

畫從樂

AN ENAMELLED JEWEL

THE LE CONG TANG COLLECTION

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AN ENAMELLED JEWEL



THE LE CONG TANG COLLECTION



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
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AN ENAMELLED JEWEL

THE LE CONG TANG COLLECTION

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A Brocade Pouch to Amuse the Emperor

Regina Krahl

Imperial works of art completely conceived and created inside the Forbidden City in Beijing, to the direct order and under the close scrutiny of the Emperor himself, are among China's greatest treasures; and the present flask, with a 'Peking glass' body made by imperial artisans in the Glass House, and *falangcai* decoration applied by imperial painters in the Enamelling Workshops, is one of the most important examples preserved. It is a masterpiece in virtually every respect, in terms of its model and design, its execution and its size. The flask is unique, but there exists one companion piece, of the same form and colour scheme, but of different design, that was clearly made at the same time, and apparently shared the same imperial provenance and collecting history, before entering the collection of the Hong Kong Museum of Art in the 1980s (**fig. 1**).

An imperial order from the Qianlong Emperor (r. 1736-1795) to hand in a clear blue glass pouch-shaped bottle (*baofu shi ping*) and to produce some *falangcai* enamelled glass-bodied bottles modelled after it, is listed in the Zaobanchu records for the 22nd day of the first month in the third year of the Qianlong reign, 1738 (**fig. 2**). Only two pieces, the present bottle and its companion, seem to

have resulted from this order. The complexity of creating such works that required the cooperation of different palace workshops is underlined by the fact that the companion bottle was sent to the palace, even though its enamels fired less well.

The importance of these two vessels for the history both of Chinese glass and of *falangcai* enamelling can hardly be stressed enough. A workshop for enamelling was first set up in the Forbidden City by the Kangxi Emperor (r. 1662-1722) in 1693 and a glass workshop followed in 1696, and we know that at least by 1705 enamelled glass items had been successfully completed and sent to the Emperor; but whereas the Beijing Enamelling Workshops supplied large numbers of exquisitely painted copper-bodied and porcelain-bodied *falangcai* wares to the court from the late Kangxi to the mid-Qianlong period – many of which are still extant – the number of glass vessels is extremely small. By far the largest proportion consists of snuff bottles, and the few other *falangcai* glass pieces known are miniature vases, miniature brush pots and other small vessels for the desk, rarely over 11 cm tall. In short, apart from the present bottle and its companion in the Hong Kong Museum of Art, which seem to be the only large pieces in existence and the only



fig. 1
 Beijing enamelled *falangcai* pouch-shaped glass vase decorated with *chilong*, black enamel mark and period of Qianlong, two views
 Sotheby's Hong Kong, 15th November 1988, lot 77
 Collection of Hong Kong Museum of Art, Hong Kong

ones of such complex shape, there appear to be no other vessels that could similarly document the true capability of the imperial craftsmen working in this medium.

No comparable pieces have been preserved in the Palace Museums, either in Taipei or Beijing. A recent exhibition of Chinese glass in the National Palace Museum, Taipei, included 45 *falangcai* enamelled pieces, 38 of them snuff bottles (two without stopper called vases, but also of snuff bottle size and shape) and the other seven pieces comprising a pendant, a miniature spittoon and five small vases, only two of them slightly larger, at 13.1 cm and 16.3 cm, respectively (Zhang Xiangwen, ed., *Ruo shui cheng hua. Yuan cang boli wenwu tezhan/Limpid Radiance. A Special Exhibition of Glass Artifacts from the National Palace Museum Collection*, National Palace Museum, Taipei, 2017, cat. nos 193-237). According to Zhang Rong, only 20 *falangcai* glass pieces are in the collection of the Palace Museum, Beijing, all snuff bottles except two small vases, 9.8 cm and 8.5 cm tall (Zhang Rong, ed., *Guangning qiushui. Qing Gong Zaobanchu boli qi/Lustre of Autumn Water. Glass of the Qing Imperial Workshops*, Beijing, 2005, p. 20, and cat. nos 84-93).

The order of 'brocade-bundle-shaped' vases listed in the Zaobanchu records is also included in Peter Lam's extensive 'Selection of

Archival Records of the Qianlong Period on Glass Objects', which among its hundreds of glass items, contains references to only three further pieces of *falangcai* glass: a small water pot and two snuff bottles (Zhang Rong, *op.cit.*, pp. 44-55 and 74-83). The rarity of *falangcai* glass is of course largely explained by the complexity of the production process. According to the National Palace Museum exhibition catalogue "each colour of enamel is applied separately and fired successively at the temperatures required for each colour, with a view to bond the enamel décor to the glass body. Because the melting point of glass is close to that of enamel, the glass vessel-body can easily melt and deform if firing temperature is too high, while enamel cannot take on the desired colour if firing temperature is too low" (Zhang Xiangwen, *op.cit.*, p. 178).

The companion bottle, now in the Hong Kong Museum of Art, is decorated with twelve dragons diving through dense composite floral scrolls, and at first glance both pieces would seem to be complementary. Yet they were not necessarily meant as a pair. Both are enamelled in matching colours on a similar lemon-yellow ground onto the same, or very similar, white glass blanks, and both have the reign mark inscribed on one of the flowers. However, the companion bottle is painted with *chi* dragons rather than the *long*

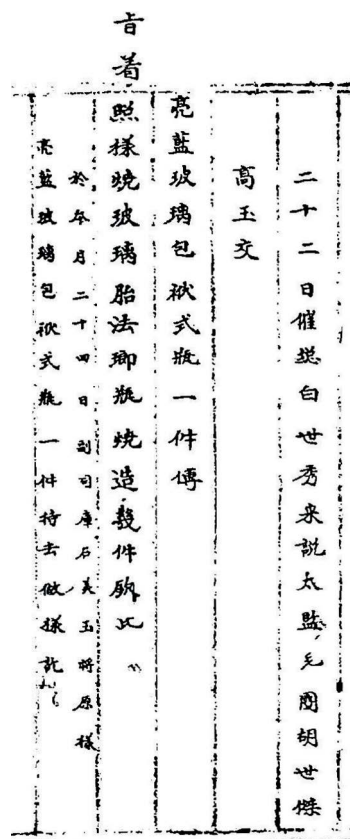


fig. 2
Zaobanchu records for the 22nd day of the first month in the third year of the Qianlong reign, 1738

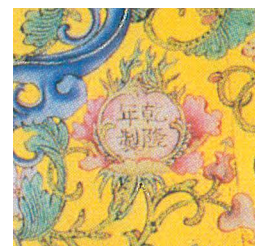


fig. 3
Enamel Qianlong marks of lot 1 (above) and the Hong Kong Museum of Art example (below)

generally paired with the phoenix, has the mark inscribed in black, rather than in blue, and on the reverse side, rather than the front. Its design is also very different in concept, as a much denser layout was adopted to accommodate twelve dragons on the bottle. The two bottles certainly seem to have been painted by different hands (fig. 3).

To create a vessel, which evokes a bottle of oval section wrapped in a cloth pouch tied with a ribbon, was a complicated task to undertake in glass. The *trompe-l'oeil* effect was superbly achieved, as it realistically renders the different qualities of the silk fabrics it tries to evoke: the supple folds in the gathered brocade pouch as well as the soft fluffiness of the knotted gauze ribbon.

The wrapping of vessels in cloth pouches and squares is today best known from the Japanese use of the *furoshiki* wrapping cloth, but valuable objects were of course similarly wrapped in China. In one of the paintings depicting the Yongzheng Emperor (r. 1723-1735) reading, for example, a pile of scrolls can be seen in a cabinet, enclosed in a mat and tied with an ornate fabric sash, and in another painting, we see him sitting on a log raft with a pile of books next to him as well as an object still wrapped in a cloth (*Yongzheng. Qing*

Shizong wenwu dazhan/Harmony and Integrity. The Yongzheng Emperor and His Times, National Palace Museum, Taipei, 2009, cat. nos I-58 and I-76).

The illusion of an object wrapped in cloth was frequently evoked in Japanese lacquer, of which the Yongzheng Emperor appears to have been particularly fond. Among the many Japanese lacquer objects in his collection were several pieces modelled in relief with the folds of gathered or knotted cloths, sometimes tied with a cord, or even shaped in form of pouches tied with ribbons (*Qing gong shi hui. Yuan cang Riben qiqi tezhan/Japanese Lacquerware from the Ch'ing Imperial Collection*, National Palace Museum, Taipei, 2002, cat. nos 01, 50, 51, 61 and 64). Imperial workshops were engaged in recreating this *trompe-l'oeil* wrapping effect in various media, for example, in lacquer (fig. 4) and sandalwood (*Qingdai gongting baozhuang yishu/The Imperial Packing Art of the Qing Dynasty*, Palace Museum, Beijing, 1999, cat. nos 64 and 65).

The Beijing Enamelling Workshops also created copper-bodied vessels with this design, for example, a small covered jar (fig. 5) and a snuff bottle of Yongzheng mark and period (Taipei 2009, *op.cit.*, cat. nos II-90 and II-91); as well as porcelains, such as the striking *falangcai* vase in the Musée Guimet, Paris (Xavier Besse, *La*



fig. 4
Gilt-decorated polychrome lacquer box, Qing dynasty, Yongzheng period, Qing court collection
© Collection of the Palace Museum, Beijing

Chine des porcelaines, Paris, 2004, pl. 54) (fig. 6). The Jingdezhen imperial kilns similarly produced porcelains with this motif, such as the pair of *fencai* covered jars sold in these rooms, 5th October 2016, lot 3611. On none of these vessels is the *trompe-l'œil* effect as evocative as on the present glass vessel and its companion, however, since it is two-dimensional, with the knotted sashes being painted flat onto the surface, rather than modelled in three-dimensional relief.

The remarkable richness and variety of the enamel colours used for the birds' plumage, further highlighted in gilding, which required complex mixing of the many individual enamels, would seem to derive from the exacting representations of the feathers of birds introduced by Giuseppe Castiglione (1688-1766) and practised by various Jesuit painters working at the court. Yet, the present bottle is totally Chinese in concept and style of execution, even though Europeans held prominent positions and were highly influential both in the Glass House and the Enamelling Workshops, and the Yongzheng Emperor, some years prior, had complained about works that although excellent, were too Western in his eyes.

The representation of the peonies, and in particular the subtle pink and purple colour scheme, are indebted to the innovative style of flower painting developed by Yun Shouping (1633-1690), one of the Six Masters of the Qing Dynasty (1644-1911); but a decoration such

as devised for this bottle had become possible only through the new pastel enamels that had been introduced some decades earlier by the Jesuits, which also included the intense opaque lemon yellow.

The incorporation of the reign mark into the design, appearing on a bloom as if it had grown there naturally, is reminiscent of the imperial reign marks grown in imperial orchards into gourds that had been encased in moulds. It does not seem to occur on vessels other than these two glass pouches, although it is reminiscent of Yongzheng reign marks inscribed onto fruits or other items on the base of some enamel-painted copper vessels, or on a *lingzhi* on the base of an enamelled glass snuff bottle (Taipei, 2009, *op.cit.*, cat. no. II-23). It also recalls calligraphies written onto painted fruits or objects in an imperial album of assorted paintings and calligraphies assembled in the same year our bottle was ordered, 1738 (Taipei, 2009, *op.cit.*, cat. no. II-101).

Some calligraphies in this album, inscribed on square sheets of paper, include small sprigs of flowers, such as the small asters at the side of our bottle (*ibid.*). Such minor clusters of flowers, independent of the main design, are details that Western painters had introduced to fill ground on some of their nature scenes, for example, Castiglione in his paintings of dogs (*Lang Shining zuopin zhuanji/Collected Works of Giuseppe Castiglione*, Taipei, 1983, pls 022-031).



fig. 5
Painted copper enamel jar and cover decorated with a sash, mark and period of Yongzheng.
Courtesy of the National Palace Museum, Taipei



fig. 6
Falangcai vase with ribbon, Blue-enamel mark and period of Qianlong.
Collection of Musée Guimet - Musée national des Arts asiatiques, Paris
Photo © RMN-Grand Palais (MNAAG, Paris) / Thierry Ollivier

The strikingly conceived and executed design of the present bottle is a pure product of the artistic climate of the ateliers inside the Forbidden City, where artists and artisans proficient in many different media worked side by side and influenced each other. Having been created very early in the Qianlong period, it is not surprising that it contains many features better known from the Yongzheng reign, including the convention of the fully enamelled background required for enamelling on copper and still retained into the Yongzheng reign on porcelain, but otherwise rarely seen in the Qianlong period. The design is not only ravishingly beautiful, but also highly auspicious, both on account of its shape and its decoration. As Geng Baochang has remarked (*op.cit.*, p. 15), the term *baofu* ('wrapping cloth') is a rebus for 'wrapping up good luck'. Phoenix and peonies are revered as general harbingers of blessings and prosperity, and rainbow-coloured clouds are particularly lucky omens on account of their rarity.

Having been created for the Qianlong Emperor, this bottle and its companion piece apparently remained in the Imperial House until the end of the Qing dynasty, ending up with Yixin, the first Prince Gong (1833-1898, **fig. 7**), sixth son of the Daoguang Emperor (r. 1821-1850) and half-brother of the Xianfeng Emperor (r. 1851-1861). In 1850, he was awarded the title Prince Gong of the First Rank by his father, one of two princely peerages within the Aisin Gioro

clan. In 1852, he was given a magnificent palace once owned by a close advisor of the Qianlong Emperor and later inhabited by one of the Emperor's sons. In 1860, the Xianfeng Emperor entrusted him with the negotiations with the British and French, as well as with Russians, with all of whom he signed treaties. With the Emperor having fled Beijing, he held important powers in the Empire. He initiated the establishment of the Zongli Yamen, which under his leadership became an important office in charge of foreign affairs. He remained highly influential as Minister of the highest rank for foreign affairs and joint Regent together with the Dowager Empresses, when the Tongzhi Emperor (r. 1862-1874) ascended the throne at the age of five. In 1872, the Emperor conferred 'iron-cap' status on his principedom, which made the title fully hereditary. His influence lasted even into the Guangxu period (1875-1908), when another under-age heir to the throne became Emperor.

At the end of the Qing dynasty, Abel William Bahr (1877-1959, **fig. 8**) was able to acquire many works of art from members of the extended imperial family. Of Chinese/German origin, Bahr was born and brought up in China and until 1910 lived and worked as a merchant in Shanghai, where he also acted as Secretary of the North China Branch of the Royal Asiatic Society (of Great Britain and Ireland). He is said to have become interested in Chinese art in 1905 and became an avid collector and later, dealer. He was



fig. 7
Portrait of Prince Gong (1833-1898)
© National Portrait Gallery, London



fig. 8
Portrait of Abel William Bahr (1877-1959)
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instrumental in organising an exhibition of some 3000 pieces of Chinese porcelain and other works of art in Shanghai in 1908, of which he published a catalogue in 1911. In 1922, the American Art Galleries in New York organised a large sale of antiques he had collected, another sale was organised in 1926 by Anderson Galleries of New York, and further sales followed in later years. He lent several paintings to the Royal Academy of Arts exhibition in London 1935-6. Chinese paintings and other works of art in many different media from his collection have entered the Metropolitan Museum of Art, New York, the Field Museum of Natural History, Chicago, The Freer Gallery of Art, Washington, the British Museum, London, and many other museums, either through purchase or donation.

Paul Bernat (1902-1987, **fig. 9**) was a textile manufacturer living in the Boston area, who, together with his wife Helen, – and in parallel

with his brother Eugene, who collected Ming and earlier ceramics – assembled an outstanding collection of Qing imperial porcelains. As his collection included several *falangcai* porcelains also decorated in the Beijing Enamelling Workshops, this piece and its companion perfectly complemented his ceramics. The couple donated many pieces to the Museum of Fine Arts, Boston, and after Paul Bernat's death, a large part of his collection, including this vase and its counterpart, was sold at Sotheby's Hong Kong.

The companion bottle, now in the Hong Kong Museum of Art, which apparently shares the same provenance from Prince Gong Yixin over A.W. Bahr to Paul and Helen Bernat, was sold in these rooms 15th November 1988, lot 77; it has also been much published, for example, by Hugh Moss, *By Imperial Command. An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, pl. 41.



fig. 9
Portrait of Paul Bernat (1902-1987)

Imperial works of art completely conceived and created inside the Forbidden City in Beijing, to the direct order and under the close scrutiny of the Emperor himself, are among China's greatest treasures; and the present flask, with a 'Peking glass' body made by imperial artisans in the Glass House, and *falangcai* decoration applied by imperial painters in the Enamelling Workshops, is one of the most important examples preserved.

清宮內務府造辦處活計作，設於北京紫禁城中，得帝王直接管轄督造，所創製器物，精美絕倫，尊貴非凡，為中國藝術史之至寶。





錦袱珍翫博君歡

康蕊君

清宮內務府造辦處活計作，設於北京紫禁城中，得帝王直接管轄督造，所創製器物，精美絕倫，尊貴非凡，為中國藝術史之至寶。料胎黃地畫琺瑯鳳舞牡丹包袱瓶，由造辦處玻璃廠製胎，後送至琺瑯作由宮廷畫師以琺瑯彩繪製紋飾，於作坊中燒造而成，無論造形、繪畫、尺寸、製作工藝，均拔萃超群，美善卓絕，乃存世料胎畫琺瑯器中為重要之例。本品獨一無二，惟有另一相應之器，相同器形與配色，紋飾則相異，應同時所造，遞藏歷史亦同，1980年代入藏香港藝術館（圖一）。

乾隆三年（1738年）正月二十二日，造辦處活計檔記載上交「亮藍玻璃包袱式瓶一件」，乾隆帝傳旨著：「照樣燒玻璃胎琺瑯瓶，燒造幾件」（圖二）。與弘曆此諭吻合者，似僅只二器，即本品與香港藝術館藏例。料胎畫琺瑯器燒造，須造辦處各作坊相互合作始成，製程艱澀，困難重重，另例之畫琺瑯燒製雖不及本品完美，仍得以入宮呈上。



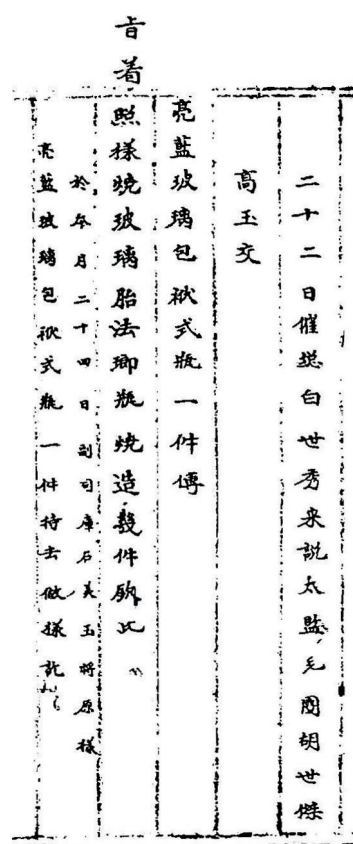
年乾隆
製



圖一
清乾隆 料胎黃地畫琺瑯龍游花卉包袱瓶 《乾隆年製》墨彩款 兩面
香港蘇富比1988年11月15日，編號77
香港藝術館藏品

以史觀之，此二件料胎畫琺瑯瓶之歷史地位極為崇高，意義重大。康熙三十二年（1693年），設造辦處琺瑯作，玻璃廠則設立於三十五年（1696年），而最晚至四十四年（1705年）時，已能燒成玻璃胎畫琺瑯，並上交帝王。康熙晚期至乾隆中期，清宮檔案記載上交大量精美銅胎及瓷胎畫琺瑯器，其中許多仍傳承至今，然料胎畫琺瑯器卻寥寥可數。料胎者，多為鼻煙壺，再者為小型花插、筆筒，或案頭水盂等，高度多不超過11公分。簡言之，本品與香港藝術館藏例乃存世僅見大尺寸之料胎畫琺瑯器，且造形繁複勝於他例，彰顯造辦處匠人技藝高超絕倫，盛清工藝之至高巔峰。

台北及北京兩岸故宮博物院，均無類同藏品。近期，台北故宮博物院之玻璃器特展，曾展出四十五件料胎畫琺瑯器，其中三十八件為鼻煙壺（二例無蓋，稱為瓶，但尺寸、器形仍類鼻煙壺），唯兩例尺寸較大，分別為13.4公分、16.3公分，錄於張湘雯編，《若水澄華：院藏玻璃文物特展》，國立故宮博物院，台北，2017年，編號193-237。北京故宮之玻璃器藏品，據張榮所述，僅見二十例畫琺瑯器，二為小瓶，9.8公分、8.5公分，其他皆為鼻煙壺（張榮編，《光凝秋水：清宮造辦處玻璃器》，北京，2005年，頁20，編號84-93）。



圖二
《造辦處活計檔》乾隆三年（1738年）正月二十二日



圖三
乾隆年款：拍品編號一（上）及香港藝術館藏包袱式瓶（下）

造辦處檔案中關於「包袱式瓶」之製作，可參考林業強，〈乾隆朝造辦處玻璃檔案選〉，當中載錄數以百計玻璃器，僅見另外三例畫琺瑯：一件小水盂及二鼻煙壺（張榮，同上，頁44-55、74-83）。料胎畫琺瑯器如此珍稀，可溯因於製作過程之繁冗，據台北故宮圖錄所述，「在素地玻璃胎體上，以琺瑯色料圖繪紋飾，經分別施色，並依色料所需之不同燒成溫度，數次焙燒，使紋飾與胎體結合。由於玻璃熔點與琺瑯熔點接近，若溫度稍高，則胎體異於軟化變形，若溫度略低，則琺瑯呈色不佳」（張湘雯，前述出處，頁178）。

前述香港藝術館藏包袱式瓶，綴十二螭龍遊翔纏枝花卉紋間，乍看似與本品應為成對，二瓶皆以檸檬黃彩為地，乳白玻璃胎，書年款於紋飾花蕾開光內。細觀之，與鳳紋相應者應為龍紋，非螭龍，且此瓶年款以墨彩書之，落款於瓶背，異於本品之藍彩，年款書於正面。論其紋飾構圖，二瓶差異亦大，龍紋瓶為納十二螭於一器，構圖更見緊密。二器或應出自不同匠人之手（圖三）。





圖四
清雍正 彩漆描金包袱式盒 清宮舊藏
© 北京故宮博物院藏

以玻璃製作包袱式瓶，過程繁複，難度極高。本品仿倣錦緞包覆橢圓形瓶身，瓶口巾褶層疊豐厚，瓶頸粉紅袂繫柔軟飄逸，整體渾然天成，自然逼真。

以織物包覆器皿，現今以日本傳統「風呂敷」最廣為人知，然舊時中國亦常見以巾帛包裹珍貴器物。如《胤禛行樂圖冊》中〈圍爐觀書頁〉，見帝王身側書架上，數軸書畫以包袱繫之；〈乘槎成仙頁〉，世宗安坐仙槎，旁置書籍，及素絹包袱珍器（《雍正：清世宗文物大展》，國立故宮博物院，台北，2009年，編號 I-58、I-76）。

摹倣以織品包裝器物的裝飾風格常見於日本漆器，尤其深得雍正青睞。世宗珍藏日本漆器中，可見數例以巾帛包覆為裝飾主題，布褶作立體浮雕，以錦繩繫之，或作風呂敷式結，或作錦囊式，以絲帶繫束（《清宮蒔繪：院藏日本漆器特展》，國立故宮博物院，台北，2002年，編號01、50、51、61、64）。清宮造辦處各作坊，皆致力於以各式媒材倣擬此類裝飾風格，

如漆器（圖四）、檀香木雕（《清代宮廷包裝藝術》，故宮博物院，北京，1999年，編號64、65）。

造辦處瑠瑯亦創燒包袱式銅胎畫瑠瑯器，例見一小型蓋罐（圖五）及一件鼻煙壺，書雍正年款（台北，2009年，前述出處，編號 II-90、II-91）；另見瓷作，如巴黎吉美國立亞洲藝術博物館藏瑠瑯彩瓶（Xavier Besse, 《La Chine des porcelaines》，巴黎，2004年，圖版54）（圖六）。相類紋飾，同見於景德鎮御審廠燒造御瓷，如一對粉彩粉地包袱式四繫蓋罐，2016年10月5日售於香港蘇富比，編號3611。上述作例之包袱式繫結均以平面描繪，而本品及香港藝術館藏例則以繪畫搭配浮雕展現繫結，更顯立體如真。

瓶身鳳舞牡丹紋，鳳羽設色繽紛，豐潤耀眼，更以描金細緻，光彩輝映。如此融合多彩之複雜技法，應始於郎世寧（1688-1766年）筆下鳥禽繪畫，後得多位西洋傳教士宮廷畫師運用。然以紋飾、風格觀之，本品應純屬中式。玻璃



圖五
清雍正 銅胎畫琺瑯包袱式蓋罐 《雍正年製》款
圖片鳴謝台北國立故宮博物院



圖六
清乾隆 瓷胎畫琺瑯包袱瓶 《乾隆年製》藍料款
巴黎吉美國立亞洲藝術博物館藏品
攝影 © RMN-Grand Palais (MNAAG, Paris) / Thierry Ollivier

廠、琺瑯作均以西洋匠師為首，雍正帝曾評其所製之器雖好，卻流於洋風。

牡丹紋以粉紅、藕荷二色為主，柔美富麗，得自清初六大家之一惲壽平（1633-1690年）所創花卉畫派。綜上紋飾之琳瑯設色、檸檬黃彩地，皆為數十載前，西洋傳教士傳入宮廷方得。

書乾隆年款於牡丹花苞，仿若花開自得，似範製年款於葫蘆瓜身之匏藝，僅現於此二件料胎包袱瓶。雍正朝銅胎畫琺瑯器，則可見相類年款，書於器底之仙果或其他造形開光內，或如一件料胎畫琺瑯鼻煙壺，底部繪靈芝形開光，內書年款（台北，2009年，前述出處，編號 II-23）。此亦近類題字落款於繪畫瓜果或珍物之中，如乾隆三年書畫冊頁，與包袱瓶同年所作（台北，2009年，前述出處，編號 II-101）。

內頁亦見書詩文於方箋，綴折枝花卉，一如此包袱瓶身側所繪紫苑花叢（同上）。此類紋飾，用於填補畫面中主要紋飾外之空間，並符合題材的自然意趣，亦是西洋畫師傳入技法，可參考郎世寧所作駿犬圖（《郎世寧作品專輯》，台北，1983年，圖版022-031）。

鳳舞牡丹包袱瓶，美善無瑕，明艷動人，乃紫禁城內各作坊匠師通力而成之結晶。造於乾隆初年，仍帶有雍朝遺風，如彩地，源自銅胎畫琺瑯，雍正一朝應用於瓷上，乾密則甚少類例。此紋飾設計，不僅華美奪目，且寓意祥瑞。耿寶昌述「包袱」音同「包福」（前述出處，頁15）。鳳舞牡丹紋，祝意富貴吉祥，彩雲漫天，難能可貴，更是盛世吉兆。

鳳紋包袱瓶與相對應之螭龍紋瓶，專為乾隆帝而造，深藏宮闈直至晚清，傳予恭親王奕訢（1833-1898年，圖七），道光皇





圖七
恭親王奕訢（1833-1898年）
© 倫敦英國國家肖像館



圖八
亞伯·巴爾（1877-1959年）
© 華盛頓史密森尼弗利爾及賽克勒美術館檔案部藏 A.W. Bahr Papers（亞伯·巴爾檔案，編號 FSA_A2001.14）
2001年11月12日 Penelope Jane Bahr 惠贈

帝六子，亦是咸豐皇帝之異母弟。道光三十年，封為恭親王，為愛新覺羅氏二位王儲之一。咸豐二年（1850年），賜恭親王府，此處曾屬乾隆權相和珅府邸，後為郡王府。1860年，咸豐帝任命奕訢為欽差大臣，負責與英、法、俄之談判，並簽訂條約。帝王宮眷至熱河避難時，奕訢掌握軍政大權，設總理衙門，主管國際事務。同治帝五歲即位，奕訢任議政王大臣，與東、西皇太后共治天下。同治十一年（1872年），受封「鐵帽子親王」，爵位世襲罔替。奕訢之政治影響力甚為深遠，延續至光緒一朝（1875-1908年）。

亞伯·巴爾（1877-1959年，又名巴爾祿，圖八），中德混血，生於中國，長住上海直至1910年，從商任職皇家亞洲學會北中國支會秘書。1905年，開始投入中國藝術收藏，其後成為骨董商，於滿清末年，蒐羅甚多皇族舊藏藝術品。1908年，巴爾於上海舉辦展覽會，展出超過三千件中國瓷器與工藝品，1911年出版展覽圖錄。巴爾骨董收藏曾於1922年紐約 American Art Galleries 曾舉辦大型拍賣會；1926年，紐約

Anderson Galleries 亦舉行另一場拍賣會，之後續辦數場。巴氏曾借展多幅繪畫，展於倫敦皇家藝術學院1935-6年中國藝術大展。巴爾收藏中國書畫及藝術品，經由捐贈或買賣，已入藏許多知名博物館，如紐約大都會藝術博物館、芝加哥菲爾德自然史博物館、華盛頓弗利爾美術館、倫敦大英博物館。

保羅·白納德（1902-1987年，圖九）為織品製造商，與妻海倫居住於波士頓地區，其兄尤金收藏早期與明代瓷器，保羅則專注於建構其清代御瓷珍藏，藏品包括數件琺瑯彩瓷，與本品及螭龍紋包袱瓶，均造於清宮造辦處琺瑯作，師出同源。白納德伉儷捐贈許多藏品予波士頓美術館，保羅離世後，其珍藏多數，包含二件包袱瓶，於香港蘇富比售出。

香港藝術館藏螭龍紋包袱瓶，與本品同為恭親王奕訢、巴爾、白納德伉儷遞藏，1988年11月15日售於香港蘇富比，編號77，屢錄於文獻，如莫士搗，《御製》，1976年，圖版41。



圖九
保羅·白納德（1902-1987年）

It is a masterpiece in virtually every respect, in terms of its model and design, its execution and its size.

無論造形、繪畫、尺寸、製作工藝，均拔萃超群，
美善卓絕，乃存世料胎畫琺瑯器中最为重要之例。







The Golden Feathers of a Magnificent Phoenix: A Beijing-Enamelled Pouch-Shaped Glass Vase

Zhang Rong

Falang, the Chinese word for enamel ware, is a transliteration of several related foreign words. A silicate, with properties similar to ceramic and glass, enamel consists primarily of quartz, feldspar, borax, and fluoride. According to the respective manufacture processes, enamelware can be divided into five main types: cloisonné, *basse-taille*, champlévé, painted enamel, and translucent enamel. Among these, painted enamel emerged during the Kangxi period (1662-1722), when the Imperial Household Workshops at the palace and other imperial workshops in Guangdong and Beijing all produced it. In the Palace Museum's terminology, "painted enamel" (*huafalang*) refers specifically to enamelled copper, *yintai* to enamelled silver, and *falangcai* to enamelled porcelain and glass. In Qing palace records, painted enamel is categorised into: enamel painting on gold, enamelled silver, enamel painting on copper, enamel painting on Yixing stoneware, enamel painting on porcelain, and enamel painting on glass. This essay focuses on enamel painting on glass, but excludes snuff bottles.

The Imperial Household Workshops (*Zaobanchu*) of the Qing dynasty specialised in producing wares for the imperial family. They were established in the Yangxindian (Hall of Mental Cultivation) during the Kangxi reign and are also known as the Hall of Mental Cultivation workshops. The Glass Workshop was founded in 1696.¹ The *Zaobanchu gezuocheng zao huoji qingdang* or *Records of the Various Imperial Household Workshops* (hereafter *Workshop Records*) preserved at the China First Archive are direct and reliable documents for the study of Qing craft and cultural artefacts. Begun in 1723 and sustained through 1911, the *Workshop Records* faithfully record the names, places of origin, times of creation, formats, materials, expenses, manufacture processes, uses of imperial wares, as well as the edicts associated with them. Enamelled glass was the joint innovation by the glass and enamel Imperial Household Workshops. The *Workshop Records* and extant artefacts indicate

that enamelled glass was created at the Qing court only during the Kangxi (1662-1722), Yongzheng (1723-1735), and Qianlong reigns (1735-1796).

Almost every surviving example of Qing enamelled glassware is preserved in museum and private collections in China and abroad. A partial list includes two examples in the Palace Museum, Beijing; seven in the National Palace Museum, Taipei; nine in the Percival David Foundation of Chinese Art (currently on view in exhibition hall 95 at the British Museum); one in the Hong Kong Museum of Art (p. 14, **fig. 1**); two in the Corning Museum of Glass; one in the Municipal Museum, The Hague; and one in the collection of the Hong Kong collector Andrew Lee. Two Qianlong period enamelled glass brushpots have appeared at auction.

There are only three known extant examples of Kangxi period enamelled glass: the first is the blue-ground enamelled glass vase with peony motifs at the National Palace Museum (**fig. 10**),² measuring 12.7 cm in height; the second is the yellow-ground enamelled glass box with peony motifs at the Municipal Museum of The Hague (**fig. 11**);³ and the third is the enamelled glass cup with cartouches and motifs of the flowers of the four seasons in the collection of Andrew Lee (**fig. 12**).⁴ Dated to the 11th day of the seventh month of the 15th year of the Daoguang reign, *Furnishing Archives of Qing Palace* in the Collection of the Palace Museum (**fig. 13**)⁵ documents "a blue-ground enamelled glass vase with peony motifs and a Kangxi reign mark", the only Kangxi-period example in the *Furnishing Archives*. The vase is housed in a *nanmu* box consisting of a top cover and a base and measuring 16.5 cm in height. Created by order of the Qianlong Emperor, this luxurious box is incised in regular script with the inscription "a blue-ground enamelled glass vase with peony motifs created during the Kangxi reign". This title is from the Qianlong period and, although it lacks a reign mark, indicates the emperor's identification of the vase as



fig. 10
Blue-ground enamelled glass vase with peony motifs,
Qing dynasty, Kangxi period, Qing court collection
Courtesy of the National Palace Museum, Taipei



fig. 11
Yellow-ground enamelled glass box with peony motifs
mark and period of Kangxi
Collection of Municipal Museum of The Hague, The Hague

a product of the Kangxi period. Indeed, enamelled glass was an innovation of the Kangxi reign. The Kangxi Emperor himself did not only enjoy these wares himself but also bestowed them on officials and foreign dignitaries as honours and tokens of his appreciation. In 1706, the Emperor gave the Papal Legate “a painted enamelled glass vase”.⁶ In 1716, he bestowed an “imperially-commissioned enamelled glass snuff bottle with colourful designs on a coral-red ground” on Chen Yuanlong, Inspector-General of Guangxi.⁷ The above three examples demonstrate that enamelled glass achieved a high level of sophistication during the Kangxi reign and was representative of the period’s culture in its formal types, decorative patterns, and inscriptions.

The only known example of Yongzheng-period enamelled glass is the snuff bottle in the form of a bamboo stalk segment (fig. 14), bearing a Yongzheng reign mark. Currently in the collection of the National Palace Museum, Taipei, this work is documented in the *Workshop Records* as having been completed on the 15th day of the second month of the sixth year of the Yongzheng reign by the “miscellaneous workshop”.⁸ Another five examples of enamelled glass are recorded in the Yongzheng period entries of the *Workshop Records*, but unfortunately these have not resurfaced.

“In the second year of the Yongzheng reign (1724). Enamelling Workshop. On the fourth day of the second month, Prince Yi

presented a yellow glass vase. It was a fine and exquisite vase, as such enamelled glass vases hereafter shall all be created after this model. So it was decreed.”⁹

“In the third year of the Yongzheng reign (1725). Enamelling Workshop. On the 10th day of the ninth month, Director Haiwang presented a glass enamelled chicken ewer, along with an ivory-inlaid red stand”¹⁰

“In the fifth year of the Yongzheng reign (1727). On the 22nd day of the 12th month, Director Haiwang conveyed the decree (to the Enamelling Workshop) to create a pouch-shaped flower vase with gilt and enamelled western flowers over ‘clear skies after rain.’ So it was recorded.”¹¹

“In the seventh year of the Yongzheng reign (1729). On the 17th day of the fourth month, according to a notice from Yuanmingyuan, Director Haiwang presented a white-ground glass vase on the third day of the month. The colour of the vase is outstanding, the base is distinctive, the body is enamelled with green bamboo and inscribed with black enamel, and the mark inscribed with deliberation; the style and shape were approved before firing. Such vase should be modelled on glassware. Vases of this colour scheme but slight variations were also commissioned; their subject matter can range from green bamboo to red flowers, with coordinated placement of the imperial marks. So it was decreed.”¹²



fig. 12
Enamelled glass cup with cartouches and motifs of the flowers of the four seasons. *Yuzhi* mark and period of Kangxi
Collection of Andrew Lee, Hong Kong



fig. 13
Furnishing Archives of Qing Palace in the Collection of the Palace Museum, dated to the 11th day of the 7th month of the 15th year of the Daoguang reign

"In the 13th year of the Yongzheng reign (1735), an enamelled glass bowl was recorded in the Zaobanchu archival records at the Yangxindian (Hall of Mental Cultivation)."¹³

According to the *Workshop Records*, the Qianlong period produced more enamelled glassware than the Yongzheng period. Qianlong period examples survive in greater quantity than Kangxi period ones. The Daoguang period *Furnishing Archives* records three Qianlong period works of enamelled glass. All three are in the National Palace Museum, Taipei, which is home to another two important works: an octagonal vase painted with motifs of five bats (symbols of good fortune) surrounding the character for "longevity" and a *zhadou* painted with Western ladies.¹⁵ Important examples of Qianlong period enamelled glass in the Percival David Foundation collection are two goblets, one brushpot decorated with figures, and a small jar decorated with a shepherdess. The Corning Museum of Glass houses two enamelled glass jars decorated with floral motifs and inscribed with poetic lines.

The rarity and preciousness of enamelled glass is inextricable from the difficulty of its production. Indeed, it is the most technically demanding of the six aforementioned types of enamelware. A contemporary maker of enamelled glass snuff bottles said to me, "Enamelled glass is generally fired to approximately 850 degrees, which is very close to the melting points of both the glass vessel and

the enamel. This is necessary for the harmonious fusion of the two. But the temperature is difficult to control. If it drops only slightly, the colours will not be thoroughly integrated, and the end result will not be ideal. However, if the temperature is too high, the vessel will melt and lose its shape, ruining the entire effort. Moreover, each vessel requires at least five such high-temperature firings, each of which is a challenge. During the firing, one must also manage the layered and graduated application of coloured enamels like one would colour wash in fine-brush painting, with each layer requiring another firing. In this painstaking process, a work of art is born. It is a lovely fairy, embodying the creator's ambitions for the world to see". Because each enamel is forged at a different temperature, four or five firings are required for each work, beginning with the highest temperature and ending with the lowest. During imperial times, craftsmen used charcoal as fuel and, without the benefit of thermometers, relied on nothing but experience to gauge the temperature. The larger a work was, the more difficult it was to make. Consequently, extant examples of Qing enamelled glassware are predominantly snuff bottles, and larger works are exceedingly rare. The *Workshop Records* also contain entries on failed firings.

The focus of this essay is an exceptional Qianlong period Beijing-enamelled pouch-shaped glass vase with motifs of dancing phoenix and peonies. Measuring 18.2 cm in height, the vase is in the shape of a pouch, with elegant and regular fold patterns running along the



乾隆製



fig. 14
Enamelled glass snuff bottle in the form of a bamboo stalk segment, mark and period of Yongzheng, Qing court collection
Courtesy of the National Palace Museum, Taipei



fig. 15
Painted enamel pouch-shaped vase with gold applique, mark and period of Qianlong
© Collection of the Palace Museum, Beijing

rim of its mouth. Around its neck is a pink strap sculpted in high relief. Made from a base of translucent milky-white glass, the vessel was first fired with a coating of yellow enamel. On its two sides are paintings of two stooping phoenix with parrot-like beaks, oblong eyes, narrow necks, and stretched wings. With its large, feathered tails pointing upwards and its long and narrow feet outstretched, the phoenix strike dynamic poses as if dancing in the sky. Their bodies are finely outlined in gold. Below them are branches of blossoming peonies and chrysanthemums, and above them are colourful flowing clouds. Amidst the green leaves is a peach-shaped cartouche bearing a blue-enamel reign mark *Qianlong nianzhi*. The warm milky-white glass is visible on the uncoated base of the vase. Its floral decorative patterns are painted in various shades of green, red, pinkish purple, and blue. These colours create a powerful contrast with the yellow background, which symbolises prosperity and good fortune. The Hong Kong Museum of Art houses an almost identical pouch-shaped glass vase of the same form, base enamel colour, and reign mark, although it is decorated with motifs of *chi* dragons and flowers. This pair of vases was created at the same time and are the largest examples of their type known to date. Creating their basic form was already a considerable challenge; their lobes required mould-blowing, while the folds around their mouths had to be shaped by hand quickly and precisely before the glass hardens. An aesthetically perfect vase such as the pair in question necessitated repeated attempts.

The *Workshop Records* contain the following entries relevant to the Qianlong pouch-shaped glass vase in question:

"In the fifth year of the Yongzheng reign (1727). On the 22nd day of the 12th month, Director Haiwang conveyed the decree (to the Enamelling Workshop) to create a pouch-shaped flower vase with

gilt and enamelled western flowers over 'clear skies after rain.' So it was recorded."¹⁶

"In the third year of the Qianlong reign (1737). Glass Workshop. On the 22nd day of the first month, Chief Supervisor Bai Shixiu came and said that the eunuchs Mao Tuan, Hu Shijie, and Gao Yu presented a bright-blue enamelled pouch-shaped vase, and announced the decree that several additional enamelled vases should be created after it. So it was decreed. On the 24th day of the same month, Deputy Treasurer took the original bright-blue enamelled pouch-shaped vase to have it copied."¹⁷

"In the fifth year of the Qianlong reign (1739), it was recorded that on the third day of the third month, Botang and Ashengde came and said that the eunuch Wei Zhu and Chief Supervisor Deng Bage received the decree to order the Glass Workshop to present the six small glass vessels that it created. So it was decreed. On the second day of the fifth month of this year, Leader Wu Shu presented a pair of enamelled glass flower vases to the eunuch Gao Yu, and two enamelled glass peach-shaped waterpots, and one enamelled glass double gourd to present to the palace."¹⁸

These are the relevant entries that have been found. Despite their brevity, we learn from them that by 1727 the Qing court workshops had begun producing enamelled pouch-shaped flower vases. The phrase 'clear skies after rain', which appears several times in the records, refers to an enamel that imitates the outer glaze of wood-fired (*chaiyao*) wares. The 1737 entry does not specify the number of vases attempted or whether they were successfully produced. The 1739 entry states explicitly that "a pair of enamelled glass flower vases" was successfully produced. These may well be the vases ordered in 1737. The terms *ping* (vase) and *huacha* (flower



fig. 16
Carved red lacquer bowl, mark and period of Qianlong. © Collection of the Palace Museum, Beijing

vase) appear often in the *Workshop Records*. It is unclear whether these referred to different vessel types and whether they were displayed on their own or used to contain flowers. Nonetheless, we may reasonably surmise that the same craftsman or craftsmen worked during and after Yongzheng's relatively brief, 13-year reign, such that they may have been responsible also for the pouch-shaped vases ordered by the Qianlong Emperor in his third and fifth year on the throne. Regardless, the enamelled glass pouch-shaped vase in question, dating from the early-Qianlong period, shows clear stylistic continuity with the Yongzheng period, particularly in the pictorial rendition of the flowing clouds and in the peach-shaped cartouche.

The Daoguang-period *Furnishing Archives* records only four enamelled glass vessels, one dating from the Kangxi reign and three from the Qianlong reign. Currently in the collection of the National Palace Museum, Taipei, the latter three consist of a *meiping* vase with flowers and the "three auspicious symbols"; a double gourd vase; and an eight-lobed vase.¹⁹ Why is the pouch-shaped vase in question, undoubtedly also a masterpiece of Qianlong enamelware, absent in the *Furnishing Archives*? The *Furnishing Archives* recorded only vessels present within the Forbidden City in the 15 year of the Daoguang reign, omitting the considerable furnishings in other gardens and palaces such as the Shenyang Palace and the Bishu Shanzhuang. Published furnishing archives of the Yiheyuan and the Jingmingyuan also do not mention pouch-shaped vases. Another consideration is that many vessels were given to imperial relatives. The peony and phoenix patterns on the vase in question indicate that only Qianlong's mother and consorts had sufficient status to use it, suggesting that it was possibly Qianlong's gift to his birth mother Empress Xiaoshengxian for her 50th birthday.²⁰ The information provided by Sotheby's indicates that the vase was first recorded in the collection of Prince Gong.

Baofu, Chinese for "pouch", is an auspicious homophone of "containing good fortune". As a decorative motif, the pouch became

popular during the Yongzheng reign, as evidenced by a pouch-shaped black lacquer box with gold outline painting currently at the Palace Museum, Beijing (p. 16, fig. 4). Although this work bears no reign mark, it can be dated to the Yongzheng reign by court records. There are pouch-shaped vases bearing Yongzheng reign marks. The Qianlong period also produced pouch-shaped vases and boxes. The Palace Museum contains *zitan* pouch-shaped boxes. Pouches more often appear in the form of decorative motifs, as in the *yangcai* pouch-shaped vase with sash in the Guimet Museum; and the white porcelain, enamelled copper, and translucent enamel pouch-shaped vases with sashes in the Palace Museum, Beijing (fig. 15), as well as the cloisonné double-vase in the same collection. It is clear from the above examples that the pouch, as both a vessel form and as a decorative motif, was much beloved by the Qing imperial family for its auspicious symbolism. Likewise, the dancing phoenix and the peony were motifs with beloved auspicious meanings. A symbol of femininity, the phoenix appeared in Chinese artefacts throughout history and, as suggested by the Chinese saying "the dragon soars and the phoenix dances", was commonly paired with the dragon, a symbol of the emperor. Other examples of the pairing of the phoenix and the peony in the Palace Museum collection include a chrysanthemum-shaped lacquer basin carved and filled with gold design and with a Jiajing reign mark; a carved red lacquer bowl with a Qianlong reign mark (fig. 16); and an embroidered cotton woman's robe dating to the Qianlong period (fig. 17). The vivid depictions of phoenix on all these precious artefacts are aesthetically pleasing and visually striking.

The 'Yi and Ji' chapter of the ancient classic *Shang shu* [Classic of History] contains the line, "When the nine parts of the service, as arranged by the Di, have all been performed, the male and female phoenix come with their measured gamboling (into the court)." The mythical empress of all birds, the phoenix bestows good fortune upon us as we admire her grace and beauty.



fig. 17
Embroidered cotton woman's robe (detail), Qing dynasty, Qianlong period. © Collection of the Palace Museum, Beijing

¹ Zhang Rong, 'Imperial Glassware of the Kangxi Period', *Ming Qing luncong/ A Collection of Essays on the Ming and Qing Dynasties*, vol. 2, Beijing, 2001.

² Chi Jo-Hsin, 'The Perfect Fusion of Glass and Enamel Crafts of the Kangxi Period: A Blue Enamelled *Dan* Vase with Peony Motifs', *Palace Museum Bulletin*, 2011, no. 11, pp. 32-38.

³ This information has been provided by Associate Professor Xue Lü of the Shanghai Institute of Visual Art.

⁴ Peter Y.K. Lam and Humphrey K.F. Hui, Lai Suk Yee (ed.), *Elegance and Radiance: Grandeur in Qing Glass, The Andrew K. F. Lee Collection*, The Art Museum, The Chinese University of Hong Kong, Hong Kong, 2000.

⁵ *Gugong bowuyuan cang qinggong chenshe dang'an* [Furnishing archives of Qing Palace], Beijing, 2013.

⁶ Emily B. Curtis, 'Qing Glassmaking - The Jesuit Workshop on Canchikou', *Bulletin of the Palace Museum*, no. 1, 2003, pp. 62-71.

⁷ Zhang Linsheng, *Snuff Bottles of the Palace Museum*, Beijing, 1991; *Gongzhong dang Kangxi chao zouzhe* [Palace memorials from the Kangxi period], vol. 6, Taipei, 1976, pp. 602-603.

⁸ China First Archive and the Art Museum of the Chinese University of Hong Kong, eds, *Qinggong Neiwufu Zaobanchu dang'an zonghui* [General collection of archival records from the Qing imperial household department workshop], Beijing, 2005, vol. 3, p. 357.

⁹ *Ibid.*, vol. 1, p. 358.

¹⁰ *Ibid.*, vol. 1, p. 672.

¹¹ *Ibid.*, vol. 2, p. 574.

¹² *Ibid.*, vol. 3, p. 521.

¹³ *Ibid.*, vol. 6, p. 762.

¹⁴ See the exhibition catalogue *Limpid Radiance: A Special Exhibition of Glass Artifacts from the National Palace Museum Collection*, Taipei, 2017.

¹⁵ Exhibition hall 95 of the British Museum.

¹⁶ See note 8, vol. 2, p. 574.

¹⁷ *Ibid.*, vol. 8, p. 147.

¹⁸ *Ibid.*, vol. 9, p. 521.

¹⁹ See note 2. In the aforementioned article, Professor Ji suggested that two of the vases are at the National Palace Museum, Taipei. However, I believe that the Qianlong mark and period painted enamel 'boys' double gourd glass vase in the National Palace Museum, Taipei refers to the double gourd vase recorded in the *Furnishing Archives of Qing Palace*. Hence, all three painted enamel glass vessels recorded in the *Furnishing Archives* are preserved in the collection of National Palace Museum, Taipei.

²⁰ Empress Xiaoshengxian, 5th November 1662 – 2nd March 1777.

... there appear to be no other vessels that could similarly document the true capability of the imperial craftsmen working in this medium.

……乃存世僅見大尺寸之料胎畫琺瑯器，且造形繁複勝於他例，彰顯造辦處匠人技藝高超絕倫，盛清工藝之至高巔峰。







有鳳來儀 乾隆款玻璃胎畫琺瑯鳳舞牡丹袂繫瓶 兼論清代御製康雍乾玻璃胎畫琺瑯器

張榮
寫於紫禁城壽安宮

琺瑯，是外來語的音譯詞，其基本成分為石英、長石、硼砂和氟化物，與陶瓷、琉璃、玻璃同屬矽酸鹽類。琺瑯器是以琺瑯為材料製成的器物，依據其加工工藝的不同，琺瑯器分為掐絲琺瑯、鑿胎琺瑯、內填琺瑯、畫琺瑯和透明琺瑯五大類別。其中畫琺瑯在清代康熙年間出現，宮廷造辦處、廣東和北京均有製作。畫琺瑯有金、銀、銅、紫砂、瓷和玻璃六種胎質。在博物館內，畫琺瑯是專門指銅胎，而銀胎稱為銀燒藍，瓷胎、玻璃胎稱為琺瑯彩。在清宮檔案中畫琺瑯分為金胎畫琺瑯、銀琺瑯、銅胎畫琺瑯、宜興胎畫琺瑯、瓷胎畫琺瑯和玻璃胎畫琺瑯。本文專門探討和論述玻璃胎畫琺瑯，鼻煙壺不包括在內。

清代造辦處是製造皇家御用品的專門機構。康熙年間建於養心殿，又名養心殿造辦處。康熙三十五年（1696年）玻璃廠成立。¹ 中國第一歷史檔案館藏《造辦處各作成做活計清檔》（以下簡稱《清檔》），如實記錄了各類宮廷製品的名稱、來源、時間、規格、用料、開銷、工序、去處以及皇帝的旨意，為清代工藝製作研究和文物鑑別提供了最直接可靠的依據。《清檔》始於雍正元年（1723年），迄於宣統三年（1911年）。玻璃胎畫琺瑯是造辦處玻璃廠與琺瑯作共同參與完成的新「玩意」。通過查閱檔案、研究實物得知，宮廷玻璃胎畫琺瑯僅在康熙雍正乾隆三朝燒造。

康雍乾三朝玻璃胎畫琺瑯，基本收藏在境內外博物館和私人機構，據不完全統計，北京故宮二件、台北故宮七件、大維德基金會九件（現大英博物館95號展廳展出）、香港藝術館一件、美國康寧玻璃博物館二件、荷蘭海牙博物館一件、香港李先生一件。某拍賣行曾拍賣兩件乾隆玻璃胎畫琺瑯筆筒。

康熙朝玻璃胎畫琺瑯，經過多年搜集與調研，目前所知傳世作品僅有三件，一是台北故宮收藏的玻璃胎畫琺瑯藍地牡丹膽瓶（圖十），高12.7公分。² 二是荷蘭海牙博物館收藏的康熙御製款玻璃胎畫琺瑯黃地牡丹花盒（圖十一），³ 三是香港李景勳先生收藏的康熙御製款玻璃胎畫琺瑯開光四季花卉紋盃（圖十二）。⁴ 故宮博物院圖書館收藏《琺瑯玻璃宜興瓷胎陳設檔案——道光十五年七月十一日立》（圖十三）記錄，「康熙款玻璃胎琺瑯牡丹藍地膽瓶一件。」⁵ 此為唯一一件陳設檔記錄的康熙玻璃胎畫琺瑯。膽瓶裝在楠木盒內，盒為上下插蓋式，高16.5公分。蓋面陰刻填藍楷書「康熙年製玻璃胎畫琺瑯牡丹藍地膽瓶一件」，此楠木匣為清高宗弘曆下旨配製盛裝。匣蓋上的名稱為當時定名，雖無款識，乾隆弘曆鑑定它是康熙朝器物。玻璃胎畫琺瑯是康熙朝首創的新工藝品，康熙皇帝不僅自己把玩，也賞給外官內臣，以示恩寵和炫耀。康熙四十五年（1706年）賞賜羅馬教皇特使一件「畫琺瑯玻璃瓶」。⁶ 康熙



圖十
清康熙 玻璃胎畫琺瑯藍地牡丹膽瓶 清宮舊藏
圖片鳴謝：台北故宮博物院



圖十一
清康熙 御製款玻璃胎畫琺瑯黃地牡丹花盒 《康熙御製》款
荷蘭海牙博物館藏

五十五年（1716年）將「御製琺瑯五彩紅玻璃鼻煙壺」賞賜給廣西巡撫陳元龍。⁷ 從這完整的三件器物可以看出，康熙朝玻璃胎畫琺瑯的燒造技術已經成熟，且造型、紋樣、款識具有康熙朝文物的特徵。

雍正朝玻璃胎畫琺瑯存世品，僅見台北故宮收藏的雍正年製款玻璃胎畫琺瑯竹節式鼻煙壺（圖十四）。《清檔》記載，「雍正六年，雜活作，二月十五日做得玻璃胎琺瑯節節雙喜鼻煙壺一件。」除此之外，見於雍正朝造辦處活計檔記錄的玻璃胎畫琺瑯僅有五件，遺憾的是未見到實物。⁸

如「雍正二年，琺瑯作，二月初四日怡親王交呆黃玻璃瓶一件，奉旨，此樣甚好，嗣後燒琺瑯瓶玻璃等俱照此樣燒些欽此。」⁹

「雍正三年，琺瑯作，九月初十日，海望交玻璃琺瑯雞鼓水注一件，隨象牙嵌紅座，郎中海望呈進。」¹⁰

「雍正五年，十二月二十二日郎中海望傳做（入琺瑯作）雨過天晴玻璃畫泥金番花包袱式花插一件。記此。」¹¹

「雍正七年，四月十七日據圓明園來帖內稱（入琺瑯作），奉月初三日郎中海望持出呆白玻璃半地瓶一件。傳旨，此玻璃瓶顏色甚好，底子不要渾楞砣平，其瓶身上畫琺瑯綠竹，寫黑琺瑯字，酌量落款，章法畫樣呈覽過燒造。再著玻璃作照此樣瓶燒些。照此瓶顏色用別樣好款式的亦燒些，上面或畫綠竹或畫紅花或如何落款之處酌量配合燒造。欽此。」¹²

「雍正十三年，養心殿造辦處收儲清冊，玻璃燒琺瑯盤一件。」¹³



圖十二
清康熙 玻璃胎畫琺瑯開光四季花卉紋盃 《康熙御製》款
李景勳先生收藏，香港



圖十三
道光十五年七月十一日《琺瑯玻璃宜興瓷胎陳設檔案》
北京故宮博物院圖書館藏

乾隆朝玻璃胎畫琺瑯，從《清檔》記錄看，比雍正朝製作的數量多，保存至今的實物比康熙雍正朝稍多。道光十五年陳設檔記錄的三件玻璃胎畫琺瑯，均在台北故宮收藏。除此之外，台北故宮還有兩件重要收藏，即玻璃胎畫琺瑯五福捧壽八棱瓶和西洋仕女圖渣斗。¹⁴ 大維德基金會重要的作品是，玻璃胎畫琺瑯盃兩件，人物圖筆筒一件，牧羊女圖小罐一件等。¹⁵ 美國康寧玻璃博物館收藏兩件詩句花卉紋瓶。

玻璃胎畫琺瑯之所以珍貴，傳世量少，是與它高難度的製作工藝分不開。在六個材質的畫琺瑯器中，玻璃胎是難度最大的。一個當代製作玻璃胎畫琺瑯鼻煙壺的演出者告訴我，「琺瑯彩的燒製溫度一般在八百五十度左右，這時候壺體與琺瑯顏色均已接近熔點，只有這樣才能夠讓壺體與顏色更好地結合，但是此時溫度的掌控也是很難的，溫度稍低，顏色不能完全融化，達不到理想的效果，溫度稍高，壺體就會因為承受不住而變

形，那麼，前面所有的工作就前功盡棄了，而這樣的高溫燒製要經歷不少於五次，每一次都是一種考驗，燒製過程中還要在上面皴染出顏色的變化來，這就如同工筆劃中的皴染，每皴染一次，就要進行燒製一次，通過層層皴染，一件完美的小藝術品就誕生了，猶如一個可愛的小精靈，滿載著作者的期望呈現在眾人面前。」之所以燒製四到五次，是因為每一個顏色琺瑯的呈色溫度不同，要從高溫開始，到低溫結束。當時焙燒的燃料是木炭，又沒有儀器測量溫度，完全憑工匠日積月累的經驗，故玻璃胎畫琺瑯以小件的鼻煙壺為主，而立體的器物，難度更大，故傳世品甚少。《清檔》中也有燒造失敗的記錄。

本文隆重介紹的玻璃胎畫琺瑯鳳舞牡丹狀繫瓶，高18.2公分。瓶體呈包袱狀，口邊為規律美觀的褶皺紋，實際上是工匠按照包袱做成瓶的式樣。頸部裝飾粉紅色立體狀繫紋。通體在不透明乳白色玻璃上先燒一遍黃色琺瑯，瓶體畫兩條俯身下飛的





圖十四
清雍正 玻璃胎畫珐瑯竹節式鼻煙壺 《雍正年製》款
清宮舊藏
圖片鳴謝：台北故宮博物院



圖十五
清乾隆 廣珐瑯貼金包袱式瓶 《乾隆年製》款
© 北京故宮博物院藏

鳳，鸚鵡嘴，丹鳳眼，細頸，振翅，羽毛狀的尾部向著天空方向飛舞，兩支細長的腿甩向左前方。鳳的下方為盛開的牡丹花和一枝雛菊，鳳的上方為彩色流雲，天女散花般的鳳尾在雲中飛舞，鳳的身上還運用了描金工藝。在綠色樹枝處做桃心形開光，內書藍色珐瑯「乾隆年製」。瓶底為溫潤的乳白色玻璃。整個花紋使用深淺不一的綠色、紅色、藕荷色、藍色繪製而成，再加上富貴的黃色，格外亮麗奪目。無獨有偶，香港藝術博物館收藏一件與此幾乎一模一樣的包袱瓶（頁26，圖一）

，瓶的造型、黃顏色的地色，特別是署款方式都一樣，只是紋樣不同，裝飾螭龍紋和花卉。這是一對同時製作的精品，也是目前所見尺寸最大的瓶。僅瓶的成型也有一定的難度，瓶身具有楞狀，需要有模吹製，而瓶口的褶皺，則需要工匠手快、眼快，技術好，因玻璃在瞬間就凝固了，至少在成型時需要反復幾次，才能製作出漂亮美觀的器形。

《清檔》記錄，「雍正五年，十二月二十二日郎中海望傳做（入珐瑯作）雨過天晴玻璃畫泥金香花包袱式花插一件記此。」¹⁶

「乾隆三年，玻璃作，元月二十二日催總白世秀來說太監毛圓

胡世傑高玉交，亮藍玻璃包袱式瓶一件，傳旨，著照樣燒玻璃胎法瑯瓶燒造幾件。欽此。於本月二十四日副司庫石美玉將原樣亮藍玻璃包袱式瓶一件持去做樣訖。」¹⁷

「乾隆五年，記事錄，三月初三日栢唐阿盛德來說太監魏珠催總鄧八格奉旨，著玻璃廠人進六所燒造玻璃小式活計欽此。於本年五月初二日首領吳書將玻璃珐瑯花插一對，玻璃燒珐瑯桃式水盛二件，玻璃燒珐瑯葫蘆一件持進交太監高玉呈進訖。」¹⁸

這是筆者在《清檔》中搜集到的與這件珐瑯瓶相關的資料。透過寥寥幾句的描述，我們不難看出，雍正五年（1727年）便開始製作玻璃畫泥金包袱式花插，雨過天晴是指仿柴窯瓷器的顏色，檔案中屢有記載。乾隆三年（1737年）檔案的記錄，沒有明確具體燒造幾件，也沒有是否燒造成功的記錄。而乾隆五年（1739年）明確說明燒造成功「玻璃珐瑯花插一對」，乾隆五年的「玻璃珐瑯花插一對」，也許就是乾隆三年下令製作的包袱瓶。在檔案中經常會看到「瓶」或「花插」，其功能均是陳設或插花，如何區別，界限不清。檔案中有很多記錄均是模糊不清或模稜兩可，令今人難以分辨。我們不妨大膽假設，雍



圖十六
清乾隆 紅漆鳳穿牡丹紋盤 《乾隆年製》款
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正皇帝在位僅僅十三年，雍正駕崩後，工匠可以繼續為乾隆效勞，雍正五年能夠製作包袱式瓶的工匠與乾隆三年、五年製作包袱式瓶或花插的也許是同一位工匠。不管是乾隆三年還是五年，玻璃胎畫琺瑯鳳舞牡丹紋包袱瓶是乾隆早期的作品，從包袱瓶流雲的畫法，以及使用桃形開光寫款的方式，都有雍正的遺韻。

道光年間記錄的宮中陳設檔案，即《琺瑯玻璃宜興瓷胎陳設檔案——道光十五年七月十一日立》，玻璃胎畫琺瑯僅有四件，康熙一件，乾隆三件。乾隆三件是，玻璃胎畫琺瑯花卉三喜梅瓶，玻璃胎畫琺瑯葫蘆花插，玻璃胎畫琺瑯八棱瓶。三件均在台北故宮。¹⁹ 本文所言玻璃胎畫琺瑯包袱瓶，亦是乾隆朝玻璃重器，為何不在陳設檔中記載呢？故宮藏陳設檔是道光十五年所立，陳設檔內容僅僅包括當年在紫禁城內陳設的器物。而北京郊區的三山五園或瀋陽故宮、避暑山莊亦有清宮物品陳設。就目前出版的頤和園和靜明園陳設檔案中亦沒有查到包袱瓶陳設的記錄。還有一種情況是當年孝敬或賞賜給身邊的皇親國戚。從牡丹鳳紋判斷，只有乾隆的母親或后妃有資格享用，也許是乾隆皇帝為其生母孝聖憲皇后準備的五十大壽的禮物。²⁰ 從據蘇富比提供的資料看，最早記錄是曾在恭親王處收藏。

包袱，比喻為「包福」，具有吉祥美好之意。做為裝飾紋樣，在雍正年間流行，故宮博物院收藏黑漆描金包袱式盒一件（頁29，圖四），雖無款識，但通過檔案梳理為雍正朝所造。雍正款瓷器也有包袱紋瓶。乾隆朝亦有包袱式瓶或盒，故宮博物院收藏有紫檀包袱式盒，而包袱作為紋飾比較多見，如法國吉美博物館收藏的洋彩包袱繫紋瓶，故宮博物院收藏的白瓷包袱繫紋瓶、銅胎畫琺瑯包袱繫紋罐、透明琺瑯包袱繫紋瓶（圖十五）、掐絲琺瑯包袱繫紋雙連瓶等。可見包袱形或包袱紋因寓意美好深受皇家喜歡。而鳳舞牡丹紋更是喜聞樂見的吉祥圖案。鳳是女性的象徵，鳳作為裝飾紋樣，在歷代文物中均有表現，更多的是與象徵帝王的龍紋同時出現，即常見的「龍飛鳳舞」。故宮博物院藏嘉靖款戩金彩漆中即有鳳穿牡丹紋菊瓣式盤，乾隆年製款紅漆鳳穿牡丹紋盤（圖十六）和乾隆香色鳳銜牡丹妝花稠女棉袍（圖十七），這些栩栩如生的鳳紋形象給人們帶來了美的享受和視覺衝擊力。

有鳳來儀，乃中華成語。出自《尚書·益稷》：「蕭韶九成，鳳凰來儀」。鳳為傳說中的百鳥之王，以此寓意吉祥美好的成語作為該文題目，即是對這件絕世佳品的讚美，也是祝福天下有緣人能看到它或擁有它。



圖十七
清乾隆 香色鳳銜牡丹妝花稠女棉袍（局部）
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¹ 張榮，〈清康熙朝御製玻璃〉，《明清論叢·第二輯》，北京，2001年。
² 嵇若昕，〈康熙朝玻璃工藝與琺瑯工藝結合的極致——玻璃胎牡丹藍地膽瓶〉，《故宮文物月刊》，2011年，第11期，頁32-38。
³ 上海視覺藝術大學副教授薛呂老師提供資料。
⁴ 許建勳、林業強合著，黎淑儀編，《虹影密輝——李景勳藏清代玻璃》，香港，2000年。
⁵ 《故宮博物院藏清宮陳設檔案》，北京，2013年。
⁶ 庫爾提斯，〈清朝的玻璃製造與耶穌會士在蠶池口的作坊〉，《故宮博物院院刊》，2003年，第1期，頁62-71。
⁷ 張臨生，《故宮鼻煙壺》，北京，1991年；《宮中檔案康熙朝奏摺》，第六輯，台北，1976年，頁602-603。
⁸ 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，第3冊，頁357。
⁹ 同上註，第1冊，頁358。

¹⁰ 同上註，第1冊，頁672。

¹¹ 同上註，第2冊，頁574。

¹² 同上註，第3冊，頁521。

¹³ 同上註，第6冊，頁762。

¹⁴ 《若水澄華：院藏玻璃文物特展》，台北，2017年。

¹⁵ 大英博物館95號展廳。

¹⁶ 同註8，第2冊，頁574。

¹⁷ 同上註，第6冊，頁147。

¹⁸ 同上註，第9冊，頁521。

¹⁹ 嵇若昕，〈康熙朝玻璃工藝與琺瑯工藝結合的極致〉，出處同註2；嵇老師說，兩件在台北故宮，筆者認為台北故宮藏乾隆年製玻璃胎畫琺瑯嬰戲圖葫蘆花插即陳設檔中所言玻璃胎畫琺瑯葫蘆花插。故陳設檔中記錄的乾隆三件玻璃胎畫琺瑯，均在台北故宮收藏。

²⁰ 孝聖憲皇后，1692年11月5日至1777年3月2日。





A HIGHLY IMPORTANT AND SUPERBLY PAINTED BEIJING ENAMEL FALANGCAI POUCH-SHAPED GLASS VASE BLUE ENAMEL MARK AND PERIOD OF QIANLONG

masterfully conjured by the most dexterous craftsmen in the Imperial Workshops under the direct mandate from the Emperor, the immaculate milky-white glass well hollowed and charmingly modelled in the form of a ribbon-tied pouch, its ovoid body carved with sets of evenly spaced vertical ribs simulating textile pleats, elegantly tapering to a fluted neck and ruffled rim, the shoulder wreathed by a twisted soft-pink sash fastened into an off-centred knotted ribbon suspending two flowing tassels, exquisitely painted in delicate pastel enamels depicting on both sides a phoenix gracefully swooping from cascading pink and lavender-blue clouds amid peonies, the birds with bodies covered in flamboyant plumage individually picked out in alternating shades of pink, green, yellow, blue and aubergine enamels and gilding, their nimble wings outstretched to reveal the fluffy pinkish-white feathers on the underside of their bodies, extending to a trailing two-feathered tail in matching colours patterned with circular motifs, their crested heads supported on long necks with billowing plumes, curling backwards towards a cluster of large frilly-edged peony blooms, the realistically painted flowers rendered in shades of rose-pink and aubergine, supported on fresh stems with abundant foliage in two shades of green, the blue-enamelled four-character reign mark cleverly enclosed within a budding bloom, the fluted neck embellished with dianthus florets suspending jewelled pendants, all reserved on a rich imperial yellow ground save for the interior and base exposing the translucent vitreous material

18.2 cm, 7 $\frac{1}{8}$ in.

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Sotheby's Hong Kong, 15th November 1988, lot 75.
Sotheby's Hong Kong, 29th October 2000, lot 2.

EXHIBITED

Qingwan Yaji nianzhou nianqing shouzang zhan/Ching Wan Society Twentieth Anniversary Exhibition. Works of Art, Taipei, 2012, cat. no. 73.

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Mark



乾隆
年製

1
—

清乾隆

料胎黃地畫琺瑯鳳舞牡丹包袱瓶 《乾隆年製》藍料款

玻璃為胎，形採包袱，束口皺褶，凸飾紅帶繫結，豐腴飽滿。沿邊綴小花瓔珞，隨起伏曲褶而繪，摹擬錦布結集，妙不可言。巧施琺瑯彩，黃地明亮，猶如晨光和煦，祥雲中，天鳳臨，儀態雍容盈萬方。飛鳳頂紅冠，翎毛柔密輕巧，多彩繽紛，描金添飾，細膩入微。曦照下，金翅展，牡丹雛菊叢上飛，翔舞頌昇平。靛紅魏紫中，一蕾獨含苞，內書「乾隆年製」四字款，佐證御匠神技。

18.2 公分，7 $\frac{1}{8}$ 英寸

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來源：

傳恭親王奕訢（1833-1898年）收藏

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《清甌雅集廿周年慶收藏展：器物》，台北，2012年，編號73

出版：

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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.

IMPORTANT NOTICE

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

Ivory Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

1. BEFORE THE AUCTION

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

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

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

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

🔒 Premium Lots

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

🔗 Guaranteed Property

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

🔺 Property in which Sotheby's has an Ownership Interest

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

🔒 Irrevocable Bids

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

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

🔒 Interested Parties

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

🔒 No Reserve

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

🔒 Restricted Materials

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

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

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

2. BIDDING IN THE SALE

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

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

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

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

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

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

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

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

3. THE AUCTION

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

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

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

4. AFTER THE AUCTION

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

will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

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

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

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

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

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

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

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

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

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

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

5. ADDITIONAL SERVICES

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

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

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

中國工藝品詞彙

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

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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。

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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。

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給準買家之指引

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

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1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

訂金 如閣下有意競投目錄中(☞)或電子目錄中(☛)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金(此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣)及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高估與低估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關係的一方可能參與拍賣，一則示意有利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關係各方可能競投拍賣品。在某些情況下，有利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 拍賣必須於本季最後一日拍賣結束後一小時內於香港會議展覽中心領取, 否則將轉運至蘇富比, 而由拍賣後一個月起, 閣下須支付儲存費, 儲存費以下列計算:

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

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

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

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

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

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

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

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

瀕危物種 由植物或動物材料 (如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等) 製成或含有植物或動物材料之物品, 不論其年份或價值, 均可能須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、承承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 HK0898 | **Sale Title** AN ENAMELLED JEWEL – THE LE CONG TANG 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 HK0898 | 拍賣名稱 有鳳來儀：樂從堂珍藏乾隆料胎畫珐瑯包袱瓶 | 拍賣日期 2019年10月8日

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

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

拍賣期間之聯絡電話 (只限電話競投) 1) _____ 2) _____

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

重要事項

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

書面競投/缺席競投

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

• 可於拍賣編號之間以“或”字兩者 (或若干)中擇一競投。

• 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

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

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

重要通告—估價拍賣品 (👉)

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

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

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

地址 _____

城市 _____ 州份/ 省份 _____

國家 _____ 郵編 _____

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

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

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

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

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

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

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

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

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? 有 沒有

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

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

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

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

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

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

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

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

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

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

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

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

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

本人不希望收到蘇富比發出的推廣資訊。

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