained the rank of prime minister, the highest rank among the five, Zhu Guan, a native of Suiyang, and the Director of the Ministry of War, Bi Shichang, Wang Huan and Feng Ping. The painting was later divided into five parts, now in the collections of three museums in the United States. The colophons, comprising of numerous admiring inscriptions and poems by notable scholars of the Northern Song period, praise the joys of retirement when, free from the formalities and restraints of the court, these old men could indulge in the enjoyment of life.

A related poem by Zhu Guan, one of the Five Elders, reads 'now with crane-white hair, all (five elders) feel ready to prepare the Taoist's cap. Suddenly arriving among forests and streams, they are able to let themselves go; having thrown away their hair clasps and sashes, they esteem leisure wandering', see Peter C. Sturman, 'In the Realm of Naturalness: Problems of Self-Imaging by the Northern Song Literati', in Maxwell K. Hearn and Judith G. Smith, *Arts of the Sung and Yuan*, New York, 1996, p. 168.

For jade brushpots decorated with the same theme, see a slightly larger example of Qianlong mark and period from the De An Tang collection, depicting the Five Elders gathering at a terrace overlooking waves, exhibited in *A Romance with Jade from the De An Tang Collection*, Palace Museum, Beijing, 2004, cat. no. 13. A further spinach-green jade brushpot from the collection of Robert Napier was sold in our London rooms, 7th November 2018, lot 19. In the introductory essay to the lot, Dr Xu Lin writes, 'In his old age, the Qianlong Emperor yearned for longevity, and this was reflected in the many longevity-themed works of jade carvings produced during his reign' (p. 50). Compare also a white jade boulder of the same subject matter in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, cat. no. 47.

白玉筆筒，小巧高雅，透雕玲瓏，層次分明。緩轉筆筒，通景雕刻猶如卷軸延開，亭高峰峻，蒼松底、翠柳下，山石嶙峋，泉流潺潺，五老從容談天、賞畫，輕鬆自然，各享其樂。添鐫高宗乾隆三十一年夏（1766年）作〈題和闐玉五老圖〉詩（收錄於《御製詩三集》，卷57，頁18，圖一），詠其巒若廬山，人物逼真，猶如雅聚睢陽，逍遙自在，借物抒情，表達對悠閒生活的嚮往。

五老乃五位宋朝重臣，年至耄耋，辭官後寓居睢陽，經常晏集賦詩，飲酒作樂，頤養天年。北宋皇祐年間，睢陽丹青高手為五老各繪製全身像，以表敬重，並題名《睢陽五老圖》。現《睢陽五老圖》已分藏美國三所博物館。五位老人中以年屆八十之杜衍官職最高，位居丞相祁國公；年紀最長畢世長，時年已經九十有四，司農卿；朱貫八十八歲，兵部郎中；王渙九十，禮部侍郎；馮平八十七歲，駕部郎中。北宋錢明逸於至和三年（1056年）為之作序，歐陽修、晏殊、范仲淹、文彥博、司馬光、程顥、程頤、蘇軾、蘇轍、黃庭堅等十八位北宋重要文人紛紛在畫上題詩題跋，時至清末，逾百位名人為之題贊，頌揚五老退隱田園的閑逸生活，且甚是嚮往。

朱貫在〈睢陽五老會詩〉中詠：「各還朝政遇堯年，鶴髮俱宜預道冠。乍到林泉能放曠，全拋簪紱尚盤桓。君恩至重如天覆，相坐時親畏地寒。九老且無元老貴，莫將西洛一般看。」英文譯本見 Peter C. Sturman, 〈In the Realm of Naturalness: Problems of Self-Imaging by the Northern Song Literati〉, Maxwell K. Hearn 及 Judith G. Smith, 《Arts of the Sung and Yuan》, 紐約, 1996年, 頁168。

以五老圖為題之玉雕，可參考德安堂珍藏白玉五老觀潮筆筒，尺寸較大，底有「乾隆年製」款，曾在《玉緣：德安堂藏玉》中展出，故宮博物院，北京，2004年，編號13。2018年11月7日倫敦蘇富比售出一乾隆碧玉五老圖筆筒（編號19），也屬大號之類，徐琳博士在介紹文中提出，高宗年事愈高，愈渴求長壽，或因此製作更多以耄耋老人為題之品（頁49）。參考其他五老圖玉雕，如台北故宮博物院藏清白玉五老山子，收錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，編號47。

A BLUE AND WHITE STAND  
MARK AND PERIOD OF WANLI明萬曆 青花靈芝花鳥紋鏤空器座  
《大明萬曆年製》款

of circular section, the openwork cabriole sides modelled with five cusped flanges alternating with five *ruyi*-shaped heads, all between two rings forming the top and base respectively, the sides decorated in underglaze blue with *lingzhi* scrolls and pairs of birds perched on fruiting and flowering branches, all above a band rendered with florets against a ground of stylised waves, the rim with beribboned *bajixiang* emblems flanking a central rectangular cartouche enclosing a six-character reign mark  
24.8 cm, 9¾ in.

HK\$ 120,000-150,000

US\$ 15,400-19,200

A comparable stand in the Huaihaitang collection, also decorated with *bajixiang* and birds perching on branches, was included in the exhibition *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2013, cat. no. 112. It is suggested that this rare type of stand was related to religious rituals and was probably used to hold altar vases (pp. 354 and 356).



A BLUE AND WHITE 'SWEETMEAT' BOX AND COVER  
MARK AND PERIOD OF WANLI明萬曆 青花人物故事圖攢盒  
《大明萬曆年製》款

of circular section, the domed cover decorated with a medallion depicting a seated official with two attendants to his left whilst receiving two other officials, surrounded by a band of four lobed cartouches, each enclosing flowering branches and two birds, interrupted by a diapered ground of hexagonal motifs, the band similarly rendered on the sides of the box, all supported on a short foot, the interior of the box set with undulating flanges forming seven compartments simulating a floral bloom, the base inscribed with a six-character reign mark within a double circle, wood stand  
18.4 cm, 7¼ in.

HK\$ 120,000-150,000

US\$ 15,400-19,200



Mark









A SUPERBLY CARVED AND RARE WHITE JADE BARBED VASE,  
GU  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉菱花式花觚

exceptionally worked with a flaring trumpet neck divided into six petal lobes of bracket foliations, each meticulously accentuated with sharply defined ridges with corresponding grooves, resting on a central section and splayed hollow foot of corresponding form, all supported on a stepped square-cut foot, the stone of an even white colour with cloudy inclusions, wood stand  
20.8 cm, 8 $\frac{1}{8}$  in.

**PROVENANCE**

Sotheby's Hong Kong, 20th May 1981, lot 891.

**LITERATURE**

*Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 505.

*Sotheby's Thirty Years in Hong Kong: 1973-2003*, Hong Kong, 2003, pl. 377.

來源：

香港蘇富比1981年5月20日，編號891

出版：

《香港蘇富比二十週年》，香港，1993年，圖版505

《香港蘇富比三十週年》，香港，2003年，圖版377

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

US\$ 384,000-640,000







Deceptively simple in its refined form and restrained decoration, the technical prowess and artistic imagination of jade carvers during the Qianlong period is displayed in this magnificent vase. The form of this piece draws inspiration from archaic bronze wine vessels, *gu*, made in the Shang (16th century-c.1046 BC) and Western Zhou (c.1046-771 BC) dynasties, skilfully adapted to suit the refined taste of the Emperor. The robust shape of the bronze prototype was transformed into a graceful barbed silhouette that resembles the upper view of an open flower, and the bold designs of the original, which were meant to increase their dramatic appearance, are replaced by undecorated surfaces. The result is a vase that appears modern yet steeped in classical symbolism, and one that also epitomises the aesthetic ideal of elegant simplicity.

The present vase represents one of the most graceful and successful reinterpretation of the bronze *gu* shape and epitomises the antiquarian nature that characterises jade carvings of this period. An erudite scholar and passionate collector of antiques, the Qianlong Emperor's love for the past was grounded in his admiration for Chinese history and influenced by Confucian philosophy, which emphasised the study of history in the pursuit of virtue. The Qianlong Emperor actively influenced jade production, criticising the 'vulgar' style popular in the 18th century as excessively ornate, and urging craftsmen to study antique vessels and adapt them to the jade medium. The *Xiqing gujian* [Catalogue of Xiqing antiquities], which was compiled by court artists between 1749 and 1755, and comprised line drawings of some 1500 objects in the imperial collection, was circulated among craftsmen who were encouraged to take inspiration from it.

Vases of this elegant form and such restrained decoration are rare. A celadon jade vase of this form but fashioned with four handles, was sold in our London rooms, 27th June 1974, lot 35; a spinach-green jade example with two handles was sold in our London rooms, 11th May 2011, lot 300; and another of larger size, from the Qing court collection and still in Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 10: *Qing Dynasty*, Beijing, 2011, pl. 80.

Barbed vases are also known carved with *taotie* masks on the raised mid-section. Compare a vase in the De An Tang collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 126; and another from the collection of Major R.W. Cooper, sold twice at Christie's London in 1963 and 2008, and most recently at Christie's Hong Kong, 1st December 2010, lot 3059.

The barbed shape of this vase, which combines graceful curves and sharp ridges, was also experimented on vases of stouter and broader proportions, which were inspired by archaic bronze *zun*. See for example a vase also with animal-head handles, in the Palace Museum, Beijing, illustrated *op. cit.*, pl. 49.

本品器形雅靜，光素無紋，驟看簡單，卻見乾隆玉匠卓藝巧思。觚採花式，敞口、撇足，觚腹微隆，流暢俐落。本品風格擬古而藏新思，迎合皇帝喜好，是同類玉器的典例。

此器形從高古青銅觚獲取靈感。觚，盛行於商朝及西周，至十八世紀，時人復古形制，取其線條優美。青銅觚器形本甚壯碩，紋飾宏麗，外觀更見肅穆嚴威武，本品輪廓秀麗，從上方俯瞰，宛如盛開花朵，卻光素無紋，含蓄靜穆。

本品乃復古青銅觚之佳例，可見當時玉雕仿古風格。乾隆帝，博學文士，尚雅藏，好古之情，好習中國歷史，深受儒道尚古頌德之教誨。乾隆好玉藝，曾批評當時盛行之風格過於華麗，命工匠研習古物，應用於玉器之上。乾隆十四至二十年（1749-1755年），宮廷畫師編纂《西清古鑑》，集約一千五百件宮藏青銅之線描圖例，以鼓勵藝匠從中擷取精華。

本品器形優美、紋飾脫俗清麗，絕無僅有。參考一青白玉花觚作例，器形相同，飾四耳，售於倫敦蘇富比1974年6月27日，編號35。另見一碧玉雙耳類例，售於倫敦蘇富比2011年5月11日，編號300。再參考清宮舊藏一較大類例，現存北京，圖見於《故宮博物院文物藏品大系·玉器編》，卷10：清，北京，2011年，圖版80。

此類菱花式花觚，亦見腰腹綴饕餮紋者。比較德安堂藏觚，展於《玉緣：德安堂藏玉展》，故宮博物院，北京，2004年，編號126。再比一 R.W. Cooper 珍藏，兩度售於倫敦佳士得，1963及2008年，最近一次於香港佳士得2010年12月1日易手，編號3059。

本花觚之菱花器形，弧線優雅，起伏有致。比較北京故宮博物院收藏一器，尺寸較大、比例較寬，以高古青銅尊為模，飾獸首銜環，前述出處，圖版49。



## A FINELY CARVED WHITE JADE 'BAJIXIANG' ALMS BOWL QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉八吉祥鉢

---

the rounded sides rising from a concave base to a round incurved rim, intricately worked to the exterior in shallow relief, depicting the eight beribboned *bajixiang* above a lappet band, the well polished stone of an even white tone with occasional cloudy inclusions  
13.7 cm, 5 $\frac{3}{8}$  in.

**HK\$ 500,000-700,000**

**US\$ 64,000-90,000**







This elegant vessel, modelled after a Buddhist alms bowl, is skilfully carved in low relief with *bajixiang*, or 'Eight Auspicious Emblems'. Both the form and design suggests that it was probably made for a religious altar or for use in ritual ceremonies. Jade alms bowls, such as the present lot, are recorded as being made for imperial Buddhist temples. In 1757, during a tour to the South, the Qianlong Emperor highly praised an alms bowl at the Kaiyuan Temple in Suzhou and ordered similar vessels to be made in jade for imperial altars.

Groups of eight symbols were originally used in ancient India in religious ceremonies and at occasions such as the enthronement of kings. The symbols evolved over time with different objects falling in and out of favour. The Eight Buddhist symbols represent the offerings presented to Shakyamuni by the gods upon his enlightenment, and entered China around the time of the Yuan dynasty. These symbols can be found thereafter on ceramics and other types of artworks. By the Qing dynasty, as seen on the present bowl, the combination and the order of the symbols has been standardised: the Wheel of Law, the Conch, the Standard of Victory, the Parasol, the Lotus, the Vase, the Twin Fish and the Endless Knot.

A slightly smaller white jade alms bowl similarly decorated with *bajixiang*, from the collection of Sir Framjee Dinshaw Petit, 3rd Baronet, and Lady Syla Dinshaw Petit, was sold at Christie's London, 8th November 2011, lot 194; and a slightly larger example from the collection of Millicent Rogers, but the base carved with waves, was sold at Christie's Hong Kong, 28th November 2012, lot 2127. Compare also a few celadon and spinach-green jade alms bowls from the Qing court collection, preserved in the Palace Museum, Beijing, and illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 9: *Qing Dynasty*, Beijing, 2011, pls 279-283.

此器效法佛教鉢，臥足斂口，與淺浮雕八吉祥飾紋相呼應，或為佛堂祭典所作。同類玉鉢，據錄有供於宮中佛壇者。乾隆二十二年（1757年），高宗南巡至蘇州開元寺，賞其佛鉢，便曾命人以玉仿製，供於清宮佛堂。

一組八種之吉祥圖案，原用於古印度登基或宗教典禮等，隨時間潮流更迭，吉祥物品組合有所變換。佛教八吉祥象徵神靈為釋迦牟尼佛所獻寶物，元時傳入中國，常見綴於瓷器等藝品。至清，八吉祥紋飾已有既定組合，正如此鉢，從右至左順序為：輪、螺、傘、蓋、花、罐、魚、長。

第三代從男爵 Framjee Dinshaw Petit 男爵伉儷舊藏一白玉八吉祥鉢，尺寸略小，曾售於倫敦佳士得2011年11月8日，編號194。另比較美國名媛米莉森·羅傑斯（Millicent Rogers）舊藏玉鉢，稍大，底飾浪濤，售於香港佳士得2012年11月28日，編號2127。北京故宮博物院清宮舊藏青或碧玉鉢數件，可作比照，圖見《故宮博物院藏品大系·玉器編》，卷9：清，北京，2011年，圖版279-283。

A RARE LARGE LONGQUAN CELADON BARBED CHARGER  
EARLY MING DYNASTY

明初 龍泉青釉劃花折沿菱口大盤

the robust body with lobed shallow sides rising from a short foot to a flat everted barbed rim of twelve bracket foliations, carved on the flat interior with a dense diapered design surrounded by scrollwork, the cavetto decorated with a band of detached fruiting and flowering sprays, the exterior similarly crisply carved with detached lotus sprays, unctuously applied overall with an attractive olive-green glaze, save for an unglazed ring on the base left in the biscuit and burnt brownish-orange in the firing  
50.2 cm, 19¾ in.

HK\$ 300,000-400,000

US\$ 38,400-51,500

Thickly enveloped in an attractive sea-green glaze, the present charger is impressive for its large size and the finely rendered diaper design surrounded by delicately carved fruit sprays. See a smaller barbed charger (41 cm), carved in the centre with a grid of coins encircled within a continuous floral scroll, preserved in the Ningbo Museum and illustrated in *Celadons from the Longquan Kilns*, Taipei, 1998, pl. 269. A larger example of this shape (56.5 cm), but decorated with a curling lotus spray, also from the collection of Sir Quo-Wei Lee, was sold in these rooms, 3rd October 2018, lot 106.

It is mentioned in the encyclopaedic work by the Ming scholar Gao Lian *Zun sheng ba jian* [The Eight Discourses on Living] published in 1591 that, for a scented room, large chargers such as those from the Longquan kilns were ideal vessels to hold one to two dozen of fragrant citrus (xiang yuan).





## A FINELY CARVED WHITE JADE 'PINE' VASE QING DYNASTY, 18TH CENTURY

清十八世紀 白玉雕松樹椿花插

---

the tapering vessel superbly modelled as a section of a tree trunk, the scaly bark interrupted by burls and knots, intricately worked to the exterior with gnarled branches issuing clusters of pine needles, the smoothly polished stone of an even white tone suffused with occasional russet patches and veins  
18.7 cm, 7<sup>3</sup>/<sub>8</sub> in.

**HK\$ 600,000-800,000**

**US\$ 77,000-103,000**







This vase is notable for its vibrant high-relief carving and naturalistic modelling of the pine branches which wrap around the trunk. Vases of this type were inspired by vessels for the scholar's desk made from bamboo and carved in high relief in the style of the three Zhus, a renowned family of bamboo carvers, active from the 16th century. See for example a bamboo brushpot signed Zhu He, in the Nanjing Museum, included in the exhibition *Literati Spirit, Art of Chinese Bamboo Carving*, Shanghai Museum, Shanghai, 2012, cat. no. 1.

A slightly larger white jade vessel similarly carved as a pine trunk in the Palace Museum, Beijing is illustrated in *Scholar's Paraphernalia. Classics of the Forbidden City*, Beijing, 2015, pl. 37; one of slightly smaller size from the De An Tang collection was included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 9; another from the collection of Alan and Simone Hartman, was illustrated in Robert Kleiner, *Chinese Jades*, Hong Kong, 1996, pl. 111; and a fourth example, from the collection of Ernest and Helen Dane, now in the Fogg Art Museum, Harvard University, Cambridge, was included in the Asia Society exhibition *Chinese Jades from Han to Ch'ing*, The Asia House Gallery, New York, 1980, cat. no. 108.

此花插立體靈動，高浮雕松葉枝幹，渾然天成，與十六世紀三朱竹雕文房雅器異曲同工，應為此作雛本。見南京博物院藏朱鶴款雕竹筆筒，收錄於《竹鏤文心：竹刻珍品特集》，上海博物館，2012年，編號1。

可參考北京故宮博物院藏十八世紀白玉松椿花插，載於《故宮經典：文房清供》，北京，2015年，圖版37。另有一例稍小，為德安堂收藏，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號9。另一則為哈特曼伉儷收藏，圖載於 Robert Kleiner, 《Chinese Jades》，香港，1996年，圖版111。此外，Ernest and Helen Dane 伉儷舊藏一例，也可作比較，現存劍橋哈佛大學福格藝術博物館，見於亞洲協會展覽《中國漢至清玉器》，紐約，1980年，編號108。

## A LARGE INLAID WHITE JADE FIGURE OF GUANYIN QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 白玉觀世音菩薩立像

---

well worked from a translucent substantial boulder, the standing figure rendered with the left hand resting on the right wrist, portrayed dressed in a layered robe opening at the chest to reveal a tasselled necklace, the loose robe cascading down in voluminous folds suggesting the weight of the garment, the face with a benevolent and peaceful expression framed by a pair of pendulous earlobes and neatly incised hair beneath a cowl, the centre of the forehead inlaid with a pink *urna*, the stone of an even white colour with faint veins, the later added green jade stand worked in the form of a double-lotus pedestal with a central beaded border  
27.1 cm, 10<sup>5</sup>/<sub>8</sub> in.

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

**US\$ 192,000-256,000**







This figure is notable for its large proportions and detailed carving, evident in the naturalistic modelling of the long robe and scarf, which gracefully falls in a fluid cascade over the arms. Depicted wearing a long veil and worldly accessories, including a bejewelled tiara and necklace, the figure's eyes and head are gently lowered in a movement that captures the deity's otherworldly nature. The graceful stance and elegant hand with long slender fingers endow the piece with a feminine beauty and an ethereal appeal.

Perhaps the most popular and well-known Buddhist deity in China, Avalokiteshvara, in China Guanyin, is the bodhisattva of Mercy and Compassion. Guanyin is described by the Historical Buddha in the *Lotus Sutra (Miao Fa Lianhua Jing)* as the deity that compassionately provides release and deliverance from suffering to those that recite her name. Here, Guanyin is depicted as a graceful feminine figure, an iconography that first became popular in the Ming period (1368-1644).

A similar figure of Guanyin, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 8: *Qing Dynasty*, Beijing, 2011, pl. 243; and a slightly larger one fashioned holding a bowl and a rosary, from the collections of J. Butterworth and T.Y. Chao, was sold twice in our London rooms in 1959 and 1969, and again in these rooms, 19th May 1987, lot 329.

For the prototype of this iconography, see three bronze figures of Guanyin signed Shisou and attributed to the Ming dynasty, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City. Guanyin in the Collection of the Palace Museum*, Beijing, 2012, pls 43, 44 and 45.

A FINE AND RARE PAIR OF BLUE AND WHITE CUPSTANDS  
MARKS AND PERIOD OF YONGZHENG清雍正 青花花卉紋盞托一對  
《大清雍正年製》款

each with a hollow bowl rising to an incurved rim, collared by a broad dish and supported on flared foot, the central dish superbly decorated on the interior with stylised scrollwork accentuated with foliate and floral motifs, the reverse with a pendent strapwork design repeated at the rim below a band of detached sprays, the foot skirted with an upright *ruyi* lappet border, the inner foot inscribed with a six-character horizontal reign mark

17 and 17.2 cm, 6<sup>5</sup>/<sub>8</sub> and 6<sup>3</sup>/<sub>4</sub> in.

HK\$ 500,000-700,000

US\$ 64,000-90,000

大清雍正年製

大清雍正年製

Marks







The present cupstands reflect the eclectic style that developed at the imperial kilns in Jingdezhen, Jiangxi province, in the 18th century. The employment of Jesuit missionaries at the imperial court from the Kangxi period (1662-1722) onwards had a profound effect on the ensuing visual culture of the Qing dynasty. The conspicuous influence of Jesuit missionaries is evident on the curled feathery scroll on this piece, which is strongly indebted to Western Rococo and *rocaille* that flourished in France in the mid-18th century.

Cupstands painted with this motif are rare, although a closely related pair in the Nanjing Museum, is illustrated in Xu Huping ed., *Gongting Zhencang. Zhongguo Qingdai guanyao ciqu / Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 139; together with a *zun*-shaped vase featuring a similar motif on the shoulders, pl. 167.





雍正皇帝在位僅十三年，然景德鎮御窯廠幾任督陶官特別是年希堯及唐英，直接為皇帝派遣，管理嚴謹，巧匠雲集，名品輩出，本品乃其中之佼佼者。

雍正皇帝好古玩，品味高雅，景德鎮御窯廠在皇帝的影響下，仿古瓷器製作精美，藝術高超，以仿燒宋五大名窯的單色釉及永樂、宣德及成化三朝的青花最具水準，達到「仿古暗合，與真無二」之境。此器造型源自唐宋盞托，翻捲枝葉

卻帶洛可可風格，甚具時代特色。自康熙朝起，耶穌會傳教士供職朝廷，西方文化隨之漂洋過海來到東方，對中國視覺文化影響深遠。

如此紋飾的盞托甚為珍罕，南京博物院藏一對類似盞托，錄於徐湖平，《宮廷珍藏：中國清代官窯瓷器》，南京博物院，2003年，圖版139。

A RARE AND FINELY CARVED WHITE JADE 'BAT'  
MARRIAGE BOWL  
QING DYNASTY, 18TH CENTURY

清十八世紀 白玉福壽如意蓮花足雙福活環耳奩

---

with rounded sides supported on four feet worked in the form of lotus blooms and rising to an everted cusped rim, the vessel flanked by a pair of handles, each rendered as a bat with outstretched wings resting on the rim and suspending a loose ring, the exterior decorated in low relief with a pair of bats rendered with archaic scrollwork, below *shou* medallions enclosed within *ruyi* bands bordering the rim, the stone of an even white colour with faint icy inclusions, wood stand 17.6 cm, 6 $\frac{7}{8}$  in.

HK\$ 500,000-700,000

US\$ 64,000-90,000





Carved from a fine white boulder, the evenness of tone and translucency of which is highlighted in the broad plain surfaces, this marriage bowl is notable for its the intricacy of its unusual feet, carefully worked in the form of lotus blooms.

The winged bats forming these handles are auspicious emblems of long life.

Marriage bowls were popular during the Qing period and were often carved with a variety of auspicious motifs which offered blessings and good wishes upon a marital union. A wide variety of marriage bowls was produced with a large number of traditional auspicious motifs employed in the decoration. Examples with surfaces left similarly plain or only minimally carved, and flanked by winged dragon handles, include one decorated with a spray of *lingzhi*, *wannianqing* flower and a cluster of berries, sold in these rooms, 8th April 2010, lot 1869.

Compare also a marriage bowl similarly modelled with an everted rim, but the handles in the form of *lingzhi*, from the collection of Klaus D. von Oertzen, illustrated in Sydney Howard Hansford, *Jade. Essence of Hills and Streams*, London, 1969, pl. D31; and another, but the body undecorated and the handles in the form of bats and lotus, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 87.

此器玉質均勻溫潤，造型嬌小可人，四花為足，兩側琢飾展翅飛蝠，寄意祥瑞。此類器盛行於清朝，飾以吉祥圖案，寄予婚緣美滿之願，或為婚嫁用品。

所飾傳統吉祥圖案種類繁多，有兩側飾應龍耳者，其器面大部分留白或紋樣簡約者，如一例，尺寸稍小，飾靈芝及萬年青，售於香港蘇富比 2010年4月8日，編號1869。比較 Klaus D. von Oertzen 珍藏一折沿器，耳仿靈芝，圖載於《精神見於山川》，倫敦，1969年，圖版D31。另有一例，通體光素，雙耳飾蝙蝠蓮花，圖載於 Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版87。



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

清乾隆至嘉慶 白玉雕夔龍雙龍活環耳蓋瓶

the flattened ovoid body rising from a splayed foot to a waisted neck, flanked by a pair of dragon-head handles issuing hoops suspending loose rings, the front and back worked in low relief each depicting a shaped ribbon-tied cartouche, enclosing a pair of confronting *kui* dragons with their bodies stylised into square scrolls, all framed above and below with bands of *taotie* masks, the domed cover similarly worked with *taotie* masks, surmounted by a finial in the form of a mythical beast, the stone of an even white tone with occasional milky streaks  
25.7 cm, 10 $\frac{1}{8}$  in.

來源：

倫敦蘇富比1969年7月1日，編號74

倫敦蘇富比1972年5月9日，編號30

**PROVENANCE**

Sotheby's London, 1st July 1969, lot 74.

Sotheby's London, 9th May 1972, lot 30.

**HK\$ 500,000-700,000****US\$ 64,000-90,000**

A larger white jade vase, carved with a similar motif of confronting *chilong*, their bodies forming an archaic geometric scroll, was sold at Christie's New York, 28th/29th June 1984, lot 114; and a spinach-green jade example was sold at Christie's Rome, 13th November 1973, lot 223. See also an ovoid vase carved with a related motif, included in the exhibition *Jade as Sculpture*, Minnesota Museum of Art, Saint Paul, 1975, cat. no. 76.









A BLUE AND WHITE 'LOTUS BOUQUET' CHARGER  
MING DYNASTY, YONGLE PERIOD

## 明永樂 青花一把蓮盤

with shallow rounded sides resting on a short gently tapered foot, superbly decorated on the interior in deep cobalt blue with a medallion enclosing a ribbon-tied bouquet of lotus flowers and leaves, arrowhead and other waterplants, the medallion encircled with a composite floral scroll of camellia, hibiscus, pomegranate, tree peony, rose, lotus and chrysanthemum, all repeated twice save for the pomegranate, all below a band of crashing waves bordering the rim, the exterior similarly decorated with a composite floral scroll, between a classic scroll band bordering the rim and a key-fret frieze above the foot, the foot encircled with a single-line border, the base left unglazed  
34.6 cm, 13<sup>5</sup>/<sub>8</sub> in.

**PROVENANCE**

Christie's London, 10th June 1974, lot 74.  
Christie's London, 8th December 1975, lot 126.  
Christie's London, 11th July 1977, lot 112.  
Eskenazi Ltd, London, 1978, no. 8134.

**EXHIBITED**

*Zhongguo taoci yaji/ An Anthology of Chinese Ceramics*, Min Chiu Society, Hong Kong Museum of Art, Hong Kong, 1980, cat. no. 75.

**來源：**

倫敦佳士得1974年6月10日，編號74  
倫敦佳士得1975年12月8日，編號126  
倫敦佳士得1977年7月11日，編號112  
埃斯卡納齊，倫敦，1978年，編號8134

**展覽：**

《中國陶瓷雅集》，敏求精舍，香港藝術館，香港，1980年，編號75

HK\$ 1,800,000-2,500,000

US\$ 231,000-320,000





Blue and white chargers of this shape and design represent the most classic decorative repertoire during the Yongle period. The lotus-bouquet motif, with its unexpected combination of lotus flowers, leaves and water weeds, tied with a ribbon, evokes strikingly coloured lotus ponds in full bloom during summer. Such design was often executed with slight variations on the rim which could vary between a wave, classic scroll or key-fret border. Compare a similar charger rendered in this design from the National Palace Museum, Taipei, included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, p. 67.

These dishes or chargers were made popular and were widely exported to the Middle East with the expansion of trade routes during the Yongle reign, as demonstrated by the abundance of such examples in the Middle Eastern collections. See a dish

illustrated in Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. II, no. 604; and thirty-four dishes of varying sizes decorated with the lotus-bouquet design recorded in the Ardabil Shrine, Iran, illustrated in John Alexander Pope, *Chinese Porcelains from the Ardabil Shrine*, Washington, D.C., 1956, pls 30 and 31.

The design was revived again by the imperial kilns during the Yongzheng and Qianlong periods of the Qing dynasty; compare three revival dishes in the Palace Museum, Beijing, illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. II, pls 195, 199 and 203.

For an early version of this motif, see a Cizhou octagonal pillow carved in the *sgraffiato* technique, from the Manno Art Museum, sold at Christie's Paris, 19th November 2003, lot 224.





青花一把蓮盤乃永樂年間一典型紋飾造型。一把蓮紋飾獨特，蓮花、蓮蓬等水性植物以緞帶繫上成束，佈局疏朗有致，畫意清新，顯盡夏日風姿。永樂一把蓮盤，口沿有見環飾水波、卷草或回紋者。台北故宮博物院藏一近例，曾展於《適於心：明代永樂皇帝的瓷器》，台北，2017年，頁67。

永樂年間，中國與中東貿易繁盛，窯廠不僅為朝廷燒製，更兼外銷，出口往中東各地。如斯瓷盤不乏見於各中東收藏。伊斯坦堡托普卡比宮殿博物館藏有一例，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum》，伊斯坦堡，John Ayers 編，倫敦，1986年，卷II，編號604

。伊朗阿德比爾聖廟另見三十四件相類瓷盤，尺寸略異，可參考 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版30及31。

一把蓮紋飾端莊雅緻，為後世所追崇，清雍正乾隆兩朝大量仿製，北京故宮博物院藏有三例，刊於耿寶昌編，《故宮博物館藏明初青花瓷》，北京，2002年，卷II，圖版195、199及203。

一把蓮圖案，宋代已有，參考大阪萬野美術館舊藏一磁州剔花八方枕，售於巴黎佳士得2003年11月19日，編號224。









AN EXCEPTIONAL AND RARE WHITE JADE ARCHAISTIC  
MARRIAGE BOWL  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉獸面紋福壽長青三獸首銜環奩

---

superbly worked with rounded sides supported on five splayed *ruyi* feet, the lipped rim decorated with three flat archaic mask handles rendered with angular scrollwork and accentuated with studs, each handle suspending a loose ring, the exterior of the vessel echoing the archaic motifs and decorated with *taotie* masks and studs, the interior worked in low relief with lush Chinese evergreen leaves and berries, a *lingzhi* bloom depicted issuing from the stem, the lustrous white stone with faint inclusions, wood stand  
22.7 cm, 8<sup>7</sup>/<sub>8</sub> in.

來源：

倫敦佳士得1973年2月7日，編號175

**PROVENANCE**

Christie's London, 7th February 1973, lot 175.

**HK\$ 3,000,000-4,000,000**

**US\$ 384,000-515,000**





Expertly finished to a smooth and highly tactile polish, this piece is fashioned from a luminous white jade boulder of remarkable evenness and texture. Its design, delicately carved to emphasise the milky white tone of the stone, celebrates tradition as well as modernity, thus displaying the eclectic style in vogue at the imperial court in the 18th century.

Among jade marriage bowls made in the Qianlong period, this piece is particularly special and rare on account of its exceptional carving and number of handles. Its form represents a free interpretation of archaic bronze basins, known as *pan*, which originated in the Shang dynasty (16th century-c.1046 BC). *Pan* were used for ritual ablutions before and after banquets, and this function may well have been preserved into the Qing dynasty. Its form, three animal-mask handles and the *taotie* masks on the exterior are an amalgamation of Bronze Age prototypes.

While in China vessels of this type are known as washers, in the West they are typically referred to as marriage bowls. The name derives from their auspicious designs that offered blessings and good wishes upon a marital union. This bowl is no exception, as the interior is carved with a luxuriant *wannianqing* (Chinese evergreen), *rohdea japonica*, with broad leaves and clusters of berries, and *lingzhi*. While the latter is a well-known symbol of longevity, the former became a popular subject matter only in the 18th century. Its name literally means 'ten thousand years green', and the character *qing* in its name is homophonous with the Qing dynasty. Its tight cluster of berries embodies the wish for fertility and male progeny, and when depicted together with the *lingzhi*, it expresses the wish *wannian ruyi* (May your wishes come true for one thousand years).

Basins of this type were typically fashioned with two handles, although a small number of vessels with four and six handles are known. Those with three handles are however very rare, and no other closely related example appears to have been published. A washer with two handles similarly fashioned in the form of animal masks, but carved on the exterior with a row of sinuous mythological creatures, from the collection of Mr and Mrs Barney Dagan, was included in the exhibition *Chinese Jade from Southern California Collections*, Los Angeles County Museum of Art, Los Angeles, 1977, cat. no. 36.

Washers with two handles and carved with this auspicious motif of Chinese evergreen and *lingzhi* on the interior are known; a washer, but with a plain exterior, was sold in these rooms, 8th April 2010, lot 1869; another with two raised bow-strings, from the collection of the Manno Art Museum, Osaka, was sold at Christie's London, 21st June 2001, lot 112; and a slightly larger spinach-green jade example was sold twice in our London rooms, 16th December 1969, lot 104, and 3rd June 1975, lot 24a.

此器雅致，紋飾蘊古嘗新，恰到好處，展現玉質潔白勻淨，溫潤柔美，誠十八世紀宮廷藝術佳例。論造型、紋飾，綴三銜環獸耳，出類拔萃。古青銅盤，商已有之，原乃宴席前後所用盥洗之器，清時或有延用。此皿以其為範，卻不落俗套，加上三饜饜耳又仿古青銅獸面紋，典麗大方。

此類器皿，在中國稱之曰「洗」，也有「奩」之說，西方則以其吉祥紋飾，宜用於嫁娶婚事，謂之「marriage bowl（囍盃）」。此器內淺雕萬年青，寬葉伴果子，加添象徵長壽的靈芝，祥瑞滿載。以萬年青作飾，十八世紀始見風行，除有萬年常青之願，其果子成束，多子多孫，末字又與「清」同音，寄語江山永續。萬年青配靈芝，更是萬年如意之祝賀。

此類玉器，多綴雙耳，少數具四或六耳，但三耳者甚罕，似無他例。Barney Dagan 伉儷舊藏雙獸首耳器，可作參考，惟外壁飾瑞獸，而非仿古乳丁饜饜，曾展於《Chinese Jade from Southern California Collections》，洛杉磯郡藝術博物館，洛杉磯，1977年，編號36。

參考器內飾有靈芝萬年青之雙耳皿，如一器，外壁光素，售於香港蘇富比2010年4月8日，編號1869。大阪萬野美術館舊藏一例，綴雙弦紋，售於倫敦佳士得2001年6月21日，編號112。還有一例可作比對，其尺寸較大，玉色碧綠，兩度在倫敦蘇富比拍出，分別為1969年12月16日，編號104及1975年6月3日，編號24a。





## A CELADON-GLAZED JAR SEAL MARK AND PERIOD OF YONGZHENG

清雍正 粉青釉鼓釘罐  
《大清雍正年製》款

the tapering ovoid body rising to a wide waisted neck, encircled by a row of raised circular bosses just above the curved shoulder, covered overall in a celadon glaze of pale sea-green tone, the base inscribed with a six-character seal mark  
h. 20 cm, 7<sup>7</sup>/<sub>8</sub> in.

### PROVENANCE

Sotheby's Hong Kong, 19th November 1986, lot 254.

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

US\$ 103,000-128,000

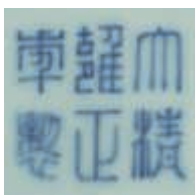
來源：

香港蘇富比1986年11月19日·編號254

This jar is remarkable for its luminous celadon glaze, the purity and depth of which is accentuated by its thinning and pooling over the raised studs and their recesses. Monochrome glazes were greatly expanded during the Yongzheng reign as a result of the technical and artistic advancements made at the imperial kilns in Jingdezhen. New glaze recipes were developed, and those that had been created in earlier periods were perfected. While a delicate, almost watery celadon glaze had already been created at the imperial kilns in the early 15th century, under Yongzheng several varieties of celadon glazes were experimented with. The Yongzheng Emperor appears to have been particularly fond of this subtle celadon glaze, and according to Palace documents, personally commissioned the imperial kilns to create wares covered in this glaze (Yang Boda, 'Imperial Porcelain of the Qing Dynasty', *The Tsui Museum of Art*, Hong Kong, 1991, p. 46).

Jars of this form are relatively unusual; one in the Nanjing Museum, is illustrated in Xu Huping ed., *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 190; another in the Baur Foundation, Geneva, is illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. II, Geneva, 1999, pl. 282; a third was sold in these rooms, 28th November 1978, lot 180; and a further example was sold at Christie's Hong Kong, 31st October 2000, lot 877.

See also a flambé-glazed vase, with similar raised studs on the shoulder, but with a taller neck and the reign mark incised on the base, from the Manno Art Museum, Osaka, sold at Christie's London, 21st June 2001, lot 99.



Mark



## A SUPERB WHITE JADE VASE QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 白玉吉慶有餘雙福耳小壺

---

the flattened ovoid body rising from a stepped foot to a short neck and lipped rim, flanked by a pair of bat handles, the body delicately worked on each face in shallow relief, depicting a pair of fish and a beribboned musical chime (*qing*) suspended from a *wan* symbol, similarly decorated to the sides with stylised cloud scrolls above cresting waves, the stone of an even white tone with occasional cloudy inclusions  
12.3 cm, 4<sup>7</sup>/<sub>8</sub> in.

HK\$ 400,000-600,000

US\$ 51,500-77,000







Jade vases of this form and with bat handles modelled in the round are unusual; compare a larger octagonal vase carved on the body with a related motif of a bat, fish and a chime, from the De An Tang collection, included in the exhibition *Romance of Jade*, Palace Museum, Beijing, 2004, cat. no. 57.

此式玉壺，圓雕雙蝙蝠耳，甚為罕見。比較德安堂收藏八方玉壺，壺身飾蝙蝠、魚及磬，曾展於《玉緣：德安堂藏玉》，故宮博物院，北京，2004年，編號57。

AN ARCHAISTIC SPINACH-GREEN JADE BOX AND COVER  
MARK AND PERIOD OF QIANLONG清乾隆 碧玉仿古饗饗紋方蓋盒  
《乾隆年製》款

of square section, the cover with straight sides rising to a flat top with a key-fret incised canted border, enclosing a superbly worked and stylised quatrefoil accentuated with scrollwork, key-fret bands and *ruyi* motifs, each of the straight sides decorated with a *taotie* mask, the box with a constricted tall plain flange, the centre of the base gilt-incised with a four-character reign mark, the stone of a rich spinach-green colour with faint white veins and dark speckles, wood stand 15.9 cm, 6¼ in.

HK\$ 500,000-700,000

US\$ 64,000-90,000



Mark







Exquisitely carved with a geometric petal motif inspired by designs from the Qin (221-206 BC) and Han (206 BC-AD 220) dynasties, spinach-green jade boxes of this type and with Qianlong marks and of the period are unusual. Compare a box carved with a related motif but lacking the reign mark, sold at Christie's London, 3rd November 1969, lot 158, and again in our Paris rooms, 22nd June 2017, lot 5; and a white jade example of circular form, but attributed to the Jiaqing period (1796-1820), sold in our London rooms, 27th June 1974, lot 49.

For the prototype of this design see a quatrefoil jade disc together with a jade tubular cup and a bronze stand, recovered together from the tomb of the King of Nanyue at Xianggangshan, Guangdong province, and illustrated in Peter Y.K. Lam, *Jades from the Tomb of the King of Nanyue*, Guangzhou, 1991, pls 127-129.

此碧玉方蓋盒，以幾何花瓣為主飾，沿襲秦漢古風，又鑄「乾隆年製」款，甚為罕見。可比較紋飾相近但無年款之方盒，一例先後售於倫敦佳士得1969年11月3日，編號158和巴黎蘇富比2017年6月22日，編號5。另見一白玉圓盒，斷代嘉靖，售於倫敦蘇富比1974年6月27日，編號49。

本盒或受西漢四瓣花式玉盤啓思，見廣東省象崗山南越王墓例，出土時並配玉杯與青銅架，圖載於林業強，《南越王墓玉器》，廣州，1991年，圖版127-129。

## A LARGE GUAN-TYPE RIBBED BOTTLE VASE QING DYNASTY, 19TH CENTURY, QIANLONG SEAL MARK

清十九世紀 仿哥釉瓜棱式貫耳長頸瓶  
《大清乾隆年製》仿款

robustly potted with a globular body sweeping up to a tall tubular neck flanked by a pair of lug handles, the rounded body gently divided into lobes simulating a gourd, covered overall save for the unglazed footring with a pale greyish-blue glaze suffused with brown crackles, the base inscribed with an apocryphal six-character Qianlong seal mark  
42.2 cm, 16 $\frac{5}{8}$  in.

HK\$ 500,000-700,000

US\$ 64,000-90,000

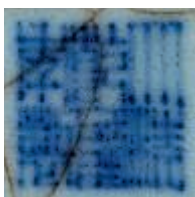
The elegant form of this vase is heightened through the matrix of crackles in the luminous glaze which has been made in imitation of *guan* ware of the Southern Song dynasty (1127-1279), one of the celebrated official wares made for the court in the capital, Hangzhou in Zhejiang province.

This vase with its pleasing broad proportions, thick glaze and two-toned crackle effect successfully imitates the 13th century prototype. It is a reinterpretation of an archaic bronze *hu* form which was first developed by craftsmen working at the Guan kilns. The Song version is closer to its bronze prototype, with its pear-shaped body, long tubular handles and raised horizontal ribs which echo the cast decorative bands; for example see three vases from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pls 40-42. The Northern Song emperor Huizong (r. 1101-25) was a keen collector of both bronze and jade and commissioned ceramic vessels after bronze pieces in his collection. Interest in archaism remained a strong feature of Chinese connoisseurship in the Qing dynasty, especially from the Qianlong era.

Other Qing dynasty vases with apocryphal marks have been sold at auction, including one bearing a Qianlong mark of the same size and distinctive form, sold at Christie's Paris, 11th June 2014, lot 333, and another with a Yongzheng mark from the Gordon collection, sold at Christie's New York, 24th March 2011, lot 1145.

貫耳壺形制端雅，釉色明亮，開片紋理秀緻，巧做南宋浙江杭州官釉瓷。此壺形制借鑒自南宋官窯瓷例，宋貫耳壺造形更近青銅器，梨形器身，長貫耳，作弦紋以倣銅器紋飾，可見清宮舊藏三瓶作例，現存北京故宮，刊載於《故宮博物院藏文物珍品全集·兩宋瓷器（下）》，香港，1996年，圖版40-42。宋徽宗好雅慕古，為青銅玉器一大鑑賞收藏家。其鑑古思變，時有訂製仿倣古青銅器之瓷例。清代鑑賞文化集古成風，古瓷新作尤受乾隆皇帝讚賞推崇。

清代仿古單色釉例包括一瓶例，形制尺寸均與本品相近，底書乾隆仿款，曾售於巴黎佳士得2014年6月11日，編號333。尚有一雍正款例出自 Gordon 收藏，售於紐約佳士得2011年3月24日，編號1145。



Mark









A SUPERB WHITE JADE ARCHAISTIC 'TAOTIE' INCENSE  
BURNER AND COVER  
QING DYNASTY, QIANLONG PERIOD

清乾隆 白玉仿古饕餮紋朝冠耳蓋爐

---

with a deep rounded body resting on three short cabriole legs issuing from leonine animal masks, flanked by a pair of pierced upright everted handles, the body worked in low relief with archaic *taotie* masks rendered in angular scrollwork, the domed cover similarly decorated with *taotie* masks and surmounted by a flared finial, the stone of an even white colour with icy inclusions, wood stand  
17.5 cm, 6<sup>7</sup>/<sub>8</sub> in.

HK\$ 1,800,000-2,500,000

US\$ 231,000-320,000





This piece embodies the brilliant creativity of Qing craftsmen in its combination of contemporary and archaic motifs. Continuing the Song tradition of reinterpreting large archaic ritual bronzes into relatively small jade vessels, this incense burner is carved with the archaic *taotie* motif, which has been further abstracted and rendered with eyelashes and a *lingzhi*-shaped nose.

In response to the 'vulgarisation' of Chinese jade carving in the 18th century, characterised by decorative objects with ornate high-relief designs, the Qianlong Emperor commissioned a large number of jades which were inspired by the forms and designs of antiquity. Jade carvers were encouraged to move away from the 'new style' by studying archaic bronze vessels in the Palace collection or in illustrated woodblock prints, and adapting them to the medium of jade. Inspired in both form and decoration by archaic bronze *ding*, this incense burner epitomises this trend.

While jade incense burners are often unique, their size and decoration depending entirely on the jade stone used to make them, the proportion of this piece, its form and motif are closely related to a white jade incense burner in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi qianji* [Complete collection of Chinese jade], vol. 6. Shijiazhuang, 1993, pl. 355. See also a jade incense burner of similar form and with strap handles, but decorated with raised bow strings on the body, also in the Palace Museum, Beijing, illustrated *ibid.*, pl. 347; and a spinach-green jade example, carved with *taotie* divided by raised flanges, and the cover with three rams, sold in our London rooms, 12th March 1982, lot 22.

本品展現清朝藝匠超卓造詣，集時風與高古紋飾於一身。此爐承宋代傳統，以小巧玉器仿古青銅禮器，饜饜五官飾睫，鼻作靈芝，更見抽象。

十八世紀，中國玉雕趨市俗化，尚浮雕飾紋繁密之物，因此之故，乾隆帝命製大量仿古玉器，與新風背道而馳，冀復典雅。玉匠潛研宮藏古銅器，或木版摹圖，以玉仿製古器。此爐仿造古銅鼎之造形與紋飾，乃此風之楷模。

玉爐多為獨一無二，尺寸紋飾應玉石而生，本品之大小、造形與飾紋，與北京故宮博物院藏白玉爐一例相近，圖載於《中國玉器全集》，卷6，石家莊，1993年，圖版355。另見一件玉爐，造形相似，飾繩耳，爐身飾凸弦紋，亦藏於北京故宮博物院，出處同上，圖版347。還有一碧玉例，饜饜獸面，出載為分，蓋飾三羊，售於倫敦蘇富比1982年3月12日，編號22。

A PALE CELADON JADE FIGURE OF A LUOHAN  
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉如意羅漢立像

depicted standing with the left foot striding forward and the head gently turned to the left, the figure portrayed with thick eyebrows below a wrinkled forehead, all above the right hand holding a leafy evergreen spray issuing a cluster of berries and the left supporting a long *ruyi* sceptre decorated with a *shou* medallion, further rendered clad in loose robes cascading in voluminous folds, the reverse with a large hat, affixed to the original stand, the stone of a very pale celadon colour with attractive light russet patches

with stand 27.6 cm, 10 $\frac{7}{8}$  in.

**HK\$ 900,000-1,200,000**

**US\$ 116,000-154,000**







This superbly carved *luohan* figure is rendered with an endearing expression and smile. His left hand holds a *ruyi* sceptre while his right hand carries a branch of evergreen. Heartfelt wishes for longevity are evident through the auspicious *ruyi* sceptre and Chinese evergreen.

Initially used as a scratcher, the *ruyi* sceptre was associated with Buddhism. The shape of *lingzhi* fungus was later adapted as the head of the sceptre as a metaphor for blessings and wishes of prolonged life. *Ruyi* motifs frequently appear in Buddhist drawings and sculptures, with examples of two Yuan paintings featuring the twelfth and sixteenth arhats from the National Palace Museum, Taipei, published in *Gugong shuhua tulu* [Illustrated Catalog of Chinese Painting in the National Palace Museum], vol. 5, pp. 325-326, 333-334, or in Xu Yang's paintings of arhats from the Qing dynasty, vol. 13, and pp. 325-326, 339-340.

Chinese evergreen is symbolic of auspiciousness because it flourishes through the four seasons. Due to its resilient character against adversity, evergreen was adored by literati after the mid-Ming period. Pots of evergreen were placed on tables to cultivate a graceful interior. In the Qing dynasty, it must have been favourable to present a figure like this as a gift to a Buddhist believer accompanied by good wishes for longevity.

There are two known examples of jade *luohan* holding evergreen in front of their chest, in the Palace Museum, Beijing: including a smaller celadon *Khotan* jade figure dated to the mid-Qing dynasty (18 cm), illustrated in *Zhongguo Yuqi Quanji* [Complete Collection of Chinese Jades], Hebei, 2005, no. 335; and a larger celadon jade standing figure (23.7 cm), also with a *ruyi* sceptre in the left hand and holding a sprig of evergreen on the right, illustrated in *The Complete Collections of Treasures of the Palace Museum. Jade ware (III)*, Hong Kong, 1995, pl. 108. Another example of a celadon jade *luohan* figure from a British collection (16.5 cm), with *ruyi* sceptre in the left hand and evergreen in the right, was recently sold at Bonhams Hong Kong, 28th May 2019, lot 152.

See also jade figures carved in the round of comparable sizes. A jade figure of Shoulao with a boy and a deer from the Avery Brundage collection in the Asian Art Museum, San Francisco (20.3 cm), is included in *Magic, Art, and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, Palm Springs, 1990, cat. no. 134. A large white jade 'Shoulao and child' group also from the collection of Sir Quo-wei Lee (22.5 cm), was sold in these rooms, 3rd October 2018, lot 131.

此青白玉羅漢面相慈藹，長眉佛耳，嘴角含笑，十指纖細，左手執如意一柄，右手輕拈一束萬年青，裳衣飄逸，背繫斗笠，腳踏方頭鞋，神姿自然。

雖是佛門弟子，手執祥瑞之品，滿載延壽美意。如意自古已有，初為抓癢實用，其形又與佛教法器爪杖相近，故此關係密切。杖首後更改取靈芝之形，寄語長壽如意。佛教繪畫、造像中，常見如意之踪，例如台北故宮博物院藏元人畫〈第十六阿必達尊者〉及〈第十二畢那植拉哈拔拉鑲雜尊者〉二軸，載於《故宮書畫圖錄》，卷5，頁325-326、333-334，或清徐揚畫〈應真圖〉軸，卷13，頁325-326、339-340。

萬年青則乃常綠植物，寓意吉祥。又因其不畏風霜、堅韌耐寒，明中葉肇始得文士垂青，置於案几作盆景，最宜幽室雅賞。遙想盛清當時，若獻此像予禮佛之士，順祝長生萬壽，合宜不過。

此像尺寸甚碩，卻不形粗拙，盡顯藝匠巧工，同類人物玉雕中僅見，彌足珍貴。北京故宮博物院藏兩尊羅漢玉雕，同樣手拈萬年青，置於胸前，可資參考，包括一尊清中葉和闐青玉像，略小，僅高18公分，載於《中國玉器全集》，河北，2005年，編號335，以及清宮舊藏另一略大之青白玉羅漢像，也是左手持如意，右手執萬年青，但採端正直立之態，高23.7公分，載於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，圖版108。還有一英國舊藏青玉羅漢例，僅高16.5公分，其臉相慈祥帶笑，左手托如意，右手萬年青，長衣寬袖，下承染綠色牙座，近於2019年5月28日在香港邦瀚斯也拍出，編號152。

另可參考尺寸接近之圓雕人物立像，如布倫戴奇舊藏壽老童子瑞鹿像，高20.3公分，藏於三藩市亞洲美術館，曾展於《Magic, Art and Order: Jade in Chinese Culture》，棕櫚泉美術館，棕櫚泉，1990年，編號134。利國偉爵士舊藏也有一壽老圓雕，高22.5公分，2018年10月3日在香港蘇富比拍出，編號131。

A FINE AND RARE CELADON-GLAZED LOBED GARLIC-MOUTH  
VASE  
SEAL MARK AND PERIOD OF YONGZHENG

清雍正 青釉包袱式蒜頭瓶  
《大清雍正年製》款

with a baluster body divided into sixteen lobes and rising from a countersunk base to a waisted neck and bulbous mouth, the neck moulded with a lobed band simulating the knotted cloth design, applied overall save for the unglazed footring with a pale bluish-green glaze pooling in the well-defined recesses, the base inscribed with a six-character seal mark, wood stand 25.4 cm, 10 in.

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

US\$ 256,000-384,000



Mark







This intricately potted vase, applied with a brilliant bluish-green glaze, derives its form from a Han dynasty bronze flask, but with the innovative feature of sixteen vertical ribs simulating textile pleats. In its arresting luminous bluish-green glaze, this vase reflects the Yongzheng Emperor's penchant for celebrated Song dynasty wares and the remarkable technical developments achieved at the imperial kiln to meet his specific taste.

While a delicate, almost watery, celadon glaze had already been created in the Kangxi reign, achieved by reducing the amount of iron typically found on Song dynasty Longquan celadons, it was during the Yongzheng period that production of celadon wares greatly expanded. According to the *Taocheng shiyi jishi beiji* [Commemorative stele on ceramic production], compiled in 1735 by the brilliant supervisor of the imperial factory, Tang Ying (1682-1756), several varieties of celadon glazes were experimented with at the time (see S.W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 197). One of his successful recipes was to study in detail the finest antique ceramics of the Song and Ming periods to understand their workmanship and physical quality, but also to comprehend what makes their shapes and designs so harmonious and satisfying, and then to apply this knowledge to redesigned, modern versions inspired by the antiques. The proficiency required in understanding the chemical compositions and the firing of such monochrome vessels is reflected in the saying, "Nine failures for ten charged kilns". This vase is remarkable for its attractive luminous bluish glaze, a difficult tone to achieve, the purity of which is accentuated by the graceful curves of its profile.

The form of the current vase is rare. Another closely related vase, in the Shanghai Museum, is illustrated in Lu Minghua, *Qingdai Yongzheng – Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 4-18 left. The more commonly found Yongzheng reign-marked garlic-mouth vases are of slightly different form, supported on splayed feet and with lipped rims, closer to the Han dynasty metalwork prototypes. Examples of these include a lazurite vase from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 130. See also a peacock feather vase from the J.M. Hu collection, illustrated in Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. III, Hong Kong, 1950, pl. 139, and sold at Christie's Hong Kong, 29th November 2017, lot 2856.

For a Yongzheng reign-marked celadon-glazed vase of baluster form, similarly conceived with vertical lobes skilfully simulating textile pleats, see the example in the Baur collection, Geneva, illustrated in John Ayers, *Chinese Ceramics the The Baur Collection*, vol. 2, Geneva, 1999, pl. 279, and its pair, sold in these rooms, 29th October 2000, lot 13.

秀麗瓷瓶，採十六褶式，罩施釉色清朗潤潔，有宋瓷意韻，正合雍正雅瓷典風。

窰工飾減宋代龍泉釉中鐵質，乃得如斯水瑩青釉，康熙創燒，雍正善之。唐英在雍正十三年著《陶成紀事碑記》，記載當時研創青釉數種（見 S.W. Bushell, 《Oriental Ceramic Art》，倫敦，1981年，頁197）。唐英自督陶起，便訪盡名窰古址，鑽研宋、明美瓷，其工、質、形、紋、本，皆深熟於心，融會貫通，創新巧懷古之式，苦盡處終得大成。製器之技，蘊涵精湛巧藝，俗諺「十窰九廢」，講究窰器釉料配製，精準掌控燒造溫度，方得完美結晶。是以至雍正一朝，青釉技法日臻精熟，遂見本品釉藥澈淨潤滑，為瓶身線條及隱現浮雕襯托，更顯雅緻。

此瓶器形十分罕見，然上海博物館藏一相似蒜頭瓶，錄於陸明華，《上海博物館藏品研究大系：清代雍正—宣統官窰瓷器》，上海，2014年，圖版4-18左。較常見之雍正蒜頭瓶器形有異於此，多為唇口撇足，與漢銅鑼型較形接近。例見北京故宮博物院藏清宮舊藏藍釉蒜頭瓶，見《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版130。胡惠春舊藏孔雀釉例，也可作對照，見 Helen D. Ling 及仇焱之，《抗希齋珍藏歷代名瓷影譜》，卷3，香港，1950年，圖版139，2017年11月29日在香港佳士得拍出，編號2856。

參考日內瓦鮑氏典藏雍正帶款冬青釉瓶，仿包袱凹凸摺紋，錄於 John Ayers, 《Chinese Ceramics in the Baur Collection》，卷2，日內瓦，1999年，圖版279，與之成對者，則售於香港蘇富比2000年10月29日，編號13。

## A VERY LARGE WHITE JADE 'BAMBOO' DOUBLE VASE QING DYNASTY, 18TH CENTURY

清十八世紀 白玉竹節式雙聯花插

---

substantially worked as two hollow bamboo shoots forming the double vase, the exterior superbly rendered with undulating raised nodes and further bamboo branches issuing slender leaves, the stone of a white colour with russet streaks and natural striations skilfully incorporated in the design,  
wood stand  
23 cm, 9 in.

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

**US\$ 256,000-384,000**







This piece was carved from a boulder of remarkable proportions, expertly transformed into a naturalistic sculpture. Modelled in the form of two sections of bamboo, the carver of this piece has sensitively captured the different textures of the motif, from the irregular form of the bark, the raised nodes and intricate web of round burls. Furthermore, the russet inclusions of the stone were cleverly incorporated into the overall design, as evident in the irregular shape of the vessel, and the positioning of leaves and branches.

The naturalistic rendering of this piece captures the aesthetic ideals adopted by literati from the Song dynasty (960-1279) onward. Irregularities in nature such as the strange patterns on a bamboo root and its diagonal nodes were deemed beautiful representation of nature's unpredictability and were thus not only appreciated in their original form but were also replicated in other media, including jade. Vases of this type were used in scholar's studios where they were not merely utilitarian vessels but also served as a means of escape from the regulated court life, and a source of reflections and inspiration through their subject matter. Bamboo was often likened to the ideal scholar; it grows straight, it bends but does not break and is considered a humble tree. The russet inclusions of the stone of the present piece recall the story of Emperor Yao, one of the three legendary emperors of the third millennium BC, and his two daughters, whose tears are said to have marked the skin of the bamboo trees that grew over their father's tomb.

Vases of this type and of such large size are rare; compare a smaller vase carved as a single section of bamboo, sold at Christie's New York, 30th March 2005, lot 112; one in the form of a bamboo and pine trunk, but also with a phoenix, in the Palace Museum, Beijing, illustrated in *The Compendium of Collections in the Palace Museum. Jade*, vol. 8, *Qing Dynasty*, Beijing, 2011, pl. 181, together with another carved as a pine trunk with bamboo, plum and pine branches, pl. 179; and a fourth vase from the collection of the Countess of Halifax, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 117.

For a Ming dynasty vessel in the form of bamboo, see one also with a *chilong*, in the Palace Museum, Beijing, illustrated in *Zhongguo meishu quanji. Yuqi* [Complete collection of Chinese art. Jade ware], vol. 9, Beijing, 1991, pl. 291; and another, described as a cup, also from the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jade ware (II)*, Hong Kong, 1995, pl. 199.

本品材自巨碩玉料，雕飾渾然天成。匠師以兩節竹段為形，細琢各種竹紋，竹身形態不一，竹節浮凸，根瘤點綴。玉石褐斑自然，巧妙融入整體造型，觀本品奇形與枝葉分佈，可見一斑。

本品師法自然，彰顯宋代與後世文人審美觀。天地萬物之不定性，如竹根之奇形，與橫斜竹節，皆視為自然變化的美麗化身，古人不僅崇尚原始自然美，亦以其他載體再現，包括玉器。此類花插屬文房用器，士大夫以此寄林泉之念，亦為反思靈感之源。竹喻君子，正直不阿，虛懷若谷。玉上褐斑，喚起上古三帝之一堯帝典故，傳說堯之二女於父墳前「以涕揮竹，竹盡斑」。

此類花插中，如此尺寸者屬罕見。對比一較小例，採單節竹段之式，售於紐約佳士得2005年3月30日，編號112。一件以竹與松椿為形，飾有一鳳，北京故宮博物院藏，圖載於《故宮博物院藏品大系·玉器編》，卷8：清，北京，2011年，圖版181，同載一松椿例，飾歲寒三友，圖版179。Halifax伯爵夫人舊藏也有例可參照，圖載於 Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版117。

明朝竹形器，見一飾螭龍例，北京故宮博物院藏，圖載於《中國美術全集：玉器》，卷9，北京，1991年，圖版291。另一盃例，同屬清宮舊藏，現存北京故宮博物院，見《故宮博物院藏文物珍品全集·玉器（中）》，香港，1995年，圖版199。

A BLUE AND WHITE 'FLORAL' BOTTLE VASE  
SEAL MARK AND PERIOD OF QIANLONG清乾隆 青花纏枝花卉紋紙槌瓶  
《大清乾隆年製》款

with a tapering cylindrical body rising from a short foot to an angular shoulder and surmounted by a tubular neck, the exterior gently moulded with ten vertical panels, each painted with leafy floral sprays, the neck similarly decorated with a wide band of floral sprays, all divided by foliate, lappet and floral scroll bands, the rim and foot encircled with classic scroll borders, the base inscribed with a six-character seal mark, wood stand  
30.5 cm, 12 in.

HK\$ 60,000-80,000

US\$ 7,700-10,300

The form of this vase derives from early Ming ewers, such as one illustrated by John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Smithsonian Institution, Freer Gallery of Art, Washington, 1956, pl. 54 (bottom right). Another Qianlong reign-marked vase of the same pattern and size is illustrated in Xu Huping, *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 239; and another vase in the National Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ch'ing Dynasty*, Book II, CAFA, Hong Kong, 1968, pl. 4. A number of these has been sold at auction, including a vase from the Toguri Collection, sold in our London rooms, 9th June 2004, lot 12, and another from the Shorenstein collection, sold at Christie's Hong Kong, 1st December 2010, lot 2969.



Mark



A COPPER-RED AND UNDERGLAZE-BLUE CUPSTAND  
SEAL MARK AND PERIOD OF QIANLONG清乾隆 青花釉裏紅花卉紋盞托  
《大清乾隆年製》款

the deep round hollow bowl with an incurved rim, painted in underglaze red with a row of pendent pomegranates extending from a band of cobalt-blue trefoils and keyfret around the mouth, collared by a broad flat dish painted with four blossoming sprays, the underside with six florets on stylised foliage, all supported on a slightly flared foot skirted with overlapping arches, each enclosing a red trefoil motif, the inner foot inscribed with a six-character horizontal seal mark 17 cm, 6<sup>5</sup>/<sub>8</sub> in.

HK\$ 180,000-250,000

US\$ 23,100-32,000

This elegant type of cupstand, which first appeared in the Yongzheng reign, gained popularity in the Qianlong period. The Nanjing Museum has a comparable example of Qianlong mark and period, as well as a blue and white example of the Yongzheng reign, both illustrated in Xu Huping, ed., *Zhongguo Qingdai guanyao ciji / The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp. 139 and 219. Another Qianlong underglaze-red and blue cupstand in the Tokyo National Museum, from the collection of Dr Yokogawa Tamisuke, is illustrated in *Tōkyō Kokuritsu Hakubutsukan zuhan mokuroku: Chūgoku tōji hen / Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics*, Tokyo, 1988-1990, vol. II, no. 566. For a rare Yongzheng prototype with underglaze-red and blue decoration, see one formerly in the collection of Dr Carl Kempe and later in the Meiyintang collection, sold in these rooms, 4th April 2012, lot 47.



Mark









A VERY LARGE WHITE JADE ARCHAISTIC VASE AND COVER  
QING DYNASTY, 19TH CENTURY

清十九世紀 白玉仿古夔龍紋獅鈕活環耳蓋瓶

of generous proportions, the flattened vessel with a baluster form and rising from a splayed foot to a waisted neck flanked by a pair of mythical beast handles, each suspending a loose ring, the body decorated in low relief with a broad frieze depicting two pairs of confronting *kui* dragons, each mythical beast with its serpentine body rendered in angular scrollwork, all between pendent and upright archaistic plantain blades bordering the neck and foot, the cover with sloping sides similarly rendered with two pairs of confronting *kui* dragons, all surmounted with a finial skilfully worked in the form of a powerful lion with its head turned sharply backwards, wood stand  
35.6 cm, 14 in.

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







Fashioned from a boulder of impressive size, this vase pays testament to the Qing court's keen interest in antiquity, which gave rise to a distinctive aesthetic taste that dictated jade production in the 18th and 19th century. The flattened high shouldered form of this vase is a reinterpretation of bronze *hu* vessels, while its crisp geometric scroll that terminates in two confronting *kui* dragons was inspired by motifs on bronzes of the Zhou dynasty (c.1050-221 BC). These were combined with ringed handles in the form growling lions and a standing lion on the cover modelled in the round, which add a contemporary feel.

A vase of similar proportions and carved with a related motif of confronting *chilong*, was sold at Christie's London, 28th/29th June 1984, lot 114; a spinach-green jade example was sold at Christie's Rome, 13th November 1973, lot 223; another of slightly larger proportions, from the collection of Dr John N. Loomis, was sold twice in our New York rooms, 28th February 1980, lot 268 and 28th/29th November 1994, lot 61; and a pair of faceted form, were sold at Christie's New York, 3rd June 1988, lot 112. A similar motif is also found on the neck of a spinach-green jade vase in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 10: *Qing Dynasty*, Beijing, 2010, pl. 16.

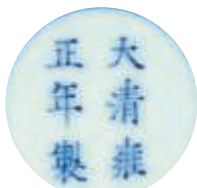
A RARE AND FINELY PAINTED BLUE AND WHITE  
'FLORAL' BOWL  
MARK AND PERIOD OF YONGZHENG

清雍正 青花纏枝花卉紋笠式盃  
《大清雍正年製》款

well potted with gently rounded sides everted at the rim, all supported on a short foot, the exterior vibrantly painted with a continuous composite floral meander accentuated with simulated 'heaping and piling', the various flowers rendered borne on a scroll issuing feathery leaves and smaller floral blooms, all above a border of interlocking *ruyi* heads above the foot, the interior decorated with a central medallion enclosing a lotus bloom wreathed by scrolling foliage, the base inscribed with a six-character reign mark within a double circle  
22.6 cm, 8<sup>7</sup>/<sub>8</sub> in.

HK\$ 500,000-700,000

US\$ 64,000-90,000



Mark







大清雍正  
元年製

Expertly decorated with elegant floral blooms and curling leafy scrolls unfolding over the exterior surface, this elegant bowl represents the Yongzheng Emperor's taste for classic styles of the past and his interest in their reinterpretation resulting in highly innovative contemporary designs of outstanding quality. The Yongzheng Emperor took a keen interest in the work of various imperial manufactories in his empire, particularly the imperial kilns at Jingdezhen where artistic direction was led by his personal taste. Through his brilliant kiln supervisor, Tang Ying (1682-1756), he achieved a distinctive style and refinement by studying celebrated wares of the past and fine-tuning shapes to harmonious proportions, developing sophisticated designs and aspiring to the standard of the best works from Chinese history.

Bowls of this type are rare; a similar but less elaborately painted pair of bowls was sold in our Hong Kong rooms, 31st October 1974, lot 194; and two single bowls, also with similar interlocking *ruyi* heads above the foot, were offered at Christie's Hong Kong, 29th September 1992, lot 498, and in our New York rooms, 13th/14th September 2016, lot 271. While the motif has been inspired by early Ming blue and white designs, the Yongzheng craftsman has created a highly contemporary design by infusing the scroll with a featheriness that is characteristic of Western rococo scrolling fronds, which reflects the artistic and cultural exchange of his time.

此盃外壁所繪花卉流麗，枝葉翻卷，秀雅清逸，以前朝經典為範，卻不於臨摹止步，精益求精，可謂雍正皇帝高尚品味之佳例。雍正對御作所製，監督嚴謹，對景德鎮御窯所造，尤為珍視，是以御瓷藝風，處處流露聖上所喜所器。在著名督陶官唐英（1682-1756年）的領導下，御瓷風格獨樹一幟，取古之雅，用之於今，工藝精煉至臻，器形流麗，比例和諧，紋飾繁茂，成就雍正瓷器美名。

此盃甚為罕見，仍有數例可作比較，如一對紋飾略形精簡之盃，售於香港蘇富比1974年10月31日，編號194，另有兩盃，近足處飾連鎖如意頭，先後見於香港佳士得1992年9月29日，編號498和紐約蘇富比2016年9月13/14日，編號271。此盃既承明初青花遺風，又結合西方洛可可式枝葉，反映雍正朝東西藝術文化交流。



A LARGE PALE CELADON AND RUSSET JADE 'DOUBLE  
GOURD' GROUP  
QING DYNASTY, 18TH CENTURY

清十八世紀 青白玉福壽綿綿擺件

---

substantially worked as a double gourd borne on leafy vines  
issuing curling tendrils, furled leaves and attendant smaller  
double gourds, the gourds further rendered in low relief with  
nine bats, the stone of a very pale celadon colour with light  
russet patches  
21.9 cm, 8<sup>5</sup>/<sub>8</sub> in.

**HK\$ 300,000-400,000**

**US\$ 38,400-51,500**







## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

#### *Worldwide Head & Chairman*

Nicolas Chow  
+852 2822 8123

#### *Chairman, Asian Art, Europe and Americas*

Henry Howard-Sneyd  
+44 20 7293 5530

#### *International Specialists*

Julian King  
Carrie Li  
+852 2822 8128

#### *Senior Specialist, Europe*

Dr. Caroline Schulten  
+33 1 5305 5242

#### *International Research*

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

#### **New York**

Angela McAteer  
Christina Prescott-Walker  
Phyllis Kao  
Hang Yin  
Tiffany Chao  
Justin Cheung  
Louise Lui  
Mee-Seen Loong ‡  
Cynthia Volk ‡  
+1 212 606 7332

#### **London**

Dr. Caroline Schulten  
Stephen Loakes  
Cherrei Tian  
Gordon Lo  
+44 20 7293 6442

#### **Paris**

Dr. Caroline Schulten  
Olivier Valmier  
Joan Yip  
+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 6457 9160

### INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

#### **New York**

*Classical Chinese Paintings*  
Xian Fang  
Molly Huang  
+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

#### **Taipei**

Shuni Li  
+886 2 2757 6689

\* Based in New York

### INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

#### *Deputy Chairman*

Yamini Mehta  
+44 20 7293 5940

#### **New York**

*Works of Art*  
Anuradha Ghosh-Mazumdar  
Allison Rabinowitz  
+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  
Chiara de Nicolais  
+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  
Rishika Assomull  
+852 2822 5544

#### **Singapore**

Mok Kim Chuan  
Michelle Yaw  
Melissa Chua  
+65 6732 8239

#### **Taipei**

Claire Liao  
+886 2 2757 6689

### INTERNATIONAL JAPANESE ART DEPARTMENT

#### **London**

Mark Hinton  
Sono Werhahn  
+44 20 7293 6537

### LIAISON OFFICES

#### **Bangkok**

Wannida Saetieo  
+66 2253 3108

#### **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

#### **Los Angeles**

Hannah Thompson  
+1 310 786 1876

#### **Mumbai**

Shanavas Edaparambil  
+91 22 6665 3407

#### **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 6457 9160

#### **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](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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

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

### 1. BEFORE THE AUCTION

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

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

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

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

### 🔒 Premium Lots

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

### 🔒 Guaranteed Property

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

### ⚠ Property in which Sotheby's has an Ownership Interest

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

### ➡ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium

and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### 👤 Interested Parties

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

### 👄 No Reserve

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

### 🚫 Restricted Materials

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

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

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

## 2. BIDDING IN THE SALE

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or online. 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** If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can

be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The online bidding service is not available for premium lots.

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

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

## 3. THE AUCTION

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

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

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

## 4. AFTER THE AUCTION

**Payment** Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa). It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000. It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited. Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property

will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000. Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

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

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

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

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:  
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)  
+852 2822 5533  
FAX +852 2501 4266  
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

## 5. ADDITIONAL SERVICES

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in London at +44 20 7293 6005.

**Pre-sale Auction Estimates** Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

**Valuations** The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.



## 中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間、統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：  
**明嘉靖年間青花盤**

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

5. 有關亞洲硬木、『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

## 重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及真品保證及賣家業務規則出售，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第3條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

**象牙** 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第10條。

## 給準買家之指引

**於拍賣會上購買** 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。

準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

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

**買家酬金** 買家應支付本公司酬金。拍賣品「落槌價」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。

## 1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

**訂金** 如閣下有意競投目錄中(🔗)或電子目錄中(🔗)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金(此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣)及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金(此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣)及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

**拍賣前估價** 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

### 符號表示

以下為本圖錄所載符號之說明：

### 🔗 高估價拍賣品

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

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

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

🚫 **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落槌價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

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

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

### 🚫 受限制物料

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

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

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

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或網上進行競投。拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。請參閱印於本圖錄之買家業務規則第5及6條。

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

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

**缺席競投** 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」——即閣下如親身出席拍賣會將會作出之落槌價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

**電話競投** 如閣下未能出席拍賣會，可透過電話競投低位估價最低為港幣40,000元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

**網上競投** 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁http://www.sothebys.com。使用網上競投之競投人受即時網上競投業務規則(可參閱蘇富比網頁http://www.sothebys.com)，以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

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

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

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

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

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

#### 4. 拍賣後

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

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

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

請注意除記錄上的買家之外,蘇富比有權拒絕接納任何其他人士的付款,而此等付款須先經過帳。如閣下就有關付款過帳有任何問題,請聯絡本公司之售後服務部。

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

**儲存費: 每件每月港幣 1,200 元。**  
如欲安排付運或收取貨品,請聯絡:  
**售後服務部**  
列印於此圖錄之前部份

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

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

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

如需協助,請聯絡:  
售後服務部(星期一至星期五上午 9 時 30 分 - 下午 6 時)  
+852 2822 5533  
傳真: +852 2501 4266  
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單,我們將為閣下安排付運,並在收到閣下對報價單條款之書面同意,結清貨款及任何可能需之出口許可證或證書後盡快發送拍品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

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

**出口** 任何拍品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證,均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申請牌照,將閣下之拍品出口至香港境外,惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件(包括許可證),在某些國家閣下可能須向政府當局出示此類文件。

**瀕危物種** 由植物或動物材料(如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等)製成或含有植物或動物材料之物品,不論其年份或價值,均可能須領許可證或證書方可出口至香港境外,且由香港境外國家進口時可能須領其他許可證或證書。務請注意,能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書,反之亦然。例如,進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書,以及任何其他所需文件(請參閱載於本圖錄之買家業務規則第 10 條)。

#### 5. 其他服務

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

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價,此項免費服務由香港蘇富比之專家提供,服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求,本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

#### TAX INFORMATION FOR BUYERS

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

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

charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

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

#### 買家稅務信息

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

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

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



## CONDITIONS OF BUSINESS

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

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

### 1. INTRODUCTION

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

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

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

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

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

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

**Seller** is the person offering a lot for sale

(including their agent (other than Sotheby's), executors or personal representatives);

**Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

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

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

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

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

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

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

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

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

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

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions for Live Online Bidding 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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.

## 11. 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.

## 12. 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.

## 13. DATA PROTECTION

Sotheby's 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, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## 蘇富比之香港業務規則

### 買家之業務規則

蘇富比、賣家與競投人之關係性質及蘇富比(作為拍賣官)及賣家與競投人所訂立合約之條款於下文載列。競投人務請細閱下文規則第3及4條,該兩條要求競投人在競投前檢查拍賣品,並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份,競投人應特別注意該等規則。

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

(i) 本業務規則;  
(ii) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電(852) 2524 8121索取);  
(iii) 銷售圖錄所載之蘇富比真品保證;及  
(iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及  
(v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以主事人之身份作為賣家行事)及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

### 2. 一般條款

於本業務規則:  
「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;  
「買家」指拍賣官所接納最高競投價或要約之人士,包括以代理人身份競投之人士之委託人;  
「買家之費用」指買家應向蘇富比支付之任何成本或費用;  
「買家酬金」指根據「給準買家之指引」所載費率買家按落錘價應付之佣金;  
「贗品」指蘇富比真品保證所定之涵義;  
「落錘價」指拍賣官以擊槌接納之最高競投價,(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;  
「買入價」指落錘價加上合適之買家酬金;  
「底價」指賣家同意出售拍賣品之最低落錘價(保密);  
「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人);  
「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓;  
「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's Diamonds SA 及其任何附屬公司(定義見香港法例第 622 章《公司條例》第 2 條)。

### 3. 競投人及蘇富比有關出售物品之責任

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

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

(c) 競投人明白眾多拍賣品年代久遠及種類特殊,意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀況報告或可於檢查拍賣品時提供。圖錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考,然而,競投人應注意,拍賣品可能存在其他在圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估價,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全權酌情決定修改。

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

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

#### 4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

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

(i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

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

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

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

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

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

#### 5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕任何人參與拍賣會。競投人必須填妥競投登記表格,並提供蘇富比所需資料及參考。除獲蘇富比事先書面同意以另一方之代表身份出價,否則競投人必須以主事人身份行事。競投人須對出價負上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

#### 6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。

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

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

(d) 受規則第6(b)條所限,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

#### 7. 付款及領取

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

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任在拍賣品之擁有權轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已購買之拍賣品由(i)領取;或(ii)拍賣會後第三十天(以較早日為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,惟以所付之買入價為最高限額。買家應注意,蘇富比對損失或損毀責任之承擔受賣家之業務規則第6條所載之豁免情況所限。

#### 8. 欠繳款之補償方法

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

(a) 將拍賣品存放在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追討損害賠償之權利;

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

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項

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

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

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

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

(h) 透過拍賣或私人出售重售拍賣品,並由蘇富比酌情決定估價及底價。倘重售之價格低於該拍賣品之買入價及買家之費用,買家將仍須承擔該差額,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向買家透露買家之名稱及地址,使買家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向買家透露該等資料前,將採取合理步驟知會買家。

#### 9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動對該交易具司法權的政府機關以書面形式或適用法律或法規授權。

#### 10. 未領取購置品

(a) 倘買家支付買入價及買家之費用,但未於拍賣會後三十天內領取已購買之拍賣品,拍

賣品將收貯於蘇富比或其他第三方,費用(及風險)由買家承擔。

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

#### 11. 出口及許可證

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

#### 12. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有,由蘇富比酌情決定之用途。

(b) 向蘇富比發出通知應以書面作出,註明出之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行本業務規則之任何條文,則其他條文應仍然具有十足效力及作用。

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

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

#### 13. 資料保護

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

#### 14. 法例及司法權

**監管法例** 本業務規則及其有關或適用之所有事宜、交易或爭議之各方面須受香港法例規管並按其詮釋。

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

**送達法律程序文件** 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。



## GENERAL AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the

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

### 真品保證

#### 本公司對閣下提供之一般保證：

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

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

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

(i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或

(ii) 於拍賣日期，證明該物品乃偽品之唯一方法，是有關工序並非當時普遍可用或認可，價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或

(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

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

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

(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

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

## GUIDE FOR ABSENTEE BIDDERS

### ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

### USING THE ABSENTEE BIDS

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

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

### SUCCESSFUL BIDS

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

### DATA PROTECTION

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

### 給缺席競投人指引

#### 缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高

價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

#### 使用缺席競投

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

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

#### 成功競投

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

#### 資料保護

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

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

**Photography**  
Chau Studio

**Repro**  
BORN Group

**Print**  
Artron Art Group

---

NOTES



## 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** HK0865 | **Sale Title** THE COLLECTION OF SIR QUO-WEI LEE II | **Sale Date** 8 OCTOBER 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\$
		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<sup>2000</sup> 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 HK0865 | 拍賣名稱 利國偉爵士藏重要中國藝術珍品 (二) | 拍賣日期 2019年10月8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。

競投部，香港金鐘道 88 號太古廣場一座 5 樓 | 電話 (852) 2822 8142 | 傳真 (852) 2522 1063 | 電郵 BIDS.HONGKONG@SOTHEBYS.COM

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<sup>now</sup> 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  
+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  
+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

Beibei Fan  
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

Beibei Fan  
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  
Imperial Hotel, Tokyo, Main Bldg., 5F  
1-1, Uchisaiwai-cho 1-chome  
Chiyoda-ku, Tokyo 100-0011  
Japan  
+81 3 6457 9160  
FAX +81 3 6457 9161

### KOREA

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

### MALAYSIA

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

### PHILIPPINES

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

### SINGAPORE

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

### TAIWAN

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

### THAILAND

Wannida Saetio  
155 Anantara Siam Bangkok Hotel (unit B6)  
Rajadamri Road, Lumpini  
Pathumwan, Bangkok 10330  
Thailand  
+66 2 2533108  
FAX +66 2 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  
Michael J. Wolf

David Schwartz  
**Corporate Secretary**

**SOTHEBY'S EXECUTIVE  
MANAGEMENT**

John Auerbach  
**Art & Objects Division, Americas  
Digital Businesses, Worldwide**

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**

Mike Goss  
**Chief Financial Officer**

Jane Levine  
**Chief Compliance Counsel  
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 Aryn 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.