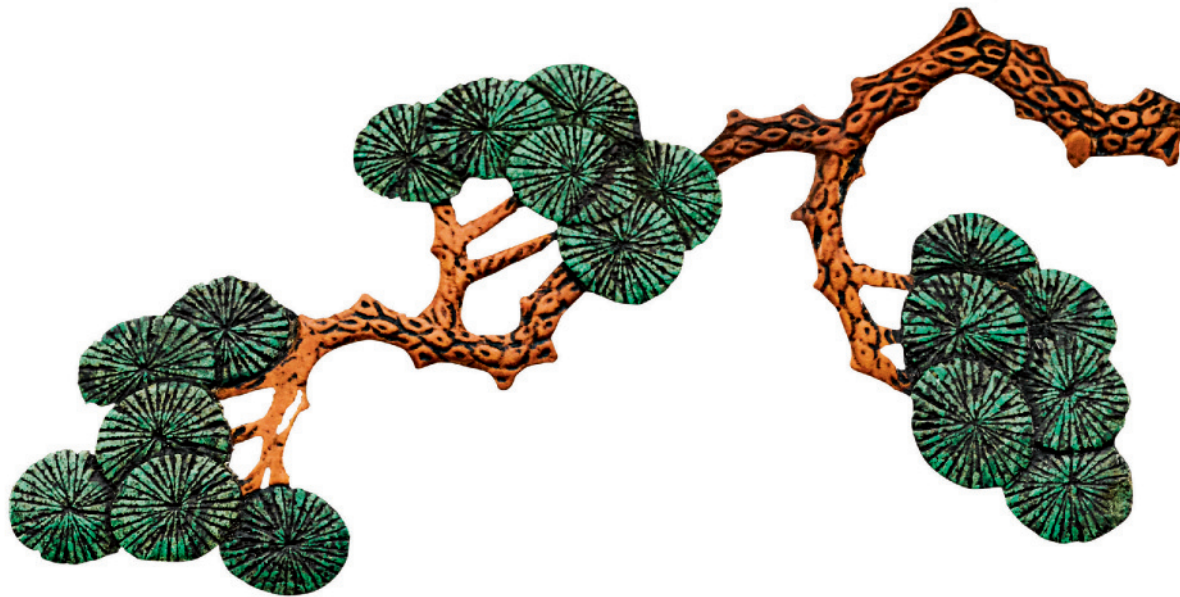


Sotheby's | 蘇富比 EST. 1744



SCHOLARLY ART
FROM THE COLLECTION OF
MR & MRS GERARD HAWTHORN

HONG KONG 31 MAY 2018



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SCHOLARLY ART FROM THE COLLECTION OF MR & MRS GERARD HAWTHORN

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31 MAY 2018
SALE HK0835
10 AM

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Friday 25 May
10am - 6pm

Saturday 26 May
10am - 6pm

Sunday 27 May
10am - 6pm

Monday 28 May
10am - 7pm

Tuesday 29 May
10am - 7pm

Wednesday 30 May
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星期一至星期五	上午9時 – 下午5時
星期六	上午9時 – 下午12時



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FOREWORD

Having spent a working lifetime collecting and dealing predominantly in the categories of Chinese works of art which were rather dismissively termed in the West as 'the minor works of China', it is gratifying to watch the general awakening and interest in these arts. So it gives us great pleasure to offer a selection from our collection to those collectors who do appreciate these wonderful pieces. We are primarily offering wood and lacquer pieces that have been richly inlaid by Zhou Zhu, or by his followers, and for which we have a particular fondness, especially so once we realised their importance when the examples in the Palace Museum collection were eventually published. There are also two imperial Qianlong wood screens with long inscriptions, **Lot 3 and 6**, a porcelain Amitayus dated to 1771, **Lot 33**, and other imperial ceramics, with a small group of select olive stone carvings. The ivory carvings include a superb sculpture of Wen Quxing and Kui Xing in *zitan* grotto, **Lot 43**, while the lacquer pieces range from a 17th century cinnabar lacquer screen, **Lot 30**, to a rare pair of 18th century gilt-lacquer vases, **Lot 8**.

The excitement that my wife, Ellie, and I shared during the long early hours of the mornings in Bermondsey and the Portobello Road can be imagined when you consider the stunning bargains, such as the inlaid Zhou Zhu tray, **Lot 7**, that were placed in our hands for less than a pound. Many of these pieces were considered not worthy of serious attention in comparison with ceramics and jade, and could often be purchased for a few pounds and were an adjunct to the serious business of finding the stock that the market did want at that time. Over the years our collection grew, although we did not think of it as 'a collection' until my retirement beckoned, and then first some bamboo, and then the Yixing stoneware, and then the later bronzes became 'collections' in the eyes of the auction houses.

It had always been a particular desire of mine that the entire Chinese nation would be free to indulge their passion for collecting the sublime works of art that are their heritage, and now that they have that freedom I hope that many pieces from our collection will find their way back to their country of origin.

Gerard Hawthorn,
London, April 2018.



LOT 2 (DETAIL)

前言

吾收藏買賣中國藝術品，畢生致力。此門藝術一度被忽視，被西方稱為「the minor works of China」（「中國次等藝術」），如今得見復興，甚為欣慰。更令人欣悅者，乃是次有機會從收藏當中挑選珍品，與同好共賞，其中主要為周柱所製木器及漆器，嵌配百寶，華麗繁縟，乃吾倆深愛。後來故宮博物院出版作例，更顯其深受重視。拍賣並包括清乾隆二十八年（1763年）御製紫檀刻御製詩插屏（拍品編號3）、乾隆二十五年（1760年）御製木雕描金銘漢滿蒙藏文夔龍紋三連供龕（拍品編號6）、乾隆三十六年（1771年）瓷胎漆金加彩無量壽佛坐像（拍品編號33），以及多件御瓷、一組核雕精品等。牙雕方面，則包括一件珍稀牙雕魁星扶文昌連紫檀座（拍品編號43），而各式漆器，則包括一件十七世紀剔紅硯屏（拍品編號30）以及十八世紀木胎漆金瓶一對（拍品編號8）。

回首往昔，吾妻Ellie與本人每於清晨在伯蒙德賽及波多貝羅道流連多時，覓得珍稀，興奮之情，可想而知，如周柱所製之盤（拍品編號7），竟以不足一英鎊購得。藏品之中，許多不如玉器、瓷器等廣受重視，多可以數英鎊購入，地位遜於當時市場需求之藝術品。多年以來，所藏漸豐，然而直至吾人退休之前，並未視之為正式收藏，後再加入竹器、宜興茶具、以及晚期銅器等，方成拍賣行眼中之藝術收藏。

如此工藝，實乃中國藝術承傳。吾人一直盼望，中國國人亦可隨心頭喜好，收藏藝珍，此願現已成真，若收藏中能有許多珍品回歸故土，則甚善矣。

好善簪主人Gerard Hawthorn
倫敦，2018年4月



Gerard and Ellie Hawthorn, 2015
好善簪主人伉儷，2015年

A FINELY INLAID ZITAN 'DOUBLE-GOURDS' BRUSHPOT
LATE MING – EARLY QING
DYNASTY

of slender cylindrical form with a lipped rim, finely inlaid with red aventurine, mother-of-pearl, carnelian, malachite, soapstone, stained horn and lacquer with a gnarled branch suspending small leafy double-gourds and coiling tendrils, the densely grained wood patinated to a deep reddish-brown colour
9 cm, 3½ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

Related *zitan* brushpots of this type include three larger examples, attributed to the mid-Qing period, from the Qing Court collection, and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2001, pls 235, 236 and 238.

明末清初 紫檀嵌寶瓜瓞綿綿筆筒

相似之紫檀嵌寶筆筒，可比較三明中期類例，尺寸略大，為清宮舊藏，現仍存北京故宮博物院，錄於《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2001年，圖版235、236及238。



AN EMBELLISHED AND GILT-
BRONZE MOUNTED ZITAN HAND
MIRROR
QING DYNASTY, QIANLONG
PERIOD

清乾隆 紫檀嵌寶蝶戀花手鏡

the circular *zitan* frame decorated with floral scrolls inlaid with green-stained ivory, red-coloured stones and mother-of-pearl on one side, and a silk embroidery of a lotus and butterfly on the reverse, the baluster-form handle inlaid with archaistic motifs in silver wire and similarly embellished with hardstones and mother-of-pearl, further attached to the mirror with a reticulated archaistic gilt-bronze mount
33 cm, 13 in.

• HK\$ 40,000-60,000
US\$ 5,100-7,700



AN IMPERIAL INSCRIBED ZITAN STAND YUTI MARK AND PERIOD OF QIANLONG, DATED GUIWEI YEAR (IN ACCORDANCE WITH 1763)

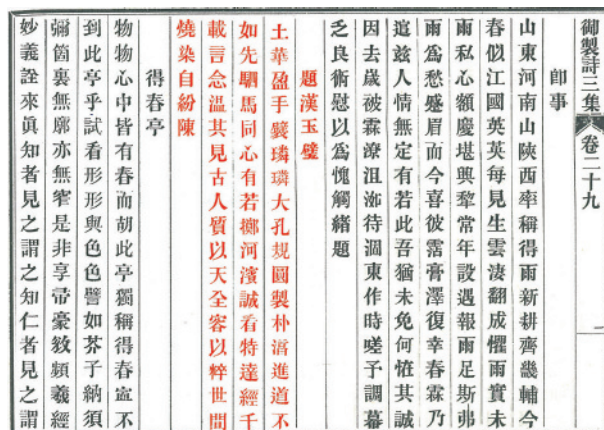
intricately carved overall with archaistic motifs, one side incised and picked out in gold with an imperial poem in clerical script, signed *Qianlong guiwei zhongchun yue yuti* ('Imperially inscribed by the Qianlong Emperor in the second month of the *guiwei* year'), followed by two seals reading *jixia yiqing* ('When does one have the leisure to delight the heart?') and *de jiaqu* ('obtaining refined enjoyment')
34 cm, 13 $\frac{3}{8}$ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300

清乾隆二十八年（1763年）
御製紫檀刻御製詩插屏
《乾隆癸未仲春月御題》款
「幾暇怡情」、「得佳趣」印

Elaborately carved *zitan* stands of this type were designed to serve as a complementary companion to the ancient jade *bi* discs, which were treasured and collected by the Qianlong Emperor. A number of related *zitan* stands is known, including two in the National Palace Museum, Taipei, incised with poems dated to 1772 and 1784 respectively, illustrated in Teng Shu-p'ing, *Neolithic Jades in the Collection of the National Palace Museum*, Taipei, 1992, pl. 100; one mounted with an archaic jade *bi*, with an inscribed poem dated to 1764, sold in these rooms, 4th November 1997, lot 1202; and another, inscribed with a poem dated to 1775, also sold in these rooms, 8th April 2013, lot 3010.

此類精雕細琢之紫檀插屏，為安放乾隆帝珍藏、鑑賞之高古玉璧而量身定製。已知數例同類紫檀插屏，可資參考。台北故宮博物院藏兩例，分別銘刻乾隆三十七年（1772年）及四十九年（1784年）御題詩，錄於鄧淑蘋，《國立故宮博物院藏新石器時代玉器圖錄》，台北，1992年，圖版100；另見一嵌古璧插屏例，其上見乾隆二十九年（1764年）御題詩，售於香港蘇富比1997年11月4日，編號1202；此外，見一乾隆四十年（1775年）御題詩屏例，售於香港蘇富比2013年4月8日，編號3010。



《清高宗御製詩文全集·御製詩文三集》，卷29，頁1



Other View



AN INLAID HUANGHUALI RUYI-SHAPED BOX
AND COVER
QING DYNASTY, 18TH CENTURY

清十八世紀 黃花梨嵌寶鐘離權圖如意式蓋盒

the cover finely inlaid with mother-of-pearl, stained horn and lacquer, with a panel of Zhongli Quan in loose robes revealing his round belly and holding a fan in his left hand, peacefully resting on a double gourd under overhanging pine trees, the panel surrounded by an archaistic *ruyi*-border
11 cm, 4 $\frac{3}{8}$ in.

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

Shaped boxes were popular in the eighteenth century, often chosen for their auspicious significance as well for their decorative quality. Although such boxes are inlaid with a variety of motifs, it is rare to find them adorned with figural scenes. Compare a peach-shape box, carved and inlaid in various materials with a peach branch, a butterfly hovering above, from the Qing Court collection in the Palace Museum, Beijing, published in *The Palace Museum Collection of Elite Carving*, Beijing, 2004, pl. 104; and two petal-lobed boxes, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl. 244, inlaid with a crop of *lingzhi*, and pl. 245, decorated with nine Buddhist lions.

各形狀之蓋盒於十八世紀喜聞樂見，既圖寓意吉祥，又為賞心悅目。該類蓋盒所嵌紋飾雖豐，然嵌人物圖景者頗罕。比較一桃形例，雕嵌桃枝飛蝶，載於《故宮雕刻珍萃》，北京，2004年，圖版104；及花口盒一對，原清宮舊藏，現仍貯北京，錄於《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，其一嵌靈芝一束，圖版244，其二飾佛獅九頭，圖版245。



A BAITONG-INLAID LACQUER BOX AND COVER LATE MING DYNASTY

明末 黑漆嵌白銅出遊圖長方蓋盒

the hinged cover inlaid in *baitong* (white copper) against a lacquered ground with officials travelling on horseback with their attendants in an idealistic landscape set with a pavilion, jagged rocks and an overhanging tree, the sides similarly decorated in reticulated *huangtong* (yellow copper) against a lacquered ground with phoenix and long-tailed birds among prunus and *lingzhi*

11.3 by 46.2 by 23.5 cm, 4½ by 18¼ by 9¼ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

It is very rare to find lacquer boxes inlaid with *baitong*, and the present box appears to have utilised the material to simulate the more expensive inlaid mother-of-pearl. Compare a Yuan dynasty rectangular bronze-inlaid black lacquer box, with related metal design adorning the borders, offered in these rooms, 8th April 2007, lot 754.

The combination of *baitong* with *huangtong* on the sides creates a dazzling contrast with the black lacquer. *Baitong* (literally 'white copper'), was often employed as furniture fittings, as seen on the central lock plate, protective plates and edges of a late Ming dynasty *huanghuali* chest with drawers, sold in these rooms, 5th October 2016, lot 3008.

素漆盒以白銅為飾者，欲仿嵌螺鈿之視效，實為罕珍。可比較一元代黑漆嵌白銅長方盒，以白銅作邊飾，售於香港蘇富比2007年4月8日，編號754。

本品黃銅鑲邊作鏤空裝飾，髹黑漆嵌白銅，色彩對比鮮明，別開生面。白銅多作家具配件，可見一明末黃花梨六厘箱之面葉及包邊，售於香港蘇富比2016年10月5日，編號3008。





AN IMPERIAL INSCRIBED AND GOLD-
DECORATED HARDWOOD SHRINE
QING DYNASTY, DATED TO THE 25TH
YEAR OF THE QIANLONG PERIOD (IN
ACCORDANCE WITH 1760)

the tripartite screen supported on a tiered plinth, each section finely painted in gold with three sets of five bats amidst dense scrolling clouds, surrounding a medallion used for framing the head of a copper-alloy figure of Shakyamuni Buddha, all below a stylised angular scroll formed from pairs of *kui* dragons, the reverse inscribed with three sets of inscriptions in Chinese, Manchu, Mongolian and Tibetan, the base with additional inscriptions, reading *tianzi sanhao* ('Heaven number three') and *shuzhi hao* ('character shu')
46.3 cm, 18¼ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300

清乾隆二十五年（1760年）
御製木雕描金銘漢滿蒙藏文夔龍紋三連供龕

每屏背面皆墨書漢、滿、蒙、藏文四體銘文，漢文銘文為「乾隆二十五年四月初九日欽命阿嘉胡土克圖認看供奉利益番銅瑪釋迦牟尼佛」，屏底墨書編號「天字三號」及「署字號」。







This shrine is an extremely rare example of imperial carpentry work and wood carving, executed in the palace workshop, *zaobanchu*, of the Forbidden City, Beijing. The *zaobanchu* which was established during the Kangxi reign, was entrusted with the production of specially commissioned furnishings for the imperial temples and palace buildings. During the Qianlong period it is known to have made Buddhist images and other religious artefacts often under the personal supervision of the emperor, who relied on the advice of his mentor and religious teacher, the lama Rolpay Dorje (see Terese Tse Bartholomew, 'Sino-Tibetan Art of the Qianlong Period from the Asian Art Museum of San Francisco', *Oriental Art*, June 1991, pp. 34-45). The triple dedicatory inscription on the reverse of the present shrine states that "on the 9th day of the 4th month in the 25th year of Qianlong the Zhangjia Hutuketu by Imperial Command, respectfully offered in worship a copper-alloy figure of Shakyamuni Buddha for imperial benefit". This inscription is repeated three times. The date is equivalent to AD 1760.

The Third Zhangjia Hutuketu (ICang-skya Hutuktu), Rolpay Dorje (Rol-pa'i rdo-rje, 1717-1786), one of the heads of the Mongolian branch of lamaism, was the highest incarnation of the lamas of the Gelugpa sect, also known as the Yellow Church. In his youth he was educated together with the future Qianlong Emperor and he remained a trusted advisor throughout his life. When Qianlong ascended the throne in 1736, he became Grand Lama at Beijing, and when he died, Qianlong had a hall in the Pavilion of Raining Flowers (Yuhuage), the largest Tantric chapel of Tibetan Buddhism in the Qing palace, devoted to his memory. It still houses a magnificent silver statue of Rolpay Dorje commissioned by Qianlong as well as a pair of hanging scrolls with a couplet written in his memory by the emperor (*Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Hong Kong, 1992, pls 36 and 112).

Another gilt brass sculpture depicting Rolpay Dorje from the State Hermitage, Leningrad, is illustrated in Bartholomew, *op.cit.*, fig.1. In an essay entitled 'Fo kan/Buddhist Shrines' Wang Jiapeng states in the exhibition catalogue *Buddhist Art from Rehol*, Taipei, 1999, p.173f. (Chinese) and p.258f. (English), that the Qianlong Emperor repeatedly commissioned shrines to be made for Buddhist images that had been given to him by Mongolian princes and Tibetan lamas, and that these shrines were all made by the *zaobanchu* of the Yangxin Hall in the palace. According to Wang Jiapeng, 'Zhangjia Hutuketu xiang xiaokao [A study on the portrait statue of Zhangjia Hutuketu]', *Gugong Bowuyuan yuankan*, 1987, no.4, p.48, many Buddhist sculptures and paintings of the Qianlong period in the Palace Museum collection are inscribed with the phrase also inscribed on the present shrine, stating that they were donated by the Rolpay Dorje, and one such image donated in 1779, is illustrated in *Cultural Relics*, *op. cit.*, pl.35.

此供龕乃御製木雕之罕品，出自清宮造辦處。造辦處成立於康熙朝，奉命營造宗廟、宮苑陳設佈置。乾隆年間，天子崇信其上師三世阿嘉胡土克圖諾柏多傑

(ICang-skya Hutuktu, Rol-pa'i rdo-rje, 1717-1786年)，為聖督造佛像法器，時有躬親（見 Terese Tse Bartholomew, 〈Sino-Tibetan Art of the Qianlong Period from the Asian Art Museum of San Francisco〉, 《Orientations》, 1991年6月, 頁34-45）。本件三連供龕每屏背面皆銘「乾隆二十五年四月初九日欽命阿嘉胡土克圖認看供奉利益番銅瑤瑪釋迦牟尼佛」，複頌三遍，所述年份即公元1760年。

三世阿嘉胡土克圖乃蒙古喇嘛教領袖之一，為黃教格魯派最高轉世活佛，年青時與儲君乾隆同窗讀書，後獲倚重而任國師。公元1736年，乾隆登基，欽命阿嘉胡土克圖為大喇嘛常駐北京，至其圓寂，乾隆特修紫禁城中最大之藏傳密宗佛堂雨花閣以資紀念。至今雨花閣仍存一尊乾隆授命修造之銀作阿嘉胡土克圖像，及一對乾隆御筆追思輓聯（參見《清宮藏傳佛教文物》，香港，1992年，圖版36及112）。

另比較一尊鑲金銅阿嘉胡土克圖像，埃爾米塔日博物館藏，錄於 Bartholomew 前述出處，圖版1。學者王家鵬於〈佛龕〉，《熱河佛教藝術》，台北，1999年，頁173f（中文）及頁258f（英文）一文中，言及乾隆皇帝多次授命製作供龕，以作供奉由蒙古皇族和西藏喇嘛所獻之佛像，而此等供龕均出自清宮養心殿造辦處。據王家鵬所言，多件故宮所藏乾隆朝佛教造像及繪畫均帶有與本品類同之銘文，應為阿嘉胡土克圖所獻，參見〈阿嘉胡土克圖像小考〉，《故宮博物院院刊》，1987年，編號4，頁48。其中一例，獻於1779年，錄前述出處《清宮藏傳佛教文物》，圖版35。

A SUPERBLY CARVED AND INLAID
HUANGHUALI LOBED TRAY
ATTRIBUTED TO ZHOU ZHU,
MING DYNASTY, JIAJING PERIOD

of rectangular form with cusped corners, the interior skilfully inlaid in malachite, soapstone and mother-of-pearl with a leafy branch bearing clusters of lychee, each fruit textured with a diaper pattern and the green leaves naturalistically detailed with veins, the outer rim bordered with a wire-inlaid T-scroll band
13.4 cm, 5¼ in.

• HK\$ 500,000-700,000
US\$ 64,000-89,500

This exquisitely crafted tray belongs to a group of inlaid objects likely to have been created at the workshop of Zhou Zhu, a master carver and artist active in the Jiajing period. By skilfully utilising kaleidoscopic materials to depict extraordinarily vivid scenes adorning precious woods, Zhou pioneered a range of beautifully inlaid works of art distinctive for their three-dimensional quality with eye-catching effects. His work provided inspiration for numerous subsequent interpretations.

A circular box and cover with closely related decoration, attributed to the School of Zhou Zhu, was sold in our Olympia rooms, 17th July 2003, lot 433, and again in these rooms, 2nd June 2016, lot 42, from the Water, Pine and Stone Retreat Collection. Compare also several boxes inlaid with multi-coloured materials, attributed to the late-Ming period, from the Qing Court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, cat. nos 219-25.

The design on the present tray, fashioned with a leafy branch bearing clusters of lychee, is rich in auspicious symbolism. Lychee, with its Chinese name, *lizhi*, is homophonous with the phrase 'establish a son' (*lizi*) and represents abundance of offspring.

明嘉靖 傳周柱製黃花梨嵌寶荔枝圖倭角長方盤

本品嵌飾精細，具嘉靖時期雕刻大師周柱之工藝風格，可謂一脈相承。周柱巧用各色百寶雕刻、拼貼活靈活現之景緻，裝飾於名貴木材，更開創性營造三維視效，獨具特色。其製品對後世啟發、影響可謂甚遠，揚州多有能工巧匠承其風格。

可參考一圓蓋盒例，其上紋飾與本品相似，傳周柱製，售於奧林匹亞蘇富比2003年7月17日，編號433，後為水松石山房藏，再售於香港蘇富比2016年6月2日，編號42。另外，北京故宮藏明末嵌寶蓋盒數例，可資比較，均錄於《故宮博物院藏文物珍品全集·竹木牙角雕刻》，香港，2002年，圖錄編號219至225。

此倭角長方盤飾折枝荔枝紋飾，枝葉繁茂，果實成群。荔枝與「立子」發音相近，故含「多子多孫」、「子孫綿延」之吉祥寓意。



A PAIR OF GILT-LACQUER VASES QING DYNASTY, EARLY 18TH CENTURY

of quatrefoil section, the bulbous body rising to a waisted neck and an upturned rim, splendidly lacquered in gold, each lobed side decorated in low relief with an ornate lotus scrollwork enclosing a peach, a *wan* symbol and a descending bat, the neck adorned with a frieze of archaistic plantain leaves
28 cm, 11 in.

HK\$ 350,000-450,000
US\$ 44,600-57,500

This sumptuous pair of vases splendidly lacquered in gold and encapsulates the opulence of the Qing court. The design successfully fuses the auspicious motifs of bat, *wan* symbol and peach with elements derived from Western art, evident in the intertwined scrolling leaves on the lower body. This echoes the Rococo architectural components that adorned European style palace buildings of the Yuanming yuan, created to satisfy the Emperor's lavish taste for the exotic as well as his desire to be seen as a universal ruler.

Related vases of this type are rare, although one of similar shape in the Palace Museum, Beijing, decorated in low-relief with a panel on each quatrefoil section depicting rockworks and vegetation, surrounded by bats and 'Eight Buddhist Emblems', is illustrated in *Zhongguo qiqi quanji* [Complete series on Chinese lacquer], vol. 6, Fuzhou, 1993, pl. 153.

Compare also other carved lacquer vases of quatrefoil form, attributed to the Qianlong period, including one decorated with figures and landscape within panels, in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Palace Lacquer Objects*, Taipei, 1981, cat. no. 62; another sold at Christie's New York, 21st September 2000, lot 68, and again in these rooms, 7th April 2015, lot 3735; and a third example sold in our London rooms, 8th November 2017, lot 51.

The motif of descending bats with *wan* (swastika) symbols suggest a number of auspicious puns, such as *hongfu* (vast blessings), *wanfu* (ten thousand blessings), and *fudao* ('blessings have arrived'). Together with peaches, the fruit of immortality, the overall composition conveys the wish for blessings and longevity.

清十八世紀初 木胎漆金福壽連綿海棠式瓶一對

本對海棠式瓶通體髹金漆，華麗炫目，深受清廷青睞。器腹裝飾中西合璧，於西洋花卉卷草紋上巧妙融入傳統吉祥紋飾：蝙蝠、萬字紋及壽桃。此瓶與洛可可建築風格之圓明園可謂異曲同工，均西為中用，以滿足清帝對異域風情之探求，又以彰顯其要為天下共主之雄心。

同類瓶所見甚少，北京故宮博物院藏一例，與本品相近，器腹作四淺浮開光，內飾賞石花卉圖，外飾蝙蝠紋及八寶紋，錄於《中國漆器全集》，卷6，福州，1993年，圖版153。

此類紋樣之海棠式瓶亦見諸於雕漆作品，可見一乾隆朝例，開光內飾山水人物，貯於台北國立故宮博物院，刊於《故宮漆器特展目錄》，台北，1981年，編號62；紐約佳士得曾售一例，2000年9月21日，編號68，後又售於香港蘇富比2015年4月7日，編號3735；此外，另見一近例，售於倫敦蘇富比2017年11月8日，編號51。

蝙蝠及萬字紋飾之組合，巧取雙關語意，含「洪福」、「萬福」及「福到」之意。又與仙桃紋飾組合，傳達「福壽雙全」之祝願。



AN INSCRIBED AND INLAID ARCHAISTIC
ZITAN CUP
SIGNED FANG YUNHONG, QING DYNASTY,
DATED JIMAO YEAR (IN ACCORDANCE WITH
1759 OR 1819)

supported on three *lingzhi*-shaped feet, set with a stylised *ruyi*-handle inscribed with eight seal characters in wire inlay, reading *Fang Yunhong zhi* ('Made by Fang Yunhong') and *jimao zhongdong* ('the eleventh month of the *jimao* year', in accordance with 1759 or 1819), the cup carved with *taotie* masks separated by vertical flanges, all between *shou* roundels and *ruyi*-clouds inlaid with jadeite, lapis lazuli or mother-of-pearl, the rim and the foot further encircled by wire-inlaid key-fret bands
w. 8.2 cm, 3¼ in.

HK\$ 150,000-200,000
US\$ 19,200-25,500

This rare archaistic handle cup encapsulates the sophistication of Qing dynasty archaism. No other similar *zitan* vessel appears to be published, but the style of carving can be found in other Qing dynasty works of art created for the Imperial court. For a bamboo vase from the Qianlong period with similar treatment of the *taotie* mask, intricately carved in shallow relief, see the exhibition *Views of Antiquity in the Qing Imperial Palace: Special Catalogue to Celebrate the 80th Anniversary of the Establishment of the Palace Museum*, Macao Museum of Art, Macao, 2005, cat. no. 126. The silver inlaid seal script inscription on the cup also closely matches that on a *zitan chilong* cup, assigned to the 18th century, illustrated in C.Y. Tsai, *Zitan. The Most Noble Hardwood*, My Humble House, Taipei, 1999, pp. 198-199.

清己卯年（1759或1819年） 紫檀嵌寶龔龔紋盃

題識：

己卯仲冬，做允弘製

清朝仿古技藝嫺熟，於本件帶耳龔龔紋盃可見一斑。出版紫檀雖無類例，然此雕刻風格亦見於別種清宮用器，如一乾隆竹瓶，龔龔紋相似，以淺浮雕精刻而成，曾展於《遼古來今：清宮仿古文物精品特集》，澳門藝術博物館，2005年，澳門，編號126。此盃之嵌銀線篆書與一件十八世紀紫檀螭龍紋盃所見同符合契，載於蔡辰洋，《紫檀》，寒舍，台北，1999年，頁198-199。



Mark







AN INLAID LACQUER 'BOYS' TABLE CABINET 清十七世紀 黑漆嵌寶五子登科官皮箱 QING DYNASTY, 17TH CENTURY

elaborately inlaid with an array of materials including iridescent shells, mother-of-pearl, soapstone, lapis lazuli, stained horn and lacquered wood against a lacquered ground, the front decorated with a garden scene with five boys at play, set with a foliate *huangtong* lock plate and a *ruyi*-shaped clasp above a pair of door pulls suspending conjoined fish, the cover embellished with flowering peony and magnolia branches issuing from jagged rocks, the sides with further flower and finger citron branches and flanked by angular handles, the interior comprising a tray atop four fitted drawers, all similarly embellished with hardstones, the corners with *ruyi*-shaped metal reinforcements

37.5 by 38.8 by 30.1 cm, 14¾ by 15¼ by 11⅞ in.

HK\$ 180,000-250,000

US\$ 23,000-31,900

Compare a table cabinet of this type decorated with scenes of figures among rockwork, foliage and insects on the broad surface, sold in our New York rooms, 19th/20th October 1988, lot 486; and one inlaid with mother-of-pearl, gold and silver, also sold in our New York rooms, 14th September 2011, lot 186.

可比較一類似嵌寶庭院嬰戲圖官皮箱例，售於紐約蘇富比1988年10月19/20日，編號486；此外，紐約蘇富比於2011年9月14日售一嵌螺鈿、金銀官皮箱例，可資參照，編號186。



Detail of top



AN IMPRESSIVE CELADON JADE-INLAID
ZITAN 'DRAGON' RUYI SCEPTRE
QING DYNASTY, QIANLONG PERIOD

清乾隆 紫檀嵌青白玉龍紋如意

the head, the mid-shaft and the terminal each inset with a celadon jade plaque, depicting a ferocious *en face* dragon, a sinuous *chilong* and a smaller coiled *chilong* respectively, the *zitan* frame carved in low relief with floral scrolls, the edges bordered with key-fret bands, the terminus pierced with an aperture to thread a tassel
48 cm, 18 $\frac{7}{8}$ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500





The *ruyi* (literally meaning 'as you wish') sceptre is a talisman presented to bestow good fortune. Believed to have originated from the end of the Warring States Period to the beginning of the Western Han dynasty, it was later adapted by Daoists who introduced the heart-shaped head rendered as a *lingzhi*, the fungus of immortality, to express well-wishing. It was during the Yongzheng (r. 1723-35) reign that the auspicious tradition of the *ruyi* sceptre was revived, and reached unprecedented demand under the Qianlong (r. 1736-95) Emperor, who was so fond of such objects. Its auspicious nature was subsequently complemented with the choice of material and high level of craftsmanship and often presented at imperial birthdays and New Year celebrations.

The present sceptre is striking for the combination of materials which have been skilfully executed resulting in a harmonious composition. The jade inlaid on the *ruyi* head has been elaborately carved with a ferocious five-clawed dragon, while two playful *chilong*, rendered in different postures, adorn the jade plaques inset on the centre and end of the shaft. Together with the naturalistically rendered floral scrolls that decorate the *zitan* shaft, this piece boasts the power, abundance and creativity of the Qianlong reign.

Zitan sceptres embellished with jade insets were an innovation of the Qianlong period, and it is rare to find examples that incorporate dragons into the decorative scheme. Compare *zitan* and jade sceptres of this type, but with variations in decorations, such as one, bearing the signature of Wang Jie, the white jade plaques carved with cranes surrounded by peaches, and the shaft rendered with cranes and deer amidst pine tree, rocks and other vegetation, sold in our New York rooms, 19th/20th March 2013, lot 422; and another, the jade carved with peach, pomegranate and citrons respectively, sold in these rooms, 27th April 2003, lot 8.

如意寓意吉祥，相信於戰國末、西漢初濫觴，後由道家依長壽仙草，即靈芝，模樣塑造，以求福願。如意風尚自雍正朝重開，而至乾隆，又因天子青睞空前盛行。祥瑞之寓須以精選之料、超卓之技相輔方可圓滿，帝后壽誕、新歲慶典亦多以之祝壽。

此件如意用料不凡，紫檀木與青白玉相得益彰。如意首嵌玉牌，雕五爪飛龍，威嚴可敬，另二玉飾各雕螭龍，形態相異，嵌於長柄中央及末端；紫檀柄飾纏枝花卉。此件如意新穎富麗，乾隆意趣一覽無遺。

紫檀嵌玉之如意乃乾隆朝首創，以龍為飾者，尤罕。縱紋飾有別，紫檀嵌玉類例可比二件，其一，白玉飾雕仙鶴壽桃，紫檀柄雕鶴鹿同春，背有大臣王杰題字，售於紐約蘇富比2013年3月19/20日，編號422；其二，三塊玉飾各刻三多瑞果之一，售於香港蘇富比2003年4月27日，編號8。







A SUPERB AND EXTREMELY RARE
INLAID ZITAN 'SCHOLARS EXAMINING A
HANDSCROLL' BOX AND COVER
ATTRIBUTED TO ZHOU ZHU,
MING DYNASTY, JIAJING PERIOD

明嘉靖 傳周柱製紫檀嵌寶松蔭文會圖長方蓋盒

exquisitely inlaid with mother-of-pearl, malachite, soapstone, stained horn and various hardstones, the cover depicting three scholars seated around a low table examining a handscroll underneath an overhanging pine tree, looked on by an attendant while another attendant brews tea on a stove set nearby, the sides decorated with blossoming prunus branches, fitted with original internal tray
8.2 by 16.4 by 12.7 cm, 3¼ by 6½ by 5 in.

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

US\$ 192,000-319,000



Other View



This exquisite box belongs to a small group of inlaid containers typically produced in precious *zitan* wood. The exceptional workmanship displayed here, especially in the quality of the beautiful inlay, suggests that it is by the hand of the Ming master carver Zhou Zhu, recorded in the writings of the Ming and Qing literati as having worked in Yangzhou in Jiangsu province during the reign of the Jiajing Emperor. He was famous for his perfection of the technique of inlaying a wide variety of precious stones and other materials onto wood and lacquer. What distinguishes Zhou's works from others is his use of a much broader range of material and the complexity of the inlay itself. On the present box, and on others attributed to him, are kaleidoscopic range of materials including soapstone, malachite and horn. His inlay technique is extremely multifaceted, as he deployed inlay upon inlay, not just setting different material next to each other but creating a three-dimensional effect. He also used precious metals such as gold and silver, often creating stunning multi-layer works of art. Later versions, even very fine and complex works from the height of the Qing dynasty, rarely employed such a wide range of complex inlay techniques.

While Zhou's birth date is unknown, the Jiajing period attribution to his work is confirmed by an inlaid box that bears an inscription of a date corresponding to 1537 inscribed in red lacquer on the base, richly embellished with a scene from a Mongolian hunt, sold twice in these rooms, 17th May 1898,

lot 351, and 8th October 2010, lot 2192, from the Water, Pine and Stone Retreat Collection. Zhou Zhu's work is discussed by Chi Jo-Hsin, 'Chou Chu and the Craftsmanship of Chou Chih works', *Proceedings of the International Colloquium on Chinese Art History*, National Palace Museum, Taipei, 1991, p. 657; in *National Palace Museum Monthly of Chinese Art*, Taipei, 1993, p. 110; and by Craig Clunas in O.C.S. *Exhibition of Chinese Ivories*, British Museum, London, 1984, pp. 127-128.

The subject matter depicted on the present box is that of an elegant gathering known as *yaji* in Chinese, where a group of scholars and like-minded literati gather to enjoy music, discuss literature and talk about antiquity. A larger box depicting a related but more complex scene, the sides embellished with rich blossoming branches, was sold twice in these rooms, 16th/17th November 1988, lot 256, and again, 4th April 2012, lot 179, from the Water, Pine and Stone Retreat Collection. Compare also an inlaid box and cover, sold in these rooms, 2nd June 2016, lot 88, also from the Water, Pine and Stone Retreat collection.

The most comprehensive group of related inlaid-boxes, from the Qing court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pls 219-48. A box decorated with a hunting scene, most probably the work of Zhou, is published in *The Palace Museum Collection of Elite Carving*, Beijing, 2004, pl. 100.

此類精緻蓋盒，多以名貴紫檀嵌百寶而成，素為難求。本品鑲工美輪美奐，可見出自明代雕刻大師周柱之手，據明清史料載，嘉靖年間周氏活躍於江蘇揚州，以其百寶嵌聞名，擅於木及漆器上，細鑲五彩雜寶，所用玉石種類繁多，紋樣複雜，出類拔萃。本件蓋盒所嵌之寶品類繁多，壽山石、孔雀石、角等皆為其用，與其他周柱作品如出一轍。周柱之鑲嵌工藝極為繁複，層疊錯落，營造三維視效，又綴以金、銀等貴重金屬，屢創層次豐富之佳品。後人之作，縱清代盛世所出，論嵌料繁細亦鮮有出其右者。

周柱生年不詳，據明清典籍，乃嘉靖時人，活躍於江蘇揚州一帶。香港蘇富比2010年10月8日售出之木蓋盒（編號2192），盒面以玉石嵌飾蒙人狩獵圖，按風格應屬周柱製作，底書朱漆年款，紀年「大明嘉靖丁酉年造」，即1537年，與文獻記載年代吻合。

本件蓋盒所嵌圖景謂為「雅集」，乃文人高士賞音律、品詩文、鑑骨董之聚。一例較大，圖景相類，更為繁細，旁側加飾爛漫花枝，先後售於香港蘇富比1988年11月16/17日，編號256，及2012年4月4日儒雅清蘊（二）——水松石山房藏珍玩專場，編號179。另一嵌百寶蓋盒例，售於香港蘇富比2016年6月2日水松石山房藏珍玩專場——逸翫俊賞，編號88。

北京故宮博物院清宮舊藏中，見有相類嵌百寶蓋盒，錄《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖版219-248。另一盒，飾狩獵圖，應同為周柱之作，刊《故宮雕刻珍萃》，北京，2004年，圖版100。



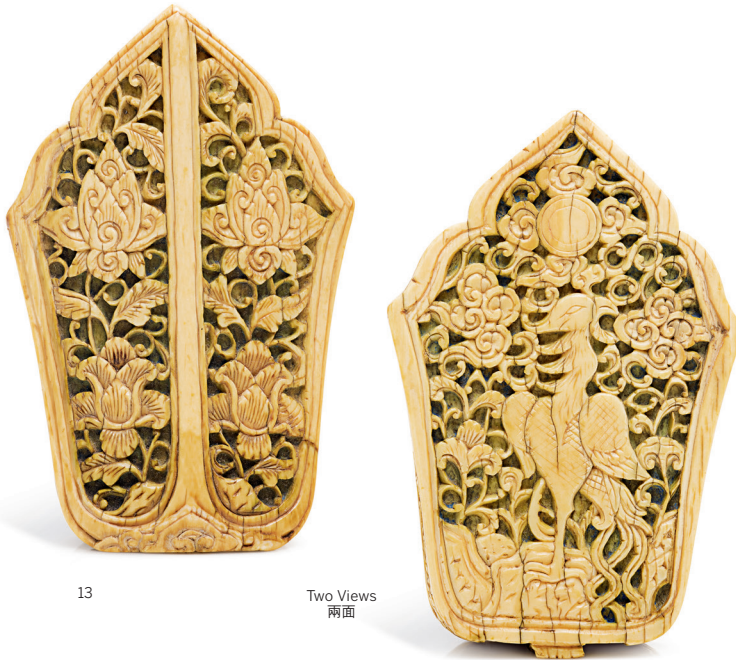
Other View

A RETICULATED IVORY 'PHOENIX AND FLOWER' HAT FINIAL 17TH CENTURY

carved and undercut in recessed relief on the front with a phoenix below a sun, the reverse and sides with flowers wreathed in scrolling foliage
11 cm, 4 $\frac{3}{8}$ in.

• HK\$ 40,000-80,000
US\$ 5,100-10,200

十七世紀 牙雕丹鳳朝陽冠頂



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Two Views
兩面

A RETICULATED IVORY ABSTINENCE PLAQUE QING DYNASTY, QIANLONG PERIOD

modelled with two parts forming a pomander, one side centred with a panel caned with the characters *zhaijie* (abstinence), surrounded by five bats amidst scrollwork, the reverse similarly rendered with the panel reading *bolgomi karga* ('purity charm [pendant]') in Manchu script, all enclosed within an archaistic scroll frame
5.7 cm, 2 $\frac{1}{4}$ in.

• HK\$ 40,000-60,000
US\$ 5,100-7,700

清乾隆 象牙鑲雕五福開合式齋戒牌

此牌設計精美，分前後兩片開合，可作香囊之用。



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**A CARVED ZITAN 'JADE RABBIT'
POEM CLIP
LATE MING – EARLY QING
DYNASTY**

rendered in the form of craggy and perforated rockwork, hinged at the bottom with a circular clip, deftly created so that the clip can be moved out, the clip carved with the Jade Rabbit using a mortar and pestle to create the elixir of longevity beneath an osmanthus tree
9.6 cm, 3¾ in.

**HK\$ 80,000-120,000
US\$ 10,200-15,300**

明末清初 紫檀雕玉兔搗藥圖臂攔

Zitan poem clips of this form, also referred to as wristrests, are extremely rare, in contrast to their more commonly found counterparts in bamboo. A similarly constructed bamboo wristrest depicting a scholar seated amidst rockwork, sold in our London rooms, 14th December 1976, lot 234, is now in the Cleveland Museum of Art, illustrated by Wang Shixiang and Wan-go Weng, *Bamboo Carving of China*, China Institute in America, New York, 1983, cat. no. 4, where is conjectured that it may have been used as a slip for clipping poems. See also a bamboo example from the Robert H. Blumenfeld collection, sold in these rooms, 7th April 2015, lot 3010.

Traditionally, the shadows on the moon conjure up images of the Jade Rabbit, believed to share his home with Chang'e, the goddess of the moon, using a mortar and jade pestle to create the elixir of longevity. The waxing and waning of the moon and its cyclical rejuvenation led to a Daoist association with immortality.

此造型之紫檀活動式臂攔甚為罕見，偶見竹質者，有學者提出此類器或作詩文紙夾之用。可比較一相類竹臂攔例，雕一高仕雅憩賞石中，售於倫敦蘇富比1976年12月14日，編號234，現存克利夫蘭藝術博物館，錄於王世襄及翁萬戈，《中國竹刻圖錄》，華美協進社，紐約，1983年，編號4。再比一相類竹臂攔例，為普孟斐蒐藏，售於香港蘇富比2015年4月7日，編號3010。

月中的陰影，總教人聯想到中國傳統神話中與嫦娥相伴之玉兔正研磨搗製長生不老藥的場景。月有盈缺，周而復始，以此詮釋道教對不朽、永恒之理解。



**A RARE INLAID ZITAN 'DOUBLE-GOURDS'
ZHADOU
QING DYNASTY, QIANLONG PERIOD**

intricately inlaid in mother-of-pearl, soapstone, stained horn, horn and lacquer, decorated with butterflies hovering among gnarled branches suspending small gourds and coiled tendrils
h. 10.3 cm, 4 in.

**HK\$ 300,000-500,000
US\$ 38,300-64,000**

This superbly carved and inlaid *zitan* vessel is extremely rare, and no other example appears to be recorded in any private or museum collection. The form of the *zhadou* itself is archaic, encapsulating the refined taste of the Qianlong Emperor, who valued works of art created in imitation of antiquity. A bamboo *zhadou* vessel of similar form in the Palace Museum, Beijing was included in the exhibition *Views of Antiquity in the Qing Imperial Palace: Special Catalogue to Celebrate the 80th Anniversary of the Establishment of the Palace Museum*, Macao Museum of Art, Macao, 2005, cat. no. 131, where it is noted that the form follows the early Shang prototype.

The rendition of the inlaid gourds, intricately inlaid in a rich variety of materials, achieves exquisite naturalism through the spontaneity of the undulating scrolling gourd vines and the vividness of the detailing, including the intricate veins of the leaves. The motif of gourds was a particularly popular one on Qianlong works of art, as seen by other works of art with similar composition of gourds and scrolling vines, such as a Qianlong reign-marked enamelled snuff bottle in the Qing court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Snuff Bottles*, Hong Kong, 2003, p. 201, no. 311.

清乾隆 紫檀嵌寶瓜瓞綿綿渣斗

本件紫檀嵌寶渣斗工藝精湛，實為難求，各博物館及私人收藏均無類例。仿古之器素得乾隆青睞，此渣斗形制古美，頗合乾隆雅好。比較一竹渣斗例，器形相似，北京故宮博物院藏，曾展於《邃古來今：清宮仿古文物精品特集》，澳門藝術博物館，2005年，編號131，據圖錄稱，其器形可溯至商初。

葫蘆紋飾以百寶嵌就，工巧細膩，宛若天成，藤蔓蜿蜒盤錯，枝葉栩栩如生。葫蘆紋飾於乾隆朝喜聞樂見，相類纏枝葫蘆亦作於其他器物，比較一畫琺瑯鼻煙壺例，乾隆年款，清宮舊藏，今仍貯北京，錄於《故宮博物院藏文物珍品全集：鼻煙壺》，香港，2003年，頁201，編號311。



A GREEN-STAINED IVORY 'HIBISCUS'
STAND
QING DYNASTY, 18TH CENTURY

清十八世紀 染色牙雕芙蓉花底座

deftly carved in openwork in the form of a hibiscus flower
borne on leafy stems
6.6 cm, 2 $\frac{5}{8}$ in.

• HK\$ 30,000-50,000
US\$ 3,850-6,400



Two Views
兩面

A STAINED IVORY-EMBELLISHED ZITAN
LOBED JARDINIÈRE
QING DYNASTY, QIANLONG PERIOD

清乾隆 紫檀嵌象牙雲蝠紋海棠式盆

of quatrelobed form, rising from four short feet to a flat everted rim, the exterior embellished in green-stained ivory and rendered with four lobed cartouches, each cartouche enclosing bats amidst scrolling clouds, all against a ground of archaistic motifs, the rim bordered with a green-stained key-fret scroll, further carved with floral scrolls at the top
25.7 cm, 10 $\frac{1}{8}$ in.

- HK\$ 50,000-80,000
US\$ 6,400-10,200



A SUPERBLY INLAID ZITAN 'FLOWERS OF
THE FOUR SEASONS' BRUSHPOT
17TH CENTURY

十七世紀 紫檀嵌寶四季花卉圖四方筆筒

supported on four low feet, each side elegantly carved with a cartouche inlaid with semi-precious stones including malachite, carnelian and amber, one side with a spray of white orchids and *lingzhi* sprigs with a butterfly hovering above, the second with a gnarled flowering tree, the third with branches of chrysanthemum stemming from a jagged rock, and the last with a gnarled prunus tree and small stalks of bamboo, the wood of a rich dark-brown colour streaked with gold and russet veining

12.7 cm, 5 in.

HK\$ 600,000-800,000

US\$ 76,500-102,000



A slightly larger *zitan* square brushpot, similarly inlaid with gems forming a design of flowers and insects, from the Qing court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Shanghai, 2001, pl. 237. Compare also a *zitan* brushpot of this shape and related design sold in these rooms, 28th April 1992, lot 285.

見一相類紫檀百寶嵌花卉草蟲圖方形筆筒，尺寸較此品稍大，屬北京故宮博物院清宮舊藏，錄於《故宮博物院藏文物珍品大系：竹木牙角雕刻》，上海，2001年，頁237。另可比一器形及紋飾相似之紫檀筆筒，售於香港蘇富比1992年4月28日，編號285。





Details

A CARVED IVORY 'SCHOLAR' BRUSHPOT 17TH – 18TH CENTURY

十七至十八世紀 牙雕松蔭烹茶圖筆筒

supported on a countersunk base, carved in low relief with a misty mountainous landscape, depicting a scholar seated on a low stool and holding a *ruyi* sceptre, while his attendant brews tea on a stove underneath a gnarled pine tree and a crane in flight

14.6 cm, 5¾ in.

• **HK\$ 80,000-120,000**
US\$ 10,200-15,300

This finely carved brushpot is notable for its delicately carved relief decoration, which has enabled the carver to achieve a painterly effect. The linearity of the carving of this piece and the rendering of the contrasting textures, from the luxuriant features of the landscape to the jagged rockwork and the loose clothing of the figures, are characteristic of contemporary woodblock illustrations.

An ivory brushpot carved in low-relief with scholars in landscape is illustrated in S.E. Lucas, *The Catalogue of Sasson Chinese Ivories*, vol. 3, London, 1950, pl. 689, together with another related example, pl. 673. See also a brushpot carved in a similar linear style with a scholar in a pavilion signed Zhang Xihuang, published in *Zhu mu ya jiao qi zhenshang* [Appreciation of Bamboo, Wood, Ivory and Horn], Tainan, 1995, pl. 149.



AN INSCRIBED AND SILVER-INLAID ZITAN
POURING VESSEL, YI
LATE MING DYNASTY

明末 紫檀仿古嵌銀絲題詩匜

題識：

挹天酒漿，睨北之斗

modelled after the archaic bronze prototype, inlaid in silver wire with eight seal characters beneath a key-fret band around the rim

11.4 cm, 4½ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

The inscriptions read *yi tian jiujiang, ni bei zhi dou*, and can be translated as:

'To pour the celestial wine, raise a toast to the Northern Star.'

The distinct style of the intricately inlaid inscription in *zhuanshu* script closely relates to that on an 18th century silver-inlaid *zitan* vessel, a *chilong* cup, illustrated in C.Y. Tsai, *Zitan. The Most Noble Hardwood*, My Humble House, Taipei, 1999, pp. 198-199.



AN IVORY 'GUANYIN AND CHILD' GROUP LATE MING DYNASTY

明末 牙雕送子觀音像

depicted with the bodhisattva seated on a low stool and holding a child, wearing voluminous wide-sleeved robes with her hair untied, the child clutching a book, the ivory patinated to a creamy tone suffused with caramel patches
16.5 cm, 6½ in.

• HK\$ 80,000-120,000
US\$ 10,200-15,300

This fine ivory carving of a seated sage was possibly made in one of the ivory workshops in Zhangzhou, Fujian province, where carvings of small figures of deities, immortals or auspicious images were in vogue and in great demand by both domestic and foreign traders. Derek Gillman in *Chinese Ivories from the Shang to the Qing*, London, 1984, p. 48, suggests that the main period for the production of Zhangzhou ivories was from circa 1580 until the disruption of the Fujian coastline by the Qing forces fighting Zheng Chenggong (also known as Coxinga) a century later. The current figure is influenced by Christian iconography.

本例送子觀音坐像雕工精良，應出自福建省漳州；漳州素以牙雕製作見長，多製神仙像、吉祥物件，產量甚豐，遠銷海內外，備受青睞。Derek Gillman認為漳州牙雕主要生產階段約為公元1580年，至一個世紀後由於清兵與鄭成功（世稱國興爺）之役福建海岸線被切斷而致其生產受阻（參見Derek Gillman，《Chinese Ivories from the Shang to the Qing》，倫敦，1984年，頁48）。本品造型、神韻可見受基督教塑像之影響。



AN IVORY HEXAGONAL BRUSHPOT MING DYNASTY, 16TH CENTURY

of compressed hexagonal section, carved with straight sides
and supported on six short bracket feet
13.3 cm, 5¼ in.

• HK\$ 80,000-120,000
US\$ 10,200-15,300

明十六世紀 象牙光素六方筆筒



23

24

THREE NUT CARVINGS QING DYNASTY

comprising a nut of a miniature vase on stand; a carving of a fisherman; and a carving of a dragon boat, all finely worked with intricate details and finished to a smooth patina
3.2 to 4.3 cm, 1¼ to 1¾ in.

HK\$ 24,000-30,000
US\$ 3,100-3,850

清 核雕漁翁、攜琴訪友圖瓶 及 龍舟一組三件



24

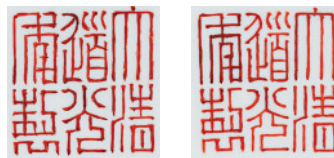
A PAIR OF LARGE 'BONELESS' FAMILLE-ROSE 'LINGZHI' BOWLS
SEAL MARKS AND PERIOD OF DAOGUANG

the interior brightly enamelled with two craggy and pierced rock formations painted in different shades of blue amongst a bed of flora including a tall nandina tree laden with two full clusters of bright red berries, tufts of swaying white and yellow narcissus flowers and a gnarled bough of colourful *lingzhi*, the exterior similarly painted with three sprays

23.2 cm, 9 $\frac{1}{8}$ in.

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

清道光 粉彩沒骨靈仙祝壽圖盃一對
《大清道光年製》款



Marks



A CELADON-GLAZED TAZZA SEAL MARK AND PERIOD OF QIANLONG

finely carved and moulded on the biscuit under the glaze, the interior centred with an eight-petalled flower head, surrounded by four blossoms alternating with *ruyi*-heads, all wreathed in feathery foliage forming interlaced scrollwork, the underside similarly decorated with undulous striated petals issuing from a collar of alternating trefoils and whorls, above interlinked scrolls draping the stem, covered overall in a pale translucent sea-green glaze thinning to white on the reliefs and towards the rim, the interior of the stem reserved in white and inscribed with a horizontal six-character seal mark
17.5 cm, 6⁷/₈ in.

PROVENANCE

Sotheby's London, 24th July 1973, lot 413.

HK\$ 100,000-150,000
US\$ 12,800-19,200

清乾隆 粉青釉番蓮如意紋供盤
《大清乾隆年製》款

來源：

倫敦蘇富比1973年7月24日，編號413

The present piece is notable for the elegant design of stylised foliage and flower sprays which perfectly complements the form and hue of the celadon glaze. A closely related tazza, from the collection of Mrs. Frances Collins was sold in our New York rooms, 23rd October 1976, lot 270; and another example was sold twice at Christie's Hong Kong, 8th October 1990, lot 470, and 27th May 2009, lot 1891.

本品紋飾雅緻，造型妍巧，釉色恬靜，三者搭配，相得益彰。可參照一相類盤例，為 Frances Collins 舊藏，售於紐約蘇富比1976年10月23日，編號270；再比一相似作例，曾兩度售於香港佳士得，分別為1990年10月8日，編號470，及2009年5月27日，編號1891。



Mark



A FAMILLE-ROSE DOUBLE-GOURD
ABSTINENCE PLAQUE
QING DYNASTY, QIANLONG PERIOD

decorated with a ribbon around the waist, one side painted with two panels enclosing the characters *zhaijie* (abstinence), surrounded by a delicate floral scroll against a yellow ground, the reverse similarly decorated with the panels reading *bolgomi karga* ('purity charm [pendant]') in Manchu script, brocade box
6.7 cm, 2⁵/₈ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200

The term *zhaijie* refers to the ceremonial requirement for abstinence before one worshipped the ancestors, the Heavens or other deities. The ritual cleansing of the body from within, which usually lasted for three days, involved abstention from meat, intoxicants, intimate relations and the five strong-smelling vegetables. Abstinence plaques were made in various materials, including jade, bamboo, painted enamel and porcelain.

Compare two similarly-decorated double-gourd form abstinence plaques, the first sold in these rooms, 8th October 2008, lot 2611, the second, originally from the Rende Zhai Collection, sold at Christie's New York, 15th September 2011, lot 1213, and more recently in our New York rooms, 13th September 2017, lot 145.

清乾隆 黃地粉彩纏枝花卉紋葫蘆式齋戒牌

「齋戒」指在祭祖、祭天或其他祭祀儀式前清淨身心，節制嗜慾之禮數。大典前三日，便要行齋戒之禮，沐浴淨身，禁食肉，禁飲酒，禁情慾以及禁五葷。齋戒牌材質多樣，常見材料有玉、竹、畫琺瑯及瓷。

可比較兩例相似葫蘆式齋戒牌，其一售於香港蘇富比2008年10月8日，編號2611；其二原為仁德齋珍藏，後售於紐約佳士得2011年9月15日，編號1213，近期再度售於紐約佳士得2017年9月13日，編號145。



AN INLAID LACQUER 'SCHOLAR' BOX AND
COVER
QING DYNASTY, 18TH CENTURY

清十八世紀 漆木嵌寶高仕圖蓋盒

finely inlaid with an array of hardstones, ivory and mother-of-pearl, the cover decorated with a scholar depicted resting on a double gourd beneath an overhanging tree, the sides scattered with flowers, leaves and pine cones, all reserved on a reddish-brown lacquered ground
8 cm, 3 $\frac{1}{8}$ in.

• HK\$ 80,000-120,000
US\$ 10,200-15,300



A PAIR OF JADE-INLAID AND CANTON ENAMELLED ZITAN HATSTANDS QING DYNASTY, QIANLONG PERIOD

each with a domed canopy centred with a jade lotus floret, encircled by a lappet band in canton enamel, the slender *zitan* shaft with a baluster mid-section, enamelled with lotus blossoms between archaistic scrolls, all supported on a thick circular jade and *zitan* base, the stone of an even white colour 29.4 cm, 11 $\frac{5}{8}$ in.

HK\$ 300,000-500,000
US\$ 38,300-64,000

This sumptuous pair of hat stands demonstrates the remarkable skill of craftsmen in all media during the Qianlong period, and their ability successfully to transform utilitarian vessels into visually striking works of art. Constructed from jade, painted enamel, *zitan* and silver, every step of the manufacturing process required careful planning, from the composition of the different elements into a harmonious whole to the manufacturing and assemblage of these elements. Complexly constructed and splendidly designed objects of this type were probably produced in Guangzhou, where some of the most experienced artisans were active.

Hat stands of this type with a domed top and an elongated baluster form vertical shaft appear to be an innovation of the Qianlong period and are known to have been produced in various mediums; see a carved jade and inlaid *zitan* example, sold in our New York rooms, 17th/18th March 2015, lot 230; another, in the British Museum, London, included in the Oriental Ceramics Society exhibition *Chinese Jade throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 463; a tortoiseshell version mounted with gilt-copper decoration, included in the exhibition *Tributes from Guangdong to the Qing Court*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1987, cat. no. 78; and a Beijing enamel example painted with floral scrolls and a *shou* character, illustrated in *Qingdai Gongting Shenghuo* [*Life in the Palace during the Qing Dynasty*], Hong Kong, 1985, pl. 183.

清乾隆 紫檀嵌白玉及銅胎畫琺瑯番蓮紋冠架一對

此對冠架窮工極巧，盡顯乾隆一朝能工巧匠不拘用材，妙製珍玩之技。白玉、琺瑯、紫檀、銀料待用無遺，相映成趣，佈局精妙，各工序非深思熟慮不可成。廣州藝匠經驗豐富，屢造佳器，此類構思奇巧、精工細作之物或出於該地。

此類冠架之圓頂、長柄格局乃乾隆朝首創，所涉材質林林總總；見一紫檀嵌玉類例，售於紐約蘇富比2015年3月17/18日，編號230；另一例，大英博物館蓄，曾展於東方陶瓷學會，《Chinese Jade throughout the Ages》，維多利亞與亞伯特博物館，倫敦，1975年，編號463；再參見一琺瑯例，鑲鑲金銅為飾，展於《清代廣東貢品》，香港中文大學文物館，香港，1987年，編號78；北京仍有一琺瑯例，繪壽字及纏枝花卉紋，錄於《清代宮廷生活》，香港，1985年，圖版183。



**A RARE INSCRIBED CINNABAR LACQUER
TABLE SCREEN AND STAND
GONGJI SEAL MARK, 17TH CENTURY**

carved in low relief with two scholars playing *weiqi* beneath an overhanging tree in a garden, observed by another scholar, an attendant brewing tea in the foreground and a second attendant carrying peaches afar, the reverse inscribed with a Song poem and three seals reading *meishou*, *gong* and *ji*, supported on a matching stand
screen: 18.3 by 13.9 cm, 7¼ by 5½ in.
overall h. 23.5 cm, 9¼ in.

HK\$ 400,000-600,000
US\$ 51,000-76,500

十七世紀 秦濟款剔紅題詩烹茶對弈圖硯屏

屏背面刻詞，句以宋晏殊〈浣溪沙·青杏園林煮酒香〉為據：

春杏園林煮酒香，佳人初試薄羅裳。
柳絲搖曳燕飛忙，乍雨乍晴花易老。
閑愁閒悶日偏長，為誰消瘦減容光。
印：眉壽、公、楫





妻堂園林奕活香隹人
相賦落雅裳柳絲搖曳
燕飛忙乍雨乍晴花易
老南愁南向日徧長為
誰消瘦減容光

四
福

Lacquer designs of the Ming and early Qing periods were often inspired by literature or paintings, and the present screen incorporates an inscription and the corresponding scene, which was derived from *Huanxisha – qingxing yuanlin zhu jiuxiang* by the renowned Song poet, Yan Shu (c. 991-1055). A similarly carved lacquer screen, of larger size and attributed to the Hongzhi period (r. 1488-1505), decorated with a scene based on the Western Han tale *Zouma zhangtai jie* [Passing through Zhangtai Street on Horseback], from the Lee Family Collection and included in the exhibition *Dragon and Phoenix. Chinese Lacquer Ware. The Lee Family Collection*, Museum of East Asian Art, Cologne, 1990, cat. no. 51, was sold at Christie's Hong Kong, 1st December 2009, lot 1827.

According to the seals, the present screen is probably linked to the scholar Qin Jin (1652 - 1735), whose studio name is Gongji.

明及清初漆器紋樣多受文學作品亦或繪畫之啟迪，本件雕漆插屏飾松下對弈圖，背面題詩一首，詩文源自宋朝大詩人晏殊名作「浣溪沙·青杏園林煮酒香」。可參考一相近明代弘治插屏，尺寸略大，雕飾西漢典故「走馬章台街」圖，為李氏家族舊藏，錄於《Dragon and Phoenix. Chinese Lacquer Ware, The Lee Family Collection》，東亞藝術博物館，科隆，1990年，編號 51，後售於香港佳士得2009年12月1日，編號1827。

據此屏詩後印章，或與出生書香門第之秦濟（字公楫，1652—1735）相關。





A SUPERB INLAID HUANGHUALI
'HUNTSMAN' BOX AND COVER
ATTRIBUTED TO ZHOU ZHU, MING
DYNASTY, JIAJING PERIOD

明嘉靖 傳周柱製黃花梨嵌寶狩獵圖蓋盒

the cover finely inlaid in mother-of-pearl, soapstone, malachite, stained horn and other hardstones with a hunting scene, depicting the legendary archer, Yang Youji, on a galloping horse, loosing an arrow and bringing down a deer, detailed with a crane in flight, the rims bordered with wire-inlaid key-fret bands

6.8 by 13.8 by 10.8 cm, 2⁵/₈ by 5³/₈ by 4¹/₄ in.

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

The present box is a rare example of a group of inlaid boxes depicting huntsmen attributed to the work of the Jiajing period master carver and artist, Zhou Zhu. As is characteristic of such works, the intricate inlay of various materials to depict a naturalistic scene is outstanding. For a detailed discussion on Zhou and his work, see the note to **lot 12** in this catalogue.

The design on the present box illustrates the legend of the master archer, Yang Youji, who lived in the Spring and Autumn Period during the reign of Chu Zhuangwang (590-560BC). In preparation for war, Chu initiated a series of tests for skilled archers in which Yang joined.

Boxes attributed to Zhou Zhu and also depicting huntsman scenes include a slightly smaller rectangular example, from the Water, Pine and Stone Retreat collection, sold in these rooms, 4th April 2012, lot 116; and a circular box, from the collection of Mary and George Bloch, also sold in these rooms, 23rd October 2005, lot 90. Compare also larger boxes illustrating more complex hunting scenes, such as one, in the Palace Museum, Beijing, published in *The Palace Museum Collection of Elite Carving*, Beijing, 2004, pl. 100; and another depicting the legend of the master archer, Yang Youji, sold twice in these rooms, 10th April 2006, lot 1632, and again, 2nd June 2016, lot 88, from the collection of the Water, Pine and Stone Retreat Collection.

The inspiration for the decoration of the 'huntsman' boxes may have been drawn from contemporary or slightly earlier paintings; for example see a late-fifteenth century painting fragment included in the exhibition *Turks: A Journey of a Thousand Years, 600-1600*, The Royal Academy of Arts, London, 2005, cat. no. 162, depicting a huntsman on horseback holding a falcon.

此嵌寶狩獵圖蓋盒或為明嘉靖雕刻藝術大師周柱之作。此類器均以其所鑲各色百寶細緻複雜，所創紋飾栩栩如生、活靈活現而聞名。有關周柱及其作品之詳論，可參見此專場**拍品編號12**。

此盒所飾為春秋楚共王（公元前590-560年）時期神箭手養由基。為戰備，楚共王舉箭射比賽，養由基參與其中。

同類傳周柱製狩獵圖長方蓋盒，可見一尺寸略小之例，屬水松石山房舊藏，售於香港蘇富比2012年4月4日，編號116；另參見一圓蓋盒例，為瑪麗及莊智博雅蓄，後亦售於香港蘇富比2005年10月23日，編號90。另可比較其他狩獵圖蓋盒例，紋飾更為複雜，北京故宮博物院藏一例，錄於《故宮雕刻珍萃》，2004年，圖版100；另存一例，所飾人物為神箭手養由基，曾兩度售於香港蘇富比，其一為2006年4月10日，編號1632；及2016年6月2日，編號88，屬水松石山房舊藏。

狩獵紋飾之靈感應受同期或稍早期繪畫作品啟發，可參考一十五世紀末畫作，繪馬上馴鷹狩獵，展於《Turks: A Journey of a Thousand Years, 600-1600》，皇家藝術學院，倫敦，2005年，編號162。



A RARE BLUE-GLAZED LOBED 'CHRYSANTHEMUM' TEAPOT SEAL MARK AND PERIOD OF QIANLONG

of compressed globular form, subtly moulded with two rows of narrow lobes in the form of chrysanthemum petals, flanked by a short spout opposite a loop handle, the exterior evenly covered in an unctuous blue glaze save for a circular panel on the base reserved white and inscribed with a seal mark, the base with six spur marks
20.8 cm, 8⅞ in.

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

Teapots of this type were first produced in the Yongzheng period, and continued to be produced, although in smaller number during the Qianlong reign. Compare a Qianlong mark and period teapot and cover of this form, but with a celadon glaze, from the collection of Robert Chang, included in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's, London, 1993, cat. no. 66, and sold at Christie's Hong Kong, 2nd November 1999, lot 508; and an unmarked apple green-glazed version, from the collection of Fong Chow, sold at Christie's New York, 21st/22nd March 2013, lot 1206. For the Yongzheng prototype see one sold twice in these rooms, 18th May 1982, lot 291, and 2nd May 2005, lot 673; and a flambé-glazed example from the Qing court collection and still in Beijing, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 112.

清乾隆 藍釉菊瓣式茶壺
《大清乾隆年製》款

此類茶壺乃雍正朝首創，乾隆年間仍有燒製，然產量不及前朝。比較一帶蓋茶壺例，乾隆年款，施青釉，張宗憲雅蓄，曾展於《雲海閣》，佳士得，倫敦，1993年，編號66，後售於香港佳士得1999年11月2日，編號508；另有一綠釉例，無款，周方舊藏，售於紐約佳士得2013年3月21/22日，編號1206。若論雍正朝所創雛形，可見一例，先後售於香港蘇富比1982年5月18日，編號291，及2005年5月2日，編號673；及一窯變釉例，清宮舊藏，今仍貯北京，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版112。



Mark



**A RARE GILT AND ENAMELLED PORCELAIN
FIGURE OF AMITAYUS
SEAL MARK AND PERIOD OF QIANLONG,
DATED XINMAO YEAR (IN ACCORDANCE
WITH 1771)**

finely modelled in imitation of gilt-bronze, the deity seated in *vajraparyankasana* on a double-lotus base, the hands folded in *dhyanamudra*, wearing a long flowing *dhoti* opening at the chest to reveal an elaborate necklace, the face with meditative expression, the hair gathered into a high chignon save for two curling braids falling off the sides, surmounted by a five-leaf diadem, the top of the base inscribed with a blue-enamelled mark *Daqing Qianlong xinmao nian zao* ('Made in the *xinmao* year during the Qianlong reign of the great Qing dynasty', in accordance with 1771), the base with separate porcelain plug 16 cm, 6¼ in.

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

The simulation of materials using porcelain was particularly popular during the 18th century, as it provided the opportunity for potters to display their creative proficiency in the medium while satisfying the Qianlong Emperor's taste for the novel. See also two closely related examples sold in these rooms, 10th April 2006, lot 1743; and the other, 30th April 1991, lot 138; and a third figure sold at Christie's New York, 1st December 1983, lot 526.

Compare a similar figure attributed to the Qianlong period, but depicted kneeling on one knee, published in I.L. Legeza, *A Descriptive and Illustrated Catalogue of the Malcolm MacDonald Collection of Chinese Ceramics*, London, 1972, pl. CXLI, no. 384; and a pair sold at Christie's New York, 24th/25th March 2011, lot 1748. For a seated figure of Buddha, see one in the Nanjing Museum, Nanjing, published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 322.

清乾隆三十六年（1771年） 瓷胎漆金加彩無量壽佛坐像
《大清乾隆辛卯年造》款

像生瓷於十八世紀甚為流行，陶工搏泥幻化，異想天開，模形擬態，所製之器推陳出新，滿足乾隆皇帝奇趣之品味，甚得上心。此尊瓷胎漆金加彩無量壽佛坐像，塑形逼真，彩繪細膩，難尋類例。香港蘇富比曾售兩相似作例，分別於2006年4月10日，編號1743，以及1991年4月30日，編號138。紐約佳士得亦售一例，1983年12月1日，編號526。

可比一乾隆朝相似例，半迦造型，出版於 I.L. Legeza, 《A Descriptive and Illustrated Catalogue of the Malcolm MacDonald Collection of Chinese Ceramics》，倫敦，1972年，圖版CXLI，編號384；另見一對類例，見於紐約佳士得拍賣，2011年24/ 25日，編號1748。南京博物院藏一坐像例，刊載於《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁322。



Mark



AN INLAID LACQUER 'BOYS' TABLE CABINET 清康熙 黑漆嵌寶嬰戲圖官皮箱
QING DYNASTY, KANGXI PERIOD

elaborately inlaid with an array of hardstones including mother-of-pearl, soapstone and lacquered wood against a lacquered ground, the front decorated with four boys at play and a pair of archaistic phoenix, set with a foliate lock plate and a *ruyi*-shaped hasp above the door pulls, the sides embellished with branches of flowers and fruits and flanked by angular handles, the interior comprising a tray atop four fitted drawers, the corners with *ruyi*-shaped metal reinforcements
38.5 by 37.7 by 28.6 cm, 15¹/₈ by 14⁷/₈ by 11¹/₄ in.

See a pair of similar lacquer chests from E&J Frankel, Ltd., featured in their exhibition, *Hold Everything: Treasure Boxes in the Qianlong Manner*, New York, 1996, cat. no. 17.

HK\$ 150,000-200,000

US\$ 19,200-25,500



AN INSCRIBED AND INLAID IVORY
BRUSHPOT
QING DYNASTY, 18TH – 19TH CENTURY

inlaid with horn depicting a foreigner dancing next to a
Buddhist lion, further inscribed with poems, signed *Yunyan*
jushi
12.8 cm, 5 in.

• HK\$ 30,000-50,000
US\$ 3,850-6,400

清十八至十九世紀 牙雕嵌寶胡人戲獅圖題詩筆筒
《雲岩居士》款

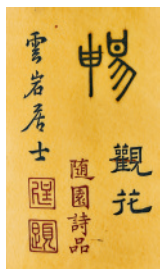
詩文：

天朗氣清，惠風和暢。

得好友來如對月，有奇書讀勝觀花。

雲岩居士

印：述、題



Mark



Two Views
兩面

A GOLD AND SILVER-INLAID BRONZE VASE, 清十八世紀 銅錯金銀夔龍紋鋪首活環耳壺
HU
QING DYNASTY, 18TH CENTURY

the compressed globular body set with a pair of *taotie* mask handles suspending loose rings, decorated in gold and silver inlay and cast in low relief with bands of archaistic motifs and *taotie* blades
24 cm, 9½ in.

HK\$ 50,000-80,000
US\$ 6,400-10,200





Detail

37

**AN INSCRIBED OLIVE-STONE CARVING OF A BOAT, BY GUSHENG
QING DYNASTY, TONGZHI PERIOD, DATED
JIAZI YEAR (IN ACCORDANCE WITH 1864)**

intricately carved with attendants fanning under the awning and passengers looking out, each end of the boat with two passengers seated at a table and a group of passengers riding on top of the roof, for a total of twenty-six passengers, deftly rendered with openable windows, the underside incised with a poem, paying tribute to the poet Su Shi who visited the Red Cliff (*Chibi*), signed *Gusheng laodaoren zuo* and dated to the seventh lunar month of the *jiazi* year
4.3 cm, 1¾ in.

**HK\$ 20,000-30,000
US\$ 2,550-3,850**

The vogue for miniature crafts, including carving on olive, peach, walnut and various other fruit stones was started during the reign of the Qianlong Emperor and remained popular throughout the Qing and Republican era. Examples of imperial miniature craft are illustrated in *Masterpieces of Chinese Miniature Craft in the National Palace Museum*, Taipei, 1971, pls. 1-50, with an introduction to its history, pp. 78-9.

The present carving is the work of Gusheng (1802-1876), a scholar who became a *xiucai* (county-level rank) at the age of 22, but did not progress any further. A native of Guangdong, Gusheng took up a career as a carver specialising in miniature craft. He became known for his olive-stone carvings, especially

清同治三年（1864年） 湛谷生作核雕夜遊赤壁舫
《谷生老道人作》款

核底刻「前赤壁賦」：
甲子年七月

壬戌之秋，七月既望，蘇子與客泛舟遊於赤壁之下。清風徐來，水波不興，舉酒屬客，誦明月之詩，歌窈窕之章。少焉，月出於東山之上，徘徊於鬥牛之間，白露橫江，水光接天；縱一壑之所如，凌萬頃之茫然。浩浩乎如憑虛御風，而不知其所止；飄飄乎如遺世獨立，羽化而登仙。
谷生老道人作

those depicting the Song dynasty poet Su Shi and his companions in a pleasure boat visiting the Red Cliff (*Chibi*).

Compare a carved walnut, the shell worked in high relief with a design of figures and dragons amongst a flower and rock landscape, included in the exhibition *The Minor Arts of China IV*, Spink and Son Ltd., London, 1989, cat. no. 28; and a pair of finely carved walnut-shell hand exercisers illustrated in Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pl. 259. See also another olive-stone carving of a sampan by Gusheng, sold in these rooms, 2nd June 2016, lot 77, from the Water, Pine and Stone Retreat collection.

**AN INLAID SPRINKLE-LACQUERED
BOX AND COVER
SIGNED LU KUISHENG, QING DYNASTY,
DAOGUANG PERIOD**

the cover embellished in mother-of-pearl, tortoise shell,
lacquered wood and various hardstones, depicting a lady
playing the *qin* beneath a prunus tree issuing from a jagged
rock, while a scholar admires the performance, the interior of
the cover inscribed with a Kuisheng seal
9.5 by 25.7 by 16.8 cm, 3¾ by 10¼ by 6⅝ in.

**HK\$ 50,000-70,000
US\$ 6,400-9,000**

The seal and style of workmanship on the box identify it as the work of Lu Kuisheng, (given name Dong c. 1775-1850), a lacquer artist active in the Daoguang period. He was part of an established family of lacquer artists started by his grandfather, Lu Yingzhi. Kuisheng's figural panels are of exceptional quality with great attention to detail. For a discussion of dating this type of work, see Sydney L. Moss, *In Scholar's Taste*, London, 1983, no. 147, and *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, p. 102. For correlative lacquer inkstone boxes bearing Lu Kuisheng's seal, see *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pls. 188 and 189.

清道光 盧葵生款漆砂嵌寶聽琴圖蓋盒

蓋盒印文及工藝與道光年間漆藝大師盧葵生（名棟，1775至1850年）之手筆無異。盧葵生出身漆藝世家，其祖父盧映之創立門戶。盧葵生所作人物圖屏精工卓絕，細緻入微。就此類漆玩定代之論述，見 Sydney L. Moss, 《In Scholar's Taste》，倫敦，1983年，編號147，及《文玩萃珍》，馮平山博物館，香港大學，1986年，頁102。帶盧葵生印之漆器硯盒可比較二例，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，圖版188及189。



Mark



AN INLAID ELM BURLWOOD TWO-TIERED
BOX AND COVER
MING DYNASTY, JIAJING PERIOD

明嘉靖 榆樹瘻木嵌寶雙層蓋盒
「子昂」字

the cover finely inlaid in mother-of-pearl, carnelian, crushed shells and other hardstones, depicting a warrior standing sternly next to a large leafless tree and an outcrop issuing *lingzhi*, and a groom depicted leading a horse away from the warrior, carved with a *Zi'ang* mark, fitted with an internal tray 11.4 by 21.2 by 12.7 cm, 4½ by 8¾ by 5 in.



Mark

HK\$ 150,000-200,000
US\$ 19,200-25,500

Zi'ang is the courtesy name of Zhao Mengfu, a prince and descendant of the Song Dynasty, and a Chinese scholar, painter, and calligrapher during the Yuan Dynasty, who specialised in the painting of horses.

In the early Yuan period, when the ruling Mongols curtailed the employment of Chinese scholar-officials, the theme of the groom and horse became a symbolic plea for the proper use of scholarly talent. The famous Zhao Mengfu painting 'Grooms and Horses' in the Metropolitan Museum of Art, New York, is illustrated in Harist Jr., Robert E. and Virginia Bower. *Power and Virtue: The Horse in Chinese Art*, China Institute in America, New York, 1997, cat. no. 19. The current box, so superbly inlaid with scenes of a warrior, horse and groom, is carved in the spirit of this rich artistic tradition.



Other View



AN INSCRIBED PEACH-STONE SEAL
SIGNED ZHU HENGXIN, QING DYNASTY,
DATED YICHOU YEAR (IN ACCORDANCE
WITH 1805 OR 1865)

the sides carved in relief with a poem, signed *Zhu Hengxin* and dated to the Dragon Boat festival of the *yichou* year, in accordance with 1805 or 1865, the upper section carved in openwork with figures engaging in various activities, the seal face carved with *meigu*
3.3 cm, 1¼ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

清十九世紀 核雕題詩人物鈕印

印面：梅谷



Two Views
兩面



Detail



Impression

A LARGE INSCRIBED BAMBOO-ROOT
STAND
SIGNED CHEN DEZHAO, QING DYNASTY

the gnarled body conforming with the natural form of the root, textured with raised nodes and burls, incised with a verse taken from the Golden Light Sutra reading *hefeng chang yingjie*, signed Chen Dezhaoh followed by a seal, further inscribed with *daming zhu* ('bamboo of the Great Ming') to the base
46 cm, 18⅞ in.

HK\$ 30,000-50,000
US\$ 3,850-6,400

清 竹根隨形座
「和風常應節」、「大明竹」字、《沈德昭》款



Mark



AN INLAID HUANGHUALI 'DRAGON'
CANTED TOP TABLE CABINET
QING DYNASTY, 18TH CENTURY

清十八世紀 黃花梨嵌寶龍紋盞頂官皮箱

finely inlaid with an array of multi-coloured hardstones and mother-of-pearl, the removable front cover carved in relief with a ferocious five-clawed dragon writhing amidst clouds and flames in pursuit of a flaming pearl, within a border of beribboned *bajixiang* and bats, the top with a raised panel enclosing a pavilion scene accented with rockwork and gnarled trees, further surrounded by detached flower sprays around the canted border, two sides embellished with birds and butterflies hovering among flower branches, flanked by a pair of C-shaped handles, set with seven similarly decorated drawers behind the front cover, the straight sides with exposed dovetail joints

42 by 41 by 27 cm, 16½ by 16⅛ by 10⅝ in.

• HK\$ 400,000-600,000
US\$ 51,000-76,500





Striking for the intricately carved and inlaid decoration that extends over the entire broad surface, the present piece is unusual for the carefully composed and chosen design rendered in varying levels of depth. It demonstrates the level of creative freedom exercised by Qing craftsmen, who deliberately utilised mother-of-pearl to resemble white clouds, as well as the horns of the five-clawed dragon. The result is striking as the ferocious animal appears as if leaping off the surface of the cabinet.

Compare a *huanghuali* table cabinet with two doors and inlaid with various hardstones and mother-of-pearl, depicting boys at play, from the collection of Philip Ng, illustrated in Karen Mazurkewich, *Chinese Furniture. A Guide to Collecting Antiques*, Rutland, 2006, pl. 408; and another example, from the collection of Erica Phillips, sold at Christie's New York, 25th March 2010, lot 815.

Table cabinets of this type, *guanpi xiang* (official boxes), were used for various functions, such as dressing cases to store toiletries, jewellery and other valuables, as well as on desks for storage of stationary, writing implements and seals.

本品雕刻精細，器身嵌百寶，紋飾複雜，其將不同厚度之螺鈿、寶石組合，圖案立體生動，誠為不同尋常之作。匠人巧用母貝磨製祥雲及龍角，一展天馬行空之創造力，所飾龍紋勇猛生威，栩栩如生，彷彿躍然騰出器表，衝入雲霄。

可比一黃花梨嵌寶嬰戲圖官皮箱，為 Philip Ng 珍藏，錄於 Karen Mazurkewich，*Chinese Furniture. A Guide to Collecting Antiques*，拉特蘭，2006年，圖版408；另參考一例，屬 Erica Phillips 雅蓄，後售於紐約佳士得 2010年3月25日，編號815。

此類官皮箱功用不一，可儲梳妝物品，珠寶或者其他貴重之物，亦可置於案頭，存筆墨、印章等文房用品。

AN EXCEPTIONAL CARVED IVORY 'WEN CHANG AND KUI XING' GROUP ON A ZITAN STAND 17TH CENTURY

the scholar Wen Quxing depicted seated wearing long flowing robes and a cap, his right arm supported by the kneeling demon Kui Xing with large bulging eyes, the ivory patinated to a warm honey tone, all supported on a finely carved and reticulated *zitan* stand in the form of a rocky grotto figure: 7.3 cm, 2⁷/₈ in.

• HK\$ 350,000-450,000
US\$ 44,600-57,500

Wen Chang (also referred to as Wen Quxing) is the patron deity of literature whose heavenly task, assigned by the Jade Emperor (Yudi), was to keep a record of all the meritorious men of letters. He was also believed to have power over the destinies of scholars and officials and was venerated by those in need of help with their examinations, particularly for obtaining the *jinshi* degree which was an essential requirement for any position in the official bureaucracy. In this carving he is shown pictured with his assistant, Kui Xing, who is responsible for issuing official testimonials.

A boxwood carving of Wen Chang and Kui Xing was included in the exhibition *Series of Exceptional Carvings. Selected Ming and Qing Wood Carvings*, National Museum of History, Taipei, 2005, cat. no. 78; and another was offered at Christie's New York, 17th September 2008, lot 110.

For an ivory carving of Kui Xing in the Palace Museum, Beijing, attributed to the late Ming dynasty, see one illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl. 107; and another published in S.E. Lucas, *The Catalogue of Sassoon Chinese Ivories*, vol. 1, London, 1950, pl. 166, where the author notes that the scholar Kui leapt into a river in humiliation after he was denied first place in the *jinshi* examinations by the Emperor due to his repulsive features. After being saved by the mythical monster Ao, he was later deified to become the stellar patron of the literati.

十七世紀 牙雕魁星扶文昌 連 紫檀座

文昌（亦指文曲星）乃玉帝指派管理天庭文運功名之神，蓋有文公之人，均由其悉記在冊。民間信奉為主宰功名利祿之星君，故而廣受科舉考生恭虔之敬重，願佑一朝金榜題名，可在朝為官。本品雕文昌君及魁星，魁星者，則擔提榜記名之任。

台北歷史博物館藏一竹雕文昌及魁星作例，錄於《雕刻之珍—明清竹刻精選展》，2005年，編號78；紐約佳士得亦售一同題材之雕刻作品，2008年9月17日，編號110。

明末之牙雕魁星作品，另可參考一例，選刊於《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖版107；另可較一例，著錄於 S.E. Lucas, 《The Catalogue of Sassoon Chinese Ivories》，卷1，倫敦，1950，圖版166，作者於書中言及，魁星殿試高中榜首，然因相貌醜陋受辱，憤然墜河，由神獸鰲所救，後成為文人之仙。



A LARGE INLAID LACQUER SCREEN QING DYNASTY, 18TH – 19TH CENTURY

elaborately inlaid in an array of hardstones including mother-of-pearl, soapstone, agate, lapis lazuli and stained horn, decorated with a heron and a pair of Chinese bulbul in a pond flourishing with lotus blooms and reed, further inscribed with an auspicious idiom pertaining to the scene, all surrounded by a border of flower scroll

72 by 105 cm, 28 $\frac{3}{8}$ by 41 $\frac{3}{8}$ in.

HK\$ 100,000-150,000
US\$ 12,800-19,200

清十八至十九世紀 黑漆嵌寶「一路連陞到白頭」掛屏





**A SILVER-INLAID BRONZE 'DOUBLE FISH'
VASE
QING DYNASTY, 18TH CENTURY**

清十八世紀 銅錯銀雙魚花插

finely cast in the form of two leaping conjoined fish, the mouth of the fish hollowed out to form the mouth of the vase, the fish meticulously detailed with gold-painted eyes and silver-inlaid scales

30.7 cm, 12 $\frac{1}{8}$ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

Vases of this form are also known in other media; in various mediums; for example, see two cloisonné enamel examples of closely related form, from the Mandel Collection, sold at Christie's Hong Kong, 30th May 2012, lot 3922; and a celadon-glazed pair mounted in gilt bronze stands, in the collection of HRH Queen Elizabeth II, published in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. II, London, 2016, pl. 1234-1235.

The entwined double fish, one of the *bajixiang* (eight auspicious symbols), was introduced into China through the influence of Tibetan Buddhism in the Yuan dynasty (1279-1368). Not only used in Buddhist implements but also utilised as a popular motif for works of art, they symbolise connubial bliss, abundance and freedom from restraint.

此類雙魚瓶亦見其他材質者，可見一對掐絲琺瑯例，與本品器型甚為相似，屬文德爾伉儷珍藏，售於香港佳士得2012年5月30日，編號3922；另存一對青釉雙魚瓶例，配鍍金銅底座，為英女王伊麗莎白二世陛下雅蓄，錄於John Ayers，《Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen》，卷2，倫敦，2016年，圖版1234-1235。

雙魚為八吉祥之一，於元朝時期，隨藏傳佛教傳入中原地區。其不僅僅裝飾於佛教器具，而是作為一種含吉祥寓意之裝飾主題，廣泛應用於各類藝術品，蘊含婚姻完滿，富足有餘，自由無束之美意。



AN INLAID ZITAN 'PEONY AND PHEASANT' BOX AND COVER

清十八世紀 紫檀嵌寶牡丹錦雞圖蓋盒

QING DYNASTY, 18TH CENTURY

the cover finely inlaid with an array of hardstones and mother-of-pearl, depicting two pheasants resting on jagged rocks among two gnarled branches of peony
20 cm, 7 $\frac{7}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

This finely carved and inlaid *zitan* wood box follows in the tradition of works by the great Jiajing period carver Zhou Zhu, recorded in the writings of the Ming and Qing literati as having worked in Yangzhou in Jiangsu province during the reign of the Jiajing Emperor. For additional information on his work, see the footnote to **lot 12**. For another early Qing dynasty rectangular *zitan* box of this form and closely related decoration, see the example from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl. 228.



AN INLAID ZITAN 'FLORAL' BRUSHPOT
QING DYNASTY, 18TH CENTURY

清十八世紀 紫檀嵌寶瑞果花卉紋筆筒

decorated with inlays including mother-of-pearl, malachite, agate and horn, encircling the exterior with gnarled branches of camellia, prunus, nandina berries and finger citrons
14 cm, 5½ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

A closely related *zitan* brushpot of similar form and size from the Qing court collection, preserved in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl. 235. It is decorated in the same distinct style with similarly opulent treatment of the dense floral design.



A CARVED CELADON-GLAZED
'KUI DRAGON' JAR
SEAL MARK AND PERIOD OF QIANLONG

清乾隆 豆青釉夔龍紋罐
《大清乾隆年製》款

of baluster form with high shoulders, boldly carved with archaic *kui* dragons and phoenix, their sinuous bodies studded with tiny bosses and terminating in bifurcated tails, all set between a *wan* symbol band encircling the neck and upright lotus petals around the foot, applied overall with a rich olive-green glaze pooling to a darker tone in the recesses, the base crisply carved with a six-character seal mark
26.2 cm, 10¼ in.

HK\$ 40,000-60,000
US\$ 5,100-7,700

Carved with a marvellous matrix composed entirely of sinuous *kui* dragons, this vase follows in the Longquan celadon style made for the court during the early Ming dynasty. Compare two related baluster vases sold in our New York rooms, the first, 5th May 1979, lot 40, and the second, 6th November 1981, lot 306. For the prototype of this design see a vase decorated with striking dragons, sold in our London rooms, 24th July 1973, lot 56.

此青釉罐飾夔龍紋，倣仿明初龍泉官窰青瓷。紐約蘇富比曾售兩相似例，可資比對，其一售於1979年5月5日，編號40，其二售於1981年11月6日，編號306。此類夔龍紋飾之原型，可參一例，售於倫敦蘇富比1973年7月24日，編號56。



Mark



A FAMILLE-ROSE 'FLORAL'
ABSTINENCE PLAQUE
QING DYNASTY, QIANLONG PERIOD

of quatrelobed form, one side centred with a panel enclosing the characters *zhaijie* (abstinence), surrounded by delicate floral scrolls against a pink ground, the reverse similarly decorated with a Manchu inscription, all within a gilt border, brocade box
6.1 cm, 2 $\frac{3}{8}$ in.

HK\$ 80,000-120,000
US\$ 10,200-15,300

清乾隆 粉紅地粉彩描金纏枝花卉紋齋戒牌



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Two Views
兩面

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A FAMILLE-ROSE ABSTINENCE PLAQUE
QING DYNASTY, QIANLONG PERIOD

one side centred with a panel enclosing the characters *zhaijie* (abstinence), surrounded by a *qing* (chime) and two fish amidst floral scrolls, the reverse similarly decorated with the panel reading *bolgomi karga* ('purity charm [pendant]') in Manchu script
6.4 cm, 2 $\frac{1}{2}$ in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

清乾隆 松綠地粉彩吉慶有餘齋戒牌



50

Two Views
兩面

A CORAL-RED GROUND FAMILLE-ROSE
WATERPOT
QING DYNASTY, 18TH – 19TH CENTURY

清十八至十九世紀 珊瑚紅地粉彩九秋同慶圖六方水盂

of hexagonal form, painted with colourful clusters of flowers borne on dense foliage, all reserved against a rich coral-red ground, the interior and base glazed turquoise
6.6 cm, 2 $\frac{5}{8}$ in.

HK\$ 50,000-100,000
US\$ 6,400-12,800

The texture of the enamelling of the luxuriant floral sprays and the quality of the coral ground on this rare vessel are reminiscent of that on a series of coral-ground famille-rose 'floral' bowls, developed in the Kangxi period and created up to the Guangxu period.

A Qianlong reign-marked example was sold in our New York rooms, 15th March 2017, lot 519. See also a Jiaqing mark and period bowl included in the Oriental Ceramic Society exhibition *Enamelled Polychrome Porcelain in the Manchu Dynasty*, London, 1951, cat. no. 199, and sold in our Hong Kong rooms, 3rd May 1994, lot 214; a Daoguang mark and period example from the Ohlmer collection in the Roemer Museum, Hildesheim, illustrated in Ulrich Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, pl. 138; and a further bowl with a Guangxu mark and of the period, in the Weishaupt collection, published in Gunhild Avitabile, *From the Dragon's Treasure*, London, 1987, pl. 29.

End of Sale



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CHRONOLOGY 中國歷代年表

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

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A Blue and White Dish, Ming Dynasty, Jiajing period
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1. BEFORE THE AUCTION

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

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

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

🔒 Premium Lots

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

🔒 Guaranteed Property

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

⚠ Property in which Sotheby's has an Ownership Interest

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

➡ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

👥 Interested Parties

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

📦 No Reserve

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

🔒 Restricted Materials

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID^{FORM}. 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 via BID[™] If you cannot attend the auction, it may be possible to bid online via BID[™] for selected sales. This service is free and confidential. For information about registering to bid via BID[™], please refer to sothebys.com. Bidders using the BID[™] service are subject to the Additional Terms and Conditions for Live Online Bidding via BID[™], which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID[™] 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, Travellers Cheque, 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 Client Accounts Department if you have any questions concerning clearance.

Collection and Storage All items from this auction not collected from 5/F One Pacific Place by the thirty-first calendar days after the date of the auction will be transferred to Helu-Trans (HK) Pte Ltd where they can be collected seven calendar days after the transfer. All items not collected within one month after the date of the auction will incur storage charge 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.)
Sally Lai
Post Sale Manager
+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 immediately to Sotheby's.

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, 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 Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005.

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

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

中國工藝品詞彙

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

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

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：
明嘉靖年間青花盤

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

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

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

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

重要通知

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

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

給準買家之指引

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

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

買家酬金 買家應支付本公司酬金。拍賣品「落槌價」為港幣2,400,000元或以下，酬金以「落槌價」之25%計算；超過港幣2,400,000元至22,500,000元之部份，則以20%計算；超過港幣22,500,000元之部份，則以12.9%計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

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

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

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

符號表示

以下為本圖錄所載符號之說明：

🔒 高估價拍賣品

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

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

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

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

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

□ **無底價** 除以口符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落槌價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價的一定比例來設定，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當時已識別為含有有機物料，而有關物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第10條，亦請參閱拍賣會購買資訊中有關瀕臨絕種物種一節。

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

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

2. 拍賣之競投

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

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

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

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

透過BIDTM網上競投服務進行網上競投 如閣下未能出席拍賣會，或可透過BIDTM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BIDTM網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BIDTM網上競投服務之競投人受透過BIDTM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

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

3. 拍賣

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

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

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

4. 拍賣後

付款 拍賣後須即時以以下列方法以港幣付款：現金、銀行匯票、旅行支票、支票、電匯、信用咭（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。若以信用咭（American Express, MasterCard, Union Pay & Visa）結賬，請親身持咭到本公司付款。本公司及信用咭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。信用咭付款之上限為港幣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，請聯絡本公司之會計部。

收取及儲存貨品 是次拍賣之所有拍品如未能於拍賣後三十一天內在太古廣場1期5樓提取，將會移存至喜龍（香港）有限公司。

閣下可於移存至喜龍七天後開始提貨。拍賣後一個月若閣下尚未領取拍品，屆時須支付移存拍品之儲存費。儲存費計算方法如下：

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)

黎婉雯
售後服務部經理
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下寄送運送服務報價單。該報價單可能包含運送風險保險費用。如該報價單獲接納，我們將為閣下安排付運，並在收到閣下對報價單條款的書面同意、結清貨款及任何可能需要之出口許可證或證書後儘快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之行政費用。

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，請必須立即通知蘇富比。

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

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

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均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，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

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

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提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 from outside Hong Kong should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA).

Sotheby's is currently registered to collect USA sales tax in the states of California and New York. If the property is delivered into any of the states in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Buyers should obtain their own tax advice from their tax advisors in this regard.

買家稅務信息

香港以外之買家應注意，當進口購買品時，或須繳付當地之銷售稅或使用稅(例如進口購買品至美國並付運到某些州份時，所需繳付之銷售稅或使用稅)。

蘇富比現時已在美國加利福尼亞州及紐約州登記為美國銷售稅納稅人。根據有關法律，蘇富比付運購買品至已登記為美國銷售稅納稅人之州份時，必須徵收並繳交相關之稅項。

買家應自行向稅務顧問就此方面尋求稅務意見。

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:

- these Conditions of Business;
 - 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;
 - Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
 - in respect of online bidding via the internet, the BIDSM Conditions 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

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- 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. Internet bids ("BID^{online}") are made subject to the BID^{online} Conditions available on the Sotheby's website or upon request. The BID^{online} Conditions 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. 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.

10. 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.

11. 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.

12.DATA PROTECTION

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If clients provide Sotheby's with information that is defined by law as "sensitive", they agree that Sotheby's Companies may use it for the above purposes. Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent.

If you would like further information on Sotheby's policies on personal data, or to make corrections to your information, please contact us on (852) 2524 8121.

If you would prefer not to receive details of future events please tick here. ☐

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Business, clients agree to such disclosure.

Clients will please note that for security purposes, Sotheby's premises are subject to video recording. Telephone calls e.g. telephone and internet bidding/voicemail messages may also be recorded.

13.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.

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.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及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投標前檢查拍賣品，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（在銷售處展示並可於蘇富比之香港銷售處或致電 (852) 2524 8121 索取）；
- (iii) 銷售目錄所載之蘇富比真品保證；及
- (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富比網頁之 BIDnow 網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託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」指根據準買家指引所載費率買家按落錫價應付之佣金；
「贖品」指蘇富比真品保證所定之涵義；
「落錫價」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」指落錫價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落錫價（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，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品

之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認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。目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目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(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）及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無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，蘇富比在目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，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為偽品並符合真品保證內之各條件，將退回買入價予買家。

(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，無論是由於疏忽或因其他原因引致，惟上文規則第 3(f) 條所載者則除外；
- (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規則則不包括在內（惟法律規定不可免除之該等責任除外）；
- (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因而產生的損失。

(e) 規則第 4 條概無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參與拍賣。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

主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，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，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BID^{online})受BID^{online}網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID^{online}網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(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，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

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。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付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。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此，由彼等自行負責投保)。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，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須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之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定(在已知會賣家之情況下)行使以下一項或多項補救方法：

(a) 將拍賣品貯存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究損害賠償之權利；

(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)條重售時買入價及買家之費用之任何差額(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)條重售時買入價及買家之費用之任何差額(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)。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

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

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

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等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，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(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。倘該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，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣

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

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目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，蘇富比及賣家概無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。

11. 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，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售目錄開端指定之參考號碼。給予蘇富比客戶之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該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

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

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。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。

12. 資料保護

因應蘇富比業務管理運作，以及蘇富比公司服務的市場和供應，或根據法律規定，我們可能要求客戶提供私人資料或自第三方取得客戶資料(如信用信息)。如果客戶將法律認定為「敏感」的信息提供予蘇富比，等於同意蘇富比公司可以使用此信息作上述用途。沒有客戶明確同意時，蘇富比公司將不會以任何其他目的使用或處理敏感信息。

如果您欲了解更多蘇富比關於個人資料的政策，或修改您的個人資料，請致電(852) 2524 8121 聯絡我們。

如果您未來不希望收到此類活動詳情，請勾選此處。☐

為滿足客戶服務需要，蘇富比可能將資料透露給第三方(如承運人)。一些國家對於個人資料的法律保護與香港不同。蘇富比的政策要求此類第三方尊重客戶資料私隱及機密，並對客戶資料提供與香港法律同等的保護措施，不論承運人是否位於與香港提供同等法律保護予個人資料的國家。客戶同意此業務規則，即同意此信息披露。

客戶敬請注意，為安全起見，蘇富比營業場所備有錄影設施。電話如電話及網絡競投、語音信息等也可能被錄音。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭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紛爭。各方均同意蘇富比將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達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。

真品保證

本公司對閣下提供之一般保證：

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

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

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- (i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能(根據蘇富比合理之意見)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

In connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). Sotheby's Companies will not use or process sensitive information for any other purpose without the client's express consent. In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within Hong Kong, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

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鎚價。「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。競投須根據圖錄內所示拍賣品編號之相同次序作出。

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

成功競投

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

資料保障

基於蘇富比公司之管理、經營業務、市場推廣與服務，或因法律規定之需要，蘇富比可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。蘇富比公司在未獲得客戶明確同意前將不會將該等敏感性資料作其他用途。為履行客戶所要求之服務，蘇富比有可能向第三方，如付運人披露資料。部份國家不會提供與香港相同之個人資料法律保障。根據蘇富比之公司政策，將要求該第三方尊重客戶之私隱，將客戶資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。閣下簽署本缺席競投表，即同意有關披露。

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

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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 HK0835 | **Sale Title** SCHOLARLY ART FROM THE COLLECTION OF MR & MRS GERARD HAWTHORN | **Sale Date** 31 MAY 2018

*TITLE OR COMPANY NAME IF APPLICABLE

*FIRST NAME

*LAST NAME

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

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: ☐ _____

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 HONG KONG DOLLAR 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.

FOR WRITTEN/FIXED BIDS

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

FOR TELEPHONE BIDS

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

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

IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID^{now} online bidding service is not available for premium lots.

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

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. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

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.

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

☐ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and catalogues).

SIGNED _____ **DATED** _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Traveler's Cheque, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and 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 the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

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.

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 HK0835 | 拍賣名稱 好善蔣雅藏文房珍品 | 拍賣日期 2018年5月31日

* 稱謂（如先生，女士）或公司名稱（如適用）	* 姓	* 名
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

☐ 如上述為新地址，請在方格內 ✓ (並提供舊有郵編以核對) _____

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

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

- 可於拍賣編號之間以“或”字兩者(或若干)中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

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

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

重要通告 — 估價拍賣品 (🔍)

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

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄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。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投) _____

本人同意接受蘇富比拍賣圖冊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。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (*) 的欄目內填寫個人資料，否則我們可能無法為您提供產品及服務。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內 ✓ 以表示反對

☐ 本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷（如宣傳資料、活動請柬及圖錄）。

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、銀行匯票、旅行支票、支票、電匯、信用咭（美國運通、萬事達、銀聯或維薩卡）。

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的賣家索取：身份證明文件（政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照）及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭（美國運通、萬事達、銀聯或維薩卡）結賬，請親攜咭到本公司付款。

（以英文本為準）

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 電子郵箱

Client I.D./Passport 身份證或護照編號

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

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

閣下曾否於蘇富比登記投標? ☐ 有 ☐ 沒有

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

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

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

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

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

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

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

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

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.

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

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

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

閣下授權蘇富比向銀行索取有關本人之財務資料。

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

We may not so use your personal data unless we have received your consent. By signing this form you agree to our use of the Data as set out in clause 12 "Data Protection" of the Conditions of Business for Buyers. If not, please ✓ the box below before signing this form.

☐ I object to the use of my personal data by Sotheby's Companies and its business partners for direct marketing (eg: promotional materials, event invitations and **catalogues**).

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。

除非得到閣下同意，我們不會使用閣下的個人資料。如閣下在本表格的末端簽署，即表明同意我們依據敝公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途，請在方格內✓以表示反對

☐ 本人反對蘇富比公司及其業務合作夥伴使用本人資料作直接促銷(如宣傳資料、活動請柬及**圖錄**)。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

ASIA SPECIALIST DEPARTMENTS

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

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