

TWO MING PORCELAIN MASTERPIECES

FROM AN IMPORTANT COLLECTION

HONG KONG | 8 OCTOBER 2019





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**TWO MING PORCELAIN
MASTERPIECES**

FROM AN IMPORTANT COLLECTION

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TWO MING PORCELAIN MASTERPIECES

FROM AN IMPORTANT COLLECTION

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**“This dish represents one of the rarest versions
of a highly popular pattern.”**

「此盤妙飾石榴花株，圖案典麗，風靡一時，
然藍地白花之搭配，則極為罕見」



FRUITS AND FLOWERS OFFERED ON SACRIFICIAL BLUE

Regina Krahl

This dish represents one of the rarest versions of a highly popular pattern. The Xuande reign (1426-1435) marks the period when interest in Jingdezhen porcelain at court proliferated. To catch up with the unprecedented demand, Jingdezhen's artisans had to develop hundreds of new designs suitable for the imperial House without becoming repetitive. Assemblages of fruits and flowers were particularly versatile, apt to be arranged in ever changing combinations, varied in colour and adapted to different shapes and sizes. Rigorous quality control assured that the quantities produced nevertheless remained small; and although fruit and flower designs became one of the porcelain painters' staples, designs nevertheless are highly original.

The current design was in the Xuande period produced in at least four different versions, in underglaze blue on white, underglaze blue against an overglaze-yellow ground, in different shades of high-fired iron-brown on white, as well as in this reserve technique in white against a deep cobalt-blue, all on dishes of similar size and with the reign mark inscribed in a cartouche under the rim. Although the rich cobalt-blue glaze, which in China is known as 'sacrificial blue' (*ji lan*), worked spectacularly well to highlight bright fruit and flower motifs, the present style was not continued for long. It must have been the most time-consuming and accident-prone to create, and in addition the most expensive in terms of the material costs, due to the high quality and quantity of imported cobalt it consumed. The technical expertise and the production time required to successfully create this reverse decoration, which would have far exceeded that of dishes painted in the positive, in blue on white, probably made production on a larger scale of such wares impractical even for the imperial kilns. Apart from occasional trials, this style was more or less abandoned after the Xuande reign, to be properly revived again – like many other early Ming styles – only in the Yongzheng period (1723-1735).

The exact manufacturing process of these white-against-blue decorated pieces is still under debate. Li Yiping has suggested that the design was achieved by fully covering the dish in blue glaze first and once dry, scraping away blue glaze to reveal the design and then applying a transparent glaze before firing it (*Jingdezhen chutu Ming Xuande guanyao ciqu/Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, p. 257). The reverse method has, however, also been suggested, namely that the design was first incised and covered with white glaze, and that the blue glaze was then applied around the design, with only the circular lines perhaps being scratched through the blue afterwards. This method would seem more difficult, but would better explain the faint incising of the motifs.

Five other dishes of this design are recorded, all in museum collections, only four of them of Xuande mark and period, and only two preserved intact: one in the National Palace Museum, Taipei, included in the Museum's exhibition *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 198; and one from the collections of Mr and Mrs Walter Sedgwick and John D. Rockefeller 3rd, now in the Asia Society, New York, sold in our London rooms already 9th November 1954, lot 72, and again 2nd July 1968, lot 122, and illustrated in Denise Patry Leidy, *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, pl. 178.

A dish of this design, broken in half, is in the study collection of the Palace Museum, Beijing, published in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ziliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. 1, pl. 111; and a dish that was deliberately broken, although not obviously being flawed, was recovered from the waste heaps of the Ming imperial kiln site at Jingdezhen, reconstructed from sherds, and included in the Chang Foundation exhibition in 1998, *op.cit.*, cat. no. 84.

Mr and Mrs Walter Sedgwick owned two dishes of this design, the reign-marked one now in the Asia Society, New York, mentioned above, and another without a reign mark, today in the British Museum, London. That dish, which has a very similar unglazed foot and base as the Xuande-marked examples, used to be attributed to c. 1500, but has now been re-dated, also to the Xuande reign, in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 4:41. Being the only unmarked example, one might even question whether it could predate the Xuande period, especially since several designs reserved in white on a ground of sacrificial red glaze are well known from the Yongle period (e.g. *Jingdezhen Zhushan chutu Yongle guanyao ciqu* [Yongle Imperial porcelain excavated at Zhushan, Jingdezhen], Capital Museum, Beijing, 2007, cat. nos 30, 37 and 38).

With a blue glaze, this reserve decoration style had been experimented with already in the late Yuan dynasty (1279-1368), when several different techniques were tried out, none of them achieving such a smooth transition from the blue to the white areas. Not much more than a dozen pieces appear to be remaining from the Yuan period (Regina Krahl, *White Dragon in a Sea of Blue*, Littleton and Hennessy, Maastricht, 2014). The style does not seem to be preserved from the Hongwu (1368-1398) reign and so far, the only candidate for a Yongle (1403-1424) date would be the unmarked Sedgwick dish mentioned above. By the time this and related dishes were created in the Xuande period, the technique had certainly been perfected.



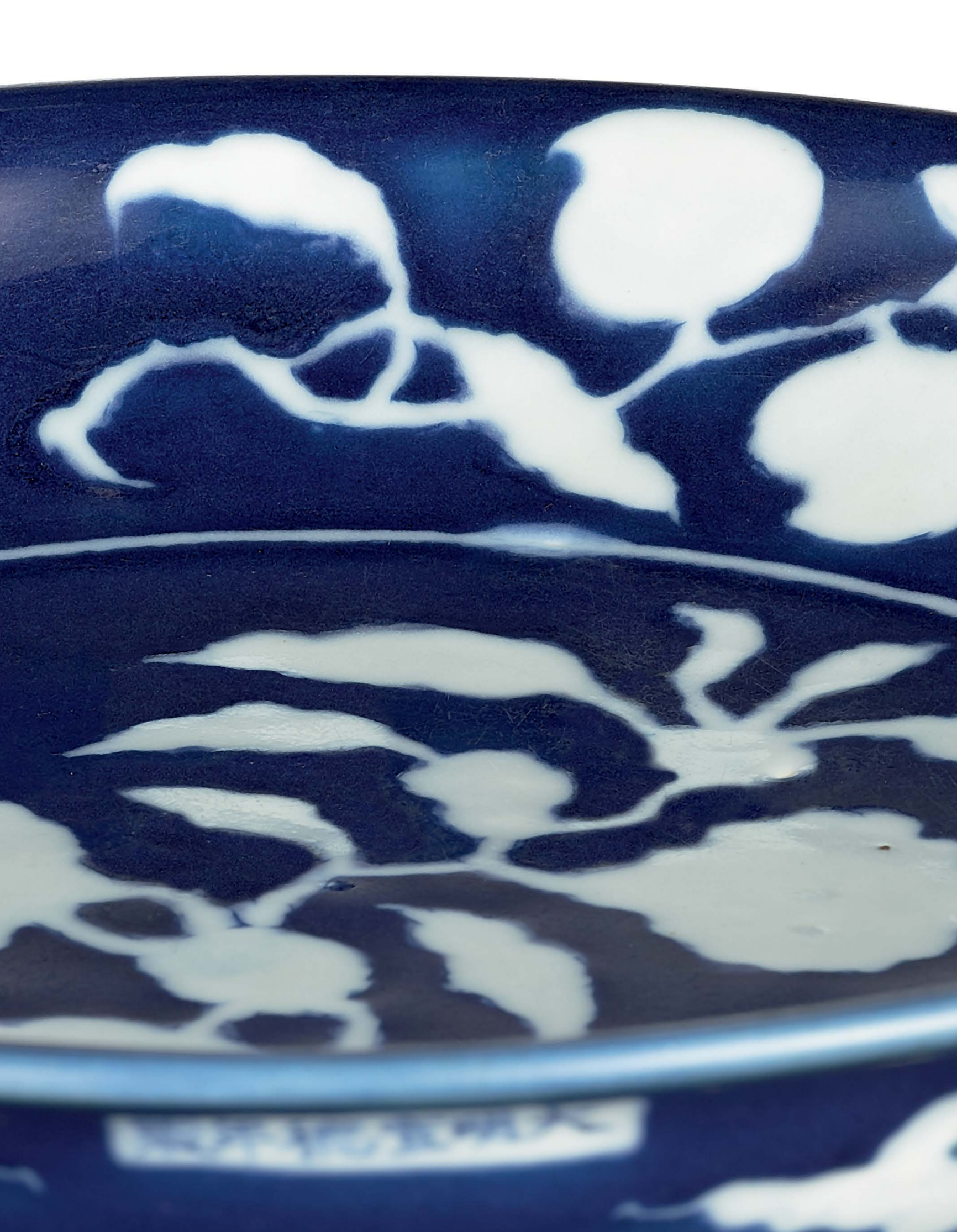
fig. 1
Blue and white 'pomegranate' dish, mark and period of Xuande, Qing court collection
Courtesy of the National Palace Museum, Taipei

This design itself continued to be produced for over a century. The identification of the blossoms and fruits, which is difficult from the silhouettes alone, becomes clear when looking at the blue-on-white version of this design. A blue-on-white (**fig. 1**) and a brown-on-white dish of this pattern, both also inscribed with the Xuande reign mark, are in the National Palace Museum, Taipei, and were included in the Museum's 1998 exhibition catalogue (*op.cit.*, cat. nos 197 and 199); a blue-against-yellow Xuande version is in the Sir Percival David collection in the British Museum (Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights of the Sir Percival David Collection*, London, 2009, pl. 35). This blue-and-yellow version eventually became the most popular and continued to be produced from the Chenghua (1465-1487) to the Jiajing (1522-1566) periods.

A small number of dishes with other fruit and flower designs in white reserved on blue were also produced in the Xuande period, some larger and some smaller. The larger ones have the mark reserved in a cartouche below the rim, like the present piece, and the bases unglazed, since they probably had to be supported during firing, to prevent sagging; see for example, a dish with a central peony spray in the Palace Museum, Beijing (*Mingdai Xuande yuyao ciqu/Imperial Porcelains from the Reign of Xuande in the Ming Dynasty*, Beijing, 2015, pl. 89); and one with a lily spray excavated from the kiln site and included in the Chang Foundation exhibition 1998 (*op.cit.*, cat. no. 82-3). Dishes smaller than the present piece have a glazed base, where the reign mark is inscribed within a double circle; a dish of this type, with a gardenia spray in the centre is in the National Palace Museum, Taipei, and was included in the Museum's 1998 exhibition (*op.cit.*, cat. no. 193).









霽藍映白花果獻

康蕊君

此盤妙飾石榴花株，圖案典麗，風靡一時，然藍地白花之搭配，則極為罕見。宣德年間，宮廷對景德鎮所造瓷器尤為珍視，為應付前所未見的皇家需求，藝匠避免故步自封、枯燥乏味，致力研製，造得數百新式，供御為用。其中尤其是花果紋飾，色彩、器形、尺寸之配搭不一，五花八門，變化多端，但由於御窯廠對品質監控甚嚴，因此產量有限。花果紋樣雖乃大宗，但藝匠並沒墨守成規，設計反而層出不窮，饒富新意。

宣德年間，同是折枝石榴花圖案，裝飾手法至少有四種，除了深鈷藍地白花外，尚有白地和黃地青花，還有白地紫金釉，後者以鐵呈色，高溫燒就，深淺不一。不論裝飾技藝，綴此圖者盤徑相若，且年款均橫書盤外沿下。鈷藍釉料，在中國稱為霽藍，發色濃湛，能充分凸顯花果飾紋，但藍地白花並沒久持，瓷風未興早竭，究其原因，應乃費時、耗料之故，須知其製作尤艱，又採用大量高質進口回青，稍一不慎便前功盡棄。製作藍地白花之工藝技術與時間，遠超燒造青花所需，即使御窯也無法大量生產。除了偶爾小試，宣德以後，藍地白花幾近絕跡，如同許多明初式樣，要到得雍正年間才告復興。

就藍地白花器之製作過程，學界仍存爭議。李一平相信是先上藍釉，釉乾後剔出圖案，再填白釉而成，詳見《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，頁257。然而，也有認為是先刻紋飾，敷上白釉後再填藍釉，唯獨弦紋才是最後剔劃的。根據這個理論，製作過程較前者繁複，卻更能解釋圖案上隱約的陰刻線條。

式樣與此相同者，據錄另有五盤，悉為博物館藏品，當中只有四件署款，而完整器僅二，其一為台北故宮博物院所藏，見《明代宣德官窯菁華特展圖錄》，台北，1998年，編號198，另一屬 Walter Sedgwick 伉儷舊藏，後轉入約翰·洛克菲勒三世 (John D. Rockefeller 3rd) 珍蓄，現存紐約亞洲協會，早於1954年11月9日首經倫敦蘇富比拍出，編號72，1968年7月2日再度易手，編號122，圖見 Denise Patry Leidy，《Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection》，紐約，1994年，圖版178。

北京故宮博物院古陶瓷研究中心儲一殘例，曾破成兩半，式樣與此同，收錄在耿寶昌編，《故宮博物院藏古陶瓷資料選萃》，北京，2005年，卷1，圖版111。景德鎮珠山明代御窯遺址廢品堆中，也有一同類殘盤出土，雖然不覺瑕疵，卻明顯經蓄意打碎，經修復後曾見於鴻禧美術館1998年展覽，前述出處，編號84。

Walter Sedgwick 伉儷典藏中，共有二盤與此飾紋相同，如上所述，署有宣德年款者現存紐約亞洲協會，另外一盤則無款，現為倫敦大英博物館所藏。過往認為該盤約製於1500年，但其底及足均澀胎無釉，與書有宣德年款之盤例相同，現斷代改為宣德，見霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號4:41。永樂年間已有數種霽紅地白花之盤，廣為人知，此一無款之藍地白花例，不禁讓人懷疑能否把其年代進一步上推至宣德以前（永樂紅地白花盤，例見《景德鎮珠山出土永樂官窯瓷器》，首都博物館，北京，2007年，編號30、37及38）。





大明宣德年製



大明宣德年製



圖一
明宣德 青花折枝石榴花果紋盤
《大明宣德年製》款
清宮舊藏
圖片鳴謝：台北國立故宮博物院

有元一朝，瓷匠大膽嘗新，也曾試燒藍釉白花，然藍白之間的過渡稍嫌突兀，未及此品兩色接合自然。元代傳世例子甚罕，僅只十數（康蕊君，《White Dragon in a Sea of Blue》，Littleton and Hennessy，馬斯垂克，2014年）。以此法裝飾者，洪武年間看來無例可尋。及至永樂一朝，現知可能只有前述 Sedgwick 舊藏無款例。到了宣德年間，這類瓷盤完成之時，藍釉滿地、留白為飾之法無疑已達到爐火純青的境界。

折枝石榴花果紋盤，盛行多時，往後逾整個世紀延燒未竭。如只靠輪廓，較難辨識花果品種，但若參考圖案相同之青花例，則可一目了然。台北故宮博物院藏一青花（圖一）及白地紫金釉折枝石榴花果紋盤，均署宣德年款，並見於該院1998年展覽圖錄（前述出處，編號197及199）。大維德爵士舊藏一宣德黃地青花例，現存大英博物館（康蕊君及霍吉淑，《大英博物館大維德爵士藏中國陶瓷精選》，倫敦，2009年，中譯版，北京，2013年，圖版35）。黃地青花最後成了大宗，一直風靡，續製至成化、嘉靖年間。

宣德年間，有製少量圖案與此有別之藍地白花盤，尺寸或大或小。大者，多於外口沿下一框留白，橫署年款，本品正為一例。它們入窯燒造時或需額外支撐，才可免於歪塌，是以素底露胎。參考北京故宮博物院藏例，盤心飾牡丹一株（《明代宣德御窯瓷器》，北京，2015年，圖版89），或窯址出土折枝萱草紋盤，1998年展於鴻禧美術館（前述出處，編號82-3）。尺寸較此盤小之例，底則施釉並署雙圈款，如台北故宮博物院所藏折枝梔子花紋盤，1998年曾在該院展出（前述出處，編號193）。







🔍 1001

AN EXCEPTIONALLY RARE AND IMPORTANT BLUE AND WHITE REVERSE-DECORATED 'POMEGRANATE' DISH MARK AND PERIOD OF XUANDE

well potted with shallow rounded sides rising from a short tapering foot to an everted rim, the decoration all reserved in white against a rich sacrificial blue glaze, the interior centred with a large medallion enclosing a flowering pomegranate spray with two open blooms and three attendant buds, interspersed with curling foliage, surrounded by a frieze along the well with four detached fruiting branches of peach, lychee, loquat and persimmon, each rendered at one of the four cardinal points, the exterior with four large lotus sprays, the blooms and curling foliage lightly incised to render subtle veining, with a cartouche below the rim inscribed with a six-character reign mark, the base left unglazed and burnt orange in the firing
29.5 cm, 11⁵/₈ in.

PROVENANCE

Sotheby's Hong Kong, 8th April 2007, lot 839 and back cover.

LITERATURE

Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 13.

HK\$ 25,000,000-30,000,000

US\$ 3,190,000-3,830,000



Mark



🗨 1001

明宣德 霽藍地白花折枝石榴花果紋盤 《大明宣德年製》款

此盤器形沉穩，淺壁撇口，器底澀胎無釉。霽青為地，白釉為花，偶見釉下陰刻幼線。盤心一株石榴，花葉茂密，內壁添飾折枝果紋，依次為桃實、荔枝、林檎、柿子，外壁則以折枝蓮紋相呼應，典麗大方。沿下一框雪白，橫書六字年款。

來源：

香港蘇富比2007年4月8日，編號839及封底

出版：

朱湯生，《中國瓷器一莊紹綏收藏》，香港，2009年，圖版13

HK\$ 25,000,000-30,000,000

US\$ 3,190,000-3,830,000



大明宣德年製





“The porcelain stone and glaze used for Chenghua imperial porcelains are arguably the finest ever achieved at Jingdezhen. The sensual pleasure of the touch of a Chenghua porcelain vessel is unmatched by porcelains of any other period.”

「成化御瓷胎釉之溫潤精緻，超前絕後，其釉面如脂若玉，摸撫手中，柔滑之感，他朝難及。」



A RARE FLOWERING OF DAY LILIES

Regina Krahl

The outstanding quality and inventiveness of Jingdezhen's blue-and-white porcelains created in the Yongle (1403-1424) and Xuande (1426-1435) reigns is – and always was – undisputed. The imperial potters of the Chenghua period (1465-1487) were faced with a tall order to create porcelains that could stand the comparison. That they managed to come up with pieces that are today held in perhaps even greater esteem is due to their inventing a completely new style that followed a different aesthetic and improving the physical quality of the porcelain even further.

The porcelain stone and glaze used for Chenghua imperial porcelains are arguably the finest ever achieved at Jingdezhen. The sensual pleasure of the touch of a Chenghua porcelain vessel is unmatched by porcelains of any other period. The term 'palace bowl' designates unquestionably the most distinctive Chenghua blue-and-white porcelains, bowls made for less than a decade around the 1480s, obviously imperial and probably used at court for food. They are remarkable for their understatement, their unsurpassed material quality and workmanship, unrivalled tactility, perfectly attuned proportions, and seemingly simple yet highly sophisticated designs that are executed in an irresistibly captivating, sharply focused and yet free and easy painting manner. They come in a dozen or so different patterns, the majority painted only on the outside,

leaving the inside blank, some with different designs inside and outside, and a few, like the present bowl, with matching designs on both sides.

The present design is one of the rarest 'palace bowl' patterns and one of the most elegant. Only two other 'palace bowls' with the same motif appear to exist, both today kept and on view in the British Museum, London. On these three bowls, the flowers are distinctively rendered, with two of the four blooms on each side very realistically depicted with protruding stamens consisting of filaments topped by pollen-bearing anthers, and the foliage including long, curling, blade-like leaves. Related flowers appear also on another 'palace bowl' design (see **fig. 3**), which is more common. There, the stamens are not protruding, but rendered as white knobs in the centre of the bloom, the petals have distinctive white ridges down the centre, and the stems are lacking the long, slender leaves. Both patterns are very similarly composed, with four blooms springing from an undulating stem that forms a rounded square or lozenge around a flower-head in the centre and around the foot on the outside.

The differences between the two patterns are of course deliberate and probably intended to distinguish different types of flowers. Lilies and day lilies both have very similar



fig. 1
Blue and white 'day lily' palace bowl, mark and period of Chenghua
© The Trustees of the British Museum

blooms, but are otherwise quite different and belong to completely different species. They are easily distinguished by their growth, as lilies bear shorter leaves all along their stem, while day lilies have long, blade-like leaves sprouting from the ground around the flowering stem. While the two are difficult to distinguish with certainty in this stylised painted form, the elongated leaves on the present design might suggest that it depicts a day lily, and the related design a lily. According to Terese Tse Bartholomew (*Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 67), the day lily (*xuancao*) is in China also called 'plant that dispels grief' (*wangyoucao*) or 'boy-favouring herb' (*yi'nancao*) and is revered as an auspicious flower symbolising many male offspring and – in spite of the fact that its blooms last only one day – longevity.

Chenghua palace bowls are quite unlike any earlier or later imperial designs, because the layout of the decoration usually deviates in some way from an orderly, predictable arrangement – a daring and unique concept for imperial works of art, where any individual touch was generally shunned and machine-like precision and perfection were required. In the present pattern, one of the elongated leaves on the inside grows an unexpected spur, which interrupts the regular rhythm, and on the outside, three of these leaves

spring from below the stem, while the fourth rises above it. It makes this – like other 'palace bowl' designs – vibrate, as if pervaded with some subtle motion.

Julian Thompson, who for years compiled and researched a *catalogue raisonné* of Chenghua imperial porcelains (which unfortunately never appeared in print due to his untimely death), remarks about the irregularities of this bowl (*The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, p. 66): "In the design of the present bowl there are a number of irregularities of detail in the composition of the scroll, ... which might at first sight be attributed to the whim of the individual painter. On close examination, however, all three of the surviving bowls are found to have exactly the same irregularities ... Thus the irregularities are an intentional feature of the design ..."

The two companion pieces that exist both came from the collection of Wu Lai-hsi and were sold in our London rooms, 26th May 1937, lots 45 and 46. The former, which is particularly close to the present piece, was frequently exhibited and illustrated, early on, for example, in A.D. Brankston, *Early Ming Wares of Chingtechen*, Beijing, 1938, pls 25a and 26a, was then sold in our London rooms three more times, from the collection of George Eumorfopoulos,



fig. 2
Blue and white 'day lily' palace bowl, mark and period of Chenghua
Percival David Foundation of Chinese Art
© The Trustees of the British Museum



fig. 3
Blue and white 'lily' palace bowl, mark and period of Chenghua
from the collection of Lord Cunliffe
Sotheby's Hong Kong, 20th May 1980, lot 39

29th May 1940, lot 237; from the collection of Lionel Edwards, 8th February 1945, lot 87A; and from the collection of the late Major Lindsay Hay, 25th June 1946, lot 43, when it was bought by Sparks and entered the Seligman collection, before being bestowed to the British Museum in 1973; it is included in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 6:7 (**fig. 1**).

The second Wu Lai-hsi bowl, which was not illustrated in the sale catalogue and which is painted in a darker tone of cobalt, was bought by Bluett's and entered the collection of Sir Percival David, today also in the British Museum; it is illustrated in Rosemary Scott and Stacey Pierson, *Flawless Porcelains: Imperial Ceramics from the Reign of the Chenghua Emperor*, London, 1995, pl. 3, and in Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics. Highlights of the Sir Percival David Collection*, London, 2009, no. 36, p. 73 bottom right (**fig. 2**).

No bowls of this design appear to be preserved in the Palace Museums in Beijing and Taipei, and no fragmentary examples appear to have been excavated from the waste heaps of the Ming imperial kilns in Zhushan, Jingdezhen.

Of the related 'lily' design at least ten examples are known to be preserved, one of them in the National Palace Museum,

Taipei, illustrated in *Chenghua ciqi tezhan tulu/Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487*, National Palace Museum, Taipei, 2003, cat. no. 35; another from the collection of Lord Cunliffe, who owned a pair, was sold in these rooms, 20th May 1980, lot 39 and is illustrated in *Sotheby's Hong Kong – Twenty Years, 1973-1993*, Hong Kong, 1993, no. 102, and in *Sotheby's. Thirty Years in Hong Kong*, Hong Kong, 2003, no. 246 (**fig. 3**).

Julian Thompson, who published the present bowl in his catalogue of the Alan Chuang collection, wrote, *op.cit.*, p. 66, "Since the first Chenghua blue and white bowls, in a variety of designs, were imported into Europe in the 1930s and designated 'palace bowls', their equally exceptional quality in the repertoire of imperial blue and white has drawn the attention it deserves. The slight waxiness of the glaze, with a subtle off-white tinge found at no other period, and the soft colour of the Chinese cobalt, so different from the brighter colour of the imported pigment, combine to make the palace bowls the most sensuous of all blue and white. ... The finest, like the present example, are decorated with the same flower scroll both inside and outside the bowl in audaciously spacious designs completely lacking the *horror vacui* of their Yongle and Xuande predecessors ...".

“The present design is one of the rarest ‘palace bowl’
patterns and one of the most elegant.
Only two other ‘palace bowls’ with the same motif
appear to exist, both today kept and on view in
the British Museum, London.”

「此宮盃圖案柔美雅絕，同類中最罕。
同以萱草為飾者，傳世僅知倫敦大英博物館兩例，
同時在該館展出。」





成窯稀綻萱草花

康蕊君

永樂、宣德二朝，景德鎮燒造延續無間，所出青花瓷器質優藝高，創意滿溢，締造後代難以企及之高峰。奉命製作媲美永宣之品，成化御窯藝匠定必費索思量，精益求精，瓷土力達凝煉細膩，又推陳出新，嘗採清逸秀朗之風，終成美瓷雅器。論典麗，沒遜色於前，論名聲，過之無不及。

成化御瓷胎釉之溫潤精緻，超前絕後，其釉面如脂若玉，摸撫手中，柔滑之感，他朝難及。「宮盃」一詞，僅限用於顯然為供御所作之成化青花官窯瓷盃，燒造時期不足十年，約製於1480年代，或為宮廷食器。它們工精藝絕，比例合宜，材佳質優，撫之如玉，實難出其右。縱然含蓄簡潔，卻又暗含巧思，鈎青勾勒清晰，卻不減逍遙，剛中蘊柔，讓人不禁凝神。宮盃樣式共約十二，多僅繪外壁，盃內留白，卻也有部分內外圖案有別，但有數款，猶如此盃，花紋裏外呼應，相得益彰。

此宮盃圖案柔美雅絕，同類中最罕。同以萱草為飾者，傳世僅知倫敦大英博物館兩例，同時在該館展出。縱觀三盃，其萱草描繪獨特，壁內外各畫四花，其中兩朵花絲外展，上綴花藥，自然如生，下承尖細長葉，柔然曲卷。另

有一式宮盃也繪相類花種（見圖三），且較此普遍，所畫朵妍花蕊內藏，僅以中心白點交代，且瓣片中軸脈絡清晰，葉非纖長。兩式宮盃，紋飾布局甚為接近，器內、足外均繪弧曲連枝，方中見圓，各發四葩綻放，盃心加綴團花，疏朗秀逸。

二式繪畫有別，應為便於區分兩種花卉之故。百合與萱草花朵雖則貌似，品種卻迥然不同，細觀植物生長便可輕易分辨，百合枝莖滿發短葉，萱草葉片則於根部簇生，纖長如劍。可是運筆取捨以後，兩花難分難辨。此盃所繪，葉片細長，應乃萱草，而另一圖案則為百合。據謝瑞華專書（《中國吉祥圖案》，三藩市，2006年，頁67），「萱草」在中國又稱「忘憂草」或「宜男草」，雖然花綻不過一天，卻蘊含延年、益子之祥瑞美意。

成化宮盃飾紋，勇於序中求變，不因循單一規律，此舉甚是獨特，有別於其他歷代御窯，傾向抑壓個人風格，以求成品完美一致，毫釐不差。觀此萱草圖案，盃內一片長葉突發小刺，為工整旋律迎來小小的變奏，壁外葉子則多自莖下延生，徧徧一片獨踞枝上。如同其他宮盃一樣，正是插曲如此，讓圖畫盎然生趣。





圖一
明成化 青花萱草紋宮盃 《大明成化年製》款
大維德基金會藏品
© 大英博物館信託基金會

多年來，朱湯生專研成化御瓷，以冀編輯通考，羅列傳世例子（遺憾英年早逝，終未出版）。他提及此盃獨特之處時指（《中國瓷器一莊紹綬收藏》，香港，2009年，頁23）：「其纏枝圖案的細節便有若干變化，這些地方驟看像是畫師隨意為之，但若細心比較此盃及二件近似例……紋飾的差異卻一般無二。由此可見，該等變化乃畫師故意為之……」。

傳世同式宮盃僅二，均屬吳寶熙舊藏，1937年5月26日在倫敦蘇富比拍出，編號45及46。前者與此盃尤為相近，早年已展覽甚頻，著錄極豐，例如 A.D. Brankston，《Early Ming Wares of Chingtechen》，北京，1938年，圖版25a及26a，後

再三度在倫敦蘇富比易手，先在1940年5月29日由喬治·尤莫弗普勒斯（George Eumorfopoulos）賣出，編號237，轉入 Lionel Edwards 典藏，繼售於1945年2月8日，編號87A，1946年6月25日再從 Lindsay Hay 少校舊藏釋出，編號43，由 Sparks 競得，納入 Seligman 寶蓄，1973年惠贈大英博物館，載於霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，編號6:7（圖一）。

吳寶熙度藏中另一萱草紋宮盃，在最初的蘇富比圖錄中並未載圖，其鈷青發色較濃，1937年由 Bluett's 購得，納入大維德爵士典藏，如今同存大英博物館，錄於蘇玫瑰及畢宗陶，《無瑕至寶成化瓷器》，倫敦，1995年，圖版3，又載



圖三
明成化 青花萱草紋宮盃 《大明成化年製》款
大維德基金會藏品
© 大英博物館信託基金會



圖三
明成化 青花百合紋宮盃 《大明成化年製》款
Cunliffe 勳爵舊藏
香港蘇富比 1980年5月20日，編號39

於康蕊君及霍吉淑，《大英博物館大維德爵士藏中國陶瓷精選》，倫敦，2009年，中譯本，北京，2013年，編號36，頁73右下（圖二）。

此式萱草紋宮盃，北京、台北兩岸故宮典藏乏例，景德鎮珠山明代御窯遺址堆積中也似未有發現相關殘片。

繪飾百合之宮盃則最少有十例傳世，其一藏台北故宮博物院，圖見《成化瓷器特展圖錄》，台北，2003年，編號35。Cunliffe 勳爵舊藏也有一對，其中一盃在1980年5月20日經香港蘇富比售出，編號39，圖載於《香港蘇富比二十年》，香港，1993年，圖版102，以及《香港蘇富比三十年》，香港，2003年，圖版246（圖三）。

在莊紹綬收藏圖錄中（前述出處，頁22-23），朱湯生指：「多款成化青花盃於二十世紀三十年代登陸歐洲，並獲得了「宮盃」的雅稱，自此之後，它們方以卓絕之姿脫穎而出，在各式御製青花瓷器中獲得了應有的重視。宮盃的釉色柔和悅目，帶成化時期特有的象牙色澤，所施的國產青料亦發色淡雅，與亮麗的進口料迥然有別，故被視為最柔美秀麗的青花器物之一。……像本藏品一類的佳作，其內外壁俱飾以相同的纏枝花卉紋，布局疏朗明快，與永樂和宣德二朝繁縟細密的裝飾風格大異其趣……」。

“ In the present pattern, one of the elongated leaves on the inside grows an unexpected spur, which interrupts the regular rhythm, and on the outside, three of these leaves spring from below the stem, while the fourth rises above it. It makes this – like other ‘palace bowl’ designs – vibrate, as if pervaded with some subtle motion.”

「觀此萱草圖案，盃內一片長葉突發小刺，
為工整旋律迎來小小的變奏，壁外葉子則多自莖下
延生，徧徧一片獨踞枝上。如同其他宮盃一樣，
正是插曲如此，讓圖畫盎然生趣。」





🔍 1002

A SUPERBLY PAINTED BLUE AND WHITE 'DAY LILY' PALACE BOWL MARK AND PERIOD OF CHENGHUA

masterfully potted with deep rounded sides gracefully rising from a tapered foot to a gently everted rim, superbly painted in characteristic soft tones of cobalt-blue washes outlined with a darker blue border, the rounded sides of the interior superbly and freely decorated with a continuous undulating scroll forming a rounded lozenge and bearing four day lilies, each with five delicate petals tapering to the tip, two blooms further rendered realistically with prominent upright stamens consisting of filaments surmounted by pollen-bearing anthers, alternating with the other two blooms, the elegant design further punctuated with curling slender blade-like leaves issuing from the meandering scroll, all below a double-line border and encircling a central double-line medallion enclosing a floral bloom with overlapping petals, the frieze on the cavetto echoed on the exterior between two double-line borders, the foot skirted with a further double-line band, all thinly veiled overall save for the unglazed footring with a most exquisite unctuous glaze, the base inscribed with a six-character reign mark within a double circle
14.9 cm, 5⁷/₈ in.

LITERATURE

Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 14.

Estimate Upon Request



Mark



🗨 1002

明成化 青花萱草紋宮盃 《大明成化年製》款

宮盃弧壁圓滑，口沿微撇，雋秀蘊藉。淡青細筆，畫出萱草婉麗，內外各繪四美連枝，蕊上花絲或露或藏，伴以長葉、彎莖，蜿蜒有致。看似循規守律，細觀卻諳匠心巧運，一花獨簪曲瓣兒，單葉傲佔枝莖上，便是盃內團花畔，也有一葉妙分岔，更添意趣。通體單施釉料，柔潤如玉。器底署青花雙圈二行六字楷書款。

出版：

朱湯生，《中國瓷器一莊紹綏收藏》，香港，2009年，圖版14

估價待詢



年款











NOTES



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CHRONOLOGY 中國歷代年表

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

GLOSSARY FOR CHINESE WORKS OF ART

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

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

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

A Blue and White Dish, Ming Dynasty, Jiajing period

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

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

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

5. With respect to Asian hardwoods, the terms 'Huanghai', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific scientific species.

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Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

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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「落錘價」為港幣3,500,000元或以下，酬金以「落錘價」之25%計算；超過港幣3,500,000元至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價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

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

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

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

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

🚫 受限制物料

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

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

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

2. 拍賣之競投

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

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

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

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

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

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

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

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

3. 拍賣

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

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

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

4. 拍賣後

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

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

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

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

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

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

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

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

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

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

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

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

出口 任何拍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, 均可能須領許可證或證書方可出口至香港境外, 且由香港境外國家進口時可能須領其他許可證或證書。務請注意, 能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書, 反之亦然。例如, 進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書, 以及任何其他所需文件 (請參閱載於本圖錄之買家業務規則第 10 條)。

5. 其他服務

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

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

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

TAX INFORMATION FOR BUYERS

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

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

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

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

買家稅務信息

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

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

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

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

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

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

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

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

Seller is the person offering a lot for sale

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

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

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

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

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

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

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

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

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

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

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number

specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com 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」所載費率買家按落錘價應付之佣金;
「贗品」指蘇富比真品保證所定之涵義;
「落錘價」指拍賣官以擊槌接納之最高競投價,(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;
「買入價」指落錘價加上合適之買家酬金;
「底價」指賣家同意出售拍賣品之最低落錘價(保密);
「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人);
「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓;
「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's Diamonds SA 及其任何附屬公司(定義見香港法例第 622 章《公司條例》第 2 條)。

3. 競投人及蘇富比有關出售物品之責任

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

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

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

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

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

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

4. 對買家之責任豁免及限制

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

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

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

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

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

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

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

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

5. 拍賣會上競投出價

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

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

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

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

6. 拍賣之進行

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

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

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

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

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

7. 付款及領取

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

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

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

8. 欠繳款之補償方法

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

(a) 將拍賣品存放在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追討損害賠償之權利;

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

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

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

(e) 拒絕買家未來作出之競投或使其就未來之競投項支付訂金;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,使買家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向買家透露該等資料前,將採取合理步驟知會買家。

9. 競投人 / 買家的保證

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

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

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

10. 未領取購置品

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

賣品將收貯於蘇富比或其他第三方,費用(及風險)由買家承擔。

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

11. 出口及許可證

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

12. 一般資料

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

(b) 向蘇富比發出通知應以書面作出,註明出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,任何買家不得本業務規則,但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

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

13. 資料保護

蘇富比會存貯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文有任何抵觸，將以英文原文為準。)

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

NOTES

ABSENTEE/TELEPHONE BIDDING FORM

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

Sale Number HK0897 | **Sale Title** TWO MING PORCELAIN MASTERPIECES FROM AN IMPORTANT COLLECTION | **Sale Date** 8 OCTOBER 2019

| | | |
|-------------------------------|-------------|---|
| *TITLE | *FIRST NAME | *LAST NAME |
| *COMPANY NAME (IF APPLICABLE) | | SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN) |
| *ADDRESS | | |
| POSTCODE | | |
| *TELEPHONE (HOME) | (BUSINESS) | MOBILE NO |
| *EMAIL | | FAX |

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

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

| LOT NUMBER | LOT DESCRIPTION | MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID |
|------------|-----------------|---|
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |

IMPORTANT NOTICE – PREMIUM LOT (🏆)

In order to bid on "Premium Lots" (🏆) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The online bidding service is not available for premium lots.

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

Address

City _____ State/Province _____

Country _____ Postal Code _____

FOR WRITTEN/ABSENTEE BIDS

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

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

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

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

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

SIGNED _____ DATED _____

FOR TELEPHONE BIDS

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

ARRANGING PAYMENT

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

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

Sotheby's | 蘇富比 EST. 1744

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 HK0897 | 拍賣名稱 重要私人收藏明宣成瓷珍 | 拍賣日期 2019年10月8日

| | | |
|---------------|-------|------|
| * 稱謂 (如先生、女士) | * 姓 | * 名 |
| * 公司名稱 (如適用) | 蘇富比賬號 | |
| * 地址 | 郵編 | |
| * 住宅電話 | 公司電話 | 手機號碼 |
| * 電子郵箱 | 傳真號碼 | |

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): 電郵 郵寄 *必須填寫

拍賣期間之聯絡電話 (只限電話競投) 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

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

書面競投/缺席競投

• 競投將以最盡可能低之價格進行。
• “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

• 可於拍賣編號之間以“或”字兩者 (或若干)中擇一競投。

• 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

• 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

| 拍賣品編號 | 名稱 | 最高競投價 (港元) (佣金不計在內) 或以 ✓ 代表電話競投 |
|-------|----|---------------------------------|
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |
| | | HK\$ |

重要通告—估價拍賣品 (👉)

為對「高估價拍賣品」(👉) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址 _____

城市 _____ 州份/ 省份 _____

國家 _____ 郵編 _____

- 本人/ 本人之代理人將親身領取拍賣品。
 本人之付運人將代表領取拍賣品。
 保存上述選項以作往後拍賣之用

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

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。

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

本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

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

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

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

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? 有 沒有

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

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

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

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

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

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

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

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

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

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

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

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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。

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