

# QING IMPERIAL PORCELAIN

A PRIVATE COLLECTION

HONG KONG | 8 OCTOBER 2019



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



# QING IMPERIAL PORCELAIN

A PRIVATE COLLECTION

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

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# QING IMPERIAL PORCELAIN

A PRIVATE COLLECTION

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8 OCTOBER 2019

SALE HK0895

10 AM

香港拍賣

2019年10月8日

拍賣編號 HK0895

早上10時

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A FINE AND RARE MOULDED CELADON-  
GLAZED HANDLED FLOWER VESSEL  
SEAL MARK AND PERIOD OF YONGZHENG

with a bulbous body rising from a short splayed foot to the waisted neck and flared mouth, the upper shoulder bordered with three loop handles, the lower body with two raised fillets, above a crisply moulded band of overlapping lotus petals, covered overall save for the unglazed footring with an even bluish-green glaze, the base inscribed in underglaze blue with a six-character seal mark

w. 18.1 cm, 7<sup>1</sup>/<sub>8</sub> in.

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

US\$ 128,000-192,000

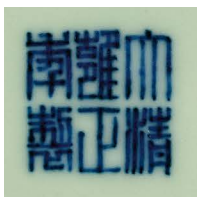
清雍正 豆青釉蓮瓣紋三繫花囊  
《大清雍正年製》款

Of all the monochrome porcelains created under the highly exacting standards of supervision at the imperial kilns of Jingdezhen in the Yongzheng period, celadon-glazed wares are among the most exquisite. The present piece is particularly elegant and well-balanced in its shape and brilliant in its glaze. Porcelain wares made under the supervision of Nian Xiyao and Tang Ying, superintendents at Jingdezhen during the Yongzheng reign, were designed according to the Emperor's personal taste and requirements. This piece reflects the Yongzheng Emperor's interest in simplicity of shape and design and perfection of quality.

It is extremely rare to find a piece of this pleasing shape, although one companion piece is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*. Hong Kong, 1999, pl. 131. Compare also a vase of identical form and decoration, slightly smaller than the current example and with a more bluish-green glaze, illustrated in James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 131, and *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 319, originally sold in these rooms, 21st May 1979, lot 120, and more recently 2nd May 2005, lot 514.

雍正年間，景德鎮御窯廠成就登峰造極，成品卓越，宏觀單色釉瓷中，青釉瓷器當屬至臻之列。本品造形高雅，釉色瑩潤，比例大方，尤為悅目。當時年希堯及唐英先後擔任御窯廠督陶官，二人掌管有方，恪盡職守以投聖意，其手下設計的瓷器充分反映雍正帝的個人喜好及品質要求。雍正帝對瓷器簡潔典雅之造型及技臻完美的追求，藉由本品可見一斑。

本品器形曲線飽滿，典雅俊美，尤為難得，北京故宮博物院藏一近例，錄於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999年，圖版131。同可參考一例，器形相若，尺寸稍小，釉色泛青，載於史彬士，《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，圖版131及《香港蘇富比二十年》，香港，1993年，圖版319。該瓶曾兩度售於香港蘇富比，1979年5月21日，編號120及2005年5月2日，編號514。



Mark



3102

**A RARE RUBY-PINK ENAMELLED CUP  
MARK AND PERIOD OF YONGZHENG**

delicately potted with deep rounded sides rising from a short straight foot to a gently everted rim, the exterior covered with a vibrant mottled ruby-pink enamel, the interior and base left white, the latter inscribed in underglaze blue with a six-character reign mark within a double circle  
8.6 cm, 3<sup>3</sup>/<sub>8</sub> in.

HK\$ 600,000-800,000

US\$ 77,000-103,000

清雍正 胭脂紅釉盃

《大清雍正年製》款



Mark



In its clean form and vibrant hue, the present cup exemplifies the Yongzheng Emperor's incessant pursuit of refined beauty in simple forms.

The pink enamel was probably first introduced in China from Europe through Jesuit missionaries during the Kangxi period (see Nigel Wood, *Chinese Glazes*, Hong Kong, 1999, pp. 241-243). Numerous scientific experiments were conducted, resulting in an improved recipe of a matte ruby-pink enamel derived from colloidal gold combined with an admixture of opaque white lead arsenate. With the achievements of these technological advancement, an array of small refined vessels characterised by fine potting and perfectly fired enamels of bright hues were commissioned during the Yongzheng reign, and the present bowl is undoubtedly an example of such.

A Yongzheng cup of this form and enamel colour was included in the exhibition *Zhongguo ming tao Riben xunhui zhan* [Exhibition of famous Chinese ceramics touring Japan], National Museum of History, Taipei, 1993, p. 177. Compare another closely related example sold twice in these rooms, first, 31st October 1995, lot 415, and again 29th October 2001, lot 577.

Other related variants of ruby-pink cups include a slightly larger one, offered in this sale, **lot 3109**; and a group of slightly different shape, occasionally accompanied by *anhua* decoration, such as one from the Meiyintang Collection, sold in these rooms, 7th April 2011, lot 31.





大清  
雍正  
五年  
製

A FINE AND SUPERBLY ENAMELLED PAIR OF  
DOUCAI 'FLORAL' BOWLS  
MARKS AND PERIOD OF YONGZHENG

清雍正 鬪彩花卉紋盃一對  
《大清雍正年製》款

each potted with deep rounded sides resting on a short straight foot, the exterior exquisitely decorated with a dense design of a composite floral scroll bearing six large flower heads, the meandering scroll further issuing curling tendrils and smaller floral buds, the lush frieze highlighted with vivid shades of varying colours, the interior with a medallion enclosing an iron-red bloom wreathed by lush foliage, the base inscribed in underglaze blue with a six-character reign mark within a double circle  
13.4 cm, 5¼ in.

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

US\$ 320,000-384,000



Marks







大清雍正年製



大清  
雍正  
年製



This pair of bowls is exquisitely painted in brilliant enamels with elegant floral blooms and a curling leafy scroll unfolding over the exterior surface of the vessels. The different coloured enamels have been masterfully applied in shaded washes, while underglaze blue was not merely used to outline the design but also to paint the veins of flowers and leaves, thus adding texture to the composition.

The classic yet uncontrived composition on these bowls is testament to 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. While these bowls echo the past through their luxurious floral scrolls and use of the *doucai* palette, the archetypal style in the Chenghua period (1465-1487), the featheriness of the leafy scrolls displays the influence of Western Rococo style.

A closely related pair of bowls in the Umezawa Kinenkan, Tokyo, was included in the exhibition *Shincho tōji* [Qing ceramics], MOA Art Museum, Tokyo, 1984, cat. no. 39; a bowl in the collection of Brian S. McElney, was included in the exhibition *Porcelain of the High Qing 1662-1795*, Art Gallery of Greater Victoria, Victoria, 1983, cat. no. 78; and another is published in *Sekai tōji zenshū/ Ceramic Art of the World*, Tokyo, vol. 12, pl. 30. Bowls of this type were also sold at auction: a pair was sold in our London rooms, 29th February 1972, lot 247; another pair was sold at Christie's London, 11th December 1978, lot 52; and two bowls were sold in our London rooms, one, 4th November 1969, lot 107, and another, 11th June 1996, lot 100. Compare also a pair of bowls with a similar motif but the tendrils painted mostly in underglaze blue and the enamels somewhat lighter in tone, sold at Christie's Hong Kong, 29th September 1992, lot 563.

A related floral scroll is also found on dishes with Yongzheng marks and of the period. See for example a dish from the collection of Morisada Hosokawa, illustrated in *The Collection of Morisada Hosokawa. Qing Porcelain and Persian Earthenware*, Kumamoto Prefectural Museum of Art, Kumamoto, vol. II, 1993, cat. no. 25; and a dish sold in our London rooms, 10th December 1991, lot 326.

本對盃繪明艷花卉卷葉紋飾，以各彩渲染，畫工卓絕，釉下青花不僅用作勾勒紋飾外形，同時表現花葉脈絡，讓圖案更添質感。此對盃滿飾纏枝花卉，以鬪彩裝飾，延續成窰雅風，自然秀麗，從曲蔓卷葉又可見西方洛可可風格的影響，臻美典雅，反映雍正皇帝對藝文好古喜新的態度。

比較一對例，現藏於東京梅澤記念館，曾展於《清朝陶磁》，MOA美術館，東京，1984年，編號39。另一例出自 Brian S. McElney 收藏，曾展於《Porcelain of the High Qing 1662-1795》，Art Gallery of Greater Victoria，維多利亞，1983年，編號78。再比較一例，載於《世界陶磁全集》，東京，卷12，圖版30。此類盃亦有售於拍賣會：倫敦蘇富比1972年2月29日拍出一盃，編號247；還有一盃售於倫敦佳士得1978年12月11日，編號52；再參考兩盃，分別售於倫敦蘇富比1969年11月4日，編號107及1996年6月11日，編號100。尚有一對盃例，紋飾相近，枝蔓以釉下青花為主，釉上彩顏色較淺，售於香港佳士得1992年9月29日，編號563。

此外也可比較帶雍正年款之盤例，其一出自細川護貞收藏，圖載於《細川護貞コレクション展 II：清の磁器・波斯の陶器》，熊本縣立美術館，熊本市，卷2，1993年，編號25。另有一盤售於倫敦蘇富比1991年12月10日，編號326。

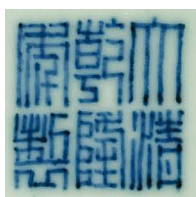
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GLAZED 'LOTUS' JAR  
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 粉青釉番蓮紋唇口罐  
《大清乾隆年製》款

robustly potted with an ovoid body rising from a countersunk base to a short waisted neck and lipped mouth, the exterior crisply moulded with a dense design of large lotus blooms rendered in varying forms, each bloom depicted borne on undulating scrolls issuing curling leaves, all below a band of *ruyi* lappets, the neck bordered with a frieze enclosing a *lingzhi* scroll, applied overall with an even pale sage-green glaze transmuting to white on the raised outlines, the base inscribed in underglaze blue with a six-character seal mark 32.2 cm, 12<sup>5</sup>/<sub>8</sub> in.

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

US\$ 154,000-205,000



Mark







Decorated in low relief with a marvellous matrix composed of lush leafy lotuses, this jar is a fine example of celadon-glazed wares made during the Qianlong reign. Essentially inspired by Longquan celadon wares in the Ming tradition, the present jar reflects the Qianlong Emperor's interest in antiquity while adapting ancient aesthetics to suit contemporary taste.

While drawing from Ming celadon traditions, the Qing craftsman has subtly imbued the present jar with a contemporaneity that firmly positions it within the taste of the Qianlong Emperor, as demonstrated by the elongated ovoid contours and the intricacy of the lotus motif on this jar in contrast to its robust Ming prototypes. Moreover, following the innovation by his predecessors, the Qianlong Emperor commissioned revival celadon wares on fine white porcelain body from Jingdezhen, as opposed to coarser Longquan stonewares. The glaze composition was also modified, and a more delicate translucent tone of the celadon glaze was achieved through lessening the amount of iron typically found in earlier Longquan celadons.

Moulded and carved celadon jars of similar form bearing imperial reign marks are rare, see a marked example decorated with peony sold in our London rooms, 16th May 2007, lot 115; and another smaller example decorated with lotus, sold in these rooms, 9th November 1982, lot 231. Compare also an unmarked example decorated with dragons, originally in the Edward T. Chow collection, sold in our New York rooms, 14th September 2011, lot 207.

粉青釉罐，通體飾卷草蓮紋，層次分明，為乾隆窯粉青瓷佳例。此類青瓷倣仿明龍泉密器，既突顯乾隆帝慕古之情，亦反映其鑑古思變、古物新作之慧眼。

不僅遵循明規，陶匠創思出新，此件粉青釉蓮紋罐且蘊乾隆風韻。此罐在明代器形的基礎下延展變化，曲線更形修長典雅；蓮紋優雅細膩，有別於明朝雛本。承襲前人之風，乾隆帝選以景德鎮瓷胎呈現青綠色釉，瓷胎潔白勻淨，較龍泉厚重粗胎更能映襯青釉潔淨明潤，顯出紋飾鮮豔剔透。此外，密工篩減宋代龍泉釉中鐵質，乃得如斯水瑩青釉。

落年款之浮雕青釉罐珍稀罕見，但可參考數例。見一牡丹紋罐例，同署乾隆年款，售於倫敦蘇富比2007年5月16日，編號115；尚有一較小作例，飾蓮紋，售於香港蘇富比1982年11月9日，編號231。另可比較仇焱之收藏一龍紋例，無款，售於紐約蘇富比2011年9月14日，編號207。

**AN EXTREMELY FINE AND RARE LIME-GREEN  
ENAMELLED CUP  
MARK AND PERIOD OF YONGZHENG**

superbly potted with deep rounded sides rising from a short straight foot to a gently everted rim, the exterior evenly covered with a pale lime-green enamel, the interior and base left white, the latter inscribed in underglaze blue with a six-character reign mark within a double circle  
9 cm, 3½ in.

**PROVENANCE**

Collection of Cheung Ling, Hong Kong.

**EXHIBITED**

*Monochrome Ceramics of Ming and Ch'ing Dynasties*, Min Chiu Society, The Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 62 (the mark incorrectly illustrated as cat. no. 55a).

*Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 136.

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

US\$ 154,000-205,000

清雍正 青綠釉盃  
《大清雍正年製》款

來源  
張鈴收藏，香港

展覽：

《明清一色釉瓷》，敏求精舍，香港藝術館，香港，1977年，編號62（年款圖片誤植為編號55a）

《求知雅集珍藏中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號136



Mark



The current cup, with its vibrant lime-green enamel covering the exterior of its delicate porcelain body, is an exceptionally rare paradigm of the Yongzheng Emperor's pursuit of innovation and the influence of Jesuit technology. Despite having an abundant supply of lead-antimonate in China, it was not until the Jesuit missionaries had a direct influence on the manufacture of arts and crafts that Chinese potters started adding copper to lead-antimonate to produce the lime-green enamel seen on the current cup.

In addition to lime-green being among the rarest enamels used in the Yongzheng reign, the evenness of the enamel is also particularly noteworthy. The lime-green enamel would have required a second firing at a lower temperature and it is difficult to achieve a satisfactory result as seen on the current cup. See two lime-green examples in Taipei, one published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China: K'ang-hsi Ware and Yung-cheng Ware*, Tokyo, 1980, pl. 153; and the other included in the exhibition *Qingdai danshe you ciqi tezhan* [Special exhibition of monochrome glazed porcelain of the Qing dynasty], Taipei, 1981, pl. 44. See also a similar pair included in the exhibition *Shimmering Colours. Monochromes of the Yuan to Qing Period: The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 113.

Related examples with reign marks inscribed within double squares include a pair sold in these rooms, 7th April 2011, lot 30, from the Meiyintang collection; and a single cup also sold in these rooms, 15th November 1988, lot 68, from the collection of Paul and Helen Bernat. Compare also a lime-green enamelled cup, with a more hemispherical form, offered in this sale, **lot 3116**.

雍正一朝，技藝發展蓬勃，在宮廷傳教士的影響下，御瓷推陳出新。此盃形雅胎薄，釉彩青綠明亮，清朗簡約，誠當中罕見典範。中國雖盛產鉛銻，但直到傳教士抵華，始促其用，陶工才把銅加入鉛銻，成就如本品般奪目之青綠釉彩。

青綠或為雍正朝最罕見的釉彩，其光潤勻稱，讓人讚歎。青綠釉彩乃以低溫燒就，是以此色彩瓷必經複燒，發色純粹如此盃者甚為難得。參考台北故宮博物院藏兩例，其一出版於《故宮清瓷圖錄·康熙窯·雍正窯》，東京，1980年，圖版153，另一例曾展出於《清代單色釉瓷器特展》，台北，1981年，圖版44。另見一對盃，收錄於《五色晚霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，香港，2005年，編號113。

還可參考底署雙方框款之例，如玫茵堂舊藏，售於香港蘇富比2011年4月7日，編號30。保羅·白納德伉儷舊藏另有一盃，售於香港蘇富比1988年11月15日，編號68。且參考專場另一青綠盃，器壁圓弧，呈半球狀，拍品編號3116。



大清  
雍正年製

3106

**A RARE FAMILLE-ROSE VASE SUPPORTED BY  
THREE BOYS  
SEAL MARK AND PERIOD OF QIANLONG**

清乾隆 粉彩三子獻壽寶瓶  
《大清乾隆年製》款

intricately sculpted in the form of three half-kneeling boys supporting a vase on their shoulders, the vase of baluster form, flanked by a pair of archaistic phoenix handles, the exterior brightly enamelled against a lime-green ground, depicting alternating stylised lotus and hibiscus sprays below a *ruyi* band, all below a further floral band and upright lappets, the incurved rim bordered by a floral scroll, each boy modelled in the round with arms held upwards, clad in loose fitted robes of patterned textiles gathered at the waist, their faces with cheerful expression below hair tied into twin-knots, all raised on an iron-red trefoil pedestal decorated with floral and foliate scroll bands in gilt, the base inscribed with a six-character seal mark in gilt  
18 cm, 7 $\frac{1}{8}$  in.

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

US\$ 320,000-384,000



Mark







The Qianlong Emperor had an insatiable predilection for novelty and innovation and was rigorous in the standards he upheld, prompting his craftsmen to search for and realise ever new designs that enabled them to showcase their technical proficiency. Polychrome ceramics with lifelike qualities, as demonstrated by the current work, were seen in the repertoire of Chinese ceramics from earlier reigns, but it was not until the Qianlong period that the level of craftsmanship reached its pinnacle and saw remarkably dynamic three-dimensionality in the production of works of art. The current piece is an exceptional example of such technical advancement, and this is demonstrated not only in its form but also in the colour scheme and choice of motifs, all thoughtfully incorporated to form an outstanding work undoubtedly held in high esteem by both the Emperor and craftsman alike.

Meticulously conceived and rendered, the well-proportioned lime-ground vase is flanked by a pair of archaistic handles and ornately decorated with impeccable lotus blooms and other floral motifs in the *yangcai* palette. The vase is supported on three applied figures of boys, each portrayed with a round, cherubic face below hair tied into twin-knots, but clad in different coloured clothing picked out with different motifs. All are raised on a gilt-decorated iron-red *trompe l'oeil* lacquer-imitation stand with a gilt-inscribed six-character seal mark on the base. There is no doubt that the current work, steeped in extraordinary craftsmanship and innovative artistic ambitions, ranks amongst the finest *trompe l'oeil* pieces of the Qianlong period.

Vases decorated with boys, such as the current example, were used by the Qianlong Emperor as gifts and tributes for officials and gentry. This is reflected in the Qing court records in the 4th and 7th months of the 20th year of the Qianlong reign (in accordance with 1755). These records reveal that the Emperor decreed that, under the supervision of Tang Ying, 50 vases decorated with three or five boys were to be produced so as to be sent to Jehol and gifted to people (The First Historical Archives of China, the Chinese University of Hong Kong, eds, *Qinggong neiwufu zaobanchu dang'an zonghui* [General collection of archival records from the Qing imperial household department workshop], Beijing, 2005, vol. 21, pp. 470-471).

By virtue of the technical difficulties in their production, ceramic vessels with appliqué designs are very rare.

Although the Qing court records suggest that over 50 such vases were commissioned, there are very few extant examples, of which most are applied with boys clambering on top and fired on footings, unlike the current vase, which was fired on spurs. Compare a Qianlong *yangcai* floral vase, inscribed with a six-character underglaze-blue seal mark to the base, from the Qing court collection in the Palace Museum, Beijing, included in *China. The Three Emperors*, Royal Academy of Arts, London, 2005-2006, cat. no. 301, and illustrated in *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, cat. no. II-3.30. Modelled with a trefoil rim and foot, the vase is further applied with three boys similar in size to those supporting the current vase. One boy is rendered clambering atop the shoulder of the vessel, another tying a knot to a ribbon around the neck whilst the third holds one end over his shoulder.

Compare also other Qianlong *yangcai* vases decorated with differing numbers of boys, including a turquoise-ground lantern vase decorated on the exterior with seven boys, from the collection of M.D. Ezekiel, illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. IX, fig. 2, and later sold at Christie's London, 18th March 1930, lot 73, Christie's New York, 12th December 1977, lot 211 and again in these rooms, 28th/29th November 1978, lot 318. Compare also another vase, decorated with five boys, inscribed with an iron-red six-character seal mark, sold at Christie's London, 10th May 2016, lot 78.

The three half-kneeling boys, upon which the vase rests, are marked with such strength and unity that they evoke the anthropomorphic feet of the Warring States period bronze vessels, as well as the guardian figures of the Tang dynasty. The structure and proportion of the vessel, with applied motifs in between the vessel and the stand, are also notably similar to those of contemporaneous 'three ram' zun vases, such as one decorated with a Jun-type glaze, illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, Taipei, 2007, cat. no. 15.

It is rare to find an incurved rim as found on the current vase in the Qianlong period. See a pink-ground *famille-rose* 'butterfly' vase from the collection of the Ping Y. Tai Foundation, modelled with a comparable incurved rim, sold at Christie's London, 18th October 1971 from the Fonthill heirlooms, lot 65, and again at Christie's Hong Kong, 3rd December 2008, lot 2388.

乾隆年間，高宗不甘因循守舊，好奇嗜新，要求藝匠以能手絕技，製作別開生面之品。如此品的像生彩瓷，雖然從前已有，但乾隆年間所製可謂青出於藍，雕工立體，靈活如生，巧奪天工。此器正是其中佼佼者，從造型、配色以至局部花紋，均一絲不苟，別出心裁，想必燒成之時，定讓匠人驕傲、君心大悅。

此器比例布局，雅致大方，盡顯心思。上部松綠地番蓮小瓶，雙耳摹古，頸肩華飾，精緻入微，不亞洋彩鉅作。中下部塑貼三子，頭束雙髻，眉清目秀，臉頰飽滿，身穿華衣，袍服圖案各異，粉紅的是牡丹、淡綠的是瑞果、淺藍的是小花，以顏色不同的褲子搭配，醒目鮮明。更加添仿漆木描金蓮紋座，底署描金六字篆書款，誠當朝像生瓷器中之精品。

據清檔記載，乾隆二十年（1755年）四月二十六日曾傳旨：「著唐英照從前燒造過三子、五子瓶，並今日所進的瓶等樣款，燒造五十件，要趕七月初一日送到，賞人用。欽此。」又於七月初七日下旨：「九江關所進的三子、五子瓶等，並磁扳指，俱著本家人送至熱河，交總管富貴、總管太監胡全忠接數查收，俟敬事房人到時交給，欽此。磁器交坐京家人盧四赴熱河交訖」（中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，卷21，頁470-471）。可見這類嬰戲題材瓷瓶，當時外送行宮，曾作賜賞之用。

塑貼瓷瓶，燒製工藝繁複，不論題材，均極為罕稀。清宮檔案雖指高宗曾下旨燒造相類瓷瓶逾五十，但傳世塑貼嬰戲彩瓷更是寥寥可數，且多飾童子攀瓶，底

有圈足方便燒造，不必如此支燒，製作相較略簡。參見北京故宮博物院清宮舊藏乾隆洋彩花卉紋三嬰戲瓶，口足均採三花瓣式，塑貼三子，童子大小與此瓶所見相若，執帶、繫結、攀高，三人神態各異，底署青花六字篆款，錄於《盛世華章》，英國皇家藝術學院，倫敦，2005-6年，編號301，又載於《十全乾隆：清高宗的藝術品味》，台北，2013年，編號II-3.30。

另外還可參考童子數量有別之乾隆粉彩瓶，如 M.D. Ezekiel 舊藏松綠地七子橄欖包袱瓶，收錄在 R.L. Hobson, 《The Later Ceramic Wares of China》，圖版 IX，圖2，曾售於倫敦佳士得1930年3月18日，編號73、紐約佳士得1977年12月12日，編號211及香港蘇富比1978年11月28/29日，編號318。另見一例，飾五子登科，六字礬紅篆款，2016年5月10日經倫敦佳士得拍出，編號78。

此器塑貼三童半蹲、手上托，臉雖朝外，同心共協，獻送寶瓶，姿態不禁讓人遙想戰國人形器足或唐朝佛教力士。本品整體結構對稱工整，採上皿、下座、中塑貼之式，布局與同代三犧尊類同，參見一台北故宮博物院清宮舊藏仿鈞釉例，錄於《大觀：北宋汝窯特展》，台北，2007年，編號15。

此器瓶口內斂，乾隆瓷作中較為罕見，但乃有例可考，如戴萍英基金會舊藏乾隆粉紅地粉彩蝴蝶瓶，斂口之式與此相類，先後兩度在佳士得拍出，分別為倫敦1971年10月18日，編號65，以及香港2008年12月3日，編號2388。



3107

**A FINE AND SUPERB RU-TYPE HANDLED VASE  
SEAL MARK AND PERIOD OF QIANLONG**

the body divided into six undulating lobes simulating a mallow bloom and resting on a splayed foot of corresponding form, surmounted by a tall tubular neck collared with a raised sloping band, all below a flared mallow-shaped rim accentuated with subtle lines to delineate the floral petals, the neck flanked by a pair of stylised dragon-form handles, covered overall save for the footring with an even translucent pale bluish-grey glaze, the base inscribed in underglaze blue with a six-character seal mark  
19.9 cm, 7¾ in.

**PROVENANCE**

Sotheby Parke Bernet, New York, 15th June 1983, lot 319.

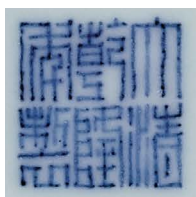
HK\$ 3,000,000-5,000,000

US\$ 384,000-640,000

清乾隆 仿汝釉葵式雙龍耳盤口瓶  
《大清乾隆年製》款

來源：

紐約蘇富比1983年6月15日，編號319



Mark







This exquisite vase with its lustrous glaze and refined shape ranks among the finest imperial porcelains created at the Jingdezhen kilns for the Qianlong Emperor (r.1736-1795) and archetypically reflects his fascination with antiquity as well as his desire for perfection.

It is well known that the Qianlong Emperor commissioned many copies of ancient ceramic styles and that he sent some of the actual pieces to Jingdezhen for study and research. Largely to the credit of Tang Ying (1682-1756), the gifted superintendent of the imperial kilns, who was a serious scholar and skilful artist in his own right, the artistic and technical level of the porcelain production reached new heights. Ancient forms and styles were not merely copied, but combined and reinvented to create new Qing dynasty designs.

The current vessel is exemplary of this new style of porcelains manufactured under Tang Ying's supervision. In shape it was inspired by Southern Song dynasty (1127-1279) *kinuta* ('mallet-shaped') vases of the Longquan kilns in Zhejiang province. See, for example, a piece in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1. London, 1994, no. 570. While the present Qing version retains the angled shoulder, cylindrical neck with cup-shaped mouth and stylised handles of the Longquan prototype, the addition of subtly lobed indentations, is strikingly novel, blending new and ancient in a harmonious way. With its well-matched association of a thick opaque glaze of pale bluish-grey that is reminiscent of Song dynasty (960-1279) Ru ware, the piece attains a new level of attractiveness.

A very similar vase of this elegant design in the Baur collection, Geneva is illustrated in John Ayers, *The Baur Collection Geneva. Chinese Ceramics*, vol. 3, *Monochrome-Glazed Porcelains of the Ch'ing Dynasty*, Geneva, 1972, no. A 370; and a similar example was sold at auction, Christie's New York, 23rd March 1995, lot 129, from the Scheinman collection.

Compare also a related vase but with a *guan*-type glaze, in shape closer to the *kinuta* prototype, in the Baur collection, Geneva, illustrated in John Ayers, *ibid.*, no. A 341.

盤口瓶釉色瑩潤，造形端雅，呼應乾隆帝慕古求精之審美品味。

乾隆尚古，命御窯依古式，燒造多樣新瓷，並曾詔命運送古瓷珍品至景德鎮作為摹本倣之。是時御窯督陶官唐英（1682-1756年）擅詩詞書畫，聰穎多才，促使製瓷工藝臻絕超卓，汲古創新，其時瓷器創燒佳作不斷。

本品亦屬唐英所造新式官瓷，器形取材南宋浙江龍泉窰紙槌瓶。龍泉例見康蕊君，《玫茵堂中國陶瓷》，卷1，倫敦，1994年，編號570。以古為本，添以平肩、直頸、雙耳造形簡化，葵瓣式主軸連貫全器，更顯新穎，施以豐厚青釉，溫潤瑩輝，倣擬宋代官窰，秀麗迷人。

日內瓦鮑爾珍藏一件類同作例，錄於 John Ayers, 《The Baur Collection, Geneva; Chinese Ceramics》, 卷1, 日內瓦, 1968年, 編號A370; 另一例則見於拍賣會, 紐約佳士得1995年3月23日, 編號129, 出自 Scheinman 舊藏。

並比較一件相類仿官釉瓶，器形更近紙槌瓶，亦為日內瓦鮑爾珍藏，載於 John Ayers, 同上, 編號A341。





## QIANLONG 'ANBAXIAN' MOONFLASK A PERFECT BIRTHDAY GIFT

This magnificent flask represents the height of ceramics production at the imperial kilns at Jingdezhen in Jiangxi province during the Qianlong reign (1736-1795). It is an exceptional piece for its challenging shape as well as its massive size and would have required the highest technical skill of the craftsmen. The vessel is further striking for its rich decoration, which is exceedingly rare.

The exuberant display of auspicious messages on this moonflask, combining Buddhist and Daoist motifs as well as traditional Chinese wishes for happiness and longevity, interestingly reflects the Qing Court's attitudes towards Buddhism, Daoism and Chinese culture. Essentially foreign to the Manchu rulers, they were all three fully embraced, promoted and observed. It is well known that the Qianlong Emperor was a fervent follower of Tibetan Buddhism, but Daoism also fell under his religious patronage. During his reign, worship took place at several Daoist altars in the palaces in Beijing and at the Yuanmingyuan. Daoist rites were equally performed as part of the Emperor's birthday celebrations, together with Tibetan Buddhist and Chinese Buddhist rituals.

On the present piece, the auspicious symbols are superbly painted over the entire surface, yet seemingly in order of importance: Buddhist and Daoist emblems accompanied by *shou* characters as principal decoration, and bats among swirling clouds as Chinese good fortune signs around the edges, neck and foot.















## 慶賀萬壽

青花扁壺端麗大器，華貴雍容，珍稀罕有，氣勢非凡，乃乾隆御窯登峰造極之作。

器身滿綴佛、道紋飾，寓意吉祥高壽，反映清帝對於佛、道、漢文化之崇尚。乾隆帝虔敬信仰藏傳佛教，亦供養道教，曾多次於紫禁城、圓明園中舉行道教法會。萬壽節慶典也見道教、藏傳佛教、漢傳佛教祭祀。

扁壺整體以「壽」字為軸，環繞佛道祥瑞紋飾，壺側、頸、足綴蝙蝠翱翔於彩雲之間，福瑞呈祥。

紋飾以八吉祥之法輪造型為骨，中心為「壽」，蓮瓣式開光內繪暗八仙紋：葫蘆為李鐵拐，芭蕉扇乃鍾離權，花籃屬藍采和，魚鼓為張果老，荷花何仙姑，寶劍乃呂洞賓，笛者韓湘子，笏板曹國舅。

本品構圖佈局喜慶大方，華麗紛呈，與他類扁壺迥異，可能為特殊節慶所造，觀其紋飾內涵，應為萬壽節之慶賀大禮。

法輪線條剛直，暗八仙、花果紋自然柔和，相得益彰，青花濃淡層次豐富，呈現光影變化，甚得十五世紀初期青花官瓷之風。

青花扁壺確以十五世紀早期青花瓷為雛本，尺寸相當，壺腹圓鼓，中心圓突，背面素平無釉，用以裝盛液體，以繩鍊立掛於牆面，或平置於桌面，參考一件宣德窯扁壺，錄於馮先銘，〈Yongle and Xuande Blue-and-White Porcelain in the Palace Museum〉，《Chinese

Ceramics. Selected Articles from Orientations 1982-2003》，香港，2004年，頁172-186，圖19。同錄十三世紀中亞銅製扁壺，背面略作凹弧，或原用以繫於馬鞍，圖19a。

本品與十三世紀銅壺相較，其造形之變化，如圈足，清楚呈現，依隨時光流轉，器物用途亦隨而改變，曾為裝盛器，現已成陳設之用。

壺腹紋飾排列與永樂窯青花淨水盃相類，如布倫戴奇珍藏一例，載於 John Carswell，《Blue and White: Chinese Porcelain and Its Impact on the Western World》，David and Alfred Smart Gallery，芝加哥，1985年，編號28，紋飾以金剛杵為中心，繪八吉祥紋魚蓮瓣形開光之中，「淨水盃」象徵淨心，用於供佛祭典。

類同扁壺僅知二件，其一出自 Stephen W. Bushell 收藏，刊於 W. Cosmo Monkhouse，《A History and Description of Chinese Porcelain》，倫敦，1901年，圖52；另一例1975年7月8日售於倫敦蘇富比，編號175，後於香港蘇富比1981年11月25日售出，編號225。

比較近類之青花八吉祥紋扁壺，存世數量較多，如一例展出於《福壽康寧：吉祥圖案瓷器特展圖錄》，國立故宮博物院，台北，1995年，編號11。另有一例，載於《明代官窯青花磁器之寶庫：南京博物院藏》，佐川美術館，守山市，2003年，編號78。另一例錄於 Michel Beurdeley 與 Guy Raindre，《Qing Porcelain. Famille Verte, Famille Rose 1644-1912》，紐約，1987年，圖版154，為仇焱之舊藏，1981年5月19日售於香港蘇富比，編號544。







**A MAGNIFICENT AND EXTREMELY RARE  
LARGE BLUE AND WHITE 'ANBAXIAN'  
MOONFLASK  
SEAL MARK AND PERIOD OF QIANLONG**

sturdily and robustly potted, the generously proportioned vessel with a circular body rising from a splayed oval foot to a flaring neck flanked by a pair of S-scroll handles rendered in the form of cloud swirls, the substantial vessel superbly painted overall in shaded tones of cobalt blue, each main side centred with a medallion enclosing a *shou* character rendered in angular scrollwork, surrounded by eight radiating spokes alternating with eight lobed cartouches, each enclosing a beribboned *anbaxian* emblem, all encircled by a further circular key-fret band, the main sides interrupted by cloud scrolls and soaring bats painted to the rounded sides, neck and foot, the rim bordered with a frieze of pendent *ruyi* blooms, the base inscribed with a six-character seal mark 50.5 cm, 19<sup>7</sup>/<sub>8</sub> in.

**PROVENANCE**

Grosvenor House Art and Antiques Fair, Park Lane, London, early 1990s.  
Chak's Co. Ltd, Hong Kong.

Estimate Upon Request  
估價待詢

清乾隆 青花蓮瓣式開光暗八仙  
靈芝耳扁壺  
《大清乾隆年製》款

來源：  
格羅夫納古董博覽會，倫敦，1990年代初  
永寶齋，香港



Mark



3109

**A FINE RUBY-RED ENAMELLED CUP  
MARK AND PERIOD OF YONGZHENG**

with deep rounded sides resting on a short foot, the exterior covered in a rich ruby-red enamel, the interior and base left white, the latter inscribed in underglaze blue with a six-character reign mark within a double circle  
10 cm, 3 $\frac{7}{8}$  in.

**PROVENANCE**

Collection of Cheung Ling, Hong Kong.

**EXHIBITED**

*Monochrome Ceramics of Ming and Ch'ing Dynasties*, Min Chiu Society, The Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 20.

*Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 135.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清雍正 胭脂紅盃  
《大清雍正年製》款

來源：  
張鈴收藏，香港

展覽：  
《明清一色釉瓷》，敏求精舍，香港藝術館，香港，1977年，編號20  
《求知雅集珍藏中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號135



Mark





The current cup, with its charming proportions and vibrant ruby-red enamel, is an archtypical realisation of the Yongzheng Emperor's aesthetic for understated refinement and the technical developments in ceramic production in the 18th century.

By virtue of the influence of Jesuit technology, pink enamel of this type was developed in China in the final years of the Kangxi period but very few Kangxi examples are known. It was not until the Yongzheng and Qianlong periods that the low-fired ruby-red enamel – which came in varying shades pink – became a more prominent feature in the repertoire of Chinese ceramics. In fact, Tang Ying (1682-1756), Superintendent of the imperial kilns in Jingdezhen, referred to such vessels as “Western red-glazed wares” in *Taocheng jishi bei ji* [Commemorative Stele on Ceramic Production].

Deceptively simple, the manufacture of such monochrome cups demanded the highest level of skill and meticulous precision, from not only the potting and firing but also the application of the enamel, which entailed blowing carefully through a silk gauze-covered bamboo tube on the biscuit to achieve the lightly speckled yet even effect seen on the current cup.

See a similar cup, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 132; another related example, with the reign mark inscribed within a single circle, from the Avery Brundage Collection and now preserved in the Asian Art Museum of San Francisco, San Francisco, published on the Museum's website, no. B60P2365; and a pair published in *The Tsui Museum of Art*, Hong Kong, 1991, pl. 126.

See also a smaller ruby-pink enamelled cup also offered in this sale, **lot 3102**.

此盃比例絕佳，脂紅妙麗，呈現雍正皇帝含蓄雅致之審美觀，同時為十八世紀瓷藝躍進的佐證。

受益於宮廷傳教士引入之西洋科技，康熙末年成功研發出這類胭脂紅彩，然康熙年製傳世品寥寥無幾。雍正、乾隆年間，續以低溫燒製胭脂紅彩，發色不一，成為中國瓷藝中出眾的品類。景德鎮督陶官唐英（1682-1756年）在《陶成紀事碑記》中，便稱此類為「西洋紅色器皿」。

單色釉瓷，看以為易，實則尤艱，嚴苛匠人純青造詣，精準細密，拉坯燒製，繼而吹釉，即通過竹筒，蒙以細沙，必須一絲不苟，才得此輕盈均勻之色。

參考圖載於《故宮珍藏康雍乾瓷器圖錄》一例，香港，1989年，圖版132，另參考布倫戴奇舊藏一例，署單圈年款，現藏於三藩市亞洲藝術博物館，圖見博物館官方網站，編號B60P2365。且有一對收錄於《徐氏藝術館》，香港，1991年，圖版126。本場拍賣還有一尺寸略小之胭脂彩盃，拍品編號3102。



大清雍正年製

3110

A FINE CELADON-GLAZED BOTTLE VASE  
SEAL MARK AND PERIOD OF YONGZHENG

sturdily potted with a compressed globular body surmounted by a tall tubular neck, all supported on a splayed foot, covered overall evenly save for the unglazed footring with an attractive bluish-green glaze, the base inscribed in underglaze blue with a six-character seal mark  
32.7 cm, 12<sup>7</sup>/<sub>8</sub> in.

清雍正 粉青釉長頸荸薺瓶  
《大清雍正年製》款

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

US\$ 256,000-384,000



Mark





This large and exquisitely glazed vase is an archetypal example of Yongzheng (r. 1723-1735) monochrome porcelain in its gracefulness and refinement of form. Under the Emperor's keen eye, which was steeped in a thorough knowledge of the antiquities in the imperial collection, a profusion of new shapes and colour emerged which was only possible through the great technical advances that were achieved by his reign.

The subtle glaze has been created in imitation of Longquan celadon of the Song period (960-1279) and reflects the Qing emperors' penchant for these early wares, which they not only collected but also commissioned the imperial kilns to recreate or imitate. The delicate, almost watery tone of celadon was a Kangxi innovation which was produced by lessening the amount of iron typically found in Song dynasty Longquan celadons. The glaze was further modified during the Yongzheng period.

The form itself is inspired by a Song prototype, such as the Longquan bottle vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 99.

The form is more frequently found on monochrome vases produced during the Qianlong period, and it is rare to find a Yongzheng example. For a Qianlong example of this form, see the 'guan'-type bottle vase from the collection of Stephen Junkunc III, sold in our New York rooms, 12th September 2018, lot 115.

長頸荸薺瓶器形秀雅，姿態纖緻，為雍正御製單色瓷之典型。雍正帝博覽宮藏古珍，廣識多聞，審美鑑賞眼光精到，進而促成當朝製瓷技術突飛猛進，融匯新穎的形制、釉彩，得以造出如此雅器。

此瓶釉色光華瑩潤，所施仿宋青釉，足顯清代帝皇慕古雅意，亦見御窯為迎合聖意之創新技術。窯工篩減宋代龍泉釉中鐵質，乃得如斯水瑩青釉。此品之青釉創燒於康熙，雍正繼而善之，技法日臻精熟，遂見本品青釉澈淨明潤。

其形源自宋代，參見北京博物院藏一龍泉長頸瓶例，錄於《故宮博物院藏文物珍品全集·宋（下）》，香港，1996年，圖版99。

此形制多見於乾隆一朝，雍正原型極為珍稀。參見一乾隆仿官釉瓶例，出自史蒂芬·瓊肯三世收藏，曾售於紐約蘇富比2018年9月12日，編號115。

3111

**A PAIR OF BLUE AND WHITE 'DRAGON' BOWLS  
MARKS AND PERIOD OF YONGZHENG**

each with deep rounded sides supported on a short straight foot, the exterior decorated in rich cobalt-blue tones with two five-clawed dragons soaring amidst cloud scrolls, the interior centred with a medallion enclosing a writhing dragon, the base inscribed with a six-character reign mark within a double circle

9.6 and 9.7 cm, 3¾ in.

**PROVENANCE**

Collection of Henry and Beatrice Goldschmidt.

HK\$ 500,000-700,000

US\$ 64,000-89,500

清雍正 青花雲龍紋盃一對  
《大清雍正年製》款

來源：

亨利·戈爾德施密特伉儷收藏



Marks





The current pair of bowls exemplifies the Yongzheng Emperor's admiration for celebrated Chinese ceramics and antiquity as well as his desire to uphold such traditions. Decorated in rich cobalt-blue tones against a plain white ground in a Ming dynasty fashion, the dragons call to mind a motif that gained popularity from the early Ming dynasty, which can be seen decorated on bowls of virtually every period since the reign of Chenghua. Compare three related examples from the Chenghua, Hongzhi and Wanli reigns in the collection of the Shanghai Museum, included in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pls 1-84, 3-61 and 3-69.

Bowls of this type, powerfully portrayed with Ming-style dragons, were produced in pairs. Compare three related pairs, sold in these rooms, 14th November 1989, lot 87, 2nd May 1995, lot 66 and 29th April 1997, lot 614, respectively. That this motif was highly favoured by the Yongzheng Emperor can be seen in the commissioning of ogee bowls painted with very similar motifs, such as a pair included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Art Gallery, Chinese University of Hong Kong, Hong Kong, 1973, cat. no. 59; and another pair sold in these rooms, 3rd October 2018, lot 145, from the collection of Sir Quo-Wei Lee.

雍正皇帝慕古好雅，延前代瓷風，續製青花龍紋盃。龍紋，自古已有，但明初始更盛行，對盃青花發色濃艷，與白地對比鮮明，極富前朝遺風。青花雙龍紋，明初已甚風行，後來幾乎每朝皆有製同紋瓷盃。參考上海博物館藏成化、弘治、萬曆青花雙龍紋盃，載於陸明華，《明代官窯瓷器》，上海，2007年，圖版1-84、3-61及3-69。

此類青花盃，盡致詮釋明式龍紋，成對燒造。比較三對相似盃例，分別售於香港蘇富比1989年11月14日，編號87、1995年5月2日，編號66和1997年4月29日，編號614。雍正皇帝想必對此龍紋甚為鍾愛，時也有製相類折腰盃。參考一例，載於《華光艸堂珍藏清代瓷器》，香港中文大學文物館，香港，1973年，編號59。另一對為利國偉爵士舊藏，售於香港蘇富比，2018年10月3日，編號145。



3112

A FINE AND RARE MOULDED CELADON-  
GLAZED 'RUYI' BOWL  
MARK AND PERIOD OF YONGZHENG

清雍正 粉青釉如意拐子紋盃  
《大清雍正年製》款

well potted with deep rounded sides rising from a short straight foot to a gently flared rim, the exterior crisply moulded with a central band formed of interlocking undulating scrollwork accentuated with *ruyi* ends, applied overall save for the base with a pale celadon gently thinning on the raised motifs, the white base inscribed in underglaze blue with a six-character reign mark within a double circle 11.5 cm, 4½ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500



Mark



Remarkable for its fine potting, impeccable tactile glaze and elegant moulded decoration, the present bowl epitomises the delicacy and precision of monochrome porcelains achieved by the imperial kilns during the Yongzheng period.

Continuing from the innovations during the Kangxi reign, the Yongzheng Emperor further improved the recipe of revival celadon-type glazes inspired by earlier Longquan celadon wares. By lowering the iron content in these glazes, a range of more sophisticated and finely textured celadon glazes became available. These delicate mineral compositions were then applied to fine white porcelains made in Jingdezhen, resulting in a more translucent, almost watery representation of the glaze. Moreover, as evident on the present bowl, the intricacy of the glaze is further enhanced by its combination with moulded or carved decorations in relief, where there are subtle variations in tonal texture as the glaze pools in the recessed areas.

Although Yongzheng celadon-glazed bowls with moulded or carved decoration are known, examples of relatively smaller size as the present bowl are rare. Moreover, they appear to be less formulated than their larger counterparts, as a range of different decorative repertoire can be found. A near identical bowl with the same design was sold at Christie's Hong Kong, 20th March 1990, lot 727. Compare also a bowl of similar size moulded with a floral scroll, from the Meiyintang Collection, sold in these rooms, 7th April 2011, lot 23; and another decorated with bats sold at Christie's Hong Kong, 29th November 2017, lot 2802.

本品形制精美、釉色朗潤、紋飾素雅，乃單色釉瓷一細膩精絕傑作，標誌雍正年間景德鎮御窯廠之一絲不苟，技藝精湛。

此品青釉意啟明朝龍泉瓷器，創燒於康熙，雍正繼而善之，窯工篩減宋代龍泉釉中鐵質，技法日臻精熟，遂見本品青釉澈淨明潤。雍正帝選以景德鎮瓷胎呈現青綠色釉，瓷胎潔白勻淨，較龍泉厚重粗胎更能映襯青釉澈淨明潤，乃得如斯水瑩青釉。此外，本品浮雕紋飾，凹凸有致，青釉映襯層次分明，意趣盎然。

雍正浮雕青釉盃例雖有著錄，惟尺寸略小如本品者不多。且此類小盃未有如大盃例般規限化，紋飾多變，較顯生動。一紋飾相若之盃例曾售於香港佳士得1990年3月20日，編號727。同可參考玫茵堂藏一尺寸相若之盃例，模印纏枝花卉，售於香港蘇富比2011年4月7日，編號23；另有一例綴蝙蝠紋，售於香港佳士得2017年11月29日，編號2802。



大清  
雍正  
年製

3113

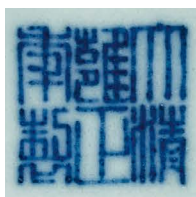
A FINE RU-TYPE GARLIC-MOUTH BOTTLE  
VASE  
SEAL MARK AND PERIOD OF YONGZHENG

清雍正 仿汝釉蒜頭瓶  
《大清雍正年製》款

with a pear-shaped body supported on a spreading foot and tapering to a tall slender neck with a garlic-head mouth and thin lip, covered evenly overall save for the footring with an even pale sky-blue glaze, the base inscribed in underglaze blue with a six-character seal mark  
29 cm, 11<sup>3</sup>/<sub>8</sub> in.

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

US\$ 320,000-384,000



Mark







Sophisticated in its simplicity and understated elegance, this vase typifies Yongzheng (1723-35) imperial porcelain at its best. The luminous Ru-type glaze and the graceful, unassuming shape with its minimalist decoration are an ideal match, and yet this association appears to be extremely rare.

During the short reign of the Yongzheng Emperor, Qing imperial wares reached their apogee attaining an exquisite finesse, rarely found in those of later periods. The Emperor was fascinated with antiquity and is known to have sent numerous pieces of different ancient ceramic styles to the imperial kilns at Jingdezhen so that craftsmen could use them as examples in the creation of new pieces. Song dynasty (960-1279) wares were one of the Emperor's favourites, particularly Ru, the most celebrated of all.

The present vase is a quintessential example of one of those new pieces created under the guidance of the brilliant kiln supervisor Tang Ying (1682-1756). In shape, it copies Song dynasty vases produced at the Longquan kilns in Zhejiang province, which in their turn had been modelled after archaic bronze wine vessels of the late Eastern Zhou period (770-256 BC) known as *hu*. A Longquan model for the current piece would have been a vase from the Qing court collection, equally designed with a high foot and elegantly sloping shoulders, illustrated in *Longquan yao/ Porcelain of the National Palace Museum. Lung Ch'uan Ware of the Sung Dynasty*, Hong Kong, 1962, pl. 10.

Although the simple shape of 'garlic-head' vases, or *suantouping*, combines well with monochrome glazes, as the current lot so perfectly demonstrates, pieces of this type bearing a Yongzheng reign mark appear to be extremely rare. Only one other Ru-type glazed vessel appears to be published, of similar size, but with a moulded chrysanthemum petal design, included in the exhibition *Ji xia qing shang/ Ethereal Elegance*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 22, from the Huaihaitang collection.

*Suantouping* of this reign seem to be mostly decorated with contemporary invented polychrome glazes, compare, for example, a robin's egg piece from the collection of the National Palace Museum in Taipei, published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum. K'ang-hsi Ware and Yung-ch'eng Ware*, vol. 1, Tokyo, 1980, no. 146; and a robin's-egg blue vessel from the collection of J. M. Hu, included in the exhibition *Zande Lou Qingdai guanyao danseyou ciqi/ Qing Imperial Monochromes. The Zande Lou Collection*, The Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 20.

Or, they were embellished with other glazes achieved involuntarily in an imitation process, such as two vases with a speckled glaze reminiscent of lazurite, from the collection of the Palace Museum, Beijing, included in the exhibition *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2006, cat. no. 179; and illustrated in *Zhongguo taoci quanji/ The Complete Works of Chinese Ceramics* vol. 14: *Qing*, part 1, Shanghai, 1999, no. 205.

Ru-type *suantouping* are better known from the succeeding Qianlong reign (1736-1795), compare, for example, a closely related vase illustrated in *Sekai tōji zenshū/ Catalogue of World's Ceramics*, vol.12 *China: Ch'ing Dynasty and Annamese and Thai Ceramics*, Tokyo, 1956, pl. 93; and another piece of somewhat less balanced proportions and of smaller size, from the Qing Court collection, illustrated in *Gugong Bowuyuan cang wenwu zhenpin quanji. Danseyou/ The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 215. Other related examples have been sold in these rooms, 29th November 1979, lot 294; 10th April 2006, lot 1610; and 8th October 2008, lot 2512, from a Japanese private collection.

仿汝釉蒜頭瓶，素淨雅緻，釉色瑩潤，線條柔美，雋永悠長，乃雍正御窯之精萃，存世罕見。

清代官窯製瓷技術，於雍正一朝到達巔峰，雍瓷精美卓絕，後世難以與之媲美。世宗慕古，命景德鎮御窯依古瓷樣式摹作，再造新瓷，宋代名窯之首，汝瓷，尤得帝王傾愛。

本品乃御窯廠督陶官唐英任內之佳作，取宋代浙江龍泉窯器形，其由來更可上溯至東周青銅壺造形，可參考一件清宮舊藏龍泉青瓷蒜頭瓶，高圈足，溜肩，錄於《龍泉窯》，香港，1962年，圖版10。

此類蒜頭瓶，並書雍正年款者，極為珍稀，著錄僅知懷海堂藏一件仿汝釉蒜頭瓶，尺寸相當，但添印菊瓣，展出於《機暇清賞：懷海堂藏清代御窯瓷餅》，香港中文大學文物館，香港，2007年，編號22。

雍正窯蒜頭瓶多施以當朝研發新釉，如台北故宮博物院藏一件爐鈞釉例，錄於《故宮清瓷圖錄－康熙窯·雍正窯》，東京，1980年，圖版146；胡惠春舊藏另有一件爐鈞釉蒜頭瓶，刊於《暫得樓清代官窯單色釉瓷器》，香港，2005年，編號20。或亦見以瓷釉倣仿其他材質者，如北京故宮博物院藏二器，釉似青金石，展出於《盛世華章》，皇家藝術學院，倫敦，2006年，編號179，並載於《中國陶瓷全集》，卷14，上海，1999年，編號205。

乾隆窯續燒仿汝釉蒜頭瓶，參考一件近類本品之例，載於《世界陶磁全集》，卷12，東京，1956年，圖版93；另一例刊於《故宮博物院藏文物珍品全集·單色釉》，香港，1999年，圖版215。香港蘇富比曾售出相類乾隆窯蒜頭瓶，1979年11月29日，編號294；2006年4月10日，編號1610；2008年10月8日，編號2512。



**AN EXCEPTIONAL AND RARE BLACK-GROUND  
FAMILLE-VERTE 'CHRYSANTHEMUM' BOWL  
MARK AND PERIOD OF YONGZHENG**

delicately potted with deep rounded sides supported on a short foot, the exterior superbly enamelled with a frieze formed of three detached leafy chrysanthemum scrolls, each rendered undulating and bearing three main chrysanthemum blooms and lush foliage, all below a band of 'horse-shoe' motifs and against a glossy black ground, the base left white and inscribed in underglaze blue with a six-character reign mark within a double circle  
13 cm, 5 $\frac{1}{8}$  in.

**PROVENANCE**

Collection of Captain Charles Oswald Liddell (b. 1851).  
Bluett & Sons, London, 1929.  
Collection of Charles Ernest Russell (1866-1960).

**EXHIBITED**

*The Liddell Collection of Old Chinese Porcelain*, Bluett & Sons, London, 1929, cat. no. 167 (one of a pair).

**LITERATURE**

R.L. Hobson, Bernard Rackham and William King, *Chinese Ceramics in Private Collections*, London, 1931, fig. 347.  
Roy Davids and Dominic Jellinek, *Provenance. Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, Great Haseley, 2011, pl. 138 right.

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

US\$ 192,000-256,000

清雍正 墨地五彩纏枝菊花紋盃  
《大清雍正年製》款

來源：

Charles Oswald Liddell 上校（1851年生）收藏  
Bluett & Sons，倫敦，1929年  
Charles Ernest Russell（1866-1960年）收藏

展覽：

《The Liddell Collection of Old Chinese Porcelain》  
，Bluett & Sons，倫敦，1929年，編號167（一對之其一）

出版：

R.L. Hobson、Bernard Rackham 及 William King，  
《Chinese Ceramics in Private Collections》，倫敦，  
1931年，圖347  
Roy Davids 及 Dominic Jellinek，《Provenance.  
Collectors, Dealers and Scholars: Chinese Ceramics in  
Britain and America》，Great Haseley，2011年，圖版  
138右



Mark





The current bowl, with its striking iridescent black ground, is an extremely rare example of a small group of black-ground wares produced in the Yongzheng period. Not only do they reflect the Emperor's tendency of harking back to celebrated wares of the past, they also demonstrate the craftsmen's high level of experimentation and ability to go above and beyond.

The colour scheme first appeared on a small number of pieces produced in the mid-15th century, whereby a layer of lead-based copper-green enamel was combined under a layer of cobalt, which upon firing, fused them together to create a glossy black glaze. Revived under the Kangxi reign as an extension of the *famille-verte* palette, vessels were enamelled with decoration against a black ground. See a pair of bowls vibrantly enamelled with floral scrolls against a black ground, dated to the Kangxi period, from the Avery Brundage Collection and now preserved in the Asian Art Museum of San Francisco, published on the Museum's website, nos B60P1742 and B60P1743.

By the Yongzheng period, the porcelain body became finer, thus enabling the black enamel to achieve a glossier and more iridescent effect as seen on the present bowl. Despite the remarkable contrast from setting coloured enamels against a black ground, such wares and identical pieces are extremely rare due to the difficulties in producing them. The pair to the current piece is illustrated in *Provenance, op.cit.* pl. 138 right, and was probably the one included in the exhibition *The Barbara Hutton Collection of Chinese Porcelain*, Honolulu Academy of Arts, Honolulu, 1956, pl. XIIIa.

Compare two related bowls more densely decorated with varying floral blooms using a wider range of enamels, one from the Bruce and Jean Beaudette Collection, sold in our New York rooms, 28th May 1991, lot 290, and later in these rooms, 8th April 2007, lot 781; and another, sold in our London rooms, 6th November 2013, lot 77, from the Alfred Beit Foundation.

Compare also three black-ground dishes predominantly decorated in iron red as is the current bowl, but also painted with blue enamel, one in the Victoria and Albert Museum, London, gift of Julia C. Culland, illustrated in Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911*, London, 1998, (rev. ed. 1998), no. 23; and a pair offered in *An Important Collection of Chinese Ceramics*, lot 3020.

此盤墨地，乃雍正年間僅見罕品，黝黑如漆，側看虹光四射，尤為悅目，以卓越工藝，在前朝式樣的基礎上更進層樓。

墨地彩瓷，早見於十五世紀中葉，但數量極少，當時藝匠在含鉛量高的銅綠彩上添鈷青，燒製時兩者融為一體，形成光滑黑釉。及至康熙年間，復興墨地彩瓷，配以五彩之色，如布倫戴奇舊蓄一對墨地纏枝花卉紋盤，現藏於三藩市亞洲藝術博物館，圖見博物館官方網站，編號B60P1742和 B60P1743。

雍正年間，瓷胎愈加細緻，墨彩更潤澤純正，多如此盤一樣四射虹光。墨地五彩，顏色對比分明奪目，但奈何工序繁複，數目受限，同類器甚為罕見。與此成對之盤，錄於《Provenance》，前述出處，圖版138右，之後或見於展覽《The Barbara Hutton Collection of Chinese Porcelain》，檀香山藝術博物館，檀香山，1956年，圖版XIIIa。

比較二例，其花卉飾紋更形細密，彩料稍為多樣，其一為 Bruce Beaudette 伉儷舊藏，先後售於紐約蘇富比1991年5月28日，編號290及香港蘇富比2007年4月8日，編號781，另一則為 Alfred Beit 基金會舊藏，售於倫敦蘇富比2013年11月6日，編號77。

再比較三墨地盤例，如同此品，主飾以礬紅彩繪成，它們卻加綴藍彩，其一藏倫敦維多利亞與艾伯特博物館，由 Julia C. Culland 惠贈，圖載於柯玫瑰，《Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911》，倫敦，1998年，修訂版，1998年，編號23，且有一對，見於《研精得趣：重要中國瓷器收藏》專場，拍品編號3020。





大清  
雍正  
五年  
製

3115

A GUAN-TYPE HANDLED VASE, FANGHU  
SEAL MARK AND PERIOD OF QIANLONG

of rectangular section, the sturdily potted pear-shaped body sweeping up to a gently flared neck flanked by a pair of angular lug handles, all supported on a splayed foot centred with an elongated aperture on each of the shorter sides, covered overall save for the footring with an even pale greyish-blue glaze with faint crackles, the base inscribed in underglaze blue with a six-character seal mark  
27.3 cm, 10¾ in.

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

US\$ 320,000-384,000

清乾隆 仿官釉貫耳方壺  
《大清乾隆年製》款



Mark





While the form is derived originally from Shang and Zhou dynasty metal prototypes, the thick lustrous glaze and brown-washed footring of the present vase are evocative of Song dynasty ceramic renderings of the earlier form, especially *guan* ware, much admired by the Qianlong Emperor.

A similar example in the National Palace Museum in Taipei is published in the *Illustrated Catalogue of the Ch'ing Dynasty Porcelain in the National Palace Museum Ch'ien-lung Ware and Other Wares*, Tokyo, 1981, pl. 82; another from the collection in the Art Gallery, The Chinese University of Hong Kong, Hong Kong was included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, cat. no. 63; and two other vases, one with a crackled and the other with a plain *guan*-type glaze, are published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pls 874 and 875. A smaller pair is illustrated in *Qing Imperial Monochromes The Zande Lou Collection*, Art Museum The Chinese University of Hong Kong, Hong Kong, 2005, pl. 32.

本品壺形雖以商周鑄器為源，厚釉瑩亮，圈足呈褐，卻如早期宋瓷，尤似乾隆帝所喜之官窯。台北故宮博物院藏一近例，載於《故宮清瓷圖錄：乾隆窯·嘉慶窯·道光窯》，東京，1981年，圖版82。另一例藏於香港中文大學文物館，展於《清瓷萃珍——清代康雍乾官窯瓷器》，香港，1995年，編號63。另有二壺，皆仿官釉，一例冰裂，另一例光素無紋，載於康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，1994年，圖版874及875。胡惠春舊藏且有一對，尺寸較小，圖載於《暫得樓清代官窯單色釉瓷器》，香港中文大學文物館，香港，2005年，圖版32。

3116

A FINE AND RARE LIME-GREEN ENAMELLED  
CUP  
MARK AND PERIOD OF YONGZHENG

清雍正 青綠釉盃  
《大清雍正年製》款

with delicately potted rounded sides supported on a short foot, the exterior superbly covered in a lime-green enamel, the interior and base left white, the latter inscribed in underglaze blue with a six-character reign mark within a circle

9.2 cm, 3<sup>5</sup>/<sub>8</sub> in.

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

US\$ 103,000-154,000



Mark



Lime-green is among the rarest enamel colours used in the Yongzheng period and monochrome vessels of this type, deceptively simple in form and colour, represent one of the most technically challenging porcelains to be produced as it required the utmost precision in every stage of their production.

Compare three very similar examples from the collection of Hon. Mountstuart William Elphinstone, now in the Sir Percival David Collection in the British Museum, London, the first published in Margaret Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, cat. no. B526; and a slightly larger pair, with the reign marks inscribed within double circles, published on the Museum's website, accession nos PDF, B.524 and 525, the former illustrated in Rosemary E. Scott, *Percival David Foundation of Chinese Art*, London, 1989, pl. 97 bottom, second from right. Compare another lime-green enamelled cup, potted with deeper sides, offered in this sale, **lot 3105**.

Cups of this charming hemispherical form were also covered in various enamels in the Yongzheng period, including lemon-yellow, rose-pink, and even turquoise. See two related examples with the reign marks similarly inscribed within single circles; the first vibrantly covered on the exterior in a pink enamel and decorated on the interior with fruits; the second enamelled turquoise-blue on the exterior, respectively sold in these rooms, 4th April 2012, lots 1 and 2, from the Meiyintang collection.

青綠，或為雍正窯單色釉瓷中最罕者，其器形、色澤看似簡單，實則殊艱，要求每道工藝恰到好處。

比較 Hon. Mountstuart William Elphinstone 舊藏三例，均存倫敦大英博物館大維德基金會，其中一盃出版於 Margaret Medley, 《Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art》, 倫敦, 1973年, 編號B526, 另外兩器成對, 尺寸較大, 底署雙圈年款, 圖見博物館官方網站, 編號B.524 與525, 前者出版於蘇玫瑰, 《Percival David Foundation of Chinese Art》, 倫敦, 1989年, 圖版97下方右二。本場拍賣另有一青綠盃, 壁略深, 見拍品編號3105。

雍正年間, 同採此弧壁半球形之盃, 有施各式彩釉者, 包括檸檬黃、胭脂紅、松石綠。參考玫茵堂舊藏二盃, 底均署單圈款, 胭脂紅與松石綠各一, 前者內飾瑞果, 售於香港蘇富比2012年4月4日, 編號1與2。





3117

A FINE PAIR OF DOUCAI 'ANBAXIAN' BOWLS  
MARKS AND PERIOD OF YONGZHENG

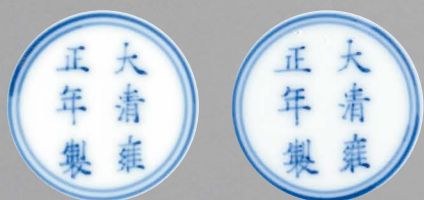
each well potted with flared sides rounding from a short foot, the exterior finely painted with the *anbaxian* emblems, each rendered with fluttering ribbons alternately coloured in green and iron red, all above a band of *ruyi* heads encircling the base and below a narrow frieze of interlocking 'C'-shaped motifs around the rim, the interior centred with a medallion enclosing a spray of peaches repeated at the rim, the base inscribed in underglaze blue with a six-character reign mark within a double circle

13.2 cm, 5 $\frac{1}{8}$  in.

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

US\$ 103,000-154,000

清雍正 鬪彩暗八仙盃一對  
《大清雍正年製》款



Marks







This pair of bowls is remarkable for its dynamic and detailed rendering of the *anbaxian* (Eight Secret Emblems), with flattering ribbons painted in two different colours. A closely related bowl is illustrated in *The Tsui Museum of Art. Chinese Ceramics IV*, Hong Kong, 1995, pl. 139, where the author suggests that bowls of this type were made in the early part of the Yongzheng reign, before the appointment of Nian Xiyao (1617-1738) as Superintendent of Customs and Director of the Jingdezhen imperial kilns in 1726, p. 67.

A closely related pair of bowls from the T.Y. Chao collection was included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, cat. no. 89; another pair

was sold twice in these rooms, 1st November 1999, lot 366 and, 10th April 2006, lot 1792; and a further pair was sold at Christie's Hong Kong, 25th October 1993, lot 842. See also two bowls sold in these rooms, the first, 27th April 1999, lot 434, and the second in 1983, 1990 and 30th October 2000, lot 164.

This motif is also known painted in underglaze blue, such as a Yongzheng mark and period bowl in the Nanjing Museum, illustrated in Xu Huping ed., *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 170.



此對盤飾暗八仙紋，添綴二色飄帶，妙趣精緻。參考一近例，圖載於《徐氏藝術館·陶瓷篇IV·清代》，香港，1995年，圖版139，作者指出，年希堯（1617-1738年）在雍正四年才出任景德鎮官窯督陶官，但此類盤燒造時間更早，頁67。

趙從衍舊藏有一對近例，展於《華光艸堂珍藏清代瓷器》，香港，1973年，編號89。另一對兩度售於蘇富比，1999年11月1日，編號366，以及2006年4月10日，

編號1792。再有一對售於香港佳士得，1993年10月25日，編號842。另見二盤售於蘇富比，一例售於1999年4月27日，編號434，另一例售於1983年、1990年及2000年10月30日，編號164。

相類暗八仙紋，也有只飾青花者，例見南京博物院藏雍正年款盤，圖載於徐湖平編，《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，圖版170。

3118

**A FINE AND RARE GE-TYPE HANDLED JAR  
SEAL MARK AND PERIOD OF QIANLONG**

with a globular body rising from a splayed foot to a waisted neck, the shoulder with a pair of loop handles, each with a gently upturned end, covered overall with a pale grey glaze suffused with a network of black and beige crackles, the base inscribed in underglaze blue with a six-character seal mark w. 22 cm, 8<sup>5</sup>/<sub>8</sub> in.

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

US\$ 154,000-205,000

清乾隆 仿哥釉雙耳罐  
《大清乾隆年製》款



Mark







This vase is particularly notable in its combination of a form inspired by archaic bronzes, with a highly tactile glaze suffused with a fine network of crackles. The latter clearly references the celebrated *guan* wares of the Song dynasty (960-1279), which the Yongzheng (1723-1735) and Qianlong emperors particularly admired.

While the ravishing crackled glazes of the Song period enjoyed an unbroken history of appreciation through the Ming (1368-1644) and Qing dynasties, reproduction of these glazes reached a peak in the 18th century. Both the Yongzheng and Qianlong emperor's passion for these classic wares and technological advances at the imperial kilns in Jingdezhen, allowed craftsmen to successfully reproduce these glazes in relatively large quantities. The fine pattern of crackles was purposefully made by carefully calibrating the cooling temperature in the kiln, which would produce two different layers of fissures that were later stained. The technical proficiency of the craftsmen that made this vessel is further evidenced by their ability to recreate both the unctuous crackled glaze and the dark brown foot, here stained dark brown.

Qianlong mark and period jars of this form and covered in a crackled glaze are unusual, and no other closely related example appears to have been published. A slightly larger *ge*-type vase but modelled with a taller neck and with animal-mask handles, from the Asukai family collection, was sold at Christie's Hong Kong, 29th May 2007, lot 1528.

Vases of this form are more commonly known covered overall in a flambé glaze; see for example a Yongzheng mark and period vase with mask handles sold in these rooms, 20th May 1980, lot 125, and another sold in our London rooms, 17th December 1996, lot 126.

The form of this piece appears to have been inspired by archaic bronze covered jars, known as *fou*, which were made in the Eastern Zhou dynasty (770-256 BC). See for example a *fou* unearthed from Liulige, Huixian, Henan province, and illustrated in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1995, fig. 34.2.

本罐器形以高古青銅器為靈感，開片紋則明顯取材自深得雍正及其他清帝喜愛之宋官窯瓷。宋代瓷器上之開片紋，明清持續流行，兩朝均有仿之，此風至十八世紀尤盛。雍正、乾隆慕古好雅，同時積極推動景德鎮御窯技術發展，促進仿古釉瓷的燒造。釉面片紋，乃瓷器出窯冷卻時刻意調節窯內溫度所至，可成兩層裂紋，加上染色，敦實古樸。本罐釉面潤澤，開片均勻，器足醬色，摹擬宋釉鐵足，尤顯瓷匠造詣。

同器形並帶乾隆年款之開片紋罐甚為罕見，據現時記載疑為孤例。參考一尺寸較大之仿哥釉例，頸較長，飾獸面鋪首耳，乃飛鳥井家族舊藏，售於香港佳士得2007年5月29日，編號1528。

器形相同者，以窯變釉更為常見。比較一雍正帶款例，售於香港蘇富比1980年5月20日，編號125。另一例則售於倫敦蘇富比1996年12月17日，編號126。

本罐器形或仿東周青銅缶，如河南輝縣琉璃閣出土例，圖見蘇芳淑，《*Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*》，華盛頓，1995年，圖34.2。

3119

**A RARE WHITE-GLAZED 'CHRYSANTHEMUM'  
DISH  
MARK AND PERIOD OF YONGZHENG**

the delicate shallow rounded sides exquisitely moulded in the form of slender fluted petals with pointed tips radiating from a slightly recessed flat centre simulating a chrysanthemum bloom, all supported on a foot of corresponding form, covered overall save for the footring and base with an even opaque white glaze, the base inscribed in underglaze blue with a six-character reign mark within a double circle  
17.7 cm, 7 in.

**PROVENANCE**

Collection of K.W. Woolcombe-Boyce.  
Sotheby's Hong Kong, 24th May 1978, lot 185.

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

US\$ 103,000-154,000

清雍正 白釉菊花盤  
《大清雍正年製》款

來源：

K.W. Woolcombe-Boyce 收藏  
香港蘇富比1978年5月24日，編號185



Mark





The form of the chrysanthemum dish was most probably inspired by earlier chrysanthemum-shaped wares, which were produced in a variety of different materials from as early as the Song dynasty. See a lacquer example attributed to the Song dynasty, included in the exhibition *The Monochrome Principle. Lacquerware and Ceramics of the Song and Qing Dynasties*, Museum für Lackkunst, Münster, 2008, cat. no. 13, together with a moulded Ding chrysanthemum dish, cat. no. 14.

The Yongzheng Emperor is recorded to have commissioned Nian Xiyao, Supervisor of the imperial kilns at Jingdezhen, to produce chrysanthemum dishes in twelve colours, forty pieces of each. The commission is dated to the 11th year of the Yongzheng reign (1733) though no original complete set of twelve dishes is preserved and Yongzheng period chrysanthemum dishes are known in many more than twelve colours. The Palace Museum, Beijing, has indeed published dishes covered in thirteen different tones, which have been assembled from different sources, and at least six further colours are recorded elsewhere. Hajni Elias in 'In the path of Tao Qian: "Chrysanthemum" wares of the Yongzheng emperor', *Arts of Asia*, May-June 2015, pp. 72-85, discusses the development of chrysanthemum-shaped porcelain wares in the Yongzheng period and suggests that they may reveal the Emperor's admiration for one of China's most famous poets, Tao Qian (365-427), a scholar-official known for his pastoral lifestyle and for having created the so-called 'farmstead poetry' (*tianyuan shi*) which was inspired by his chrysanthemum garden as well as the natural landscape and pastoral scenes. These themes were particularly relevant to the Yongzheng Emperor, who was an advocate of farming and manual labour.

See a related white-glazed example, included in the exhibition *China. The Three Emperors 1662-1795*, Royal Academy of Arts, 2005, cat. no. 172 (fourth row, right), probably the dish also illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 257 (second row, right). Another similar example was sold in our New York rooms, 15th March 2017, lot 520.

Compare also dishes of this type covered in different glazes, for example the twelve dishes from the Palace Museum, Beijing, shown at the aforementioned Royal Academy of Arts exhibition; in this group, the teal-coloured example also showed a partly enamelled base; further, a pair of lavender-blue dishes from the Seattle Art Museum and T.Y. Chao collections, a bright turquoise-blue dish from the Paul and Helen Bernat and Hall Family collections, a celadon-green piece from the Leshantang Collection, and a purple dish from the Meiyintang collection, sold in these rooms, 19th May 1987, lot 279, 2nd May 2000, lot 553, 11th April 2008, lot 2503, and 8th April 2013, lot 4, respectively.

菊瓣形之式，早見於宋，此盤採菊形，或受古物啟思。宋代菊式漆盤，參見一例，展出於《The Monochrome Principle. Lacquerware and Ceramics of the Song and Qing Dynasties》，Museum für Lackkunst（漆器藝術博物館），明斯特，2008年，編號13，同展並見定窰模印菊花盤，編號14。

據清宮記事錄，雍正十一年（1733年）世宗下旨內務總管年希堯：「各式菊花式磁盤十二色（內每色一件）」，「每色燒造四十件」。然而，十二色釉菊瓣盤並無完整成套傳世，且已知雍正菊瓣盤之釉色遠多於十二種。北京故宮博物院已出版共十三色不同來源之菊瓣盤例；此外，已知至少仍有其他六色類例。薛好佩博士在其專文〈In the path of Tao Qian: 'Chrysanthemum' wares of the Yongzheng Emperor〉中，論及雍正時期菊式器之發展，並認為此類器或可體現雍正帝對詩人陶潛之傾慕，承其愛菊之情（《Arts of Asia》，2015年5-6月，頁72-85）。陶潛（365-427年），不為五斗米折腰，棄官歸隱故土柴桑，閒居田壟菊院，寄情山水，逍遙自適，開創「田園詩」體例。世宗尤崇農耕勞作，故此類田園題材作品備得聖心。

見一白釉例，載於《盛世華章》，英國皇家藝術學院，倫敦，2005年，編號172（第四行右），或參考《故宮博物院藏文物珍品全集·單色釉》，香港，1999年，圖版257（第二行右）。再見一相似菊式盤，售於紐約蘇富比2017年3月15日，編號520。

可比較數例其他釉色之菊瓣盤，比如北京故宮博物院藏十二例，曾赴英參與前述《盛世華章》展覽。這一組中，其一湖水綠盤，器底敷彩，僅年款一圈留白。香港蘇富比曾售出多例：如西雅圖藝術博物館及趙從衍舊藏天藍釉對盤，1987年5月19日，編號279；保羅·白納德伉儷及Hall家族遞藏松石綠盤，2000年5月2日，編號553；樂山堂舊藏粉青釉盤，2008年4月11日，編號2503；以及玫茵堂舊藏紫釉例，2013年4月8日，編號4。

3120

A FINE SMALL COPPER-RED GLAZED MEIPING  
MARK AND PERIOD OF YONGZHENG

清雍正 紅釉小梅瓶  
《大清雍正年製》款

the skilfully potted body gently broadening to a full rounded shoulder and surmounted by a short neck, the exterior applied with a rich copper-red glaze, the white base inscribed in underglaze blue with a six-character reign mark within a double circle  
12.1 cm, 4¾ in.

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

US\$ 103,000-154,000

This charming small vase testifies the Yongzheng Emperor's penchant for unassuming vessels that were technically challenging to produce. Its delightful form, with gently swollen shoulder and small mouth, is covered in a rich and vivid red glaze derived from copper. Notoriously difficult to control in the kiln, copper red was largely abandoned in the late 15th century and its use revived only in the early Qing dynasty. The French Jesuit missionary, P re D'Entrecolles (1664-1741), who resided in China during the Kangxi reign (r. 1662-1722), described in detail in a letter from 1712 the manufacturing process of copper-red wares, confirming the high level of technical expertise of the potters at Jingdezhen (Nigel Wood, *Chinese Glazes*, London, 1999, p. 180).

Yongzheng mark and period *meiping* covered in this striking glaze and of such small proportions are rare. A slightly larger *meiping* was sold twice in these rooms, 8th April 2007, lot 710, and 5th October 2011, lot 1995. Compare also a *meiping* of similar small size but lacking the reign mark, sold in these rooms, 16th November 1988, lot 299.



Mark



A GREEN-GROUND AUBERGINE-ENAMELLED  
'DRAGON' BOWL  
MARK AND PERIOD OF YONGZHENG

清雍正 綠地紫彩雲龍戲珠紋盃  
《大清雍正年製》款

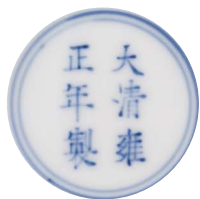
skilfully potted with deep rounded sides rising from a tapered foot to a flared rim, the exterior superbly incised and enamelled in aubergine with a dynamic scene depicting a pair of dragons soaring sinuously above crashing waves amidst flaming wisps, each scaly mythical beast rendered five-clawed and chasing a flaming pearl, all against a bright grass-green ground, the base inscribed in underglaze blue with a six-character reign mark within a double circle 15.1 cm, 5<sup>7</sup>/<sub>8</sub> in.

HK\$ 500,000-700,000

US\$ 64,000-89,500

Green- and aubergine-enamelled bowls of this design from the Yongzheng reign are extremely rare, and were modelled on earlier prototypes from the Kangxi period. Such design rendered in this colour scheme proved to be popular among the Qing court, as similar bowls continued to be made in the subsequent reigns.

A closely related example from the Qing court collection and now preserved in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures in the Palace Museum. Miscellaneous Enamelled Porcelains Plain Tricolour Porcelains*, Shanghai, 2009, pl. 129. The identical size and close comparison of the mark calligraphy on these bowls suggest they are probably by the same hand and may have been destined as pairs. Bowls of this design from the Kangxi and Qianlong reigns are also illustrated *ibid.*, pls 126 and 130.



Mark





**A FINE CELADON-GLAZED JAR AND COVER  
MARK AND PERIOD OF YONGZHENG**

the ovoid body potted with curved sides rising to broad shoulders sweeping up to a short constricted neck, the small cylindrical cover with a flat top and rounded sides, covered overall evenly save for the unglazed footing of the vessel and the rim of the cover in an attractive pale celadon glaze, the countersunk base inscribed in underglaze blue with a six-character reign mark within a double circle  
14.5 cm, 5<sup>5</sup>/<sub>8</sub> in.

**PROVENANCE**

Probably Sotheby's Hong Kong, 28th November 1978, lot 187.

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

US\$ 103,000-154,000

清雍正 粉青釉蓋罐  
《大清雍正年製》款

來源：  
或香港蘇富比1978年11月28日，編號187

Covered in an attractive celadon glaze, the graceful form of this piece represents an archetypal design of the Yongzheng period. Small jars of this shape were used to store tea leaves and are known either with a cylindrical lid that gracefully concealed their short neck and mouth, or with a domed cover.

A closely related jar, in the National Palace Museum, Taipei, is illustrated in the catalogue to the museum's exhibition *The Far-Reaching Fragrance of Tea. The Art and Culture of Tea in Asia*, Taipei, 2015, p. 143, fig. 2; a pair was sold at Christie's Hong Kong, 20th March 1990, lot 610; two jars lacking the cover were sold in these rooms, the first from the Goldschmidt collection, 13th November 1990, lot 59, and the second, 23rd October 2005, lot 369; and another was sold in our London rooms, 1st/2nd April 1974, lot 267.

Jars of this form are also known painted in underglaze blue, such as two in the National Palace Museum, Taipei, included *ibid.*, p. 143, pls 1 and 3.



Mark







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CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
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 -

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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切有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

## 重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及真品保證及賣家業務規則出售，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應查閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第3條出售，務請垂注有關業務規則。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；閣下尤其應查閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

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

**買家酬金** 買家應支付本公司酬金。拍賣品「落鎊價」為港幣 3,500,000 元或以下，酬金以「落鎊價」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位估價為何，蘇富比有權要求準買家填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

### 符號表示

以下為本圖錄所載符號之說明：

### ☞ 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有☞符號或網上目錄內標有☜符號）的準買家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/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ **保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、為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種確保拍賣品定能拍出的價格執行。

該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落鎊價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

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

### ◎ 受限制物料

附有此符號之拍賣品於編制目錄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，而無附有此符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關瀕臨絕種物種一節。

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

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

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉標進行，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，立即通知拍賣官。拍賣完結時，請將號碼板交回登記席。

**缺席競投** 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落鎊價。「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。由於此項服務有限，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買家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** 倘獲準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之付款, 而此等付款須先經過帳。如閣下就有關付款過帳有任何問題, 請聯絡本公司之售後服務部。

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

**儲存費: 每件每月港幣 1,200 元。**  
如欲安排付運或收取貨品, 請聯絡:

**售後服務部**  
列印於此圖錄之前部份

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

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

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

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

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

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

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

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

#### 5. 其他服務

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

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價, 此項免費服務由香港蘇富比之專家提供, 服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求, 本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

#### TAX INFORMATION FOR BUYERS

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

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

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

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

#### 買家稅務信息

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

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時, 蘇富比必須徵收並繳交當地之銷售或使用稅, 該稅項根據成交總額而定 (總額包括落槌價、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,包括買家及內;  
「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;  
「廢品」指蘇富比真品保證所定之涵蓋;  
「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」指買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言屬合適者,以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品,並滿意拍賣品之狀況及其描述之準確性,蘇富比方會接受競投人對拍賣品之競投。

(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) 提供予競投人有關於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、評論或估值,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限制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所有拍賣品之拍賣官身份相符合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價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最低估價。

(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)拍賣會後第三十一天(以較早日期為準)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在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項,蘇富比可全權決定(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賣品悉數支付買入價,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,使賣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。蘇富比在向賣家透露該等資料前,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,除非該等活動由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

賣品將收藏於蘇富比或其他第三方,費用(及風險)由買家承擔。

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

#### 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,註明出售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前,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此本文所列主題之整份協議及理解。各方已協定,除具有欺詐成分之失實聲明之責任以外,概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

#### 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，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）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供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

#### 成功競投

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

#### 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途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本有任何抵觸，將以英文原本為準。)

### Photography

Chau Studio

### Repro

BORN Group

### Print

Artron Art Group

## ABSENTEE/TELEPHONE BIDDING FORM

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

**Sale Number** HK0895 | **Sale Title** QING IMPERIAL PORCELAIN – A PRIVATE COLLECTION | **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\$

#### 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 online bidding service is not available for premium lots.

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

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

Country \_\_\_\_\_ Postal Code \_\_\_\_\_

### FOR WRITTEN/ABSENTEE BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

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

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

SIGNED \_\_\_\_\_ DATED \_\_\_\_\_

### FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

### ARRANGING PAYMENT

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

## 競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0895 | 拍賣名稱 雅靜清靈：清代御瓷私人珍藏 | 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，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 \_\_\_\_\_ 日期 \_\_\_\_\_

### 付款方式

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

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM  
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK \_\_\_\_\_

LOT # 拍賣品編號 \_\_\_\_\_

\*First Name 名

\*Last Name 姓

Client Account # 蘇富比賬戶號碼

\*Address 通訊地址

\*City 城市 Country 國家

\*Telephone 電話

Fax 傳真

\*Email Address 電子郵件

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 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

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

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