

Sotheby's | 蘇富比 EST. 1744

AN IMPORTANT PRIVATE COLLECTION OF
CHINESE CERAMICS

HONG KONG | 8 OCTOBER 2019





AN IMPORTANT PRIVATE COLLECTION OF

CHINESE CERAMICS



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AN IMPORTANT PRIVATE COLLECTION OF

CHINESE CERAMICS

AUCTION IN HONG KONG
8 OCTOBER 2019
SALE HK0896
11.30 AM

香港拍賣
2019年10月8日
拍賣編號 HK0896
上午11時30分

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3001

A CIZHOU INCISED 'BIRD' PILLOW
NORTHERN SONG – JIN DYNASTY

of bean shape with four subtle notches along its outer edge, the slightly concave top incised through the white slip with a lobed panel enclosing a pair of confronting mythical birds, each rendered standing on its webbed feet and detailed with fine plumage, surrounded by floral and foliate motifs and reserved on a stamped 'fish-roe' ground, each of the five lobed sides similarly incised through the slip with a large floral bloom surrounded by foliage against a circled ground, an airhole pierced to the back, covered overall with a clear glaze stopping short of the flat unglazed base

26.6 CM, 10½ IN.

HK\$ 450,000-550,000

US\$ 57,500-70,500

PROVENANCE

Collection of the Chang Foundation, Taipei.

EXHIBITED

Ceramics from the Chang Foundation, Kaohsiung Museum of Fine Arts, Kaohsiung, 1995, cat. no. 37.

LITERATURE

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, no. 50.

來源：

鴻禧美術館收藏，台北

展覽：

《鴻禧集珍－歷代陶瓷鑲金佛造像特展》，高雄市立美術館，高雄，1995年，陶瓷圖錄，編號37

出版：

史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號50





A pillow of this form incised with confronting ducks was included in the exhibition *Chinese Ceramic Pillows from Yeung Wing Tak Collection*, Museum of Oriental Ceramics, Osaka, 1984, cat. no. 16; and one with confronted deer, in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Song Dynasty Ceramics*, London, 2004, pl. 61. See also two pillows decorated with a single bird included in the exhibition *Charm of Black and White Ware. Transition of Cizhou Type Wares*, Osaka Municipal Museum, Osaka, 2002, cat. nos 19 and 21, the first in the Sano Art Museum, Shizuoka; another in the British Museum, London, included in the exhibition *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 16, where it is compared with another pillow in the Ashmolean Museum, Oxford, fig. 34; and the fragment of a pillow excavated at the Xiguan kilns, Mixian, Henan province, fig. 35.

Both the motif of confronting birds and the carefully stamped 'fish-roe' ground on this pillow, were inspired by designs on metalware. Compare for example a silver casket with two confronting birds, attributed to the Liao dynasty (907-1125), in the Shaanxi History Museum, Xi'an, illustrated in *National Treasures. Collection of Rare Cultural Relics of Shaanxi Province*, Xi'an, 1998, p. 144.



底刻《官》字
北宋至遼
定窰白釉盤口瓶

3002

A FINE AND RARE DINGYAO VASE
INCISED GUAN MARK,
NORTHERN SONG – LIAO DYNASTY

superbly potted, the ovoid body of generous proportion, rising to rounded shoulders encircled by one raised and three carved fillets, sweeping up to a tall waisted neck surmounted by a wide galleried mouth, all veiled in an ivory-white glaze pooling into characteristic teardrops and concentrating in the recesses, the glaze stopping just above the foot revealing the creamy body, incised to the base with a *guan* character

37.5 CM, 14³/₄ IN.

HK\$ 2,000,000-3,000,000
US\$ 255,000-383,000

PROVENANCE

Collection of the Chang Foundation, Taipei.

EXHIBITED

Chinese Treasures from the Chang Foundation, Shoto Museum of Art, Tokyo, 2001, no. 21.

來源：

鴻禧美術館收藏，台北

展覽：

《中國美術の精華：台北・鴻禧美術館所藏品展》，松濤美術館，東京，2001年，編號21



Inscription





Deceptively simple in both form and glaze, this elegant vase is striking for its graceful proportions, fine potting and smooth ivory-tinged glaze. It is a rare early product of the Dingzhou kilns in Henan province, and the *guan* (official) character inscribed on its base suggests it was commissioned for court use.

White-glazed wares inscribed with the character *guan* (official) or the characters *xin guan* (new official), have been recovered from datable tombs ranging from the Tang dynasty (618–907) through the Song period. The earliest site that brought to light inscribed vessels is the tomb of the high official Qian Kuan (d. 895), in Lin'an county, Zhejiang province, while other wares inscribed with this character have been discovered from sites in Beijing, Liaoning and Hebei province, dated between 958 and 1031 (*Ding ci yishu/ The Art of Ding Porcelain*, Shijiazhuang, 2002, pp 164–169). While in this period kilns working for the court were neither strictly controlled, nor restricted to cater solely for imperial use, from the middle of the Tang dynasty through the Five Dynasties period (907–960), court officials were sent to supervise porcelain production and taxation at the Ding kilns (*Decorated Porcelain of Dingzhou*, National Palace Museum, Taipei, 2014, p. 19).

A vase of similar form and also incised with the *guan* character, but lacking the raised strings on the shoulders and attributed to the Liao dynasty, in the Nelson Atkins Museum of Art, Kansas City, is illustrated in *Sekai tōji zenshū/ Ceramic Art of the World*, vol. 12, Tokyo, 1977, col. pl. 1, together with a vase in the Boston Museum of Fine Arts, fig. 22, and another, unearthed from a princely tomb in Dayingzi, Chifeng, Inner Mongolia, fig. 21; one unearthed from a Liao dynasty tomb in Zhuluke, Jianping, Liaoning province, is illustrated in *Kaogu/ Archaeology*, 1960, no. 2, pl. 3:2; and two were sold at Christie's Hong Kong, the first, 29th September 1992, lot 451, and the second, 1st May 1995, lot 635.

Compare also a smaller Dingyao vase of related form, but the neck with raised ribs, in the Seattle Art Museum, included in the exhibition *Ceramics in the Liao Dynasty*, China Institute in America, New York, 1973, cat. no. 35; and another sold at Christie's Hong Kong, 1st June 2016, lot 3110.

此瓶器形簡潔優雅、釉色純淨，其勻稱的比例、細緻的胎體和光滑的白釉，均令人過目難忘。這是河南省定州窖早期罕器，足上刻「官」字，表明乃供宮廷使用。

從唐至宋，大墓均有出土刻「官」或「新官」字樣的白釉瓷器。最早發現刻字瓷器的遺址是浙江省臨安縣唐昭宗乾寧二年（895年）錢寬墓，而從北京、遼寧、河北省等地也發現了其他刻有此字的器物（《定瓷藝術》，石家莊，2002年，頁164–169）。在這一時期，官窯既沒有受到嚴格控制，也不僅限於供御，但從中唐到五代，定窯設有窯務官，負責監督燒造及稅收（《定州花瓷：院藏定窯系白瓷特展》，台北，2014年，頁19）。

美國坎薩斯城的納爾遜·阿特金斯藝術博物館藏瓶，器形類似，且刻有「官」字，斷代為遼，載於《世界陶瓷全集》，卷12，1977年，東京，彩圖版1，同載波士頓美術館及內蒙古赤峰市大營子遼驛馬墓出土之例，圖22及21。另可參見出土於遼寧省建平市朱碌科遼代墓之例，載於《考古》，1960年，第2期，圖版3:2。香港佳士得也曾拍出二例，分別為1992年9月29日，編號451，及1995年5月1日，編號635。

西雅圖藝術博物館藏一器形相近之定窯瓶，然器頸加飾竹節紋，曾展於《Ceramics in the Liao Dynasty》，華美協進社，紐約，1973年，編號35。尚有一竹節頸瓶例，售於香港佳士得2016年6月1日，編號3110。





北宋至金定窑白釉孩兒枕

3003

AN EXTREMELY RARE DINGYAO 'BOY' PILLOW
NORTHERN SONG – JIN DYNASTY

well modelled as a cherubic boy reclining on his left and resting his head on a pillow, all supported on a rectangular plinth bordered with a cusped apron below cartouches of scrollwork, the figure depicted clad in voluminous robes and nestling a stem surmounted by a large furled lobed panel superbly carved in low relief with floral motifs reserved against a neatly incised ground of feathery scrollwork, all bordered with a band of lush foliage, covered overall with a soft transparent glaze

19.2 CM, 7½ IN.

HK\$ 3,000,000-4,000,000
US\$ 383,000-510,000





Exquisitely modelled in the form of a reclining boy clutching the stem of a lotus leaf with both hands, this charming piece belongs to a very rare and highly sophisticated group of figural headrests. Covered in a soft ivory-tinged glaze, this pillow is particularly notable for the sensitive modelling of the boy's reclining pose, the detailed rendering of his clothing, and the luxurious floret design on the headrest, which simulates brocaded textile.

Ceramic pillows were first manufactured in the Tang dynasty and became popular luxurious items in the Song period. They not only provided support while sleeping but were considered as bridges between the conscious and unconscious self. They were fashioned from materials that were believed to have health properties, and their designs were carefully chosen as harbingers of happiness and good fortune. The late Ming dynasty (1368-1644) writer Gao Lian in his *Cunshen bajian* [Eight discourses on the art of living], published in 1591, tells the story of immortal Yao, who had 'pure and elegant dreams' after sleeping on a pile of rolled-up paper scrolls.

The cooling properties of ceramic made it a particularly suitable material for the manufacture of pillows. The Northern Song dynasty poet Zhang Lei in his *Thanks to Master Huang for the Green Porcelain Pillow*, wrote: 'Porcelain made by the Gong people is strong and blue; an old friend gave it to me to beat the heat; it cools down the room like a breeze; keeping my head cool while I sleep; This amazing clay item keeps one's head cool and hair cold'.

Pillows in the form of boys were given as wedding gifts and represented the wish for the continuation of the family line and the birth of male offspring. The scholar Sun Simiao (581-682) in his *Beiji qianjin yaofang* [Prescriptions worth a thousand, for every emergency], expresses the widespread belief that the gender of foetuses could be influenced by the expectant mother through what she saw and ate, her emotions as well as her dreams. These figurative pillows were thus believed to both aid in the onset of pregnancy and positively influence mothers' dreams (Ann Barrott Wicks, *Children in Chinese Art*, Honolulu, 2002, p. 12).

Three Dingyao pillows in the form of reclining boys holding a lotus leaf are known: the first in the Avery Brundage collection, now in the Asian Art Museum of San Francisco, is illustrated in Li He, *Chinese Ceramics. The New Standard Guide*, San Francisco, 1996, pl. 218; the second in the Meiyintang collection is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, pl. 1428; and the third from the Musée Royaux d'Art et d'Histoire, Brussels, was sold in our New York rooms, 23rd September 1995, lot 398.

Pillows modelled in the form of boys holding a lotus leaf were made at various kilns in both northern and southern China; a Cizhou pillow of this form in the Museum of the Western Han Dynasty Mausoleum of the Nan Yue King, Guangzhou, is illustrated in *Cizhou yaoci zhen* [Cizhou ceramic pillows], Beijing, 2000, p. 270; another was sold in our New York rooms, 15th March 2017, lot 618; a Yaozhou example in the Meiyintang collection, is illustrated *op.cit.*, pl. 1479; another from the Jaehne collection, in the Newark Museum, New Jersey, was included in the exhibition *Chinese Art in the Newark Museum*, China Institute of America, New York, 1980, pp. 10 and 33; and two qingbai pillows are illustrated in Rose Kerr, *Song Through 21st Century Eyes*, Hong Kong, 2009, pls 2-15 and 2-16.

此品採童子躺臥雙手執荷之姿，造型可愛悅目。所罩白釉柔和，童子的側臥姿勢經精心模製，衣衫圖案細膩，加上瓷枕上的周邊裝飾，妙仿織品華麗。

始創於唐，尤盛於宋，人盡珍之。瓷枕除了為睡眠而備，更另有效用。講究強健體魄，馳騁美夢，調養心神。晚明文人高濂在萬曆十九年（1591年）初刊的《遵生八箋》記載了書枕：「臚仙製，用紙三大卷，狀如碗，品字相迭，束縛成枕，頭枕上卷，每卷綴以朱簽牙牌，下垂，一曰太清天籙，一曰南極壽書，一曰蓬萊仙籍。用以枕於書窗之下，便作一夢清雅。」

枕用瓷材，消夏納涼。北宋詩人張耒曾作《謝黃師是惠碧瓷枕》：「羣人作枕堅且青，故人贈我消炎蒸。持之入室涼風生，腦寒發冷泥丸驚。」

目前已知的定窯童子執荷瓷枕有三。第一件屬舊金山亞洲藝術博物館布倫戴奇舊藏，載於賀利，《Chinese Ceramics. The New Standard Guide》，三藩市，1996年，圖版218。第二件為

玫茵堂收藏，載於康蕊君，《玫茵堂中國陶瓷》，卷3 (II)，倫敦，2006年，編號1428。第三件來自布魯塞爾皇家藝術與藝術博物館，1995年9月23日售於紐約蘇富比，編號398。

童子執荷造型的瓷枕，在中國北方和南方的各個窯場都有燒造。可見一相類磁州窯枕例，與本品相類，亦作實底，藏廣州西漢南越王博物館，載於《磁州窯瓷枕》，北京，2000年，頁270。另一枕售於紐約蘇富比2017年3月15日，編號618。玫茵堂收藏的耀州窯瓷枕，同載於《玫茵堂中國陶瓷》，編號1479。Jaehne 收藏亦見一例，現存新澤西州紐瓦克博物館，展於《Chinese Art from the Newark Museum》，華美協進社，紐約，1980年，頁10及33。參考兩相類青白釉孩兒枕，載於柯玫瑰，《Song Through 21st Century Eyes. Yaozhou and Qingbai Ceramics》，香港，2009年，圖版2-15及2-16。

童子題材瓷枕，多為婚嫁喜慶所用，祈求子孫滿堂（見《枕林尋夢：中國歷代陶瓷枕精品》，上海，2000年，頁262）。

北宋

磁州窯白地剔黑彩牡丹紋瓶

3004

A RARE CIZHOU SGRAFFIATO 'PEONY' VASE
NORTHERN SONG DYNASTY

the baluster body elegantly rising from a splayed foot to a tall trumpet neck with a rolled lip, freely carved through the layer of brown slip to the ivory white layer beneath with large peony blooms borne on lush broad leaves, all above a lappet band at the base and covered overall with a transparent glaze

21.7 CM, 8½ IN.

HK\$ 450,000-550,000
US\$ 57,500-70,500

PROVENANCE

Sotheby's London, 13th July 2005, lot 132.

來源：

倫敦蘇富比2005年7月13日，編號132

Notable for their vividly contrasting *sgraffiato* decoration, vases of this type are held in important museums and private collections worldwide; see one from the collection of Hirota Matsushige, now in the Tokyo National Museum, published in *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pl. 560; another in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 115; a third in the Matsuoka Museum of Art, Tokyo, included in the Museum's exhibition *Famous Pieces of Chinese Pottery and Porcelain*, Tokyo, 1983, cat. no. 23; and a further example in the Victoria and Albert Museum, London, published in John Ayers, *Far Eastern Art in the Victoria and Albert Museum*, London, 1980, pl. 113.

A reconstructed vase of this form and decoration was recovered at the Cizhou kiln site in Guantai, Ci County, Henan province and illustrated in *The Cizhou Kiln Site at Guantai*, Beijing, 1997, col. pl. 9, no. 2.







3005

A RARE AND SUPERB BLUE AND WHITE BOWL
YUAN DYNASTY

well potted with deep rounded sides supported on a splayed foot and rising to a flaring rim, the exterior boldly painted with a broad band of scrolling lotus above upright petal lappets, similarly decorated to the interior with a central medallion enclosing a fish swimming amongst eelgrass and clover fern, below an undulating foliate scroll band bordering the rim, covered overall in a translucent bluish glaze save for the unglazed foot and base revealing the buff-coloured body

29.5 CM, 11½ IN.

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

US\$ 383,000-510,000

PROVENANCE

Collection of Sir David Home, Bt (1904-1992).
Sotheby's London, 8th July 1975, lot 128.
The British Rail Pension Fund.
Sotheby's Hong Kong, 16th May 1989, lot 11.
Christie's Hong Kong, 8th October 1990, lot 417.

EXHIBITED

Exhibition of Chinese Blue and White Porcelain, Oriental Ceramic Society, London, 1953, cat. no. 20.
Royal Scottish Museum, Edinburgh, 1971-1975, on loan.
Dorchester International Ceramics Fair, London, June 1986, on loan.

來源：

從男爵 David Home 爵士（1904-1992年）收藏
倫敦蘇富比1975年7月8日，編號128
英國鐵路基金會收藏
香港蘇富比1989年5月16日，編號11
香港佳士得1990年10月8日，編號417

展覽：

《Exhibition of Chinese Blue and White Porcelain》，東方陶瓷學會，倫敦，1953年，編號20
蘇格蘭皇家博物館，愛丁堡，1971-1975年，借展
多切斯特國際陶瓷展覽，倫敦，1986年6月，借展





This large bowl with its lively depiction of a fish swimming among eelgrass and clover fern is very rare and no other closely related example appears to have been published. Vigorously painted in vibrant washes of cobalt, this motif represents a classic Yuan dynasty design, and one that brims with symbolism.

Paintings of fish swimming in ponds became a popular and recognised painting genre in the Song dynasty (960-1279). This theme is inextricably associated with one of the most famous passages of the book *Zhuangzi* by Zhuang Zhou (c. 369-c. 286 BC), Daoism's foremost thinker, where he comments on the pleasures of fishes darting around where they please. Depictions of fish thus became representative of freedom from restraints, a concept that was borrowed by China's literati.

While no other closely related bowl appears to be known, a fragment of a bowl of this type painted with a fish was recovered from the Tughlaq palace in Delhi, and illustrated in Ellen S. Smart, 'Fourteenth Century Chinese Porcelain from a Tughlaq Palace in Delhi', *Transactions of the Oriental Ceramic Society*, 1975-1977, vol. 41, pl. 90c.

Compare also bowls of this form but painted with other lotus pond motifs, such as a bowl with ducks in the Museum of Oriental Ceramics, Osaka, included in the Museum's *Exhibition of Blue and White Wares in Yüan Dynasty; 14th Century Ching-tê Chên Wares*, Osaka, 1985, cat. no. 37; two published in Ye Peilan, *Yuandai ciqu* [Yuan dynasty porcelain], Beijing, 1998, pls 135 and 136, the latter from the tomb of Madame Ye, wife of Song Shen (d. 1418) and now in the Nanjing Museum; a third sold in our London rooms, 9th June 1987, lot 211; and a further bowl, from the Falk collection, in the Boston Museum of Fine Arts, included in the Museum's exhibition *Unearthing China's Past*, Boston, 1973, cat. no. 110.

The motif of fish in water is more commonly found on large dishes, such as one painted with a mandarin fish from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 2006, no. 635, and sold in these rooms, 4th April 2012, lot 17; another in the Topkapi Saray Museum, Istanbul, published in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. II, pl. 568; and a third in the Idemitsu Museum of Arts, Tokyo, published in Nakazawa Fujio and Hasegawa Shoko, *Chügoku no tōji. Gen Min no seika* [Chinese Ceramics. Blue and White in Yuan and Ming Dynasties], Tokyo, 1995, pl. 14. Compare also a very large dish similarly painted with a fish at the centre, and moulded with a floral scroll on the well, from the Jingguantang collection, sold in our New York rooms, 9th December 1987, lot 256, and again at Christie's Hong Kong, 29th April 2002, lot 608.

藝

匠以鈎青妙繪蓮池游魚，圖案經典，描繪生動，筆觸靈動。魚藻圖，趙宋早已風行。這與莊周（約公元前369-286年）所著《莊子》一書著名段落密不可分。莊子與惠子游於濠梁之上，莊子曰：「儵魚出遊從容，是魚之樂也。」惠子曰：「子非魚，安知魚之樂？」莊子曰：「子非我，安知我不知魚之樂？」是以游魚有自在逍遙的象徵，讓文人嚮往。

就現在所知，並無同式之器傳世，但印度德里的圖格魯克王宮出類似魚紋殘盤載於 Ellen S. Smart，〈Fourteenth Century Chinese Porcelain from a Tughlaq Palace in Delhi〉，《東方陶瓷學會彙刊》，1975-77年，卷41，圖版90C。

大阪市立東洋陶瓷美術館藏一盤，器形與此近，但繪飾蓮池鴛鴦圖，展於《元の染付展—14世紀の景德鎮窯》，大阪，1985年，編號37。另見一例，載於葉佩蘭，《元代瓷器》，北京，1998年，圖版135、136。永樂十六年（1418年）宋晟夫人

葉氏墓出土一盤，可資參考，現藏南京博物院。還有一例，售於倫敦蘇富比1987年6月9日，編號211。另參見 Falk 舊藏盤，現存波士頓藝術博物館，展於《Unearthing China's Past》，波士頓，1973年，編號110。

魚藻圖在大盤上更為常見，例如繪有鰕魚的玫茵堂舊藏盤，參見康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，2006年，編號635，售於香港蘇富比2012年4月4日，編號17。另見一例，藏伊斯坦堡托普卡比宮博物館，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷2，圖版568。東京出光美術館另藏一例，載於中澤富士雄、長谷川祥子，《中国の陶磁 8・元・明の青花》，東京，1995年，圖版14。靜觀堂舊藏一大盤，器心繪魚，內壁模印纏枝花卉，1987年12月9日在紐約蘇富比拍出，編號256，後再售於香港佳士得2002年4月29日，編號608。







3006

A RARE BLUE AND WHITE 'HEAVENLY HORSE' JAR YUAN DYNASTY

robustly potted with a baluster body sweeping up to a broad shoulder surmounted by a constricted neck and galleried rim, the body divided into two main registers, the upper register decorated in rich cobalt-blue tones with six large pendent *ruyi* motifs, each enclosing a Heavenly Horse against a ground of waves, interrupted by two mythical beast mask handles flanking the vessel, the lower rendered with large peony blooms borne on and wreathed by undulating leafy scrolls, all above classic scroll and upright lappet borders skirting the lower body, the neck and shoulder painted with classic and lotus scrolls friezes interrupted by a raised rib, all below a keyfret band encircling the rim

37.9 CM, 14⁷/₈ IN.

HK\$ 2,200,000-2,800,000

US\$ 281,000-357,000

PROVENANCE

A Japanese private collection.

EXHIBITED

Chūgoku kotōji meihin 70 sen: heisei gannen shūki tokubetsuten
[70 selected masterpieces of ancient Chinese ceramics: Special
Autumn exhibition in the first year of the Heisei period], Fukuyama
Castle Museum, Fukuyama, 1989, cat. no. 40.
Yuan and Ming Blue and White Porcelain, David Lin & Co., Taipei,
2000, cat. no. 2 and cover.

來源：

日本私人收藏

展覽：

《中国古陶磁名品70選：平成元年秋季特別展》，市立福山城
博物館，福山，1989年，編號40
《元明青花》，大衛古董店有限公司，台北，2000年，編號2
及封面





In its material, form and design, this impressive *guan* is a striking representation of blue and white porcelain from the Yuan dynasty, a highly innovative and experimental period when cobalt blue began to be used on porcelain. The painting of the floral scroll is bold yet elaborate, with careful shading and finely combed details, and white flying horses are depicted in strikingly lively poses over a ground of waves.

Revered as animals of perseverance and speed, horses were often depicted on paintings and works of art of the Yuan dynasty. Fine horses were highly valued at the Mongol court, and large suburban areas in and around the Yuan capital, Dadu, were reserved for the pasture of royal horses. White horses were particularly sought-after by the people inhabiting the Eurasian steppe, and in the Yuan dynasty their milk drunk solely by members of the court. Here, the horses are depicted flying over expanses of water, their movement captured in their naturalistic and lively poses, and some feature flaming haunches. This rendition of horses evokes the story of the white horse that was devoured by a dragon while carrying Buddhist scriptures from India to Xuanzang, a Tang dynasty (618-907) monk. On orders from Guanyin, the bodhisattva of Compassion and Mercy, the dragon was forced to turn itself into a white horse and complete the journey.

Jars painted on the shoulder with this design of horses are very rare, although a slightly larger jar and cover, illustrated in numerous publications including Ye Peilan, *Yuandai ciqi* [Yuan dynasty porcelain], Beijing, 1998, col. pl. 58, was sold in these rooms, 11th April 2008, lot 2927. Another jar of this form and painted with horses, but with two dragons replacing the lotus scroll at the shoulder, from the collection of Ottoman Sultans, in the Topkapi Saray Museum, Istanbul, is illustrated in Regina Krah, *Chinese Ceramics in the Topkapi Saray Museum*, ed. John Ayers, Istanbul, London, 1986, vol. 2, col. pl. 586; one with petals, in the Ashmolean Museum, Oxford, is published in Sir Harry Garner, *Oriental Blue and White*, London, 1973, pl. 21; and another from the collection of G. Rogers and later in a Japanese collection, was sold in our London rooms, 3rd December 1963, lot 93. See also a *meiping* painted with this motif, in the Topkapi Saray Museum, illustrated *op.cit.*, pl. 585.

Jars of this form are also known painted on the *ruyi*-shaped panels with birds and scattered lotus flowers against waves, such as two jars sold in our London rooms, 11th July 1967, lot 92, and 6th June 1995, lot 208 respectively.

The pendent *ruyi* motif on the shoulder is a recurrent design on blue and white porcelain of the Yuan period and may derive from nomadic traditions of the time. In the painting *Lady Wenji's Return to the Han Court*, by the 13th century Jin dynasty (1115-1234) court painter Zhang Yu, Lady Wenji is depicted wearing an elaborate cloud collar draped over her clothing (*Zhongguo meishu quanji. Huabian* [Complete series on Chinese art. Painting], vol. 3, Beijing, 1988, pl. 59).

論 瓷胎、器形、紋飾，此罐卓絕不凡，典雅大方。蒙元一朝，鈐青初興，藝匠落筆卻揮灑自如，大質勾勒，小心渲染，連枝花卉剛柔並濟，配以海水飛馬，自然逼真，毫細盡現，遠觀近看也相宜。

馬，既能馳騁疾跑，也能刻苦耐勞，元人尤重，當朝畫作藝品時有飾之。宮廷珍護良駒，在元大都周邊地區養飼宮皇室駿騎。歐亞草原族群對白馬更是情有獨鍾，有元一朝，白馬之奶更只限宮廷享用。此罐肩上白馬，飛躍浪波上，輕盈俊美，活靈活現。其中個別身上帶有火焰，讓人聯想到唐朝玄奘往赴天竺取經的故事。相傳三藏法師本有一馬，卻遭孽龍吞噬，觀世音菩薩為了懲罰孽龍，使之化成白馬為玄奘取經背書。

肩上畫馬之瓷罐寥寥，其中一罕例，尺寸稍大，帶蓋，著錄甚豐，見葉佩蘭，《元代瓷器》，北京，1998年，圖版58，2008年4月11日在香港蘇富比拍出，編號2927。奧斯曼蘇丹珍藏另有一罐，形與此類，也畫馬，但器肩以雙龍代蓮花，現藏伊

斯坦堡托普卡比宮博物館，圖見康蕊君，《Chinese Ceramics in the Topkapi Saray Museum》，約翰·艾爾斯編，伊斯坦堡，倫敦，1986年，卷2，彩圖版586。牛津阿什莫林博物館藏品，以花瓣飾之，刊於迦納爵士，《Oriental Blue and White》，倫敦，1973年，圖版21。G. Rogers 舊藏也有一例，後入日本珍藏，1963年12月3日售於倫敦蘇富比，編號93。另見托普卡比宮博物館藏梅瓶，紋飾相類，前述出處，圖版585。

器形相類之罐，也有在如意雲開光內繪鳥，並添落花流水，參考倫敦蘇富比售出兩例，分別為1967年7月11日，編號92，以及1995年6月6日，編號208。

器肩上之如意雲紋，元代青花常見，或受當時游牧民族風尚影響，金代十三世紀宮廷畫師張瑄筆下《文姬歸漢圖》中，文姬所穿華衣便綴有如意雲肩，圖見《中國美術全集·繪畫編》，卷3，北京，1988年，圖版59。



明
十
五
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紀

龍
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大
盤

3007

A MASSIVE LONGQUAN CELADON CHARGER
MING DYNASTY, 15TH CENTURY

robustly potted with rounded sides rising from a tapered foot to a lipped rim, covered overall in an attractive sage-green glaze, save for a broad ring at the base fired to burnt orange

63.5 CM, 25 IN.

HK\$ 2,200,000-2,800,000

US\$ 281,000-357,000

PROVENANCE

Collection of Charlotte Horstmann (1908-2003).
Christie's Hong Kong, 26th September 1989, lot 555.

來源：

夏洛特·郝斯曼（1908-2003年）收藏
香港佳士得1989年9月26日，編號555





Striking for its magnificent large size, this charger is covered in a rich and even sea-green glaze, the luminosity of which has been accentuated by the lack of surface decoration. Vessels of this fine quality and exceptional dimensions were made in the Longquan kilns from the late 14th century, under the supervision of the Ming court.

Dishes of this size are rare and only a small number of related examples is known: a reconstructed dish excavated at the imperial Longquan kilns at Chuzhou, Zhejiang province, is illustrated in Ye Yingting and Hua Yunong, *Faxian. Da Ming Chuzhou Longquan guanyao* [Discovery. Imperial ware of the great Ming dynasty from Longquan in Chuzhou], Hangzhou, 2005, pl. 6; one was sold in these rooms, 5th October 2016, lot 3639; a slightly larger one in the Idemitsu Museum of Arts, Tokyo, was included in the Museum's exhibition *Gen Min no tōji* [Yuan and Ming ceramics], Tokyo, 1977, cat. no. 157; and another from the collection of Cargill and Donna MacMillan, was sold in our New York rooms, 8th May 1981, lot 254, and again at Christie's New York, 26th March 2010, lot 1356.

Large chargers were made at the Longquan kilns from as early as the Yuan dynasty (1279-1368), and were designed predominantly for export. In the early Ming dynasty, such vessels played an important role in the formation of tributary relations between the Ming imperial court and foreign powers. Large chargers were uniquely adapted to Middle Eastern dining customs, and a significant number of chargers is in the collection of the Ottoman Sultans, now preserved in the Topkapi Saray Museum, Istanbul. A miniature depicting their use at a feast held in Topkapi Saray, Istanbul, in the 17th century is illustrated in Regina Krah, *Chinese ceramics in the Topkapi Saray Museum*, Istanbul, ed. John Ayers, London, 1986, vol. 1, p. 45.



《大明嘉靖年製》款
青花鳳穿牡丹臥足盃

3008

A BLUE AND WHITE 'PHOENIX' BOWL MARK AND PERIOD OF JIAJING

the curved rounded sides rising from a domed base, painted to the exterior in bright cobalt-blue tones, depicting a pair of phoenix in flight amongst a composite floral meander, the interior similarly painted with a central medallion enclosing a single phoenix, below a frieze of four further phoenix each grasping a floral spray in its beak around the rim, the concave base with a six-character reign mark within a double circle

13 CM, 5 $\frac{1}{8}$ IN.

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

PROVENANCE

Sotheby's London, 14th December 1976, lot 110.
P.C. Lu & Sons, Hong Kong, 1979.
Christie's New York, 20th September 2005, lot 257.

來源：

倫敦蘇富比1976年12月14日，編號110
魯氏父子有限公司，香港，1979年
紐約佳士得2005年9月20日，編號257



Mark



《大明嘉靖年製》款
青花雲龍紋小爵

3009

A RARE BLUE AND WHITE WINE VESSEL, JUE MARK AND PERIOD OF JIAJING

of archaic *jue* form, the U-shaped body raised on three splayed legs issuing from moulded *ruyi* heads, surmounted by a pair of capped posts above angular handles on the sides, the exterior powerfully painted with a striding five-clawed dragon in pursuit of a flaming pearl amidst clouds, all above stylised waves crashing on rocks, the legs bordered by stylised cloud scrolls and the handle with bands of swirls, painted to the central interior with a stylised cloud scroll, the base inscribed with a six-character reign mark

W. 10 CM, 3 $\frac{7}{8}$ IN.

HK\$ 250,000-350,000

US\$ 31,900-44,700



Mark



3010

A RARE BLUE AND WHITE LOBED JAR AND COVER MARK AND PERIOD OF JIAJING

the baluster body divided into four lobes and surmounted by a straight neck, painted in rich cobalt-blue tones with peony blooms borne on meandering leafy scrolls above overlapping lappets, all below a band of shaped cartouches each enclosing a *shou* character amidst lotus scrolls, the neck encircled by a composite floral scroll, the domed cover similarly decorated with *fu* characters interspersed amongst peony sprays below a quatrefoil cartouche enclosing leafy gourds, surmounted by a finial in the form of a squirrel, the base inscribed with a four-character reign mark

25 CM, 9⁷/₈ IN.

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

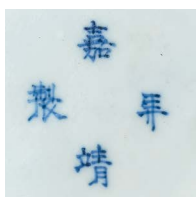
US\$ 192,000-319,000

PROVENANCE

Collection of Lolita Armour Higgason (1896-1976).
Sotheby's Los Angeles, 24th June 1976, lot 624, auctioned at the collector's home, El Mirador, Montecito, California.
Sotheby's Los Angeles, 10th March 1977, lot 1525.
Weisbrod & Dy Ltd, New York, 1977.
Christie's Hong Kong, 20th March 1990, lot 532.

來源：

Lolita Armour Higgason (1896-1976年)收藏
洛杉磯蘇富比1976年6月24日，編號624，拍賣假藏家位於加州蒙特斯托 El Mirador 大宅舉行
洛杉磯蘇富比1977年3月10日，編號1525
Weisbrod & Dy Ltd，紐約，1977年
香港佳士得1990年3月20日，編號532



Mark





Freely painted with a peony scroll on the body and auspicious characters on the shoulders and cover, this jar is particularly unusual for its lobed form and its charming cover, with the finial modelled in the form of a squirrel. A fervent patron of Daoist causes and a staunch believer in the magical properties of immortality drugs, the Jiajing Emperor (r. 1522-1566) favoured porcelains that brimmed with auspicious messages, as it protected him against the vicissitudes of nature. This jar is no exception as its shoulders are inscribed with the characters *shou* (longevity) and *fu* (blessing).

Jars of this form are rare and very few closely related examples are known: a jar with cover from the Jingguantang collection, illustrated in *The Tsui Museum of Art*, Hong Kong, 1991, pl. 82, was sold at Christie's New York, 20th March 1997, lot 86; one lacking the cover, in the Huaihaitang collection, was included in the exhibition *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2012, cat. no. 39; and another was sold at Christie's London, 13th December 1982, lot 488A.

《大明萬曆乙卯年》款
明萬曆漳州窯米白釉觀音菩薩坐像

3011

A LARGE INSCRIBED ZHANGZHOU CRACKLE-GLAZED
FIGURE OF GUANYIN
MING DYNASTY, WANLI PERIOD, DATED 1615

the deity modelled seated with one leg raised supporting the right hand holding a scroll, the left arm lowered by the side resting on a lotus bud, clad in a long robe falling into voluminous folds and opening at the chest to reveal an elaborate beaded necklace, the serene face with downcast eyes and a gentle smile, framed by long hair neatly combed backwards and falling into two curled tassels on the shoulders, all supported on a base of swirling clouds, the flat base incised with a dated inscription of dedication corresponding to 1615

46.5 CM, 18¼ IN.

HK\$ 450,000-550,000
US\$ 57,500-70,500

The inscription can be translated as:

Kaiyuan Temple. Yimao year of the Wanli period of the Great Ming (1615). Dongxi Village outside of the Eastern gate, Tong'an County, Zhangzhou Prefecture. Devotee Lam Shishi.

The present figure is outstanding for its size and dated inscription. A slightly larger Zhangzhou example (49 cm), also dated to 1615, in the collection of Salar Jung Museum in India is similarly modelled with the deity's right leg raised and her left hand touching a lotus bud; see *Treasures: Salar Jung Museum, Hyderabad*, New Delhi, 2014, pp. 44-45.

刻文：

開元寺。大明萬曆乙卯年，漳州府同安縣東門外東溪鄉。信士林石氏百叩。

此觀音像碩大莊嚴，且有銘文紀年，尤為出眾。印度海德拉巴薩拉姜博物館（Salar Jung Museum, Hyderabad）藏一觀音菩薩半迦坐像，左手也撫蓮花蕾，較此像略高（49公分），底有銘文，指乃漳州信士敬製，同樣紀年乙卯（1615年），圖見《Treasures: Salar Jung Museum, Hyderabad》，新德里，2014年，頁44-45。中國國家博物館所藏漳州窯釋迦牟尼坐像，同樣紀年萬曆四十三年（1615年），也是漳州人為供奉開元寺所造。



inscription







《康熙御製》墨料款
清康熙
黃地琺瑯彩
折枝花卉紋盤

3012

A SUPERB YELLOW-GROUND FALANGCAI BOWL
BLACK-ENAMEL YUZHI MARK AND PERIOD OF
KANGXI

well potted with deep rounded sides rising from a short foot to a flared rim, the exterior decorated with four large stylised blooms, each with ruffled petals delicately painted in pastel pink, each blossom further rendered wreathed by scrolling foliage, all against a bright yellow ground, the interior and base left white, the latter inscribed in black enamel with a four-character *yuzhi* mark within a double square

13 CM, 5 $\frac{1}{8}$ IN.

HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000



Mark





This exquisitely painted bowl exemplifies the extraordinary results derived from a series of major technical developments achieved in the imperial workshops in Beijing at the end of the Kangxi period. *Falangcai* (foreign colour) wares represent some of the rarest and most dazzling porcelains ever created, and the present example with its unusual choice of palette, the unorthodox rendering of leaves and its black-enamelled reign mark represents an early stage in their development.

While the production of these wares lasted only a few years and remained a small undertaking, a recurring style soon began to appear. The present bowl was however conceived and painted prior to this standardisation, and before all reign marks were inscribed in blue enamel. On these early wares, the mark was inscribed either in pink, blue or black enamel, the latter being the rarest. No other porcelain bowl with this mark appears to have been published, although *Kangxi yuzhi* marks in black enamel are known on a small group of wares enamelled on copper, which were decorated in the same workshop in Beijing as the present bowl. These include a cup and saucer, a lobed dish and a snuff bottle in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pls 84, 94 and 96; and a censer and a saucer in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels*, vol. 5, *Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls 10 and 21.

The Kangxi Emperor was a deeply engaged patron of the arts, and his personal interest in technological innovation played a pivotal role in the development of the decorative arts in his reign. A highly educated and intelligent leader, the Kangxi Emperor was equally interested in embracing Chinese culture and welcoming modern progress, even when it came from outside. To this end, he founded specialised workshops in the Forbidden City, which he staffed with the most creative and technically proficient craftsmen in China, and skilled Jesuit missionaries with knowledge of foreign technology. The workshops were located near his living quarters, allowing the Emperor to observe and comment first-hand scientific experiments and technical procedures.

A *falang* workshop was established in 1693, and according to a letter by the Jesuit painter Matteo Ripa (1682-1746), by 1716 it was fully functioning (George Loehr, 'Missionary-Artists at the Manchu Court', *Transactions of the Oriental Ceramic Society*, vol. 34, 1962-3, p. 55). The Emperor's interest in foreign enamels derived from French enamelled wares, which had begun arriving at the imperial court in the 1680s, with the first embassies exchanged between Louis XIV (1643-1715) of France and the imperial court in Beijing. The Emperor soon specifically requested foreign artists specialising in enamelling to work at his workshop. Indeed, the earliest enamelled wares were probably all made by foreign artists, who had never worked with porcelain before and considered its shiny and smooth surfaces unsuitable for enamelling.

Porcelain bowls decorated in the palace are vastly different in nature from their counterparts made at the imperial kilns in Jingdezhen, Jiangxi province. Not only were these bowls designed and painted by individual artists, they were also painted with enamels that had never been previously used on porcelain and which were either imported or created in small quantities in the palace workshops. Their introduction dramatically changed the appearance of porcelain and considerably widened the scope of decorative possibilities at the imperial workshops and later also at Jingdezhen. For these enamels to adhere properly to the porcelain, it was

thought necessary to specially order from Jingdezhen bowls that were left unglazed on the outside. A striking deep rose-pink enamel derived from colloidal gold and most probably introduced from Europe, was effectively used here to render the velvety petals of the blooms. A white enamel derived from lead arsenate, which had been first made at the glass workshops and used on cloisonné wares, was now mixed with other enamels to create a whole new range of opaque, pastel tones including the pastel blue and purple used here to depict tendrils.

The co-operation between Chinese artists and European Jesuits inside the Forbidden City, and with the potters at the imperial kilns in Jingdezhen, gave rise to a new aesthetic vocabulary that had been unimaginable just decades earlier, and that remained highly influential in the succeeding reigns. Porcelain bowls decorated in the *falang* workshop fall in two distinct categories: those with fanciful stylised blooms or scrolls as on the present piece, and those with more naturalistic scenes of garden flowers. The latter were more directly influenced by Chinese flower paintings, such as the paintings of Yun Shouping (1633-1690), while the former significantly deviate from the traditional Chinese style of depicting blooms and display more distinctly the influence of Western art. Inspiration for these designs may have come from botanical books and *florilegia*, which were widely distributed in Europe in this period.

This bowl differs in many respects from other *falangcai* bowls painted with four floral blooms: its generous use of black enamel to depict the internal petals of the flowers is highly unusual, and the delicate shading of leaves and tendrils imbues this bowl with a particularly evident Western flair. While no other bowl of this design is known, a shallow bowl painted with chrysanthemum blooms with leaves and tendrils rendered in a similar style, in the National Palace Museum, Taipei, is illustrated in *Fine Enamelled Ware of the Ch'ing Dynasty. Kang-hsi Period*, Hong Kong, 1967, pl. 13; and a bowl painted with passion flowers, their petals rendered in black enamel, from the Ernest Grandidier collection in the Musée Guimet, Paris, was included in the exhibition *From Beijing to Versailles. Artistic Relations Between China and France*, Hong Kong Museum of Art, Hong Kong, 1999, cat. no. 128.

The majority of *falangcai* bowls of this type are painted against brightly enamelled grounds, yellow being one of the most commonly found, probably favoured for its direct imperial association. Two slightly larger bowls of this type, painted with a floral scroll against a yellow ground, in the National Palace Museum, Taipei, were included in the Museum's exhibition *Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, cat. nos 3 and 4; another in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 5; a slightly smaller bowl from the Ernest Grandidier collection in the Musée Guimet, was included in Museum's exhibition *op.cit.*, cat. no. 129; and another bowl from the collection of Sir Percival David, now in the British Museum, London, is illustrated in Rosemary Scott, *Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art*, London, 1991, pl. A806. Three *falangcai* bowls with a flower scroll against a yellow ground were sold in these rooms, the first from the collection of Paul and Helen Bernat, included in the Oriental Ceramic Society exhibition *Arts of the Ch'ing Dynasty*, London, 1964, cat. no. 220, sold 15th November 1988, lot 48; the second, 17th November 1975, lot 23; and the third, 29th October 1991, lot 249.

黃

地珐瑯彩折枝花卉紋盃，秀麗大方，尊貴脫俗，出自康熙晚期北京紫禁城造辦處珐瑯作，見證清初燒造珐瑯彩技術之一大突破。珐瑯彩瓷，色彩繽紛亮麗，稀若晨星，由本品之色彩搭配、葉紋風格、墨彩年款觀之，應屬創燒時期之作。

康熙一朝，珐瑯彩瓷燒造期間短，數量極少，風格固定。此番蓮紋盃，應作於樣版底定之前，見粉紅料、藍料、墨料作例，以墨料最為罕見，其後年款統一以藍料書之。著錄雖未見類同年款瓷作，「康熙御製」墨料款可見於部分銅胎畫珐瑯器，同出自造辦處珐瑯作，如台北故宮博物院藏一套盃與盞托、花口盤、鼻煙壺，刊於《明清珐瑯器展覽圖錄》，台北，1999年，圖版84、94、96；另有一件香爐、小盤，藏於北京故宮博物院，錄於《故宮博物院藏品大系·珐瑯器編·清畫珐瑯》，卷5，北京，2011年，圖版10、21。

康熙帝聰穎賢能，力興御作，當朝文藝發展蓬勃，自西洋引入新穎技術材料，融合傳統，多有創新。設作坊於紫禁城，廣招天下巧工匠，亦納西洋傳教士，學悉科學新知與技術。作坊毗鄰寢宮，以利帝王就近親督科學試驗及製程。

珐瑯作設於康熙三十二年（1693年），意大利傳教士馬國賢（Matteo Ripa，1682-1746年）在康熙五十五年（1716年）的書信中指，隨著歐洲科技的傳入，以及宮中歐洲畫師的協助，畫珐瑯之作雖仍稚嫩，卻有小成（George Loehr，〈Missionary-Artists at the Manchu Court〉，《東方陶瓷學會彙刊》，卷34，1962-3年，頁55）。1680年代，法國路易十四（1643-1715年間在位）與滿清康熙帝建交，以珐瑯器作贈，康熙帝甚珍之，遂邀歐洲玻璃及珐瑯藝匠赴華供職。珐瑯作設立之初便讓洋人繪彩，來華入宮者或從未繪瓷，遂感瓷面光滑難以著色。

清宮珐瑯作特製之彩瓷，與當時景德鎮之五彩大相逕庭，前者由畫師各別繪製，珐瑯彩料亦是前所未見，應為歐洲引入，或宮內小量煉造而來。新創彩料大大增添瓷作色彩，使得瓷繪風

格更見豐富多貌。為順利施彩，珐瑯作且向景德鎮訂燒局部不施釉藥或全素瓷胎。各色之中，紫紅為新彩，以膠體金煉成，或為西洋傳入，用以疊繪嬌瓣。鉛白為玻璃廠所創，用於掐絲珐瑯器，至康熙之時，摻於其他彩料，乳化不透，成就粉調柔色，如本品卷葉紋之天藍、藕荷色。

作坊中、西匠師，及景德鎮御窯廠之通力合作，開創新式瓷作審美語彙、風格，深遠影響後代。珐瑯作出品瓷盃，以二類風格為主：其一，傳統花卉紋、纏枝紋，如本品；另者，更現自然寫生風格之花卉紋。後者受惲壽平（1633-1690年）畫派影響，亦顯洋風，或得當時廣為流傳之西洋花卉圖鑑啟發。

相較存世其他珐瑯彩花卉紋盃，本品獨特之處，如花心墨彩、卷葉紋陰影，突顯西洋繪畫風格影響。比較台北故宮博物院藏菊紋盃，卷葉紋類同此器，刊於《故宮藏瓷：清康熙珐瑯彩瓷》，香港，1967年，圖版13；另一例繪西番蓮紋，亦於嬌蕊施墨彩，出自 Ernest Grandidier 舊藏，現存巴黎吉美國立亞洲藝術博物館，展出於《從北京到凡爾賽：中法美術交流》，香港藝術館，香港，1999年，編號128。

此類珐瑯彩盃，多繪彩地相映，其中常見黃彩，或因帝王御用為故。台北故宮博物院藏二件黃地纏枝花卉紋珐瑯彩盃，尺寸略大，載於《清宮中珐瑯彩瓷特展》，台北，1992年，編號3、4；另例藏於北京故宮博物院，錄於《故宮博物院藏文物珍品全集·珐瑯彩·粉彩》，香港，1999年，圖版5；還有一例 Ernest Grandidier 舊藏，現存巴黎吉美國立亞洲藝術博物館，刊於博物館圖錄，前述出處，編號129；大維德基金會收藏一盃，現藏倫敦大英博物館，刊於蘇玫瑰，《Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art》，倫敦，1991年，圖版A806。香港蘇富比曾售出三件黃地纏枝花卉紋珐瑯彩盃，一出自白納德伉儷收藏，展於東方陶瓷學會《Arts of the Ch'ing Dynasty》，倫敦，1964年，編號220，1988年11月15日售出，編號48；第二件售於1975年11月17號，編號23；其三，1991年10月29日，編號249。



《大清雍正年製》款
清雍正 礬紅彩福壽三多盃

3013

A FINE AND RARE IRON-RED DECORATED 'SANDUO'
BOWL
MARK AND PERIOD OF YONGZHENG

well potted with rounded sides rising from a splayed foot, the exterior finely painted in sophisticated shades of iron red, depicting three detached leafy branches of the *sanduo* (Three Abundances) including peaches, pomegranate and lychee, the interior similarly painted with two bats in flight, the base inscribed in underglaze blue with a six-character reign mark within a double circle

13 CM, 5 $\frac{1}{8}$ IN.

HK\$ 1,500,000-2,500,000
US\$ 192,000-319,000

PROVENANCE

Collection of Henry M. Knight (d. 1971), The Hague, Holland.
Sotheby's Hong Kong, 19th May 1982, lot 313.
Bluett & Sons, London.
Sotheby's Hong Kong, 30th April 1996, lot 466.

EXHIBITED

The Arts of the Ch'ing Dynasty, Oriental Ceramic Society, London, 1963, cat. no. 233.

來源：

亨利奈特（1971年卒）收藏，荷蘭海牙
香港蘇富比1982年5月19日，編號313
Bluett & Sons，倫敦
香港蘇富比1996年4月30日，編號466

展覽：

《The Arts of the Ch'ing Dynasty》，東方陶瓷學會，倫敦，1963年，編號233



Mark





大清
雍正
年製

This exquisite bowl is remarkable for its detailed rendering of the *sanduo* (three abundances) motif. Iron red, which adheres in a thin, opaque layer, was masterfully utilised to capture the different textures of the fruits, from the ripe skin of the pomegranate and its dense array of seeds, to the leaves that bend in a highly naturalistic manner. Iron red was seldom used on its own prior to the Yongzheng reign, when all the enamels available to the potters at the imperial kilns in Jingdezhen, were closely scrutinised to identify their unique properties and possibilities.

Bowls painted with this motif in iron red are rare, and only another closely related example appears to be known: from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 785, and sold in these rooms, 7th April 2011, lot 5.

Sprays of fruiting pomegranate, peach and lychee represent a variation of the auspicious *sanduo* ('three abundances') motif, the lychee here replacing the more common finger citron. The lychee and pomegranate are both harbingers of an abundance of offspring: a pomegranate bursting with seeds expresses the wish for a hundred sons (*liukai baizi*), whilst the word for lychee (*lizhi*) is homophonous with "establishing a son" (*lizhi*). The peach is a fruit associated with the goddess Xiwangmu, the Queen Mother of the West, in whose orchard peaches take 3,000 years to blossom and another to ripen, and hence peaches symbolise the wish for longevity.

《大清雍正年製》款
清雍正 團彩菊紋盃

3014

A FINE DOUCAI WINE CUP MARK AND PERIOD OF YONGZHENG

well potted with rounded sides resting on a straight foot, the exterior painted with four floral medallions, each comprising a yellow, iron-red and purple chrysanthemum flowerhead wreathed by stylised leafy scrolls, all divided by stylised lotus sprays, the base inscribed with a six-character reign mark within a double square

7.2 CM, 2 $\frac{7}{8}$ IN.

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

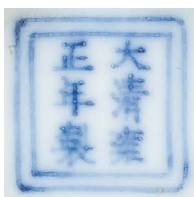
US\$ 192,000-319,000

PROVENANCE

Collection of Henry and Beatrice Goldschmidt.
Sotheby's Hong Kong, 13th November 1990, lot 33.

來源：

亨利·戈爾德施密特伉儷收藏
香港蘇富比1990年11月13日，編號33



Mark





Meticulously painted with roundels of chrysanthemum flowers separated by lotus sprays, this charming cup is a testament of the Yongzheng Emperor's penchant for classic styles of the past. Its fine and thinly potted body, smooth and tactile glaze, and its delicate motif were inspired by prototypes of the Chenghua reign (1465-87), which were especially treasured by the Yongzheng Emperor. Compare a Chenghua mark and period reconstructed cup with roundels of chrysanthemums, recovered from the Chenghua stratum at the site of the imperial kiln factory in Jingdezhen, Jiangxi province, and illustrated in *Imperial porcelains from the Reign of Chenghua in the Ming Dynasty II*, Beijing, 2016, pl. 179.

Yongzheng mark and period cups painted with this motif are held in important museums and private collections worldwide: a closely related cup in the Palace Museum, Beijing is illustrated in Ye Peilan, *Beauty of Ceramics: Gems of Doucai*, vol. 6, Taipei, 1993, pl. 102, together with one in the Capital Museum, Beijing, pl. 96; a pair is illustrated in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, cat. no. 51; and a cup in the Ise collection, was included in the exhibition *The Enchanting Chinese Ceramics from the Ise Collection*, The Museum of Oriental Ceramics, Osaka, 2017, cat. no. 75. Further examples were sold at auction, such as a pair from the Edward T. Chow collection, sold in these rooms, 25th November 1980, lot 132.

《大清雍正年製》款
清雍正 白釉葵瓣式盃

3015

A FINE AND RARE LARGE WHITE-GLAZED
HEXAGONAL BOWL
SEAL MARK AND PERIOD OF YONGZHENG

of hexagonal form, with lobed angled sides divided by six grooves simulating a floral bloom, all supported on a short foot of corresponding form, covered overall evenly save for the unglazed footring with a transparent glaze, the base inscribed in underglaze blue with a six-character seal mark

22.2 CM, 8¾ IN.

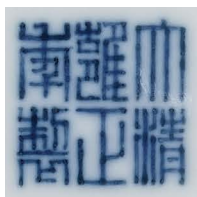
HK\$ 1,500,000-2,500,000
US\$ 192,000-319,000

PROVENANCE

Christie's Hong Kong, 1st November 2004, lot 1155.

來源：

香港佳士得2004年11月1日，編號1155



Mark





In its gracefulness and refinement of form, this bowl is an archetypal example of Yongzheng monochrome porcelain. 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 suited to contemporary taste were developed. The form of this piece, which was probably inspired by Song dynasty (960-1279) prototypes, has been given a fresh modern aesthetic through the crispness of the lobed form and the angularity of the sides.

While no other closely related example appears to have been published, a lemon-yellow bowl of this form, with Yongzheng mark and of the period, was sold in these rooms, 10th April 2006, lot 1603.

Bowls of this form are more commonly known painted either in copper-red or in *famille-rose* enamels. Compare a bowl with bats painted in copper-red, from the Julia C. Gulland bequest, in the Victoria and Albert Museum, London, accession no. 599-1907; a bowl with flowers, from the Yuen Family collection, included in the Min Chiu Society exhibition *Splendour of the Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, cat. no. 184, and sold in our London rooms in 1974, in these rooms in 1978, and twice at Christie's Hong Kong, 30th April 2000, lot 587, and 26th April 2004, lot 906; and a third bowl painted with the Eight Taoist Immortals, from the Hebblethwaite collection, sold in our London rooms, 2nd/3rd December 1974, lot 541.

《大清雍正年製》款
清雍正 鬥彩雲龍戲珠紋笠式蓋盃

3016

A RARE DOUCAI 'DRAGON' BOWL AND COVER MARK AND PERIOD OF YONGZHENG

of conical form, the steep flaring sides supported on a straight foot, brightly painted in vivid enamels with a green and a yellow five-clawed dragon, both rising up from turbulent green waves amongst clusters of clouds and flaming pearls, the domed cover with an everted rim divided into six lobes, similarly decorated with two leaping dragons amongst scrolling clouds and flaming pearls, bordered by finely painted crashing blue waves at the rim, the base of the vessel inscribed in underglaze blue with a three-column mark within a double circle

20.6 CM, 8 $\frac{1}{8}$ IN.

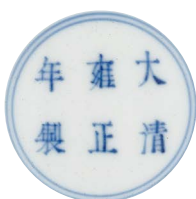
HK\$ 1,200,000-1,800,000
US\$ 153,000-230,000

PROVENANCE

Sotheby's Hong Kong, 30th April 1991, lot 103.

來源：

香港蘇富比1991年4月30日，編號103



Mark





This bowl is remarkable for its powerful motif of ferocious five-clawed dragons writhing their sinuous bodies above tumultuous waves. Bowls of this form, with steeply flaring sides to accommodate a similarly-shaped cover were an innovation of the Yongzheng reign and have been attributed to the early years of his reign. Bowls of this type are discussed by Peter Y.K. Lam in 'Lang Tingji (1663-1715) and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol. 68, 2002-2003, p. 44, where he suggests that wares inscribed with a reign mark that features the character *qing* (great) with the *yue* (moon) radical written with a vertical line, instead of a horizontal line, as on this piece, were made not long after the death of the Kangxi Emperor (1662-1722).

Bowls of this type are held in important Museums and private collections worldwide; a closely related pair of bowls in the Palace Museum, Beijing, is illustrated in *Qing Porcelain from the Palace Museum Collection. Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, pl. 30; another two in the Nanjing Museum were included in the Chinese University of Hong Kong exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, cat. no. 52; a single bowl is illustrated in *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. LXXIII (C); and another from the Aykroyd collection, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. XCIV, fig. 3, was sold in our London rooms, 17th May 1966, lot 230.

《大清雍正年製》款
清雍正 鬩彩福壽三多盃一對

3017

A FINE PAIR OF DOUCAI 'SANDUO' WINE CUPS MARK AND PERIOD OF YONGZHENG

each finely potted with rounded sides rising from a short foot to a gently flaring rim, the exterior delicately painted with three leafy branches of the *sanduo* (Three Abundances) namely peach, finger citron and lychee, the interior with a central medallion enclosing a floral meander, all divided by double-line borders, the base inscribed with a six-character reign mark within a double circle

7.2 CM 2⁷/₈ IN.

HK\$ 1,500,000-2,500,000
US\$ 192,000-319,000

PROVENANCE

Christie's Hong Kong, 31st March 1992, lot 620.

來源：

香港蘇富比1992年3月31日，編號620



Marks





Delicately potted and exquisitely painted with the *sanduo* (three abundances) motif, these cups display the Yongzheng Emperor's taste for elegant wares that were unassuming and yet of the highest quality. The craftsmen of this piece have utilised very few enamels to create a highly vibrant composition: two shades of green to depict the leaves, yellow and iron red to render the ripe skin of the peaches, and aubergine to depict pomegranates.

A closely related pair of cups is illustrated in Ye Peilan, *Beauty of Ceramics: Gems of Doucai*, vol. 6, Taipei, 1993, pl. 78; another pair is published in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 98; and a third pair is illustrated in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, cat. no. 49. Cups of this type were also sold at auction, such as three pairs sold in these rooms, the first from the collection of Edward T. Chow, 19th May 1981, lot 561; the second from the collection of Paul and Helen Bernat, 15th November 1988, lot 6; and the third from the Meiyintang collection, illustrated in Regina Krahel, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 2010, no. 1748, sold twice in these rooms, 4th April 2012, lot 26, and 8th October 2014, lot 3627.

This motif was inspired by Chenghua period (1465-1487) bowls painted with four fruiting sprays, such as a reconstructed bowl illustrated in *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty II*, Beijing, 2016, pl. 154.



此對盃器型雅致，鬪彩精妙，繪以三多，呈現雍正皇帝追求蘊藉含蓄，工藝至臻之審美觀。工匠填彩簡練，妙筆生輝，圖案栩栩動人：兩層綠色描繪枝葉，黃與礬紅飾成熟桃皮，茄紫渲染石榴。

參考一例相近對盃，見葉佩蘭，《美哉陶瓷·鬪彩名瓷》，冊6，台北，1993年，圖版78；另一對載於《天民樓藏瓷》，香港，1987年，圖版98；第三例圖見朱湯生，《中國瓷器一莊紹綏收藏》，香港，2009年，圖版49。同類對盃亦見於拍賣，比較香港蘇富比三例，其一為仇焱之舊藏，售於1981年5月19

日，編號561，其二為保羅·白納德伉儷舊藏，售於1988年11月15日，編號6，第三例源自玫茵堂舊藏，圖載於康蕊君，《玫茵堂中國陶瓷》，卷4，倫敦，2010年，編號1748，先後售於香港蘇富比，2012年4月4日，編號26及2014年10月8日，編號3627。

「三多」樣式源自成化朝（1465-1487年）四折枝瑞果紋盤，可見一修復盤例，圖載於《明代成化御窖瓷器II》，北京，2016年，圖版154。

《大清雍正年製》款
清雍正 鬥彩福壽三多紋撇口盃

3018

A VERY FINE AND RARE DOUCAI 'SANDUO' BOWL MARK AND PERIOD OF YONGZHENG

well potted with deep rounded sides rising from a gently tapered foot to a flared rim, the exterior finely painted in bright enamels within an underglaze-blue outline, depicting three detached branches of flowering and fruiting *sanduo* including pomegranate, finger citron and lychee, the interior similarly adorned with a central medallion enclosing a single flowering branch of two succulent peaches, all within double-line borders, the base with a six-character reign mark within a double circle

16 CM, 6¼ IN.

HK\$ 2,500,000-3,500,000
US\$ 319,000-447,000

PROVENANCE

Collection of Sam'l C. Davis (1871-1940), one of a pair.
Sotheby's New York, 27th November 1990, lot 190.

來源：

Sam'l C. Davis (1871-1940) 收藏 (一對之其一)
紐約蘇富比1990年11月27日，編號190



Mark





The present bowl is a superb example of Yongzheng *doucai* porcelain in its clever manipulation of a restricted palette to create a variety of colours and textures. The *doucai* technique of drawing in underglaze-blue outlines and colouring in enamel washes, traditionally made use of the *wucaï* (*famille-verte*) palette but later also incorporated *fencai* (*famille-rose*) enamels. The colour scheme used on this bowl is particularly interesting; only one of the fruiting branches, that of the pomegranates, uses a rose-pink enamel but not in the typical *fencai* combination with an opaque white, but superimposed on yellow. This has created a most original tone which is otherwise very rarely seen and suggests an early date in the Yongzheng reign. Furthermore the stippled iron red in the fruit enhances its sense of three dimensionality while endowing it with a naturalistic texture.

The pair to the present lot from the collection of Sam'l C. Davis was sold separately in our New York rooms, 26th November 1991, lot 356, and published in Regina Krahll, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, pt.II, London, 2010, pl. 1749, and sold in these rooms, 7th April 2011, lot 7. Three further bowls were sold in these rooms, a pair, 15th May 1990, lot 286; and a single bowl, 11th April 2008, lot 2834.

The design of fruiting branches references two of the Yongzheng Emperor's passions: his reverence of antiquity and his love of auspicious symbols, both of which surrounded his residences and belongings. The present design, with sprays of fruiting finger citron, lychee and pomegranate, represents a variation of the auspicious *sanduo* ('three abundances') motif, as harbingers of endless long life, an abundance of offspring and plentiful blessings. The pomegranate bursting with seeds symbolises the wish for plentiful offspring; the lychee, with its Chinese name, *lizhi*, is homophonous with the phrase 'establish a son' (*lizi*) and represents abundance of offspring; and the finger citron, often referred to as 'the Buddha's hand' is an emblem of longevity, happiness and good fortune. They have been rendered in a style reminiscent of Chenghua *doucai* prototypes in an acknowledgement of the technique pioneered during the Ming Emperor's reign; compare a bowl decorated with medallions of fruiting branches, in the National Palace Museum, Taipei, included in the *Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487*, Taipei, 2003, cat. no. 151.

此 盃紋飾釉下勾勒細緻，釉上填彩精準，色澤清逸秀雅。外壁所繪折枝瑞果，以粉彩填色，燒成後濃淡深淺不一，層次分明，生動逼真，屬宮廷御製上乘之作。將粉彩運用到鬬彩裝飾之中是雍正御窯廠的一大突破。內府作坊在琺瑯彩的基礎上，加入乳濁劑即「玻璃白」，研製成粉彩，配合其他著色劑使用，使紋飾充滿質感，呈現不同層次的色調，予人賞心悅目之感。

Sam' l C. Davis 原蓄成對，但後於紐約蘇富比分別出售，與此成對者，在1991年11月26日拍出，編號356，收入玫茵堂典藏，錄於康蕊君，《玫茵堂中國陶瓷》，卷4，倫敦，2010年，編號

1749，後售於香港蘇富比2011年4月7日，編號7。另見三例，均售於香港蘇富比，其中一對1990年5月15日，編號286，另外單盃則售於2008年4月11日，編號2834。

三多有佛手、石榴和荔枝，寓多子、多富、長壽之意。本器繪折枝三多，枝繁葉茂，瑞果豐盈，體現了雍正皇帝祥瑞的意願。

雍正瓷器仿古創新，參考台北故宮博物院藏一成化鬬彩團花果盃例，錄於《成化瓷器特展圖錄》，台北，2003年，編號151，應為此器之原型。



3019

A RARE PAIR OF DOUCAI 'LONGEVITY' BOWLS
MARKS AND PERIOD OF YONGZHENG

each with rounded sides rising from a straight foot, the exterior finely painted with bright enamels in a delicate pencilled underglaze-blue outline, depicting four leafy branches each suspending a pair of peaches, one in green and the other in yellow inscribed with a *shou* character, all divided by pairs of iron-red bats in flight, the interior painted with a central medallion enclosing further bats flying amidst a fruiting peach tree growing from craggy rocks above a cresting sea, the base inscribed with a six-character reign mark within a double circle

14.6 CM, 5¾ IN.

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

US\$ 192,000-319,000

PROVENANCE

Sotheby's Hong Kong, 10th April 2006, lot 1790.

來源：

香港蘇富比2006年4月10日，編號1790



Marks



《大清雍正年製》款
清雍正 鬥彩折枝瑞果紋福山壽海盃一對





These delicately painted bowls brim with auspicious messages and evidence the Yongzheng Emperor's (r. 1723-1735) penchant for portents of good fortune. Ripe peaches evoke the peach orchard of Xiwangmu, Queen Mother of the West, and the *shou* character inscribed on their interior creates the wish *tuanshou* (may you have longevity and completeness). Confronting red bats divide the fruit sprays and further convey the wish for blessings and longevity, making these bowls ideal birthday gifts.

Bowls painted with this design in the subtle *doucai* palette are unusual, although a closely related bowl was sold in these rooms, 27th April 1999, lot 426; another was sold at Christie's Hong Kong, 13th November 1987, lot 485; and a third was sold at Christie's London, 15th July 1981, lot 17.

A similar design of fruiting peach sprays inscribed with *shou* characters is also found painted in blue and white, such as a Yongzheng mark and period bowl, in the National Museum of China, Beijing, included in the exhibition *La Splendeur du Feu*, Centre Culturel de Chine, Paris, 2004, cat. no. 25.

The interior of this bowl is painted with the popular motif of the Seventh Trial of Zhao Sheng, a disciple of the Han dynasty (206 BC-AD 220) Daoist master Zhang Daoling, founder of the influential Way of the Celestial Masters school. Zhao was the only disciple of Master Zhang to have successfully obtained peaches from a tree growing sideways on a steep cliff. Whilst the rendition of this story on the present bowl excludes the figure, it retains the depiction of a lofty cliff overlooking a deep ravine with the peach tree emerging sideways.

3020

A PAIR OF BLACK-GROUND FAMILLE-VERTE DISHES
MARKS AND PERIOD OF YONGZHENG

each finely potted with shallow rounded sides rising from a tapered foot, the exterior vividly enamelled against a lustrous black ground, depicting alternating iron-red lotuses and blue peony blooms borne on undulating leafy scrolls and tendrils, all above a band of black-pencilled classic scroll against a light green wash skirting the foot, the base inscribed with a six-character reign mark within a double circle

15 CM, 5⁷/₈ IN.

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

《大清雍正年製》款
清雍正 墨地五彩纏枝蓮紋盤一對



For closely related examples, see one in the Shanghai Museum, illustrated in *Zhongguo meishu quanji. Gongyi meishu bian: Taoci* [Complete series on Chinese art. Arts and crafts section: Ceramics], Shanghai, 1988-1991, vol. 3, pl. 202; and another 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, 1986 (rev. ed. 1998), no. 23.



《大清乾隆年製》款
青花竹石芭蕉紋玉壺春瓶

3021

A FINE BLUE AND WHITE VASE, YUHUCHUNPING SEAL MARK AND PERIOD OF QIANLONG

well potted with a pear-shaped body rising from a gently splayed foot to a waisted neck and flared rim, the exterior painted in cobalt blue with long leafy stems of bamboo and plantain growing beside craggy rocks, amongst a fenced garden landscape with further flowering sprays above a lappet band, all below upright plantain leaves, a foliate scroll and pendent trefoils around the neck, the foot skirted with a band of demi florets, inscribed to the base with a six-character seal mark

28.9 CM, 11³/₈ IN.

HK\$ 800,000-1,200,000
US\$ 102,000-153,000



Mark





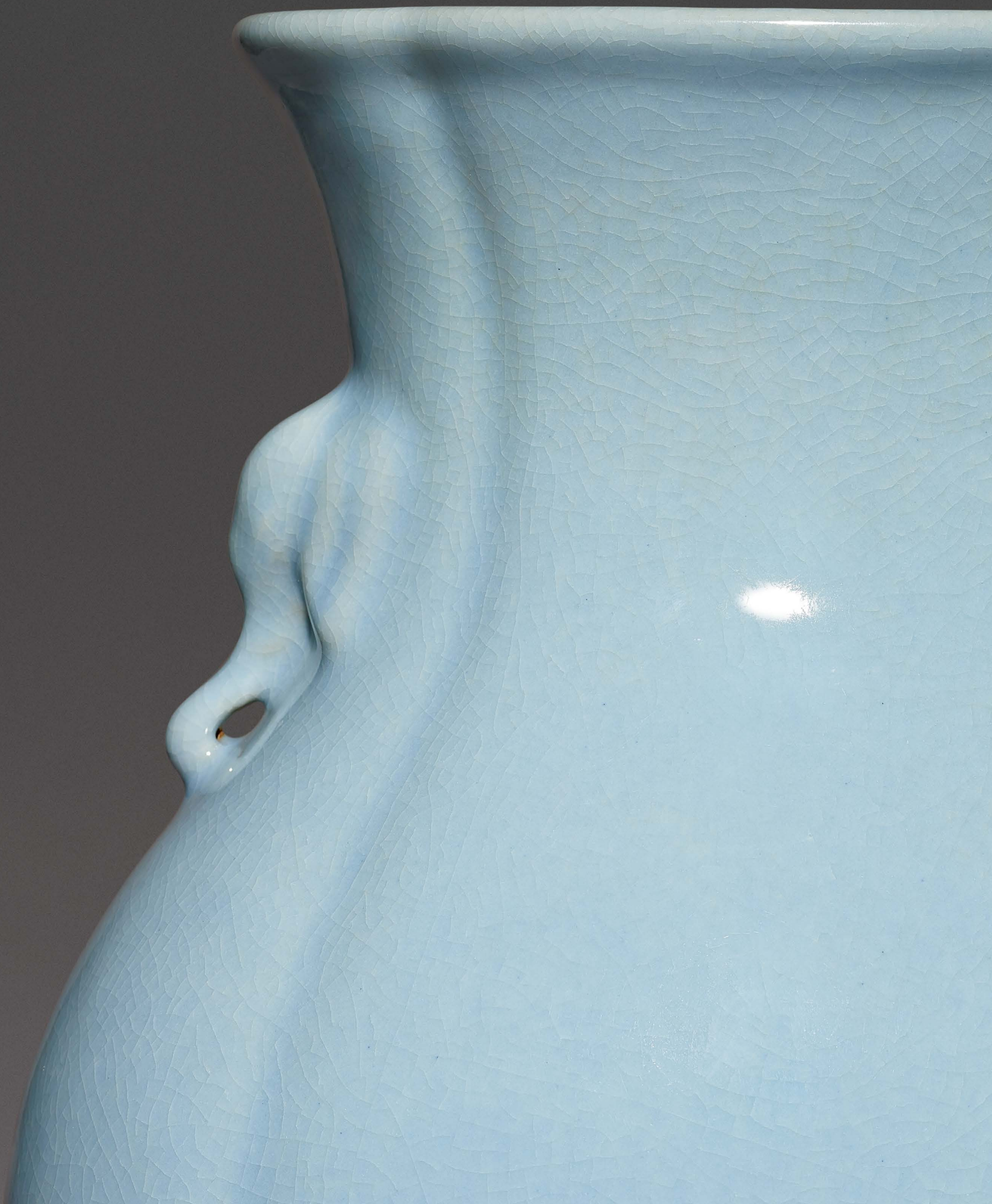
Expertly crafted with an elegant round body tapering to a flared neck, this vase epitomises the height of Qing porcelain production at Jingdezhen, when craftsmen strove to design innovative wares as well as recreate historical masterpieces that acted as reminders of China's glorious past. Such developments were realised by the hands of highly skilled and creative potters under the instruction of talented superintendents, such as Tang Ying (1682-1756) who was active at Jingdezhen in the Yongzheng and early Qianlong reigns. Equally crucial was the Qing emperors' eagerness to revive the celebrated porcelain tradition as a means to legitimise their right to rule.

From the Yongzheng reign, treasured antiquities were sent to the imperial kilns at Jingdezhen to be copied and the Qianlong Emperor increased such commissions. Underglaze-blue porcelains of the early Ming dynasty were particularly appreciated, as evidenced in Tang Ying's record of official porcelain from 1732, which lists copies both of Yongle and Xuande blue and white wares. While the auspicious motif on this vase first appeared in the Hongwu reign, it is most likely that the Qing version was based on a Yongle prototype, such as a vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, pl. 33. The arrangement of flowers and rocks, the depiction of lappets and the scroll band at the neck, as well as the small lotus flowers at the foot are very similar.

Scenes of sophisticated gardens with fantastic rocks, bamboo, banana trees and other plants began to be painted on blue and white porcelain during the Yuan dynasty, where the motif proved most popular among a Middle Eastern audience who was attracted by the exotic nature of these plants. In the Ming dynasty, the design took a highly symbolic character and embodied the qualities and virtues of the scholar. Bamboo symbolises longevity, endurance and loyalty, as it remains green in winter and does not break in the wind. Rocks symbolise durability and steadfastness and are associated with reliability and friendship. Plantain leaves on the other hand, are one of the fourteen treasures of the scholar and represent education and self-cultivation. Banana leaves were used for practising calligraphy by famous historical figures and poets, including Huaisu (c. 735-c.799). The Qianlong Emperor himself is portrayed writing on a banana leaf as Prince Hongli in the anonymous painting *Prince Hongli Practicing Calligraphy on a Banana Leaf*, in the Palace Museum, Beijing, included in the exhibition *China: The Tree Emperors 1662-1795*, Royal Academy of Arts, London, 2005, cat. no. 187.

A closely related vase in the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum. Blue and White Wares of the Ch'ing Dynasty*, vol. II, Hong Kong, 1968, pl. 12; one in the Palace Museum, Beijing, is illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 15, Shanghai, 2000, pl. 12; another was sold in our New York rooms, 20th March 1976, lot 174, and again at Christie's New York, 17th September 2008, lot 459; a fourth example was sold Christie's Hong Kong, 30th May 2006, lot 1410, and again in these rooms, 8th October 2010, lot 2773; and a further example from the Tianminlou collection was recently sold in these rooms, 3rd April 2019, lot 17.

Vases of this design were made from the Yongzheng reign through the Xuantong period; a closely related vase is illustrated together with examples from the Yongzheng, Daoguang, Xianfeng and Tongzhi reigns in the Shanghai Museum in Lu Minghua, *Qingdai Yongzheng – Xuantong guanyao ciqu* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pls 3-107 and 3-32.





《大清乾隆年製》款
清乾隆 仿汝釉海棠式象耳瓶

3022

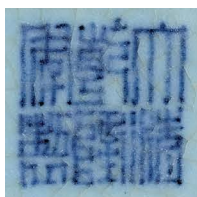
A FINE AND LARGE RU-TYPE VASE SEAL MARK AND PERIOD OF QIANLONG

the lobed baluster body divided into four lobes simulating a crabapple bloom, robustly potted and rising from a splayed foot to a flaring neck, the waisted neck flanked by a pair of handles, each modelled in the form of an elephant's head with the curling trunk forming a loop, covered overall with an unctuous pale sky-blue glaze suffused with a dense network of crackles stopping neatly above the footring, the base inscribed in underglaze blue with a six-character seal mark

37 CM, 14½ IN.

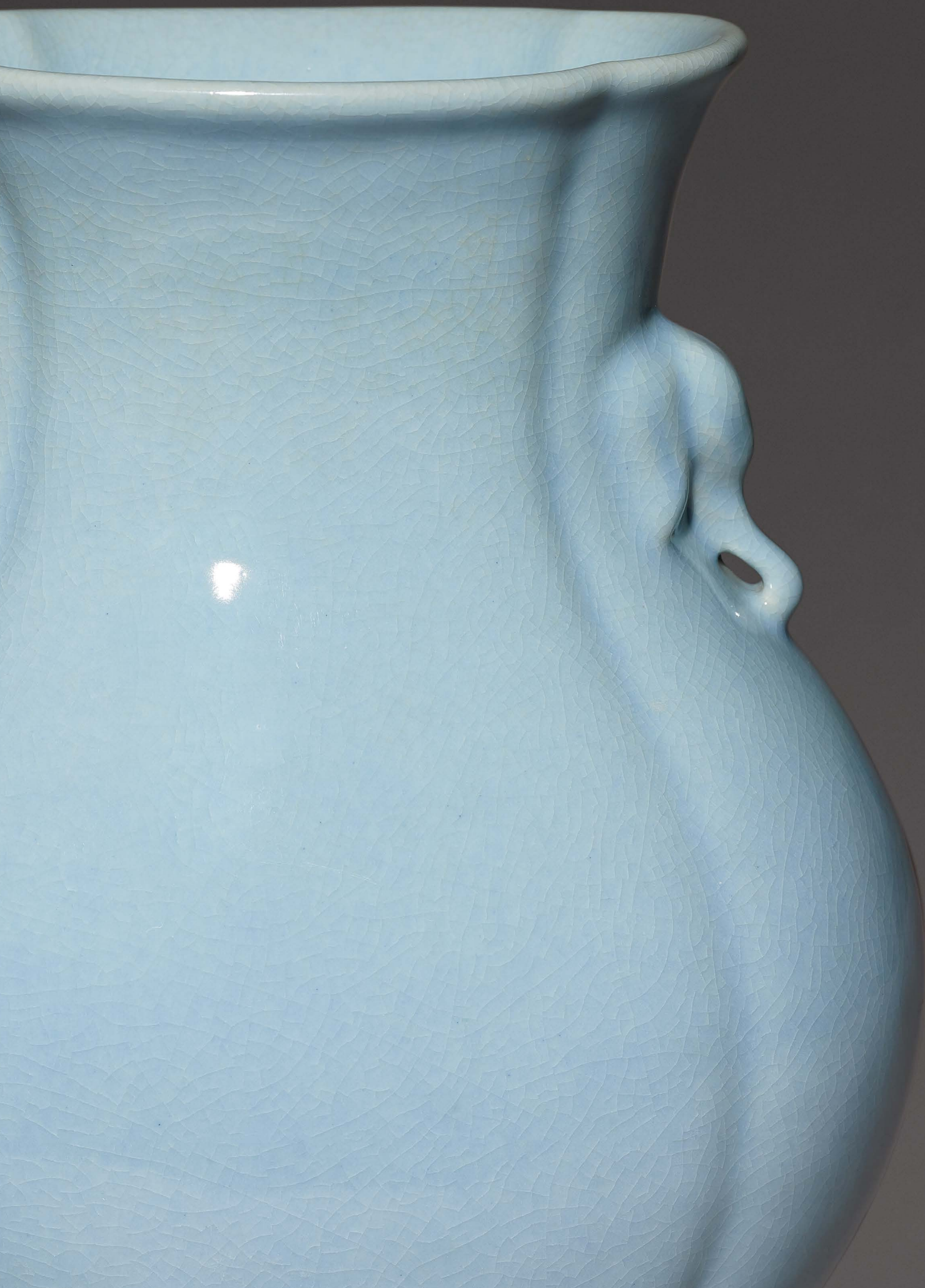
HK\$ 4,000,000-5,000,000

US\$ 510,000-640,000



Mark





Brimming with elegance in both form and design, the present vase is a fine example of monochrome porcelain of the Qianlong period and alludes to the Emperor's deep appreciation and respect for the past. While its luminous glaze features a subtle network of crackles in imitation of the fabled Ru wares of the Northern Song dynasty (960-1127), its form represents an adaptation of the archaic bronze *hu* shape. Pleasing to the eye and soft at the touch, the gentle curves of this vase testify to the craftsmen's ability to soften the somewhat austere archaic bronze shape to suit the sophisticated taste of the Qianlong Emperor (r. 1736-1795).

Monochrome vessels required the highest level of skill and precision in every stage of their production, from the purity of the clay and precision of the potting to the evenness of the glaze and control of the firing. This was especially true for vessels of such large dimensions and covered in glazes made in imitation of celebrated Song dynasty wares. The Qianlong Emperor and his predecessor, the Yongzheng Emperor (1723-1735), were truly passionate of ceramic ware produced in the Song period, which they not only collected but also commissioned the imperial kilns at Jingdezhen to reproduce and imitate. In the official record of porcelain supplied to the court from 1735 and compiled by Tang Ying (1682-1756), the brilliant Superintendent of the imperial kilns in Jingdezhen, two types of glazes inspired by Ru ware are listed: "Uncrackled Ju (-chou) glaze, with copper (-coloured) paste... Ju (-chou) glaze with fish-roe crackle of copper (-coloured) paste" (S.W. Bushell, *Oriental Ceramic Art*, London, 1981 (1896), p. 195). Both glazes were copied from prototypes in the imperial collection which had been sent from Beijing.

This vase is also striking on account of its crisply moulded elephant-head handles, a bold feature popular in the 18th century that dramatically heightens the visual impact of the piece. Elephant handles were favoured by the Qianlong Emperor also for their auspicious symbolism. The elephant is closely associated with Daoism and is the symbol of peace. During the Qianlong reign, real elephants were used in processions when celebrating the Emperor's birthday, while representing a time for renewal during New Year festivities.

Vases of this elegant form and covered in a brilliant Ru-type glaze are rare, and no other closely related example appears to have been published. A Qianlong mark and period vase of similar dimensions but covered in a *guan*-type glaze, from the Huaihaitang collection, was included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 32; and another was sold at Christie's London, 15th May 2007, lot 255.

Qianlong mark and period vases of this form and with similar handles are also known decorated with *famille-rose* panels against a carved celadon-glazed ground, such as a vase in the Victoria and Albert Museum, London, illustrated in *Chinese Porcelain of the Ch'ing Dynasty*, London, 1957, pl. 28; a pair in the Liddell collection, illustrated in *The Liddell Collection of Old Chinese Porcelain*, Bluett & Sons Ltd., London, 1929, pl. 178 and 179; and another from the collection of the Albright-Knox Gallery, Buffalo, sold at Christie's Hong Kong, 1st October 1991, lot 786, and again in our New York rooms, 19th/20th March 2007, lot 818.

此象耳瓶在器形與設計優雅，是乾隆時期單色釉瓷的代表作，反映崇古之風。其釉色粉青，開片隱約，志摹北宋汝窯，但器形則仿高古青銅壺。此器曲線流暢，釉面潤澤，柔化商周青銅器形的樸拙，以迎合乾隆皇帝的精緻品味。

生產單色釉瓷步驟繁多，包括淘練泥土、拉坯做胎、蘸釉吹釉、入窯燒造等，每個步驟都需要高超技能和精準控制。對於尺寸如此大的仿宋名窯釉色的瓷器來說尤其如此。雍乾二帝尤好宋瓷，不僅搜珍藏雅，還命景德鎮官窯仿製。景德鎮督陶官唐英（1682 -1756年）在雍正十三年（1735年）所撰的《陶成紀事碑記》中，便記載了兩種依照清宮送來宋瓷而製之仿汝釉色：「仿銅骨無紋汝釉」及「仿銅骨魚子紋汝釉」（英譯見 S.W. Bushell, 《Oriental Ceramic Art》，倫敦，1981年，頁195）。

象首耳線條俐落，引人注目，為此瓶更添雅趣。因其「太平有象」之吉祥寓意，象飾清初流行，獲乾隆皇帝青睞，曾在當

朝慶典上展示大象，除萬壽節外，也見於元旦，寓意「萬象更新」。

這種仿汝象耳瓶非常罕見，稀例懷海堂藏尺寸類似的乾隆年款仿官瓶，載於《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32。另有一瓶，售於倫敦佳士得2007年5月15日，編號255。

維多利亞與艾伯特博物館藏一粉青刻花開光粉彩山水圖瓶，同綴象耳，器形與本品相類，載於《Chinese Porcelain of the Ch'ing Dynasty》，倫敦，1957年，圖版28。另外一對在 Liddell 收藏，載於《The Liddell Collection of Old Chinese Porcelain》，倫敦，1929年，圖版178 及179。另外一件現存水牛城 Albright-Knox Gallery，於1991年10月1日在香港佳士得拍出，編號786，並於2007年3月19/20日再次售於紐約蘇富比，編號818。



《大清乾隆六年五月》
《唐英敬製》
款
青花纏枝蓮紋供瓶

3023

AN EXTREMELY RARE LARGE
BLUE AND WHITE ALTAR VASE
QING DYNASTY, QIANLONG PERIOD, DEDICATORY
INSCRIPTION OF TANG YING, DATED 1741

the main body rising from a stepped splayed foot to a broad angled shoulder, all surmounted by a tall neck and flared rim, finely painted overall in rich cobalt-blue tones accentuated with simulated 'heaping and piling', one side with a lobed cartouche enclosing a dedicatory inscription dated to the 5th month of the 6th year of the Qianlong period (in accordance with 1741), delineating that it is made as an offering for the Temple of the King of Mount Tai outside Chaoyangmen, surrounded by lotus blooms borne on dense scrolling leafy stems, the reverse decorated with a large lotus blossom enclosing a central *shou* medallion, all above an upright *ruyi* border and below a pendent lappet frieze collaring the sloping shoulder, the trumpet neck densely painted with large lotus blooms borne on undulating leafy scrolls, between a classic scroll at the mouth-rim and a band of stylised plantain leaves rising from the collar, all supported on a stepped splayed base further divided into registers of floral and foliate borders above a frieze of undulating lines encircling the foot

65.5 CM, 25¾ IN.

HK\$ 3,000,000-4,000,000
US\$ 383,000-510,000

銘文：

大清乾隆六年五月端陽節，恭獻京都朝陽門外東嶽大帝
案前永遠供奉，欽命陶樞使者瀋陽唐英敬製。



大清乾隆六年五月
端陽節恭
獻
京都朝陽門外
東嶽大帝案前永遠供奉
欽命陶權使者蒲陽
唐英敬製



大清乾隆六年五月

端陽節恭

獻

京都朝陽門外

東嶽大帝案前永遠供奉

欽命陶權使者蒲陽

唐英敬製

Under the supervision of Tang Ying (1682–1756), Superintendent of the imperial kilns in Jingdezhen during the Yongzheng (r. 1723–1735) and early Qianlong (r. 1736–1795) periods, not only were the expectations and standards on ceramic production set to a more rigorous level, the master craftsmen were also prompted to develop novel and innovative designs. Within an eight-month time span between the 10th month of the 5th year (1740) and the 5th month of the 6th year (1741), Tang Ying commissioned at least five sets of reign-marked altar garnitures as an offering for temples in places including Dongba, outside Dongzhimen and Chaoyangmen. The inscription on the current vase suggests that the vessel would have been part of such altar garnitures.

Far from the vessels that were produced by imperial command, such sets of five altar garnitures were commissioned on behalf of Tang Ying and inscribed with his name as an offering to various temples, an act which was believed to not only allow Tang Ying to accumulate blessings but also express gratitude. It was perhaps by virtue of the birth of his son in the 5th year of the Qianlong reign (1740), before Tang Ying's 60th birthday, that such sets were commissioned so as to give thanks and ask for continued blessings (Tang Ying, *Taoren xinyu* [Words from the heart of a potter], vol. 3, p. 14).

According to the inscription, the vessel was made as an offering for King of Mount Tai in the temple outside Chaoyangmen, modern-day Daiyue dian in the Temple of Eastern Peak in the Beijing Folk Customs Museum. Built in the 6th year of the Yuanyou reign of the Yuan dynasty (1319), the Daoist temple was held in particularly high esteem in the Ming and Qing dynasties, during which the temple was refurbished and expanded.

Although there is a number of extant related vases, the current vase with this particular inscription is extremely rare. In fact, that which is referred to in Geng Baochang's essay appears to be the only other recorded example – if not the same piece, see 'Tan Tang Ying kuan de ciqi ji qita [A discussion on Tang Ying marked porcelain]', *Jingdezhen taoci* [Jingdezhen ceramics], 1982, no. 2, p. 3.

Compare large sets of five blue and white reign-marked altar garnitures commissioned by Tang Ying for temples outside of Beijing, such as one dated to the 10th month of the 5th year for temples outside Dongzhimen, including a pair of altar vessels now in the Shanghai Museum, originally made for the altar of the Saintly Mother Heavenly Immortal, illustrated in Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1987, pl. 124; and another from the British Rail Pension Fund, sold in these rooms, 16th May 1989, lot 39. A pair of candlesticks that was previously commissioned for an altar for Guanyin is now in the Roemer-Museum, Hildesheim, Germany, and illustrated in Ulrich Wiesner, *Chinesisches Porzellan. Die Ohlmer'sche Sammlung im Roemer-Museum*, Hildesheim, Mainz, 1981, pp. 44 and 108–109.

In the spring of the 6th year, Tang Ying also commissioned garnitures for the altar of the Saintly Mother Heavenly Immortal at Dongba. Only three extant vases appear to be recorded, all of which slightly differ from the current vase, with the inscription commencing 'Made under the general supervision of Yangxindian' followed by a detailed delineation of Tang Ying's roles. See one from the collection of the Tsui Museum of Art and now in the Chinese University of Hong Kong, decorated on the shoulder with *ruyi* heads, above pomegranate flowers around the lower body, illustrated in *The Tsui Museum of Art. Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, pl. 73, and later included in the exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 75; another related example is in the National Museum of China, Beijing, decorated with lotus petals and a *lingzhi* scroll, and illustrated in *Zhongguo wenwu jinghua daquan* [Compendium of Chinese Art – Porcelain], Hong Kong, 1993, no. 913; and the third from a French collection, sold in these rooms, 8th April 2007, lot 509, with the shoulder and foot designs respectively painted similarly to the vases in the Chinese University of Hong Kong and National Museum of China, Beijing. For a pair of candlesticks also commissioned for the Saintly Mother Heavenly Immortal in the Victoria and Albert Museum, London, see Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644–1911*, London, 1986, p. 69, pl. 45.

雍正 正至乾隆年間，唐英（1682-1756年）出任景德鎮督陶官，巧思創新，冠絕同儕，在他的領導下，清代御製瓷器精品接踵而來，層出不窮。乾隆五年（1740年）十月至六年（1741年）五月，前後八個月的時間內，唐英燒造至少五套大型帶款供器，每組包括一香爐，以及供瓶（花觚）、燭臺各一對，以供奉於北京東直門、東壩、朝陽門等廟宇，莊嚴碩大，舉世著稱。據銘文可悉，此瓶當列其中，堪與各大博物館所藏媲美，且極具歷史、研究價值。

有別於一般遵御旨燒製御審瓷器，這類五供乃唐英以個人名義獻造，向各寺廟神明祈福、謝恩。乾隆五年，唐英花甲將近，中秋後喜得一子，或因此酬答神明，並祈續佑家人（唐英，〈庚申中秋後三日三子生於江州使署賦以識之〉，《陶人心語》，卷3，頁14）。

據瓶上銘文，此器應曾供奉於朝陽門外東嶽大帝案前，或即位處朝陽門外大街、現為北京民俗博物館之東嶽廟內岱嶽殿。該道教寺廟建於元延祐六年（1319年），後得宮廷、權貴重視，明清兩朝獲多次修葺、擴建。

此供瓶極為罕稀，雖有與此瓶相類之供器傳世，但據文獻，僅有耿寶昌在專文中提及一件銘文與此相同之供瓶，或正為此器，見〈談唐英款的瓷器及其它〉，《景德鎮陶瓷》，1982年，第2期：紀念唐英誕生三百周年專輯，頁3。

參考唐英為京城鄰近廟宇特製之大型青花帶款五供，如五年十月朔日為東直門外霸北長店村四道街各殿所造，包括上海

博物館藏供瓶一對，乃供奉於該處天仙聖母殿，錄於汪慶正，《青花釉裏紅》，香港，1987年，圖版124；以及英國鐵路基金會舊藏一瓶，為供奉該處地藏王菩薩殿而造，售於香港蘇富比1989年5月16日，編號39。昔時四道街尚有觀音大士殿，供於殿內之成對燭臺，現藏德國希德深羅博物館，圖見 Ulrich Wiesner，《Chinesisches Porzellan. Die Ohlmer'sche Sammlung im Roemer-Museum, Hildesheim》，美茵茨，1981年，頁44、108-109。

六年春月，唐英也為東壩天仙聖母燒造了多件供器，據傳世品，其銘文與此略異，開首有「養心殿總監造」，並詳列唐英官職。此組供器，傳世供瓶共三，紋飾細節各異。香港徐氏藝術館舊藏有一，肩繪如意雲紋，下方飾石榴蓮花，圖見《徐氏藝術館·陶瓷篇 IV·清代》，卷4：清代，香港，1995年，圖版73，後又錄於《清瓷萃珍：清代康雍乾官審瓷器》，香港中文大學文物館，香港，1995年，編號75，現納入香港中文大學文物館所藏。北京中國國家博物館也存一例，肩綴蓮瓣，下添靈芝，見《中國文物精華大全：陶瓷卷》，香港，1993年，編號913。法國舊藏也有一瓶，肩飾與文物館例同，但足近北京所藏，畫纏枝靈芝，2007年4月8日售於香港蘇富比，編號509。東壩天仙聖母案前一對燭臺，藏倫敦國立維多利亞與艾伯特博物館，圖見柯玫瑰，《Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986年，頁69，圖版45。





《大清乾隆御製銅胎畫琺瑯花卉開光西洋風景人物圖鋪首銜環耳盤口瓶》

3024

A VERY FINE AND RARE PAINTED IMPERIAL
ENAMEL 'EUROPEAN SUBJECT' VASE
SEAL MARK AND PERIOD OF QIANLONG

the elongated baluster body flanked by a pair of lion-mask handles suspending loose rings, elegantly sweeping up to a waisted neck and galleried rim, the front and back exuberantly adorned with a foliate cartouche variously enclosing idyllic scenes of European figures amongst riverside landscapes with tiered pavilions and lush trees, all reserved on an ornate ground of *famille-rose* flowers scattered amongst a gilt ground of foliate scrolls below a *ruyi* band, the neck similarly decorated, encircled at the rim with a further floral scroll against a gilt ground, the interior enamelled turquoise, inscribed to the white base with a six-character seal mark in blue within a square

47 CM, 18½ IN.

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

US\$ 383,000-510,000

PROVENANCE

Collection of Paul and Helen Bernat.

Collection of Robert Chang.

Christie's New York, 31st March 1992, lot 922.

來源：

保羅·白納德伉儷收藏

張宗憲收藏

紐約佳士得1992年3月31日，編號922



Mark





Expertly cast and beautifully painted, this vase is a masterpiece that reflects the Qianlong Emperor's extravagant and eclectic taste for lavish objects. In its opulent decoration, this piece successfully combines a multitude of both Chinese and Western decorative elements, to create a contemporary object that is both visually and tactilely striking.

This vase traces the level of interaction and exchange between the Qing court and Jesuit missionaries, who are credited with the introduction of both the *famille-rose* palette and the technique of enamelling on metal. Chinese craftsmen based in Guangzhou, the main point of contact for foreign trade and the first landing place for many Jesuit missionaries, were very receptive of novel techniques and designs. The idyllic pastoral scenes of European figures in a European landscape on this vase are reminiscent of works by French Rococo painters, such as François Boucher (1703-1770), Jean-Honoré Fragonard (1732-1806) and Nicolas Lancret (1690-1743). The sumptuous gilt-bronze C-scrolls that cover the body were also inspired by European designs, in particular the taste of Louis XI, although here their combination with scattered flowers makes them appear as tumultuous waves.

Such opulently decorated vases are rare, and only one other Qianlong mark and period vase similarly painted with European pastoral scenes framed by C-scrolls, but of larger size, appears to be known: from the Qing court collection and still in Beijing, it was included in the exhibition *Tributes from Guangdong to the Court*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1987, cat. no. 46 (fig. 1).

A similar design of pastoral scenes framed by a foliate cartouche is also found on a Qianlong mark and period box and cover, in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 162; a censer sold at Christie's London, 8th December 1986, lot 349, and again at Christie's Hong Kong, 29th/30th September 1992, lot 893; and a smaller unmarked vase sold at Christie's Hong Kong, 29th May 2013, lot 2159.

The attraction of Western subject matter for the Qianlong Emperor is closely linked to one of the most grand and ambitious architectural projects he commissioned: the expansion of the Yuanming Yuan, also known as the Old Summer Palace, into thousands of magnificently furnished residential halls and offices. This massive palace was divided into five complexes, including one with European-style buildings inspired by the Trianon in Versailles. Constructed between 1747 and 1759, these buildings were filled with Western-style furnishing and decorations, as well as favoured curios such as clocks, mechanical devices and other European tribute items. These buildings also housed many items decorated with European subjects, where they provided the Emperor a 'window on Europe'.



fig. 1
Painted Canton enamel lobed vase, seal mark and period of
Qianlong
© Collection of Palace Museum, Beijing
圖一
清乾隆 廣東銅胎畫琺瑯海棠花式瓶 《大清乾隆年製》款
© 北京故宮博物院藏

本品製作繁複，裝飾精美，成功地結合了中西裝飾元素，獨具新意，既反映乾隆皇帝的奢華品味，同時見證中國與傳教士之間的互動和交流。在傳教士的協助下，引入粉彩和金屬胎畫琺瑯之技。時傳教士多經廣東抵華，當地匠人，位處對外貿易前線，面對舶來藝技、西洋設計，影響首當其衝。此瓶上的西洋人物田園景致讓人聯想起法國洛可可畫家的作品，如法蘭索瓦·布雪（1703-1770年）、讓·奧諾雷·弗拉戈納爾（1732-1806年）和尼古拉·朗克雷（1690-1743年）。瓶身鑲金C形卷紋也渙發法王路易十一時期之風格，但配以朵朵小花，卻有落花流水之感。

這種裝飾華麗的花瓶很少見，落乾隆年款者只有另外一例，同飾西洋風景開光，地綴卷紋如波，但尺寸較大，為清宮舊藏，現藏北京故宮博物院，曾展於《清代廣東貢品》，香港中文大學文物館，香港，1987年，編號46（圖一）。

參考台北故宮博物院藏乾隆年款西洋風景開光蓋盒，載於《明清琺瑯彩品展覽圖錄》，台北，1999年，頁162。另可見一飾紋類似之香爐，售於倫敦佳士得1986年12月8日，編號 349，後再售於香港佳士得1992年9月29日至30日，編號893。還見一件無款小瓶，售於香港佳士得2013年5月29日，編號2159。

乾隆年間，高宗對西洋題材尤感興趣，除製歐式器物，並下旨修建洋風建築，充滿異國情調。







《大清乾隆年製》款
清乾隆 粉彩描金八吉祥供器一套八件

3025

A MAGNIFICENT AND RARE COMPLETE SET OF
EIGHT FAMILLE-ROSE BUDDHIST EMBLEMS
SEAL MARKS AND PERIOD OF QIANLONG

each superbly modelled in openwork with a circular medallion brightly enamelled with scrolling lotus, variously enclosing the *bajixiang* (Eight Buddhist Emblems) including the Wheel of the Law (*Dhamachakra*), parasol, canopy, vase, twin fish, lotus flower, conch shell and endless knot, all supported on an elaborate pedestal formed of a large petalled lotus pod with a turquoise top detailed with seeds, above a central post with a multi-coloured herringbone motif flanked by feathery scrolls, resting on a domed circular base enamelled on the white ground with pendent pink and blue petal lappets enclosing flames, the footring decorated with a pink key-fret border, the underside enamelled turquoise and inscribed with an iron-red seal mark within a square reserved in white

24.7 CM, 9¾ IN.

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

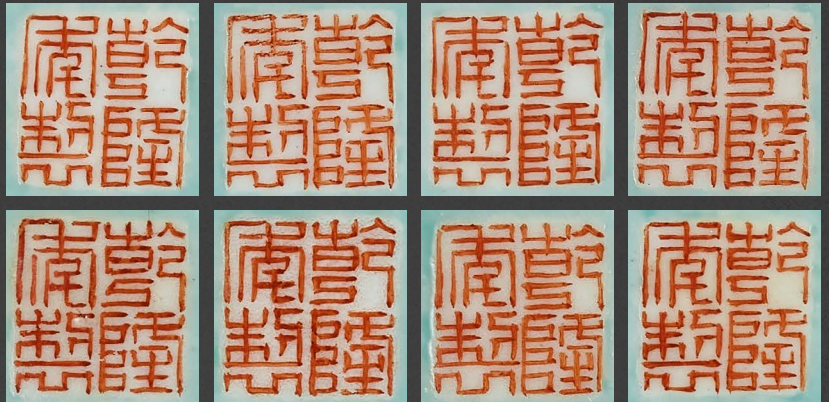
PROVENANCE

Christie's Hong Kong, 28th November 2006, lot 1617.

來源：

香港佳士得2006年11月28日，編號1617





Marks





This set of exquisitely decorated Eight Buddhist Emblems (*bajixiang*) belongs to a group of important altar ornaments placed in temples and chapels in front of Buddhist deities. The complicated openwork panels required a manual dexterity in handling the clay and testify of the technical virtuosity of the Jingdezhen potters at the imperial kilns in Jiangxi province. Richly painted in the *famille-rose* enamel palette, they reflect the eclectic and ornate style of the period.

As a serious student and active practitioner of Tibetan Buddhism, the Qianlong Emperor (r. 1736-1795) commissioned thousands of ritual implements and sacrificial utensils to furnish the renovated and newly built monasteries and temples as well as the numerous chapels and shrines in the palaces in the Forbidden City, Yuanmingyuan summer palace and the Chengde summer residence. Religious objects formed also part of the presents offered to family and court members. He is known, for example, to have lavished these on his beloved mother, the Empress Dowager Xiaosheng (1691-1771), who was a pious Buddhist. They equally played an essential role in the interchange of gifts to honour religious and diplomatic relations with the Dalai and Panchen Lamas who came to Chengde to pay homage to the Emperor.

All these religious endeavours on the part of the Emperor generated an astounding production activity at the imperial workshops and porcelain kilns, where Tibeto-Mongolian and Chinese artists often worked side by side to design a style that combined Tibetan iconography with Chinese decorative motifs.

The present set of Buddhist Emblems is exemplary of this Sino-Tibetan blend. Its metal prototype, possibly among the many gifts presented to the Emperor by the Tibetan religious leaders, would have been of excellent craftsmanship and quality, compare, for example, a set of gilt-bronze emblems preserved in the Fanhualou (Hall of Buddhist Efflorescence), a private chapel erected by the Qianlong Emperor in 1774 in the Forbidden City, illustrated in *Fanhualou cang bao. Gongqi* [Treasures from the Hall of Buddhist Efflorescence. Offering implements], Beijing, 2013, pl. 20.

These altar fittings were of great religious value to the Qing rulers, as attested by their depiction in an official court portrait of the Kangxi Emperor (1662-1722), kept in the Palace Museum collection in Beijing and illustrated in *Qingdai gongting huihua/Court Painting of the Qing Dynasty*, Beijing, 1992, pl. 14 (fig. 1). The painting, executed in oil and apparently one of the earliest Chinese oil paintings known, portrays the elderly monarch holding a string of beads, seated in front of such a set of ornaments displayed on a low table.

A complete set of the *bajixiang*, similar in design to the present lot, can be seen on an altar in front of a statue of Manjushri, the Bodhisattva of Wisdom, in the Fanzonglou (Hall of Buddhism), another private chapel in the Forbidden City, see *Qing gong Zang chuan fojiao wenwu/Cultural relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, pl. 99-1, where related sets of altar ornaments in gilt copper and silver gilt are also illustrated, pls 138 and 139.

Very few complete sets of the *bajixiang* in *famille-rose* enamels appear to have survived. One similar set, from the collection of the Chengde Imperial Mountain Resort Museum was included in the exhibition *Imperial China. The Living Past*, Art Gallery of New South Wales, Sydney, 1992, cat. no. 78; together with a related set of the Seven Precious Jewels (*qibao*), pl. 79.

At auction, only four (including the current lot) complete sets of the Eight Buddhist Emblems decorated in *famille-rose* enamels were sold, one very similar set, but with iron-red dragons around the base, in these rooms, 29th October 2001, lot 607; three sets at Christie's Hong Kong, a virtually identical example at the Imperial Sale, 29th April 2002, lot 535; another, with differently modelled and painted supports and of slightly larger size, 28th November 2005, lot 1619; and the current lot, 28th November 2006, lot 1617.

Compare also a somewhat smaller Jiaqing (1796-1820) set of this design from the collection of the Nanjing Museum illustrated in *Zhongguo Qingdai guanyao ciqu/The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 376.

Individual emblems of similar decoration with some minor variations, are more commonly known, compare, for example, two ornaments of the lotus flower and the twin fish illustrated in *Gugong Borwuyuan cang gu taoqi ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], vol. II, Beijing, 2005, pls 208 and 209; together with a Jiaqing example of the wheel of law, pl. 253. Others have been sold, in these rooms, 29th October 1991, lot 268, the conch shell; 26th October 1993, lot 244, the twin fish, the vase, the canopy and the wheel of law; and 9th October 2012, lot 3110, the wheel of law. Two pairs were sold at Christie's, in Hong Kong, 27th April 1999, lot 448, the endless knot and the parasol; and in New York, 19th September 2007, lot 414, the lotus and the vase.

Two Daoguang (1821-1850) altar ornaments of the wheel of the law and the vase were included in the exhibition *Joined Colors. Decoration and Meaning in Chinese Porcelain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington DC, 1993, cat. no. 49.

Related *bajixiang* sets were made in a variety of materials, compare, for example, two complete sets in cloisonné enamels, included in the exhibition *Qinggong micang. Chengde Bishushanzhuang Zangchuan fojiao wenwu tezhan/Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, The Chang Foundation and the Kaohsiung Museum of Fine Arts, Taipei, 1999, cat. nos 67 and 68; and another in bronze, sold in our London rooms, 7th November 2012, lot 353.



fig. 1
Anonymous, *Emperor Kangxi's Portrait*
Qing court collection
© Collection of the Palace Museum, Beijing

圖一
佚名 《玄燁像》軸 清宮舊藏
© 北京故宮博物院藏

此組八吉祥為宮廷佛前供器，分別於圓框內透雕佛中八寶法輪、法螺、傘、華蓋、蓮花、罐、雙魚、盤腸，安插蓮座之上，製作精緻講究，釉彩色調華麗，盡顯乾隆盛世景德鎮御窯廠能工巧匠之鬼斧神工，皇帝華麗風格之品味及追求。

滿清皇帝篤信藏傳佛教，以乾隆皇帝最為癡迷。在紫禁城、圓明園、頤和園及承德避暑山莊各處行宮興建佛堂樓閣，命內府造辦處及景德鎮御廠製造各式佛教器皿，無不精美，尤以瓷器供品為甚，本品即為其中之佼佼者。乾隆帝侍母至孝，生母崇慶皇太后篤信佛教，他專為她建造了寶相樓，佛樓裏滿是佛教繪畫、佛像及供品，更有一個由七百八十七尊佛像組成的佛祠。乾隆帝在承德接見六世班禪，此乃清初民族關係上重要歷史事件，因此朝廷不僅協調了民族關係，亦加強了朝廷對西藏地方政權的管理發展。

乾隆帝對藏傳佛教信仰，以致不惜工本，利用大量人力、物力，命內府造辦處及景德鎮御廠製造佛教用品及供器，由用途、紋飾設計無不親力親為，造就了一批富時代及漢藏特色的藝術精品。

此組漢藏風格的八吉祥供器，原型來自西藏宗教領袖贈予乾隆皇的禮物。見一對鎏金銅八吉祥供器，藏乾隆三十七年（1774

年）建之梵華樓，錄於《梵華樓藏寶·供器》，北京，2013年，圖版20。

《故宮博物院藏·清代宮廷繪畫》，北京，1992年，圖版14，著錄了一幅名為《玄燁像》的油畫（圖一），畫中描繪康熙老年的模樣，端座於炕上，手持佛珠，座前炕几上整齊地排列了八吉祥供器。由此可見佛前供器對清代歷朝皇帝來說，意義重大。

紫禁城另一佛樓梵宗樓，建於乾隆三十三年（1768年）。此樓面積雖小，更偏於一隅，然其供奉的主神地位崇高。一樓供奉文殊菩薩，其坐像前的佛壇上，排列了一套與此品相似的粉彩八吉祥供器，見《清宮藏傳佛教文物》，北京，1992年，圖版99-1，同書另見鎏金銅及印佛供器，圖版138-139。

傳世品中，完整的粉彩八吉祥供器廖若晨星，承德避暑山莊博物館藏一套相似例，曾展於《帝王的中國》，新南威爾斯畫廊，悉尼，1992年，編號78；同時展出一套七政，編號79。

完整成套的粉彩八吉祥供器鮮見於拍賣，連此品惟見四套。一相近例售於香港蘇富比2001年10月29日，編號607。三套售香港佳士得，其中一套與此品近乎相同，售於2002年4月29日宮廷專場，編號535；一套紋飾略異，地座較大，2005年11月28日，編號1619；另一套即本品，售於2006年11月28日，編號1617。



清
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3026

A PAIR OF FAMILLE-ROSE BEGONIA-SHAPED
JARDINIERES AND STANDS
QING DYNASTY, QIANLONG PERIOD

each modelled on a begonia flower and in quatrefoil section, the jardinière with flaring sides rising from four *ruyi*-shaped feet to an everted rim, brightly enamelled on the exterior with pairs of blue or pink winged dragons flanking large stylised lotus blooms interspersed amongst dense foliate scrolls and further flowers, the top of the rim encircled by a floral scroll against a lime-green ground between gilt bands, bordered by a gilt-decorated iron-red classic scroll band at the lip, the interior enamelled in turquoise and the base painted with scattered iron-red florets, the stand of corresponding shape and matching decoration

STANDS 21.2 CM, 8 $\frac{3}{8}$ IN.

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

US\$ 192,000-319,000

PROVENANCE

Collection of J.T. Tai (1911-1992)
Sotheby's Hong Kong, 21st May 1985, lot 33.
Christie's Hong Kong, 8th October 1990, lot 327.

來源：

戴潤齋（1911-1992年）收藏
香港蘇富比1985年5月21日，編號33
香港佳士得1990年10月8日，編號327





Notable for their colourful and lively design of winged dragons flying through an exuberant floral scroll, jardinières of this form are known as *penjing* (pot landscapes) and were typically used for planting bonsai trees or creating miniature landscapes. Their form with matching stands, was probably inspired by Jun examples attributed to the early Ming dynasty (1368–1644), such as a flower pot and stand in the National Palace Museum, Taipei, included in the Museum's exhibition *The Enchanting Splendour of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, cat. no. 1-06.

Famille-rose jardinières of this lobed form with their matching stands are unusual, although a similar example, but lacking the winged dragons, in the Nanjing Museum, is illustrated in *Zhongguo Qingdai guanyao ciqi* [Official Chinese porcelain of the Qing dynasty], Shanghai, 2003, p. 246, together with another painted with a lotus scroll, pl. 246; and one of barbed hexagonal form painted with sinuous dragons, p. 261.

Jardinières of this form are also known decorated in a variety of colour grounds; see for example a yellow-ground jardinière and stand, illustrated *ibid.*, p. 256; a ruby-ground example sold in these rooms, 12th–13th May 1976, lot 281; and a pink-ground jardinière lacking the stand, sold in our New York rooms, 13th–14th September 2016, lot 263.



《大清乾隆年製》款
青花纏枝花卉紋賞瓶

3027

A BLUE AND WHITE 'FLORAL' BOTTLE VASE SEAL MARK AND PERIOD OF QIANLONG

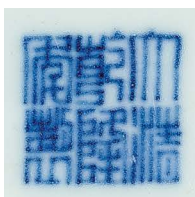
the globular body rising from a splayed foot to a tall waisted neck flaring at the rim, boldly painted to the exterior with rich cobalt-blue tones simulating the 'heaped and piled' effect, depicting a broad band of composite floral scroll above lotus lappets, the shoulder encircled by a composite floral meander above pendent *ruyi* heads divided by moulded horizontal fillets, the tall neck with elongated upright plantain leaves between further *ruyi* heads and a keyfret band, the rim and foot bordered by a band of cresting waves and a classic scroll respectively, inscribed to the base with a six-character seal mark

36.2 CM, 14¼ IN.

HK\$ 450,000-550,000

US\$ 57,500-70,500

Elegantly decorated with early-Ming inspired motifs, the craftsman of this vase has also successfully simulated the distinctive mottled 'heaping and piling' effect of the celebrated 15th-century blue and white wares through a deliberate application of darker and thicker spots of cobalt on the design. Beginning with the Yongzheng Emperor, successive rulers revisited this famous blue and white pattern. Closely related Qianlong period examples include one in the Nanjing Museum, illustrated in *Treasures of the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 233; one in the Shanghai Museum is published in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 15, Shanghai, 2000, pl. 2; and four vases are illustrated in Regina Krah, *Chinese Ceramics in the Topkapı Saray Museum*, vol. III, London, 1996, pl. 2564, one with an elaborate 19th-century Ottoman gilt-metal cover. Another vase of this type, from the Toguri Collection, was sold in our London rooms, 9th June 2004, lot 5; another was sold in these rooms, 3rd December 2015, lot 426; and a third one was sold in our New York rooms, 12th September 2018, lot 148.



Mark



3028

A BLUE AND WHITE 'LOTUS BOUQUET' CHARGER MARK AND PERIOD OF YONGZHENG

with shallow rounded sides resting on a gently tapered foot, the interior painted in rich cobalt-blue tones with a large central medallion enclosing a lotus bouquet, surrounded by a frieze of composite floral scroll repeated on the exterior, the inner and outer rims bordered with classic scroll and key-fret bands respectively, the base inscribed with a six-character reign mark within a double circle

34.4 CM, 13½ IN.

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

The current charger belongs to a group of wares produced during the Yongzheng period with the design deeply rooted in the Yongle and Xuande period prototypes that were developed in the Jingdezhen kilns in the early Ming dynasty. The lotus bouquet, with its beribboned cluster of lotus blooms, leaves and water weeds, is borrowed from a popular motif that was first employed in the Yongle period and an example from the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 665, was sold in these rooms, 4th April 2012, lot 37.

In the Yongzheng and Qianlong reigns, this design was revived and produced in various dimensions; early Ming prototypes from the Palace collection were sent to the imperial kilns in Jingdezhen as standards for quality and models for designs, so the craftsmen were able to not only emulate closely but also go above and beyond with the aid of the contemporary technological advancements.

Two smaller Yongzheng examples in the Palace Museum, Beijing, are illustrated in Geng Baochang, ed., *Gugong bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], vol. 2, Beijing, 2002, pls 195 and 199. Comparable examples sold at auction include three sold in these rooms, the first, 10th April 2006, lot 1688; another, 20th May 1986, lot 42; and the third, 20th May 1987, lot 441, from the collection of R.I.C. Herridge Esq.

For related dishes of varying sizes with a yellow-enamelled ground also from the Yongzheng period, see two from the collection of Sir Quo-Wei Lee; the first (39.6 cm), decorated against a yellow ground save for the white-ground reign mark on the base, to be offered in *Important Chinese Art from the Collection of Sir Quo-Wei Lee II*, lot 105; and the second (21.5 cm), with a yellow-ground reign mark, sold in these rooms, 19th May 1981, lot 584, from the collection of Edward T. Chow, and again, 3rd October 2018, lot 108.



Mark



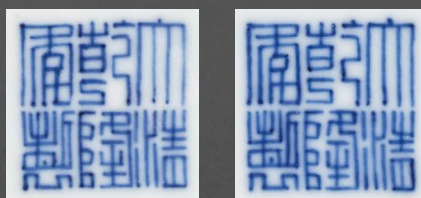
3029

A FINE PAIR OF BLUE AND WHITE 'THREE FRIENDS'
DISHES
SEAL MARKS AND PERIOD OF QIANLONG

each with rounded sides rising from a tapered foot to a flared rim, the interior painted with a central medallion enclosing the 'Three Friends', including a tall, knotted pine tree, tender bamboo emerging from jagged ornamental rockwork and a gnarled tree of blossoming prunus, the exterior with a continuous scene of a lady seated amongst an interior watching two boys at play in a fenced garden, the base inscribed with a six-character seal mark

17.8 CM, 7 IN.

HK\$ 300,000-400,000
US\$ 38,300-51,000



Marks



《大清乾隆年製》款
青花內歲寒三友外庭園嬰戲圖盤一對



《大清乾隆年製》款
清乾隆 豆青釉描金開光青花礬紅彩蓮紋花盆一對

3030

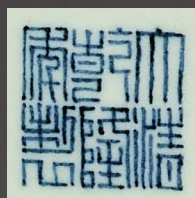
A PAIR OF LARGE MOULDED CELADON-GLAZED
UNDERGLAZE-BLUE AND IRON-RED DECORATED
JARDINIERES
SEAL MARKS AND PERIOD OF QIANLONG

each robustly potted with a deep bell-shaped body rising from a splayed foot to a flared rim, finely painted to the exterior with four gilt-bordered quatrelobed cartouches enclosing iron-red lotus blooms borne on an underglaze-blue leafy meander, all above double gilt-painted horizontal fillets encircling the belly, framed above and below with moulded *ruyi*-shaped lappet bands, the foot similarly decorated with squared scrolls, covered overall save for the painted cartouches with a pale celadon glaze, the brown-dressed rim and foot enhanced with traces of gilding, inscribed to the base with a six-character seal mark in underglaze blue

D. 38.6 CM, 15¼ IN.

HK\$ 450,000-550,000

US\$ 57,500-70,500



Marks



This pair of jardinières is unusual for the combination of a moulded celadon-glazed ground with lobed panels decorated in iron red and underglaze blue. While no other closely related jardinière appears to have been published, one of similar form but decorated with *famille-rose* panels on an iron-red ground, from the collection of 7th Earl of Harewood, K.B.E, was sold at Christie's London, 15th May 2012, lot 377.







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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
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1. BEFORE THE AUCTION

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

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

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

🔒 Premium Lots

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

🔗 Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

➡ Irrevocable Bids

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

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

🔒 Interested Parties

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

🔒 No Reserve

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

🔒 Restricted Materials

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or online. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above. Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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

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

Online Bidding If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can

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

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

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

3. THE AUCTION

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

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

Consecutive and Responsive Bidding

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

4. AFTER THE AUCTION

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

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

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:
Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

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

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

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

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

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

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

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

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

5. ADDITIONAL SERVICES

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

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

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

中國工藝品詞彙

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

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：
明嘉靖年間青花盤

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

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

重要通知

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

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

給準買家之指引

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

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

買家酬金 買家應支付本公司酬金。拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25%計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以20%計算；超過港幣 31,000,000 元之部份，則以 13.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

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

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

符號表示

以下為本圖錄所載符號之說明：

🔑 高估價拍賣品

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

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

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

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

⚖️ **有利害關係的各方** 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槌價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□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當時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關瀕臨絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。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槌進行，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，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落槌價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

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

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

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

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

3. 拍賣

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

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

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

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣 80,000 元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明 (通過出示帶有照片並由政府發出之證明, 如護照、身份證或駕駛執照) 並確認固定地址。多謝合作。

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

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

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

儲存費: 每件每月港幣 1,200 元。

如欲安排付運或收取貨品, 請聯絡:

售後服務部
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件, 及蘇富比提供之領貨單, 會將拍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的書面同意, 結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

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

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

瀕危物種 由植物或動物材料 (如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等) 製成或含有植物或動物材料之物品, 不論其年份或價值, 均可能須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植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書, 以及任何其他所需文件 (請參閱載於本圖錄之買家業務規則第 10 條)。

5. 其他服務

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

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

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

TAX INFORMATION FOR BUYERS

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

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

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

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

買家稅務信息

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

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

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

- (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 or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

蘇富比之香港業務規則

買家之業務規則

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

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

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

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

2. 一般條款

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

3. 競投人及蘇富比有關出售物品之責任

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

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

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

(d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估值,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所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

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

4. 對買家之責任豁免及限制

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

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

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

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

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

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

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

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

5. 拍賣會上競投出價

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

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

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

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投,並有權代表賣家作出競投或一連串競投,惟以拍賣品底價為限,而毋須表示彼此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經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任何其他情況下支付之任何款項

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

(e) 拒絕買家未來作出之競投或使其就未來之競投項支付訂金;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. 未領取購買品

(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。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

12. 一般資料

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

(b) 向蘇富比發出通知應以書面作出,註明出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,除有關具欺詐成分之失實聲明之責任以外,概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

13. 資料保護

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

14. 法例及司法權

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

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

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

GENERAL AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

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

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

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

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

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

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

真品保證

本公司對閣下提供之一般保證：

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

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

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

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

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

(iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

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

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

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

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

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

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

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

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

給缺席競投人指引

缺席競投

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

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

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落槌價。「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 的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

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

Photography
Chau Studio

Repro
BORN Group

Print
Artron Art Group

NOTES

ABSENTEE/TELEPHONE BIDDING FORM

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

Sale Number HK0896 | **Sale Title** AN IMPORTANT PRIVATE COLLECTION OF CHINESE CERAMICS | **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.

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.

- ☐ 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 _____

ARRANGING PAYMENT

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

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

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0896 | 拍賣名稱 研精得趣：重要中國瓷器收藏 | 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） 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 電子郵件箱

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? ☐ 有 ☐ 沒有

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

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

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

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

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

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

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

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。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

Asia Specialist Departments

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

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