The background of the entire page is a dark, textured grey. It is covered with various calligraphic elements. Large, bold characters in cursive script are scattered across the page. Interspersed among the calligraphy are several red square and rectangular seals, some containing characters in seal script. The overall aesthetic is traditional Chinese art.

QIANLONG

SCHOLAR AND CALLIGRAPHER HONG KONG 3 OCTOBER 2018

Sotheby's 蘇富比

EST. 1744

晉王獻之書

QIANLONG

SCHOLAR AND CALLIGRAPHER HONG KONG 3 OCTOBER 2018



長春
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CONTENTS

4	IMPORTANT NOTICES TO BUYERS
5	AUCTION INFORMATION
7	SPECIALISTS AND AUCTION ENQUIRIES
10	QIANLONG – SCHOLAR AND CALLIGRAPHER LOTS 3201-3207
126	INTERNATIONAL ASIAN ART DEPARTMENTS
127	CLIENT SERVICES
128	CHRONOLOGY
129	IMPORTANT NOTICE GUIDE FOR PROSPECTIVE BUYERS
132	TAX INFORMATION FOR BUYERS CONDITIONS OF BUSINESS
135	GUIDE FOR ABSENTEE BIDDERS
137	ABSENTEE BID FORM
139	PRE-REGISTRATION APPLICATION FORM



QIANLONG

SCHOLAR AND CALLIGRAPHER HONG KONG 3 OCTOBER 2018







DE RI XIN VIRTUE RENEWED EVERY DAY

GUO FUXIANG

This imperial jewel is carved from a *tianhuang dong* stone from Shoushan in Fujian province, and is carved in an ovoid form with three *chilong*. Its seal inscription is composed of the three-character phrase *de ri xin* ('Virtue renewed every day'). The phrase *de ri xin* is derived from Shangshu [The Book of History] where it is written: '*De ri xin, wan bang wei hai. Zhi zi man, jiu zhi nai li.*' The meaning of this is that a gentleman should diligently build his moral character, and should daily progress and improve anew. The three characters carved on the Qianlong Emperor's seal thus sum up this phrase. What is even more meaningful is that the Qianlong Emperor used this three-character phrase as a name for one of his private studies. In fact, these words were personally inscribed onto a plaque and hung on the walls of the Jingshengzhai (Studio of Esteemed Excellence) within the Jianfugong (Palace of Established Happiness). But in 1923 (13th year of the Republic), when the Jianfugong was set aflame, the Jingshengzhai perished in the fires and the '*de ri xin*' plaque along with it. Thus the fact that this treasure has survived through these perils is very remarkable.

According to the *Shiqu baoji* [The Precious Collection of the Stone Canal Pavilion], a written record of the paintings and calligraphies of the Qing court, the earliest record of this seal on a work of art dates back to the 8th year of the Qianlong reign (in accordance with 1743) thus dating the seal to before 1743 and within the early Qianlong period. This seal was often used together with the Qianlong Emperor's *suo bao wei xian*

('the only treasure is virtue') and *Qianlong yubi* ('Qianlong's imperial brush', **fig. 1**) seals and most often chopped on to his own imperial calligraphy and paintings and used as the leading seal (at the opening of colophons, **fig. 2**).

The stone from which this seal was carved has an excellent texture and its temperature and moisture are very agreeable. The colour of the body has a lustre and shine in its bright yellow, and the top section contains a *chilong* of a slight tinge of white, which is why we know that this stone is in fact cut from a precious Shoushan Mountain *yin guo jin* (literally 'gold wrapped in silver') *tianhuang* stone. This type of soapstone "is rarely seen and an outstanding type of *tianhuang* stone, which should be considered the most rare and precious of stones as it is the optimum combination of *tianhuang* and *baitian* stones," according to Ye Weifu, *Zhongguo yin shi* [Chinese stone seals]. Moreover, this seal is very large, and is amongst the largest *tianhuang* seals from the Qianlong period.

The three *chilong* that are carved atop this imperial seal seem to move naturally, the carved lines of their form are flowing and smooth. Their dense fur and manes flutter with ease without becoming disordered, and their bones and musculature are carved realistically and in great detail. The three animals turn around and playfully clamber to get close to one another, looking around, their faces display their enjoyment. All these characteristics are features associated with typical workmanship of Shoushan craftsmen during the Qianlong period.



德日新

郭福祥

此御寶質地為壽山田黃凍石，圓雕三螭鈕，朱文篆書「德日新」三字。

「德日新」印文出自《尚書》：「德日新，萬邦為懷。志自滿，九族乃離」意思是說，君子應該勤於修德，日日益新。乾隆皇帝將其刻在印章上，亦有自我鞭策，提醒自己不斷加強品德修養之意，在乾隆御寶印文中頗具代表性。更有意思的是，乾隆還將其用做殿名，御筆親書「德日新」匾懸掛於紫禁城建福宮後之敬勝齋內，民國十二年（1923年）建福宮大火，敬勝齋被焚毀，「德日新」匾亦毀於火中，而此寶竟得以留存，殊為難得。

根據乾隆時期編纂專門著錄清宮內府書畫的《石渠寶笈》一書記載，此寶最早鈐蓋於書畫上是在乾隆八年（1743年），可知此寶之製作不會晚於這個時間，屬於乾隆早期作品。且為乾隆常用之物，經常與「所寶惟賢」、「乾隆御筆」（圖一）等御寶相配，鈐蓋於其御筆書畫之上，一般是作為引首章使用（圖二）。

此御寶質地通靈，溫潤可愛，印體色澤純黃光亮，上部一螭淡白色，可知此寶所用材質為珍貴的壽山「銀裏金」田石，這種印石「是罕見的田石中的佼佼者，極為珍稀，它是田黃凍石和白田石的優化組合」，見葉偉夫，《中國印石》。且此寶體量很大，是乾隆帝所有田黃石御寶中較大的，因此，愈顯珍貴。

此御寶之鈕為圓雕三螭，雕刻自然生動，線條流暢，螭身之上毛髮飄逸，密而不亂，骨骼和肌肉的結構表現得逼真準確，十分到位。三螭或回首，或攀附，顧盼流連，神態可愛。為典型的乾隆時期壽山石雕刻風格。此寶無論是材質，還是刻工都堪稱是乾隆御璽中的精品。



fig. 1
Tianhuang 'lion and cub' 'Qianlong yubi' seal and impression,
Qing dynasty, Qianlong period
© Collection of the Palace Museum, Beijing

圖一
清乾隆 田黃石子母獅子鈕乾隆御筆璽及印文
© 北京故宮博物院藏



fig. 2
Explaining "An Auspicious Start" with an Imitation of Xuanzong's "An Auspicious Start", scroll,
Qing dynasty, Qianlong period (1772)
© Collection of the National Palace Museum, Taipei

圖二
清乾隆三十七年（1772）《清高宗御筆開泰說並仿明宣宗開泰圖》軸
© 台北國立故宮博物院藏

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

A SUPERB AND EXCEPTIONAL IMPERIAL TIANHUANG 'CHILONG' SEAL AND A PAIR OF CALLIGRAPHIC HANGING SCROLLS QING DYNASTY, QIANLONG PERIOD

the seal powerfully carved in high relief with a mother *chilong* playfully nipping at the haunches of her two wrestling cubs atop an oval seal, each horned mythical beast meticulously rendered with a finely incised mane above piercing eyes and a pronounced snout, the seal face carved with a three-character inscription reading *de re xin* ('Virtue renewed every day') framed by a pair of sinuous *chilong*, the lustrous stone of a rich caramel colour with grey inclusions skilfully utilised to portray the darker fur and mane of the mother *chilong*; each of the pair of imperial hanging scrolls with semi-cursive calligraphy in ink on gold-flecked silk, mounted on green diaper brocade, one impressed with the *de ri xin* seal, the other with two further Qianlong seals and a collector's seal seal h. 7 cm, 2¾ in.; 212 gr. each scroll 137.2 by 28 cm, 54 by 11 in.

PROVENANCE

Sotheby's Hong Kong, 26th October 2003, lot 28.

HK\$ 25,000,000-30,000,000
US\$ 3,190,000-3,830,000

清乾隆 御製田黃三螭鈕寶璽
印文：德日新
連清乾隆御筆行書對聯
水墨冷金絹本立軸

來源：

香港蘇富比2003年10月26日，編號28

對聯：慶協桐圭絳永算，恩聯花萼茂初陽。

鈐印：德日新、存誠主敬、乾隆御筆



Seal face
印面



Seal Impression
印文



Impression from the Qianlong baosou
《乾隆寶戴》內之印文

德
日
新



乾隆御筆七言行書

乾隆御筆七言行書

慶協桐圭縣承算



恩聯花萼茂初陽







夜



如



寺珎推

乾隆乙酉

上軒御題

AN APPRECIATION OF THE QIANLONG EMPEROR'S KHOTAN WHITE JADE BOWL

XU LIN

From Khotan, the packaged tributes arrive every year,
Of rare beauty, like fat, suitable for making bowls.
The finished vessel illuminates the palace
and realizes the grand ceremonies;
I brush these poetic lines to praise its preciousness.
Without flaw or defect, the jade needs no concealment;
With sufficient capacity, the bowl contains plenty.
Over the generations my sons and grandson
will always cherish it:
A treasure on par with the ancient swords and *bi* discs.

In 1765, the Qianlong Emperor wrote the above poem, entitled "In Praise of the Khotan Jade Bowls," on a pair of Khotan white jade bowls. He begins the poem by referring to his own edict demanding tributary raw jade from Khotan every spring and fall, which greatly pleased him. Thanks to the consistent supply of raw jade, the court had sufficient access to the mutton-fat jade suitable for making bowls. For what purposes were such flawless jade bowls used? The Qianlong Emperor explains in his annotation to the poem that the bowls were used to serve milk tea bestowed during the celebratory ceremonies in his court. Such an important occasion warranted the Emperor's poem and its inscription on the bowls. The Qianlong Emperor even believed that the bowls were as precious as jade blades and large *bi* discs of the ancient past, worthy as bequests to his descendants (**fig. 1**).¹

What are the current locations of these bowls used for the Qianlong Emperor's ceremonial tea bestowal? According to my research, there are three such jade bowls. One is at the Palace Museum in Beijing, and another at the National Palace Museum in Taipei. The third is the Khotan jade bowl with the Qianlong Emperor's imperial inscription presently on offer at Sotheby's.

This jade bowl measures 5.6 cm in overall height. The flaring mouth measures 12.8 cm in diameter, and the ring foot measures 5.8 cm in diameter and 1 cm in height. The bowl was carved from Khotan white jade with a fine texture and lustre. It is undecorated except for the inscription of the Qianlong Emperor's poem, which runs around the outer surface in alternating lines of four and three characters to create a rhythmic composition. Following the poem is an inscription and a date reading *Qianlong yiyou jixiayue shanghuan yuti* ('Imperially inscribed during the first third of the month *jixia* of the year *yiyou* of the Qianlong reign'), a relief square seal in seal script reading *bide* ('Compare yourself to jade', and an intaglio square seal in seal script reading *langrun* ('Bright and lustrous'). The year *yiyou* was the 30th year of the Qianlong reign, and the month *jixia* was the 6th lunar month. *Shanghuan* refers to the first third of the month, as evidenced by the Ming-dynasty writer Yang Shen's *Danqian zonglu*. Qianlong-period objects inscribed with the Emperor's



fig. 1
Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and text],
Yuzhi shi san ji [Imperial poetry, vol. 3], juan 52, p. 2

圖一
《清高宗御製詩文全集·御製詩三集》·卷52·頁2

poetry and prose are often also carved with dates, signatures, and informal seals.² The base of the jade bowl is incised in seal script with the characters *Qianlong nianzhi* ('Made during the Qianlong reign'). Done with an awl, the incision is deep and powerful.

This jade bowl was in the collection of Elizabeth Parke Firestone (1897-1990), whose son-in-law William Clay Ford was a grandson of Henry Ford, founder of Ford Motor Company. Firestone was fond of fashion and organised fashion shows. She also had a love of Chinese jades. After her passing, this jade bowl was auctioned at Christie's New York in March 1991. In October 2003, Sotheby's Hong Kong again auctioned it.

Two other jade bowls, bearing the same inscription, are in the Palace Museums of Beijing and Taipei respectively. The Taipei example is of the same type. I have not examined it in person, but according to published images and the introduction by museum expert Deng Shuping, it is similar in form and material to the bowl on offer. Both are undecorated except for the inscription of Qianlong's poem, and both have the same signature and date, seals and reign mark (fig. 2).³

The Beijing jade bowl is made from white jade and has a high foot (figs 3 and 4).⁴ Its inscriptions and date are identical in textual content and script to those on the present bowl, but were carved more deeply. They are followed by two intaglio seals reading *Dejiaqu* and *Jixia yiqing*, which like *Bide* and *Langrun* were casual seals often used by Qianlong

in conjunction with inscriptions of his poetry and prose on court jades. Compared to the lot on offer, the Beijing bowl has thicker walls, a shallower body, and a taller and thicker foot. Measuring 13.8 cm in diameter in the mouth, it is 5.7 cm in overall height, with a base of 6.7 cm in height, and is slightly larger than the lot on offer. Along the rim of its mouth and along the bottom edge of its body respectively, there are two bands of incised animal-face *huiwen* patterns. Notably, its base is carved in relief with the four characters *Qianlong yuyong* ('For Qianlong's Imperial use') in seal script. The Beijing bowl's form suggests that it was not created by the palace workshops or their subsidiaries in Suzhou and Yangzhou during Qianlong's reign. Rather, it is an example of a Central Asian type.

To understand why the Qianlong Emperor loved jade bowls, it is important to investigate this high-footed and thick-walled jade bowl. Jade bowls of the same type were sent to his court from Xinjiang in 1740, 1756, and 1758, during which time the Qing empire continually battled the Uyghur and Altishahr forces entrenched in Central Asia and expanded its control of the west. The 1740 and 1756 tributes are now in the National Palace Museum in Taipei, and the 1758 tribute is in the Palace Museum in Beijing. The 1740 bowl bears no inscription of imperial poetry, but the corresponding case made by the court includes a label specifying that it was sent by Galden Tseren, ruler of the Dzungars. The 1756 bowl bears an inscription of the Qianlong Emperor's poem (fig. 5).⁵



fig.2

Inscribed white jade bowl, mark and period of Qianlong
© Collection of the National Palace Museum, Taipei

圖二

清乾隆 白玉題詩盃 《乾隆年製》款
© 台北國立故宮博物院藏品

The poem and the Qianlong Emperor's annotation to it indicate that the bowl was sent as a tribute from the ruler of the Hui. According to the research of Deng Shuping, the bowl came from the Yarkent Khanate in southern Xinjiang as a tribute through emissaries from Labunidun, ruler of the Altishahrs. Labunidun's sister became a consort of the Qianlong Emperor and the Fragrant Concubine of popular lore. This jade bowl may very well have travelled to Beijing together with the Fragrant Concubine.⁶

High-footed and thick-walled jade bowls were popular in Central Asia between the 15th and the 18th centuries. They were primarily used to serve milk tea by nomads of the eastern plains of Central Asia, and were important personal objects. For these nomads, to give one's own jade bowl to another person was to show the highest respect. Unfortunately, not all Chinese emperors understood this. According to *Ming Taizong shilu* [Veritable records of the Yongle reign], in 1406 the Yongle Emperor received a jade bowl as a tribute from the Altishahr emissary Huihuijeyasi, but had it sent back, citing as a reason that "the Chinese porcelain used in our court is pure and lustrous. It suits our heart. We do not need this..."⁷

The Yongle Emperor rejected the tribute for several reasons. First, he had little interest in jade, preferring the purity of porcelain. Second, in the sedentary culture of the Han Chinese, a bowl was an everyday vessel; the Yongle Emperor

did not understand the jade bowl's significance in nomadic cultures and failed to see it as valuable. Given the popularity of high-footed and thick-walled jade bowls during this period, the Yongle Emperor very likely received one of them. Due to his refusal, we have been deprived of a specimen of 15th-century Central Asian jade bowls.

Among Chinese emperors, the Qianlong Emperor best understood the jade bowl's importance to the nomadic peoples of the Steppes. He was personally fond of jade, but more significant was the Manchus' origin as nomadic hunter-gathers in the northwest. No stranger to life on horseback, the Qianlong Emperor appreciated the meaning of the jade bowls sent to him as tributes from Central Asia and reciprocated with even more valuable gifts, as he wrote humorously in his poem on the 1758 bowl (fig. 6).⁸

However, because the first three jade bowls that the Qianlong Emperor received were crafted from green jade of ordinary quality, he did not use them in his tea-bestowal ceremonies. Only in the 30th year of his reign, when he received the white jade bowl of high quality from Central Asia, did he have it inscribed with his own poem, decorated with decorative patterns, and used as a ceremonial vessel. It is as yet impossible to determine whether this jade bowl is the one in Taipei. However, the current lot was definitely a bowl created on the Qianlong Emperor's order from Khotan white jade for tea-bestowal ceremonies. The Qianlong Emperor's poems on



fig. 3

Inscribed white jade bowl, *yuyong* mark and period of Qianlong
Qing court collection
Image Courtesy of Palace Museum, Beijing

圖三
清乾隆 白玉題詩盃《乾隆御用》款 清宮舊藏
圖片鳴謝：北京故宮博物院

these three bowls are the earliest extant poems known to me by the Emperor on jade bowls meant for these ceremonies. In other words, these three bowls are the earliest bowls definitely used for these ceremonies.

Let us now consider the difference between the reign marks '*Qianlong yuyong*' and '*Qianlong nianzhi*'. In my survey of jades formerly in the Qing imperial court, I have found that objects bearing the former reign mark are far fewer than those bearing the latter, and the two groups also differ in object types. '*Qianlong yuyong*' is inscribed primarily on two types of objects. The first is tributary jades from elsewhere and jades remaining from previous dynasties, as suggested by an entry from the 44th year of the Qianlong reign in palace workshop records on a tributary 'Huizi' bowl to be carved with the reign mark '*Qianlong yuyong*'.⁹

As mentioned above, the jade bowl that the Qianlong Emperor received from Xinjiang in 1758 is carved in relief with the reign mark '*Qianlong yuyong*'. Other Hindustan jades from the Qing imperial collection also bear this mark, as do jades from previous dynasties, such as the Ming, that remained in the Qing court collection.

The second type of jades bearing the reign mark '*Qianlong yuyong*' are newly created ones that the Qianlong Emperor personally treasured, such as two white bowls recorded in entries from the 45th year of the Qianlong reign. These were respectively made by Ruyiguan craftsmen from sketches by the court painter Yang Dazhang and inscribed with poems by Zhu Yongtai. On the Qianlong Emperor's personal order, both

were carved with the reign mark '*Qianlong yuyong*'.¹⁰

In short, the reign mark '*Qianlong yuyong*' expressed the Emperor's personal preference and denoted vessels reserved for his personal use, regardless of place and time of creation.

The reign mark '*Qianlong nianzhi*' is most commonly found on Qianlong-period jades. It primarily denotes newly created jade objects of high quality used and collected by the court, although it is found also on a very limited number of historical jade objects refashioned by the Qianlong court. The reign mark is mentioned very frequently in the records of the Qing court workshop.¹¹

Qing court records indicate that reign marks carved on Qianlong-period jades, whether in clerical, seal, or regular script, were based on brush-written designs by calligraphers. Sometimes the designs were attached to the jades for the Emperor's approval before execution. The Qianlong Emperor cared a great deal about his own poetic compositions. These were sometimes rendered in calligraphy by the Emperor himself, and sometimes by high ministers and professional calligraphers. The calligraphic models were then transferred to the jades by specially trained carvers. The process is fundamentally similar to the traditional process of reproducing calligraphy in stone stelae. These inscriptions in jades retained the calligrapher's manner and intent, and for this reason the calligraphy found on Qianlong-period jades is of a quality unsurpassed by inscribed jades from other periods. Known jade inscribers in the Qianlong court include Zhu Yongtai, Zhu Shiyun, and Zhu Cai.

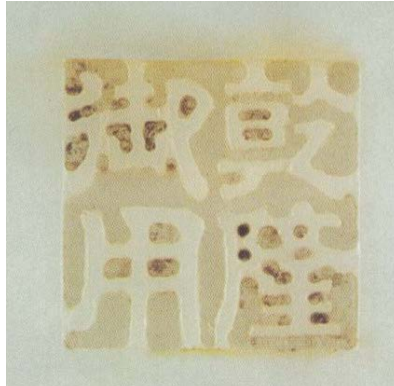


fig. 4

Carved mark on an inscribed white jade bowl (fig.3), *yuyong* mark and period of Qianlong
Qing court collection
Image Courtesy of Palace Museum, Beijing

圖四

清乾隆 圖三白玉題詩盤之《乾隆御用》款 清宮舊藏
圖片鳴謝：北京故宮博物院

Aside from the Qianlong Emperor's appreciation of the importance of jade bowls in nomadic culture and the Manchus' own tea-drinking customs, the Emperor also had a more profound and personal reason for his love of jade bowls. In 1775 and 1786 respectively, he wrote poems in praise of a jade bowl (**fig. 7**) and a Khotan white jade bowl (**fig. 8**). In his annotations to them, he indicated that the tea-bestowal ceremonies were a symbolic expression of his benevolence towards his subjects. These poems are inscribed on four jade bowls in the Palace Museum collection (**figs 9 and 10**).¹³ which were used in tea-bestowal ceremonies like the aforementioned three bowls. Jade bowls reminded the Qianlong Emperor of a quotation attributed to Confucius in *Hanfeizi*: "The ruler is like the *yu* vessel, and the people like water. If the *yu* is square, the water is square. If the *yu* is round, the water is round."¹⁴ Substituting the bowl for the *yu* vessel, the Qianlong Emperor took it as a symbol of his benevolent and just rule, which would ensure the continual peace and prosperity of his realm.

Among the jade bowls definitely used for the Qianlong Emperor's tea-bestowal ceremonies, there is only one made from green jade; all of the other six were made from white jade that satisfies the aesthetic requirement of resembling mutton fat. The Qianlong Emperor expressed his preferences clearly in a poem: "Among the five colours, white should naturally come first; bowls with the appropriate circumstance and capacity are the finest".¹⁵ The dimensions of the extant jade bowls conform to the standards of the Qing court.¹⁶

As a sign of his passion for jade bowls, the Qianlong Emperor wrote around 30 poems on them throughout his life. These were inscribed on jade bowls from different periods. Moreover, under his reign, a staggering amount of jade bowls were made, surpassing the quantities of all other types of jade. Jade bowls in the Palace Museum collection alone number over 2000.

To be sure, most of these jade bowls were ordinary utensils meant for banquets. They were often made from large pieces of raw jade or from material hollowed from larger vessels, including *shanliao* jade. These bowls were often made in dining sets alongside basins, plates, and cups to ensure consistency of colour, although they far outnumbered other vessels. An entry from the 44th year of the Qianlong reign in the palace workshop records, for example, refers to the creation of 42 jade bowls and 12 jade plates.¹⁷

Extant documentation indicates that banquets during the later part of the Qianlong reign required vast quantities of jade bowls, each necessitating the creation of over a hundred of them. Such large-scale production was only possible because of improved efficiency enabled by innovations in tools and techniques. The lathe was invented during this period, and most of the tea bowls in the Qianlong court were created on lathes. The palace workshops recorded hiring "lathe experts" like Pingqi and Zhu Yunzhang to teach younger jade craftsmen how to operate lathes.¹⁸

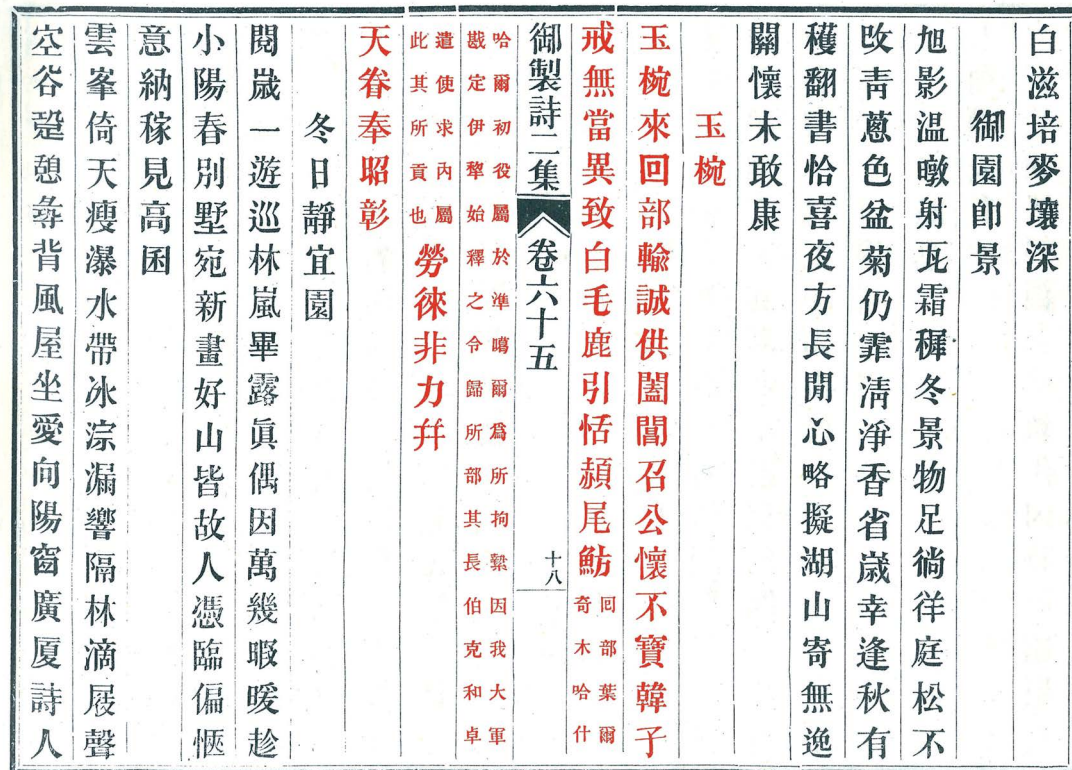


fig. 5
Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and text], Yuzhi shi er ji [Imperial poetry, vol. 2], juan 65, p. 18

圖五
《清高宗御製詩文全集·御製詩二集》·卷65·頁18

The most important component in a lathe was the bowl-shaped grinding wheel (*wantuo*), which enabled the efficient creation of thin-walled bowls of uniform shapes and dimensions.

Although jade bowls are relatively simple in form, they still required the Qianlong Emperor's approval. On the third month of the 25th year of the Qianlong reign, the Zaobanchu created a wood model of a jade bowl for the Qianlong Emperor's inspection. The Emperor approved the design and ordered a jade bowl created according to it. Such wood models were also sent to the Suzhou manufactory and other workshops for reproduction.

Because most jade bowls were undecorated, they required raw jade of high quality. Jades with noticeable cracks or blemishes could not be used. As a result, despite the vast amount of jade bowls created by the Qing court, few were of a quality suitable for display or ceremonial use. Those that were mostly created from high-quality white jade, usually Khotan jade but occasionally *shanliao* jade also. Because Qing-period *shanliao* jade tended towards green, Khotan white jade was more usually used. The famous white jade sculpture *Lady under Wutong Trees* was in fact made from the remnant of a piece of raw Khotan white jade used to make bowls. It typifies the warm, mutton-fat white colour that Qianlong preferred.

Carved from Khotan white jade, the jade bowl presently on offer at Sotheby's has a warm tonality and pure and "fatty" lustre. The textual inscription around its body and the reign mark beneath it showcase the masterful craftsmanship of the jade inscribers of the Qing court. As one of the earliest bowls used by the Qianlong Emperor's in his tea-bestowal ceremonies, it is a rare treasure of Qing court art.

- ¹ Qing Gaozong (Qianlong) yuzhi shiwen quanji [Anthology of Imperial Qianlong poems and text], Beijing, 1993, Yuzhi shi san ji [Imperial poetry, vol. 3], juan 53, p. 2.
- ² Yang Shen, *Danqian zonglu*, vol. 3.
- ³ Empty Vessels, Replenished Minds. *The Culture, Practice and Art of Tea*, Taipei, 2002, cat. no. 165.
- ⁴ Zhang Guangwen, ed., *The Complete Collection of Treasures in the Palace Museum. Jewellery (III)*, Shanghai, 2008, no. 223.
- ⁵ See note 1, Yuzhi shi er ji [Imperial poetry, vol. 2], juan 65, p. 18.
- ⁶ Deng Shuping, ed., *Exquisite Beauty – Islamic Jades*, Taipei, 2007, pp. 28-30. Deng Shuping, 'Xiangfei de yuwan', *Bulletin of the National Palace Museum*, 1983, vol. 1, issue 1, pp. 88-92.
- ⁷ Ming Taizu shilu [Veritable records of Emperor Taizong of the Ming dynasty]. Here the jade bowl is mistakenly recorded as a jade pillow, but the section on Chengzu in the *Mingshi* [Historian of the Ming dynasty].
- ⁸ See note 4, no. 220.
- ⁹ First Historical Archives of China and Art Museum of the Chinese University of Hong Kong, eds. *Qinggong Nei wufu Zaobanchu huoji dang'an zonghui* [Documents in the Archives of the Workshop of the Qing Palace Imperial Household Department], Beijing, 2005, vol. 42, *Ruyiguan*, p. 716.
- ¹⁰ *Ibid.*, vol. 44, *Ruyiguan*, pp. 38-39.
- ¹¹ *Ibid.*, vol. 42, *Ruyiguan*, pp. 708-709; vol. 44, *Ruyiguan*, p. 48.
- ¹² See note 1, Yuzhi shi si ji [Imperial poetry, vol. 4], juan 31, p. 18; Yuzhi shi wu ji [Imperial poetry, vol. 5], juan 23, p. 8.
- ¹³ See note 4, no. 217.
- ¹⁴ 'Waichushuozuoshang', *Hanfeizi*, passage 32.
- ¹⁵ See note 1, juan 98, p. 34.
- ¹⁶ On the standard dimensions of bowls used in the Qing court, see Liao Baoxiu, 'Cong sede huafalang yu yangcai ciqi tan wenwu dingming wenti [On naming artefacts: a study based on colour-ground enamelled wares and yangcai porcelains]', *The National Palace Museum Monthly of Chinese Art*, issue 321, December 2009.
- ¹⁷ See note 9, vol. 30, *xingwen* [general text], p. 772.
- ¹⁸ *Ibid.*, vol. 42, Records of the imperial workshops dated to the 44th year of the Qianlong period, p. 666.

乾隆御題和闐白玉盃賞析

徐琳

和闐包貢歲頻來，希致如脂中盃材。
成器明庭襄大典，挾毫麗句泐奇瑰。
無纖瑕亦瑜無揜，有足受斯量有恢。
奕葉子孫永保用，赤刀弘璧等珍推。

這是乾隆帝在1765年對一件玉盃吟詠題寫的詩，詩題即為〈詠和闐玉盃〉。在詩中，乾隆帝對自己頒佈的新疆和闐地區每年分春秋兩季貢玉的命令十分滿意，起首就點到和闐貢玉每年頻至宮廷的盛況。就是因為玉料源源不斷的進入宮廷，才有了如羊脂般的可做玉盃的材料。這樣優質且沒有絲毫瑕疵的玉盃用在哪裡呢？乾隆帝在詩注中講到：「本朝禮儀，凡御殿慶賀，有賜茶之典，命尚茶，即以此盃供御。」故知玉盃是御殿慶賀時，賜茶大典禮儀中所用的奶茶盃。如此重要場合使用的玉盃，是值得乾隆帝揮毫寫下華麗的詩句，並刻琢在皇帝認為堪稱瑰寶的玉盃之上的。乾隆帝甚至認為此盃可與古代的玉刀、大璧一樣推崇為珍寶，傳之子子孫孫永寶用（圖一）。¹

那麼，刻琢此詩的賜茶大典御用之盃藏於哪裏呢？從筆者目前所查閱的資料看，這樣的玉盃有三件。一件藏於北京故宮博物院，一件藏於台北故宮博物院，一件即為此次蘇富比公司秋季拍賣的御題和闐白玉盃。

本玉盃，口徑12.8公分、足徑5.8公分，足高1公分、通高5.6公分。白玉質，玉質細膩油潤。撇口，圈足。器身通體光素，但盃外壁一周陰刻楷書上述詩文，以四字和三字相間

書寫，佈局錯落有致，疏密得當。詩文後有「乾隆乙酉季夏月上澣御題」及「比德」陽文篆書方章、「朗潤」陰文篆書方章。乙酉年為乾隆三十年，季夏月為農曆六月，「澣」同「浣」，唐制官員行旬休，即在官九日，休息一日，休息日多行浣洗。上澣即每月上旬的休息日或泛指上旬。明代楊慎《丹鉛總錄·三澣》：「俗以上澣、中澣、下澣為上旬、中甸、下旬，蓋本唐制十日一休沐。」²乾隆一朝，刻琢在器物上的御題詩文後，常跟隨紀年、紀月、紀上中下旬的落款和閒章印。玉盃外底，陰刻四字隸書「乾隆年製」款，字體以砣刻琢成，字口較深且有力。

玉盃原為美國收藏家伊莉莎白·派克·費爾斯通（Elizabeth Parke Firestone）女士收藏，其生於1897年，卒於1990年。她的女婿是 William Clay Ford 先生，為美國著名車商福特汽車公司的創辦人 Henry Ford 的孫子。她喜歡服飾，辦過時裝展，也喜歡中國玉器。去世後，1991年3月，她收藏的這件玉盃即被紐約佳士得公司拍賣，2003年10月，香港蘇富比公司再次拍賣了這件玉盃。

另外兩件與此盃刻有同樣詩文的玉盃分別收藏於兩岸故宮。台北故宮所藏的同類玉盃，筆者沒有上手看過實物，但就其發表的圖片和台北故宮鄧淑蘋老師對御題詩文的介紹，和蘇富比這件玉盃形制相似，玉質也相似，亦為光素盃加刻同樣御題詩，詩後落款時間也是「乾隆乙酉季夏月上澣御題」及「比德」、「朗潤」印章，唯器底陰刻四字隸書「乾隆御用」款（圖二）。³



fig. 6

Inscribed green jade bowl, *yuyong* mark and period of Qianlong
Qing court collection
Image Courtesy of Palace Museum, Beijing

圖六

清乾隆 碧玉御題詩盃 《乾隆御用》款 清宮舊藏

圖片鳴謝：北京故宮博物院

北京故宮博物院所藏的玉盃，為白玉高足盃（圖三、四）⁴，所刻詩文及文後落款時間均和此盃一致，亦為楷書，但字口更深，文後緊隨兩方印章為陰刻篆書「得佳趣」和「幾暇怡情」，這兩方印和「比德」、「朗潤」一樣，是乾隆帝常用的閒章，常成組用於宮廷玉器刻琢的詩文後。北京故宮所藏的這件玉盃盃壁較厚，盃腹稍淺，圈足較高、較厚。口徑達13.8公分，足徑6.7公分、高5.7公分，比蘇富比所拍者稍大。其上口沿和腹底部有兩道陰刻的獸面回紋錦地紋飾帶，較為獨特的是盃底減地雕琢陽文四字隸書「乾隆御用」款。從器形看，此件玉盃非乾隆時期宮廷造辦處的作品，也非蘇州、揚州等宮廷分支機構的作品，而為中亞地區玉盃的風格。

說起乾隆皇帝喜愛玉盃的一個原因，還真是要瞭解一下這種高足厚壁的玉盃。同樣器型的玉盃早在乾隆五年（1740年）、乾隆二十一年（1756年）、乾隆二十三年（1758年）就由新疆進貢，這正是在清廷繼續向西擴張版圖，和盤踞在中亞地區的准格爾部和回部不斷征戰的過程。乾隆五年和二十一年的兩件玉盃目前藏於台北故宮博物院，二十三年玉盃藏於北京故宮博物院。五年那件玉盃沒有御題詩，但是在清宮所配的囊匣內有黃錦簽注明為「乾隆五年閏六月二十四日準噶爾台吉噶爾丹策凌進」。另一件乾隆二十一年玉盃，盃腹上有乾隆御題詩（圖五）：

玉碗來回部，輸誠供闔闔。
召公懷不實，韓子戒無當。
異致白毛鹿，引恬頰尾魴。
勞徠非力並，天眷奉昭彰。

因玉盃盃腹有限，詩題及詩注均未刻上，但保留在乾隆御製詩文集中，其詩註為：

回部葉爾奇木哈什哈爾初役屬於準噶爾，為所拘繫，因我大軍戡定伊犁，始釋之，令歸所部。其長伯克和卓遣使求內屬，此其所貢也。⁵

詩文、詩註明確表示，此件玉盃為回部首領所貢。據台北故宮博物院鄧淑蘋先生研究，這件玉盃來自南疆的葉爾羌，為回部首領布拉呢敦遣使進貢，其回部領袖妹妹也入嫁乾隆皇帝，後來封為容妃，就是民間傳說的香妃，這件玉盃很可能作為回部的重要寶物與香妃一起進入宮中。⁶

高足厚壁的玉盃在十五到十八世紀流行於中亞一帶，主要是中亞東部草原民族所用的奶茶盃，而且是其隨身所帶的重要器物。盃是這些草原民族喝奶茶的重要用具，將自己所用或珍藏的玉盃進獻給別人，是禮儀上的最高待遇。但可惜，並不是所有皇帝都明白這個道理的。據《明太宗實錄》永樂四年（1406年）十月丁未條記載：

回回結牙思進玉枕（盃），上不受，命禮部賜鈔遣歸。謂尚

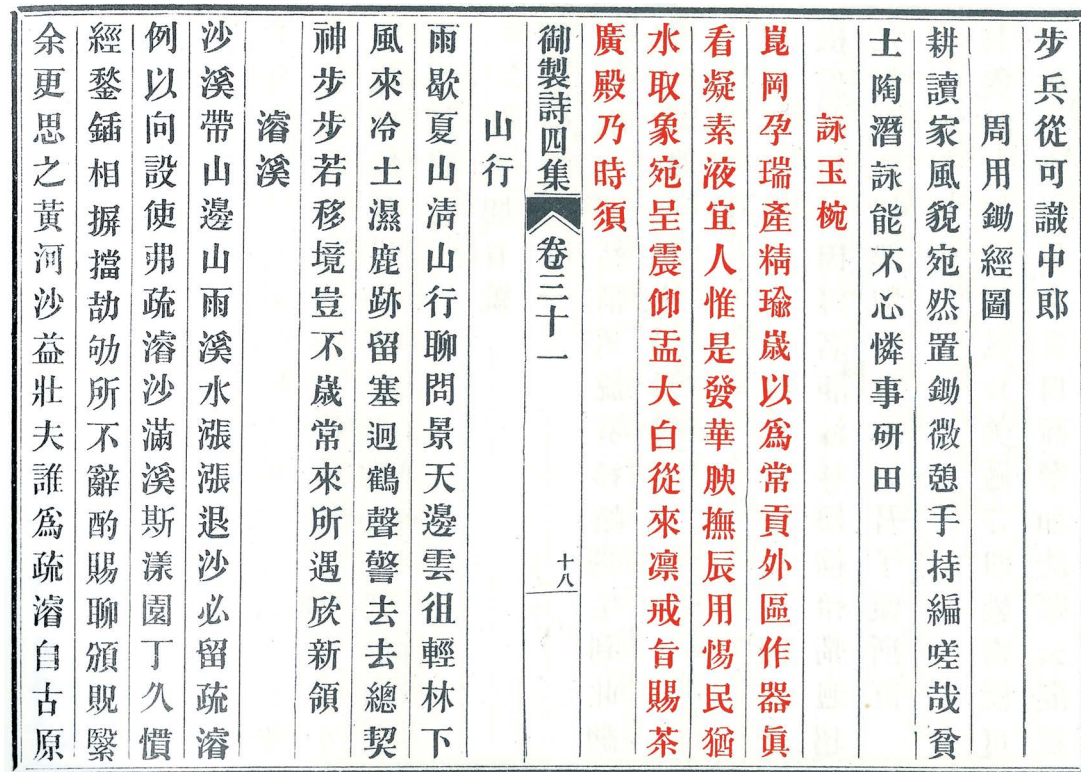


fig. 7
Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and text], Yuzhi shi si ji [Imperial poetry, vol. 4], juan 31, p. 18

圖七
《清高宗御製詩文全集·御製詩四集》，卷31，頁18

書鄭賜曰：「朕朝夕所用中國磁器，潔素瑩然，甚適於心，不必此也。況此物今府庫亦有之，但朕自不用」。⁷

永樂皇帝不接受回部進貢的玉盃，一是因為對玉器興趣不太，更偏愛瓷器的潔素瑩然；二是因為是漢族，受農耕文化的影響，認為盃在生活中是再普通不過的用具，所以並不瞭解這些馬背上的民族對玉盃的珍視程度，更不覺得回部進貢的玉盃是什麼特別珍貴的寶物。從中亞流行玉盃的時間看，當時進貢給永樂帝的玉盃，很可能也是這類高足厚壁的玉盃，但因永樂帝的拒絕，使我們無法看到十五世紀中亞玉工所作玉盃的實物。

在中國的歷代皇帝中，乾隆皇帝無疑是最清楚玉盃對於草原游牧民族的重要性的。這一方面是因為乾隆喜愛玉器，但主要還是因為滿清亦是西北的游牧漁獵部落出身，馬背上的生活習俗對乾隆帝來說也並不陌生。所以，他十分明白中亞的准部和回部進貢玉盃象徵著什麼，也一律照單全收並回賜給對方更為優厚的禮品。在故宮博物院藏的那件二十三年收到的回部進貢的高足玉盃的題詩中（圖六）⁸，乾隆曾調侃到：「于闐何必購奩環，通貢薄來每厚還。」

乾隆正是明白玉盃對中亞民族的重要性，才會明知價值不對等，依然回賜更多的賞品。但因為前三件玉盃的玉質均為青玉，玉質一般，乾隆帝並沒有將之列為御殿慶賀賜茶大典的禮儀用玉。直到乾隆三十年得到了故宮所藏的那件中亞來的

玉質上佳的白玉盃，乾隆帝才為之賦詩加刻盃身，並在上下邊沿加刻紋飾帶，將其列為乾隆御用的大典禮儀之盃。雖然目前還無法判斷台北故宮所藏的那件玉盃是中亞進貢還是奉皇帝之命所作之玉。但蘇富比此次拍賣的刻詩玉盃一定是乾隆帝下令用和闐白玉子料專門為賜茶大典所作的玉盃。這三件玉盃上的詩，也是目前筆者所見資料中乾隆所作最早關於賜茶大典用玉盃的詩，換言之，這三件玉盃，也是目前所見最早明確為賜茶大典所用的玉盃。

這裏要談談「乾隆御用」款和「乾隆年製」款使用上的區別。從目前筆者所查看的清宮舊藏玉器中，「乾隆御用」款刻款玉器數量遠遠低於「乾隆年製」款，兩者所刻玉器的範圍也不相同。「乾隆御用」刻款主要用於兩大類：一類被刻在外來進貢玉器或前朝遺留舊玉器之上，如：

乾隆四十四年十月二十日：接得郎中保成押帖，內開：初一日太監厄勒里交青白玉回子盃一件，傳旨交如意館在盃內刻乾隆御用款，欽此。⁹

前述乾隆二十三年由回部進貢的玉盃盃底即有減地陽文隸書「乾隆御用」款，一些清宮舊藏的痕都斯坦玉器也有此款。另外還有內府舊藏的前朝玉器被加刻「乾隆御用」款的，如北京故宮所藏的玉器中，一些明代玉器也刻有此款。

第二類是刻在時做玉器上，此皆因乾隆的喜愛。如：乾隆四十五年六月十八日，接得郎中保成押帖，內開：五

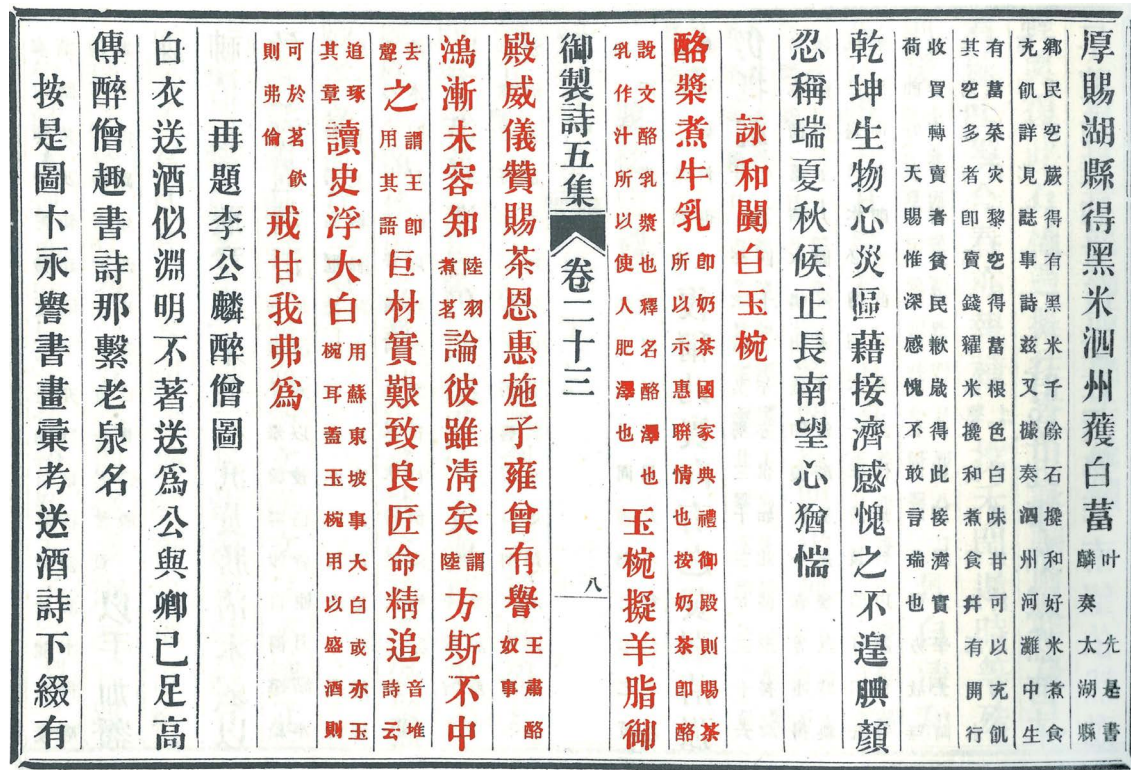


fig. 8
Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and text], Yuzhi shi wu ji [Imperial poetry, vol. 5], juan 23, p. 8

圖八
《清高宗御製詩文全集·御製詩五集》，卷23，頁8

月十九日首領呂進忠交……白玉盃二件（貼楷書本文二張）……。傳旨交如意館，……其白玉詩意盃一件，對詩畫梅花、荷花；白玉盃一件、……俱照本文刻款。欽此。

於二十日楊大章照詩意畫得梅花、荷花白玉盃一件，底足貼「乾隆御用」款文，又將白玉盃一件外身照本文過得墨字，底足寫乾隆御用款，交太監鄂魯裡呈覽。奉旨：白玉盃外身字、底足款交朱永泰就刻。詩意盃花紋、底足款照樣准做。欽此。¹⁰

這兩件或由宮廷畫家楊大章畫稿，如意館工匠製作，或由朱永泰刻詩文字的玉盃因得到乾隆的親自指示，也刻了「乾隆御用」款。

總之，凡是乾隆帝自己喜愛、使用的玉器，不管外來，老舊，還是時做，都會刻「乾隆御用」款，有乾隆專用的含義。

而「乾隆年製」款是乾隆時期在玉器上刻琢最多的款識，基本上以宮廷使用並要收藏的時做玉為主，以品質上佳者為多，偶然見有乾隆改製的古代玉器上加刻此款，但數量很少。

造辦處檔案中，常常見有乾隆指示將質優的玉器加刻此款。如：
乾隆四十四年十月十四日，接得郎中保成押帖，內開：九月

十九日將做得白玉盃一件、青玉盃一件，又交來白玉盃二件、青玉盃一件，傳旨著刻乾隆年制款，欽此。

乾隆四十五年十月初二日，接得郎中保成押帖一件，內開：八月初七日杭州織造四德陸見代來玉靶盃二件持進，交鄂魯裡呈覽。奉旨：玉靶盃二件隨報發往京內，交如意館刻款，得時不必發來，俟回鑾伺候呈覽，欽此。於九月二十一日貼得乾隆年製款呈覽，奉旨：底足下外面刻，欽此。¹¹

從檔案看，乾隆玉器的刻款均有範本，這些字無論是隸書，還是楷書、篆書均由書法家寫得範本，有時還要貼在玉器上先給皇帝過目，同意再奉旨製作。乾隆特別在意自己寫的詩文，這些字有些是乾隆親筆所書，有些是大臣所書或專門的書法家所書，書寫好的字會專門找刻字匠中的高手刻琢，所謂按本文勾勒刻在玉器之上，這和法書中的碑帖有著相似原理，只是一個勒刻在石頭上，一個刻在玉器上罷了。這樣刻琢出來的字，充分反映了原書作者的書法筆意，這也是乾隆時期玉器上的字是中國歷代玉器上刻字最好的原因。在乾隆一朝，有名的玉器刻字匠有朱永泰、朱時雲、朱彩等。

正是因為乾隆帝對草原游牧民族珍視玉盃的習俗極為瞭解並重視，加上滿清民族自己也有喝奶茶的習慣，所以在殿賀賜茶大典用玉盃行之。不過，乾隆帝之所以對玉盃如此偏愛，還有一個深層次的原因。



fig. 9
Inscribed green jade bowl, yuyong seal mark and period of Qianlong
Qing court collection
Image Courtesy of Palace Museum, Beijing

圖九
清乾隆 青玉御題詩盃 《乾隆御用》款 清宮舊藏
圖片鳴謝：北京故宮博物院

乾隆四十年（1775年），一生深受漢文化影響的乾隆帝寫下了這麼一首〈詠玉盃〉的詩（圖七）：

昆岡孕瑞產精瑜，歲以為常貢外區。
作器真看凝素液，宜人惟是發華腴。
撫辰用惕民猶水，取象宛呈震仰盂。
大白從來凜戒旨，賜茶廣殿乃時須。

乾隆五十一年（1786年），乾隆帝又寫下了一首〈詠和田玉玉盃〉的詩（圖八）：¹²

酪漿煮牛乳，玉盃似羊脂。
御殿威儀贊，賜茶恩惠施。
子雍曾有譽，鴻漸術容知。
論彼雖清矣，方斯不中之。
巨材實艱致，良將命精追。
讀史浮大白，戒甘我弗為。

在詩註中，乾隆帝明確表示：「國家典禮，御殿則賜茶，所以示惠聯情也。」乾隆看到玉盃，就想起《韓非子·外儲說》的一句話：「孔子曰：為人君者猶盂也，民猶水也，盂方水方，盂圓水圓。」¹³乾隆以盃代盂，人民如水，君主如盃，盃什麼形狀，水就是什麼形狀，況且水能載舟亦能覆舟，人君統治有方，賜茶示以恩惠，對百姓愛護有加，才能讓國家長治久安。

這兩首御題詩，也分別刻在了四件玉盃之上，均藏於北京故宮博物院（圖九、十）¹⁴，和前述三件玉盃一樣成為國家賜茶典禮用的禮儀用器。

目前所見的這些明確為賜茶禮儀的玉盃，僅一件乾隆四十年的刻詩玉盃是中亞進貢的青玉盃，其它六件均為白玉，盃材也十分符合如羊脂的要求。這和乾隆帝最喜愛白玉是分不開的，他在另一首〈詠和闐玉盃〉的詩中也明確表達：「五色白當白居首，圍量正合尺猶贏。」¹⁵而看這幾件玉盃的尺寸，基本符合清代宮廷茶盃的標準。¹⁶

乾隆對玉盃十分鍾愛，一生所作關於玉盃的詩大約有三十餘首，均刻琢在不同時期的玉盃之上。所製玉盃的數量也十分驚人，在所有玉質器皿件中佔據首位。據不完全統計，僅北京故宮博物院所藏玉盃的數量就有二千餘件。

當然，這些玉盃中大多數是大宴桌上使用的普通的群膳盃，它們常常用大料或做大玉甕等大件器物腔內掏出的玉料製作，有些為山料玉。為統一色澤，玉盃常常和大宴桌上要使用的盤、碟、盃等一起製作，但數量要遠遠多於其他器皿。如：

乾隆四十四年十一月十五日，催長四德、五德，筆帖式富呢呀漢將挑得廣儲司銀庫玉二十三塊，重一千二百五十三斤八兩，造辦處庫貯玉二塊，重八十四斤，足做盃四十二件，碟子十二件，交太監胡世傑呈覽，奉旨准發往蘇州織造薩載處照樣成做送來，欽此。¹⁷

目前看到的資料，乾隆後期對大宴桌上要用的玉盃需求量很大，最多一次會要求做上百件。如此大量的製作一定要有工藝上的支撐，所以工具的革新，生產效率的提高顯得十分重要。鋸床就是這一時期發明的，清宮中大量的玉盃是依靠鋸



fig. 10
Gold-inlaid and embellished white jade bowl, mark and
period of Qianlong
Image Courtesy of Palace Museum, Beijing

圖十
清乾隆 白玉嵌金絲紅石盃 《乾隆御用》款
圖片鳴謝：北京故宮博物院

活製作出來的。如乾隆四十四年二月初八日，造辦處新來了鍍玉匠平七、朱雲章。這些專門的「鍍玉匠」，都是外來高手，活計檔中常記載讓小玉匠向他們學習「鍍做活計」。¹⁸

其實，鍍活最重要的工具就是盃砣，盃砣的發明能有效的利用玉材，一個掏出來適合做盃的鑽芯能夠不浪費玉料的做出一摞大小相同，形制周正且體胎較薄的玉盃。

雖然玉盃式樣比較簡單，但它在製作前也要做樣模，乾隆同意後方可製作。乾隆二十五年三月十五日，造辦處製作了一件玉盃木樣，轉呈乾隆御覽。乾隆閱覽後頒旨：「著交如意館查玉一塊，照木樣做盃一件。欽此。」這樣的木樣也常常會發送到蘇州等地，令其照樣承做。

但是，因玉盃大多數為光素器，光素件對玉料的要求其實更高，有明顯的裂紋或縐道均不能用，所以在大量的宮廷玉盃中，真正能做為陳設用玉或禮儀用玉的玉盃卻不太多，這樣的玉盃大多玉質較好，白玉為多，一般會用優質的和闐子料玉做，偶然也會用較好的山料玉做，但清代山料玉一般顏色偏青，暖白色的白玉料基本都為和闐子料。故宮所藏著名的白玉桐蔭仕女圖其實就是利用一塊挖過盃的和闐玉籽料剩料製作而成，其玉質顏色就是如羊脂般的暖白色。

總之，蘇富比所拍的這件玉盃色澤為暖白玉色，玉質純淨油潤，為和闐子料玉雕琢而成。在圓弧的玉盃腹部刻琢的詩文及落款，也顯示了宮廷造辦處刻字工匠的高超水準，為不可多得的乾隆宮廷御用之器，成為乾隆朝最早使用的賜茶大典的禮儀用盃之一。

- ¹ 〈詠和闐玉盃〉，《清高宗御製詩文全集·御製詩三集》，北京，1993年，卷53，頁2。
- ² 明楊慎，《丹鉛總錄》，卷3：時序類，三泮，《景印文淵閣四庫全書·子部·雜家類·雜考之屬》，台北，1986年。
- ³ 《也可以清心：茶器·茶事·茶畫》，台北，2002年，編號165。
- ⁴ 張廣文主編，《故宮博物院藏文物珍品大系·玉器（下）》，上海，2008年，編號223。
- ⁵ 〈玉盃〉，出處同註1，《御製詩二集》，卷65，頁18。
- ⁶ 鄧淑蘋主編，《國色天香：伊斯蘭玉器》，台北，2007年，頁28-30。鄧淑蘋，〈香妃的玉盃〉，《故宮文物月刊》，1983年，第一卷第一期，總第一期，頁88-92。
- ⁷ 據紅格本影印《鈔本明實錄》，第三冊，頁60，《明太宗實錄》，卷61，北京，2005年。《明太宗實錄》記載回回進玉枕，但《明史·本紀第六·成祖二》所記為玉盃，據考證玉枕應為玉盃之誤。
- ⁸ 同註4，編號220。
- ⁹ 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，卷42，如意館，頁716。
- ¹⁰ 同上註，卷44，如意館，頁38-39。
- ¹¹ 同上註，卷42，如意館，頁708-709；卷44，如意館，頁48。
- ¹² 〈詠玉盃〉，出處同註1，《御製詩四集》，卷31，頁18；〈詠和闐白玉盃〉，出處同註1，《御製詩五集》，卷23，頁8。
- ¹³ 元何休注，《韓非子》，卷11，《四庫全書·子部·法家類·韓非子·外儲說左上》，第三十二。
- ¹⁴ 同註4，編號217。
- ¹⁵ 〈詠和闐玉盃〉，出處同註1，卷98，頁34。
- ¹⁶ 關於清代宮廷各種盃的尺寸要求，可以參考廖寶秀，〈從色地畫琺瑯與洋彩瓷器談文物定名問題〉，《故宮文物月刊》，第321期，2009年12月。
- ¹⁷ 同註9，卷30，行文，頁772。
- ¹⁸ 同上註，卷42，乾隆四十四年各作成做活計清檔，頁666。

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

A SUPERB IMPERIAL
INSCRIBED WHITE KHOTAN
JADE BOWLMARK AND PERIOD OF
QIANLONG, DATED YIYOU
YEAR (IN ACCORDANCE WITH
1765)

exceptionally worked with deep rounded sides rising from a straight foot to an everted rim, the exterior inscribed with an imperial poem titled *Yong Hetian yu wan* ('In Praise of a Khotan Jade Bowl') extolling the flawlessness and rarity of the bowl, dated to the *yiyou* year of the Qianlong reign (in accordance with 1765) and followed by two seal marks reading *bide* ('compare yourself to jade') and *langrun* ('bright and lustrous'), the base incised with a four-character reign mark, the softly polished translucent stone of a lustrous even white colour
12.7 cm, 5 in.

PROVENANCE

Collection of Elizabeth Parke Firestone (1897-1990).
Christie's New York, 22nd March 1991, lot 532.
Sotheby's Hong Kong, 26th October 2003, lot 33.

HK\$ 4,000,000-6,000,000
US\$ 510,000-765,000

清乾隆 御題和闐白玉盃
《乾隆乙酉季夏月》
《乾隆年製》款
「比德」、「朗潤」印

來源：

依莉莎白·派克·費爾斯通

(Elizabeth Parke Firestone, 1897-1990年) 收藏

紐約佳士得1991年3月22日, 編號532

香港蘇富比2003年10月26日, 編號33

刻文：

和闐包貢歲頻來，希致如脂中盃材。
成器明庭襄大典，挾毫麗句泐奇瑰。
無纖瑕亦瑜無揜，有足受斯量有恢。
奕葉子孫永保用，赤刀弘璧等珍推。



Mark





新大率

神韻獨超天姿特秀

大肉藏火令墨蹟多

寒生蹟二十二字神

向貯畫堂房今貯三希

二月後



三希堂

晉王獻之書

神品

書畫

王獻之

王獻之

王獻之

王獻之

王獻之

王獻之

王獻之

三希堂

晉王獻之書

神韻獨超天姿特秀
大內藏出今墨蹟多屬唐人鈎填惟是

大將軍

晉王獻之書

神韻獨超天姿特秀

大內藏出今墨蹟多屬唐人鈎填惟是

神韻獨超天姿特秀

大內藏出今墨蹟多屬唐人鈎填惟是

AN APPRECIATION OF THE JADE SCREEN ENGRAVED WITH WANG XIANZHI'S MID-AUTUMN MANUSCRIPT AND THIRTEEN LINES OF THE GODDESS OF THE LUO RIVER

XU LIN

Among Chinese emperors of the past, Hongli, Emperor Gaozong of the Qing dynasty, was the most passionate about Chinese art and exerted the most profound influence in subsequent history. Best known as the Qianlong Emperor, he wrote some forty-thousand poems during his lifetime, many of them appreciations of paintings, calligraphic works and jade. There is no better example of Qianlong's fusion of literature and visual art than the present jade screen engraved with Wang Xianzhi's *Mid-Autumn Manuscript* and *Thirteen Lines of the Ode to the Luo River*.

The screen is carved from Khotan green jade, and its inscriptions are filled with gold. Bearing inscriptions in the calligraphic style of the Emperor, it is a large piece measuring 30.7 cm in length, 29.6 cm in width, and 1.7 cm in thickness. The green jade features white dots recalling snowflakes on cloth, indicating that it contains miscellaneous substances like tremolite, calcite, zoisite, or pyroxene. The exact chemical constitution can be analysed through Raman spectroscopy. These other substances do not affect the carving and aesthetic effect of jade, and are often utilised deliberately by jade craftsmen as parts of natural compositions.

There is text inscribed and filled with gold on both sides of the screen. On one side is Wang Xianzhi's calligraphic work *Mid-Autumn Manuscript* as presented in *Sanxitang fatie* (Calligraphic Models of the Hall of Three Rarities), including even the seal impressions on the original. On the left is an inscription by calligrapher and theorist Zhang Huaiguan reading *shenyun duchao, tianzi duxiu* ('surpassing in spirit resonance, unique in natural beauty') and an impression of a square imperial seal incised in seal script with *Qianlong chenhan* (Qianlong's imperial brush traces). Further left is Qianlong's colophon to the *Mid-Autumn Festival* in running script: "The brush traces attributed to the Elder Secretariat Director (i.e. Wang Xianzhi) in the imperial collection are mostly Tang-dynasty copies done in the outline-and-ink-fill method. The only exception is this authentic brush trace of twenty-two characters. Here the author's spirit is as if vividly

present. It is truly a world-class treasure. It was originally housed in the imperial study. Now it has been moved to the Hall of Three Rarities. Imperially inscribed in the 2nd month of the *bingyin* year of the Qianlong year (1746)". Beneath this are a round and a square seal reading *Qian* and *Long* respectively. On the other side of the screen is an engraving of the surviving partial text of Wang Xianzhi's calligraphic rendition of the *Ode to the Goddess of the Luo River*, known as the *Thirteen Lines*.

The four edges of the screen are incised with decorative patterns of *guaizi* dragons and floral scrolls. The floral scrolls are incised in thin lines, and the *guaizi* dragons in thicker lines that interweave with the floral scrolls. Since the patterns were to be filled with gold powder, the thicker lines of the dragons were further roughened in short strokes to minimise the falling out of the gold powder. The large characters on the front side of the screen (the side of the *Mid-Autumn Manuscript*) were incised in a similar manner. Unfortunately, the current state of the screen indicates that this method did not completely prevent the loss of gold powder, although such loss grants us insight into craft techniques of the past.

In engraving style and decorative pattern, this table screen is firmly traceable to the Qing court. This green jade table screen is notable above all because of the fame of the *Mid-Autumn Manuscript* engraved on it. Also known as *Shieryue tie* (fig. 1), it is reputedly an authentic brush trace in cursive script by the Eastern Jin master calligrapher Wang Xianzhi. In its present form, the work retains only twenty-two characters. It entered the imperial collection during the Qianlong Emperor's reign. The *Mid-Autumn Manuscript*, *Kuaixue shiqing tie* (Timely Clearing After Snowfall) and *Boyuan tie* (Boyuan Manuscript) were together celebrated as Three Rarities by Qianlong, who dedicated a special hall on the west side of Yangxin Palace to them (fig. 2).¹ The *Mid-Autumn Manuscript* later appeared in Hong Kong. In 1951, under the auspices of Premier Zhou Enlai, the PRC government bought it for a high price and returned it to the Palace Museum.

In the 12th year of his reign (1747), the Qianlong Emperor ordered Liang Shizheng and others to compile, reproduce and engrave the calligraphic works in the imperial collection as *Sanxitang fatie*. This catalogue includes a total of 103 calligraphers, from Zhong You of the Wei dynasty to Dong Qichang of the Ming. The *Mid-Autumn Manuscript* reproduced in *Sanxitang fatie* is slightly different from the original in composition: the former consists of twenty-two characters in four lines, whereas the latter consists of twenty-two characters in three lines, although there is no loss of coherence or continuity in either case. The version of the *Mid-Autumn Manuscript* on this screen shares the composition of the original (figs 3 and 4).² It was engraved on the jade, along with the seal impressions—the embossed seals were incised, and the intaglio seals were carved in reserve. Even more remarkable is that, because jade carving is a subtractive process, the engraving of the calligraphy and the seals had to be meticulously coordinated and articulated in order to represent their temporal sequence and spatial relations properly, especially in the areas where calligraphy and seal impression overlap (see pp. 64-65). This indicates the extreme care that the jade craftsmen took in their preparations and treatment of the relationship between positive and subtractive carving—all in order to represent the original calligraphy faithfully. The inscriptions by Zhang Huaiguan and Qianlong on the left were also taken from *Sanxitang fatie*, although technically these parts were not as difficult as the *Mid-Autumn Manuscript* proper, where calligraphy and seals overlap often.

In fact the *Thirteen Lines* is itself a monumental work of calligraphy, no less renowned than the *Mid-Autumn Manuscript*. The *Thirteen Lines* is a fragment of Wang Xianzhi's calligraphic rendition in small regular script of the famous *Ode to the Goddess of the Luo River* by Cao Zhi of the Three Kingdom period. According to legend, Wang Xianzhi was especially fond of writing this text. The original work in question, written on hemp stationary paper, became fragmentary already in the Tang dynasty, retaining only thirteen lines and 250 characters. During the Song dynasty, the bibliography *Baoke leibian* first referred to the work as *Thirteen Lines of the Ode to the Goddess of the Luo River*, but other publications tended to refer to it as the *Ode to the Goddess of the Luo River*. Since the Ming dynasty, *Thirteen Lines* has been the common title.

The original, autographically brushed *Thirteen Lines* was probably in the imperial collection of the Northern Song court. Later this was lost, although it was preserved in copies in some model book catalogues. In such a situation, engravings and tracing copies close to the original – known as “one grade below authentic trace” (*zhenji xia yideng*) – became very precious. According to popular understanding, during the Wanli reign of the Ming dynasty, a stone plaque engraved with the *Thirteen Lines* was discovered near West Lake in Hangzhou. Because the plaque had a dark colour and fine texture, it was euphemistically called green jade, and the work as a whole the *Jade Plaque of the Thirteen Lines*. This work passed through many hands. Reputedly it was acquired by Weng Songnian, Superintendent of Guangdong, in the 42nd



嬉左倚采旄右蔭桂旗攘皓腕於神訢兮採湍瀨
之玄芝余情悅其淵美兮心悵蕩而不怡無良媒以接
歡兮託微波以通辭願誠素之先達兮解玉珮以要之
嗟佳人之信脩兮羌習禮而明詩抗瓊瑋以和予兮
拍潛淵而為期執拳之之款實兮懼斯靈之我欺
感交甫之棄言悵猶豫而狐疑收和韻以靜志兮
申禮防以自持於是洛靈感焉從倚彷徨神光離
合乍陰乍陽擢輕軀以鶴立若將飛飛而未翔踐
樹塗之郁烈兮步衡薄而流芳超長吟以慕遠兮
聲哀厲而彌長爾迺衆靈雜遝命疇嘯侶或
戲清流或翔神渚或採明珠或拾翠羽從南湘之
二姚兮携漢濱之遊女歎姬媧之無匹兮詠牽牛
之獨處揚輕袿之綺靡兮翳脩袖以延佇體迅飛

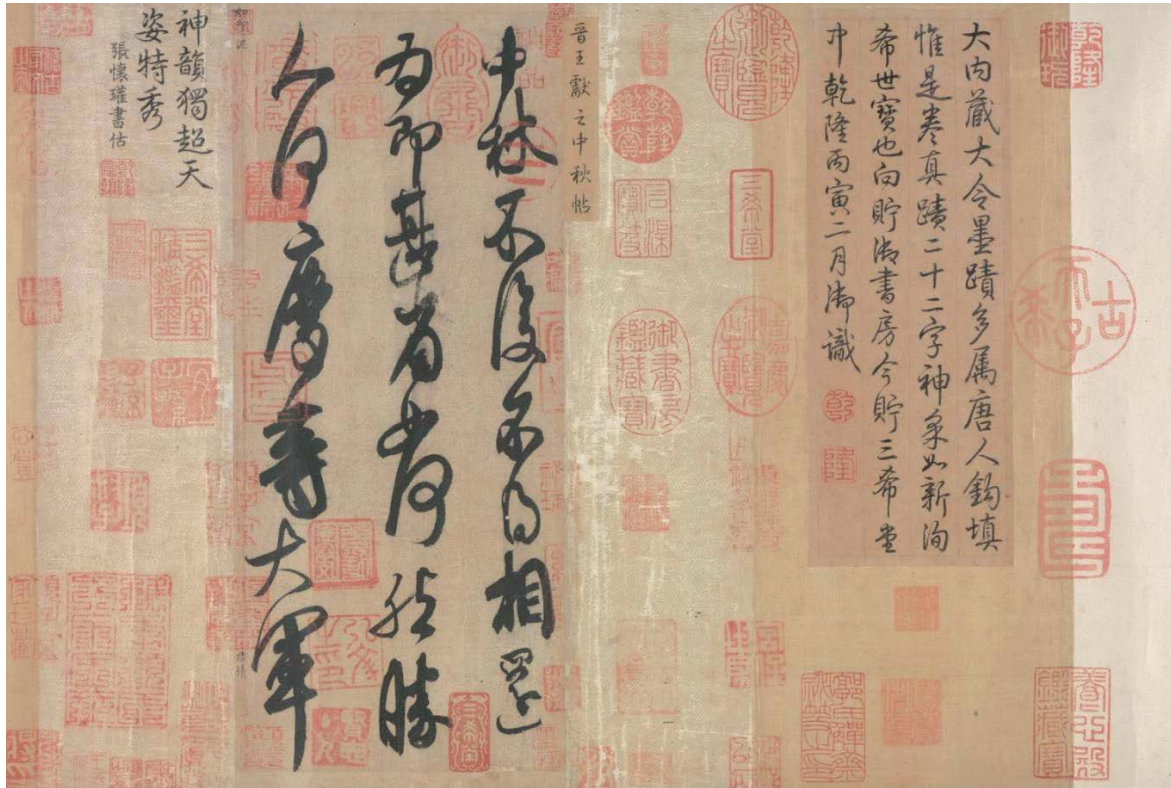


fig. 1
Wang Xianzhi, *Zhongqiu tie* (Mid autumn manuscript), Eastern Jin dynasty
Image Courtesy of Palace Museum, Beijing

圖一
東晉 王獻之《中秋帖》
圖片鳴謝：北京故宮博物院

year of the Kangxi reign (1703). Weng invited calligrapher and epigraphy specialist Yang Bin to research this object and write a colophon on it. Subsequently the *Thirteen Lines on Jade* gained widespread renown, and may have been sent as a tribute to the imperial court in the 54th year of the Kangxi reign (1715). After the Xianfeng reign, however, it left the court and entered private hands. Reputedly, a young person acquired it in Anhui in 1962 and subsequently sold it to Duoyuxuan, which then transferred it to the Shanghai Museum, which however returned it later on the seller's request. In 1981, the collector brought it to Beijing, and Qin Gong, General Manager of the Beijing Cultural Artefacts Company, purchased it at the price of 18000 yuan, and then transferred it to the Capital Museum.³

I had the good fortune to study the *Thirteen Lines on Jade* (fig. 5) in person at the Capital Museum.⁴ The material does not appear to be green jade, but a dark and fine-textured rock. It is unclear when and by whom the *Thirteen Lines* was engraved on it. Some say it was during the Tang dynasty, some say that it was done by the Northern Song court, or by Jia Sidao of the Southern Song, or by Zhao Mengfu of the Yuan. Some say that it was copied from the calligraphic model catalogue *Baojinzhai fatie*, which itself was engraved by Cao Zhige in the 4th year of the Xianchun reign of the Southern Song dynasty (1268).⁵ The *Thirteen Lines on Jade* is currently dated to the Song dynasty.

There was also a *Thirteen Lines on White Jade* with an identical inscription. The scholarly consensus on *White Jade* is that its calligraphy was slightly thinner compared to the version in the Capital Museum, and its stone surface showed knife marks, suggesting that it was a later copy. Reputedly *Thirteen Lines on White Jade* was destroyed in a fire in the Qianqing Palace during the 3rd year of the Jiaqing reign (1798). Since the work no longer exists, I do not wish to speculate about it, but it seems reasonable to assume that it was also an engraving on rock – possibly white marble – rather than true jade.

To summarise: *Thirteen Lines on Jade* was once in the Qing imperial court collection, and was appreciated in person by emperors from Kangxi to Qianlong. Otherwise there would not be so many rubbings of it at the Palace Museum. The Palace Museum also contains some Song, Yuan and Ming dynasty rubbings. However, it was the Qianlong Emperor who ultimately decided to create a version of *Thirteen Lines* on true jade.

The calligraphy on the present jade screen engraved with *Thirteen Lines* is similar in style to the Capital Museum work. However, some characters on the latter are damaged or missing, whereas their counterparts on the jade screen are intact. It is likely that court artisans drew the missing or damaged characters from other rubbing copies in the court, or else directly reproduced one of these rubbings.

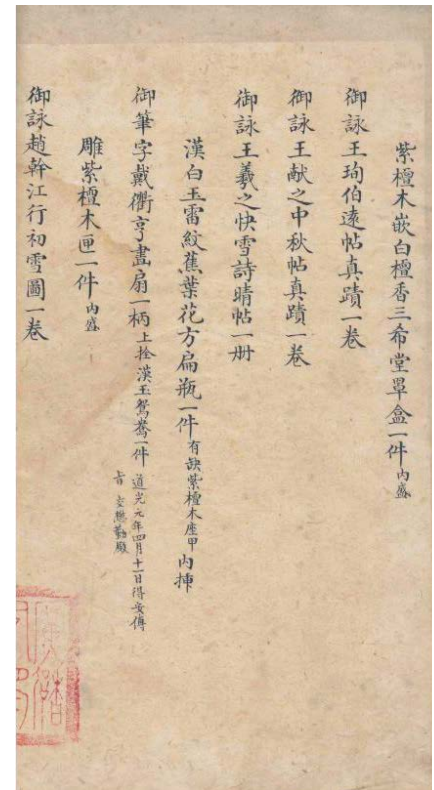


fig. 2
Furnishing inventory archives from the 7th year of the
Jiaqing reign (in accordance with 1802)

圖二
清嘉慶 嘉慶七年陳設檔

A lover of jade, the Qianlong Emperor often had his favourite calligraphic works engraved on jade. The textual content of the present jade screen can be found also on the outer perimeter of a round jade brush washer that bears Qianlong's own inscription in running and regular scripts, which is followed by two imperial seals reading *Qian* and *Long*. Currently in the Palace Museum, this jade washer was once housed in Soufangzhai and used by Qianlong himself, as documented in a report by the Palace Museum (fig. 6).

The Qianlong Emperor himself copied *Thirteen Lines* many times, and often had his calligraphic copies reproduced as jade album leaves, as documented in an entry dated to the 7th month of the 14th year of his reign (1749) in the records of the palace workshop. This entry mentions in particular a white jade album of four leaves engraved with Qianlong's copy the *Thirteen Lines of the Ode to the Goddess of the Luo River*.⁶

A few days later, Qianlong ordered the palace workshops to fill the engraving with gold powder and make a box for the album.

This was not the only example. The Palace Museum contains also an album of six jade leaves engraved with Qianlong's copy of *Thirteen Lines*.

All "Three Rarities" were engraved on jade by Qianlong's order. Sotheby's 30th Anniversary Auctions of 2003 featured a white jade table screen engraved with Wang Xizhi's *Timely Clearing after Snowfall* (fig. 7). The front of this screen is

not engraved with the seals found in the version in *Sanxitang fatie*, but rather only the three imperial seals of *Sanxitang*, *Qianlong yuwan*, and *Neifu tushu*. There is no overlapping of seal and calligraphy, resulting in a technically much simpler work. The white jade screen, however, shares the interweaving *guaizi* dragons and floral scrolls on the edges of the present green jade screen, as well as the same technique of filling the engravings with gold powder. The engraving on both works is stylistically consistent and may have been executed by the same hand.

Qianlong made the following annotation to Zhao Mengfu's colophon to *Timely Clearing After Snowfall*: "After snow in the 12th month of the year *jisi* (1750), I followed my excitement and made a reduced copy of this model. I ordered Zhu Cai to engrave it on a jade with a scene of Wang Xizhi playing with geese made by Yao Zongren. This made for a good memory" (fig. 8). This must have been the same white jade screen sold at Sotheby's in 2003, which indeed depicts a scene of Wang Xizhi playing with geese on the reverse.

The white jade screen, engraved with Qianlong's reduced copy of *Timely Clearing After Snowfall*, is surprisingly no smaller than the green jade screen on offer. The latter reproduces the original *Mid-Autumn Manuscript* in *Sanxitang fatie* to a higher degree of faithfulness, incorporating all the seals and retaining the textual composition. The two screens were likely produced around the same time, and stylistically they both suggest the hand of Zhu Cai.

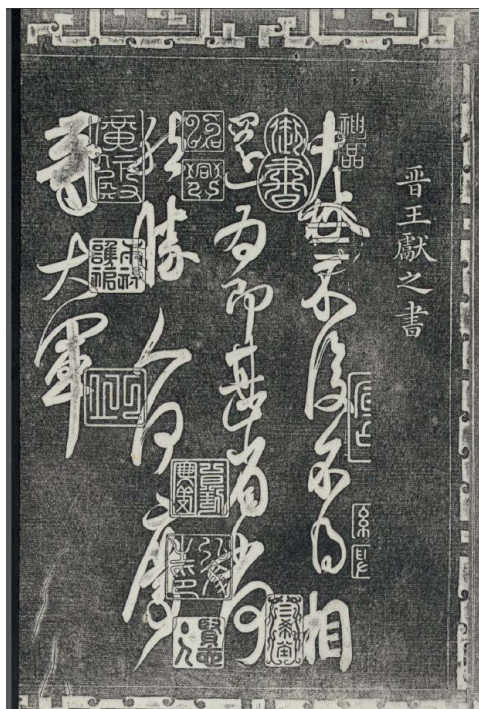


fig. 3
Zhongqiu tie (Mid-Autumn Manuscript) from the Sanxitang fatie (Calligraphic Models of the Hall of Three Rarities)

圖三
《三希堂法帖》中的《中秋帖》

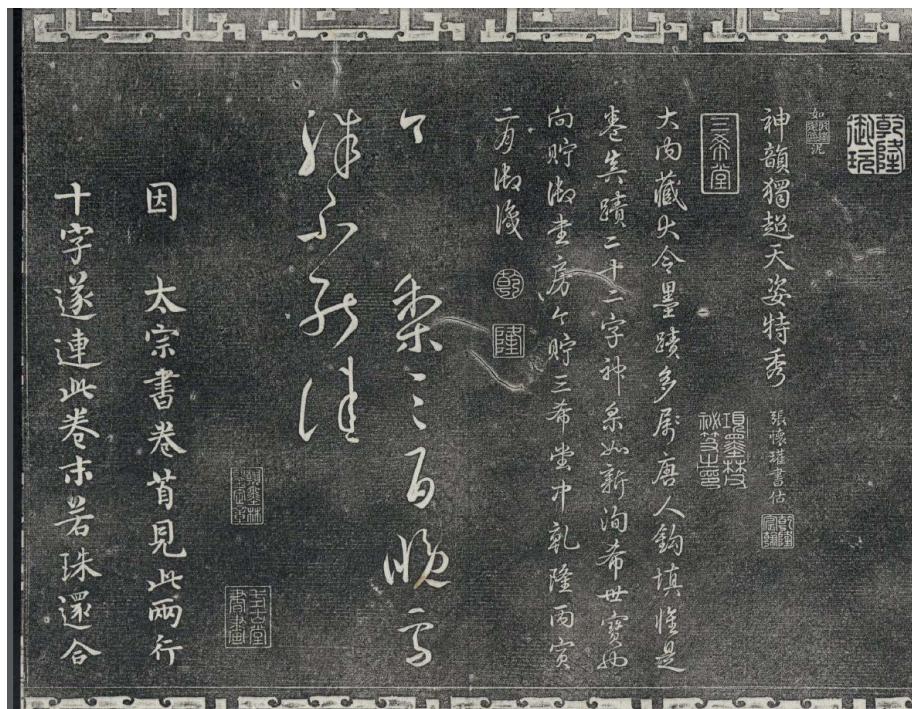


fig. 4
Zhongqiu tie (Mid-Autumn Manuscript) from the Sanxitang fatie (Calligraphic Models of the Hall of Three Rarities)
圖四
《三希堂法帖》中的《中秋帖》

Zhu Cai was a famous engraver of calligraphy in the court workshops during the early Qianlong reign. He was summoned to the court from the Suzhou Manufactory. Between 1738 and 1757, the records of the court workshops frequently referred to Zhu Cai's engraving, and some Qing court jades even include his name. The last leaf of an album of green jade leaves engraved with nine short texts by the Emperor, for example, includes a signature reading "respectfully engraved on order by Zhu Cai, a humble servant" (fig. 9). His authorship is corroborated by the corresponding entry in the records of the court workshops, dated to the 5th intercalary month of the 16th year of the Qianlong reign (1751).⁷

During the Qianlong reign, jade engravers were the only jade craftsmen allowed to sign their creations. First there was Zhu Cai. Later came Zhu Yongtai, Zhu Shiyun, and others. By contrast, other jade craftsmen like Yao Zongren, despite their evident skill and frequent appearance in the court records, did not leave their names on their works. This indicates to us the high regard in which Qianlong held jade engravers.

Above we have discussed jade screens engraved with the *Mid-Autumn Manuscript* and *Timely Clearing after Snowfall*. Given Qianlong's love of both calligraphy and jade, there must exist a jade screen from his time engraved with the third of the Three Rarities—the *Boyuan Manuscript*. Unfortunately, I have been unable to find such a screen in the Palace Museum collection. But the National Palace Museum in Taipei contains an album, entitled *Sanxi wenhan ce*, of pale celadon jade leaves

engraved with Qianlong's copy of the *Boyuan Manuscript*. The text proper is followed by a dated signature of "imperially copied during the 12th month of the year *wuchen* (1748)" in running cursive script and two imperial seals reading *Shufangrun* and *Qianlong chenhan*. Like the jade screen engraved with *Timely Clearing after Snowfall*, this album reproduces Qianlong's copy of a work of calligraphy, and its creation did not involve the challenge of reconciling seals and calligraphy. Relative to the present jade screen engraved with the *Mid-Autumn Manuscript*, both works are technically simpler.

Throughout his life, Qianlong wanted to immortalise painting and calligraphy through jade carving. For him, paper lasted a thousand years, but jade, as the crystallised essence of heaven and earth, was indestructible. During the early part of his reign, when raw jade was in limited supply, Qianlong mostly had calligraphic masterpieces reproduced on jade. Aside from the works in *Sanxitang fatie* and *Thirteen Lines*, these included also *Inscription on the Sweet Spring of Jiuchenggong Palace*, the Jade Pillow version of the *Preface to the Orchid Pavilion Anthology*, and the masterpieces in the *Chunhuage Compendium of Calligraphic Models*. As the supply of raw jade became ample and stable during the middle and late parts of Qianlong's reign, his court began to produce larger jades, including jade carvings based on paintings. Among the most famous of these is the *Jade Mountain with Great Yu Controlling the Waters*, which was based on a Song painting of

三才堂

晉王獻之書

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申禮防以自持於是洛靈感焉從
合乍陰乍陽擢輕軀以鵲立若將
樹塗之郁烈兮步衡薄而流芳超
聲哀厲而彌長爾迺衆靈雜
戲清流或翔神渚或採明珠或拾
二姚兮携漢濱之遊女歎姮娥之
之獨處揚輕袿之綺靡兮翳脩

the same subject. In the 46th year of Qianlong's reign (1781), four sketches were made from the original painting, and then transferred to the raw jade by Jia Quanzhao. A wax model was made in the same year. The Lianghuai Salt Administration created a wood model based on this and, after receiving approval, embarked on carving the jade. Six years later, the finished jade carving was sent back to Beijing and housed in Leshoutang. In the 53rd year of the Qianlong reign (1788), the Emperor ordered Zhu Yongtai to engrave on it a long text composed by himself on the jade carving. Here Qianlong expresses explicitly his view that "paintings may disappear as time passes; heavy vessels [i.e. jades] are difficult to destroy even after a thousand years". This was also the reason for his many orders to transform paintings into jade carvings.

Another example is the *Jade Mountain with Travels Amidst Autumn Mountains*, a jade carving based on court painter Jin Tingbiao's painting, which was itself based on the Five Dynasties-period landscape painting *Travels Amidst Mountains*. The work began in the 31st year of the Qianlong reign (1766) in the imperial workshops and ended in Yangzhou, taking four years in total. Qianlong was extremely fond of this jade carving, writing poems in praise of it twice, including the lines "a painting has only one dimension, and this has eight; viewing the scene from multiple perspectives is pleasing and transports the spirit". To transform a two-dimensional painting into a three-dimensional scenery was another important reason behind Qianlong's jade mountains.

Qianlong's jade mountains represent paintings in three-dimensional form, and transported the actual mountains and rivers of nature into interior spaces. They were consonant in thought and aesthetic orientation with Qianlong's calligraphic engravings on jade. Both embody Qianlong's majestic vision for the inheritance and perpetuation of the Chinese calligraphic and fine arts.

¹ Entry Chen 641, dated to the 11th month of the 7th year of the Jiaqing reign, in the records of the objects on display in Xunuange, Yangxin Palace.

² *Yuti Sanxitang Shiqu baoji fatie*, vol. 2, engraved in 1750, rubbing dated to 1914.

³ Qin Gong, "Shougou guobao Shisan hang [Purchasing the national treasure *Thirteen Lines*]", *Zhongguo shufa*, 2000, no. 6.

⁴ *Gems of Beijing Cultural Relics Series. Jades*, Beijing, 2002, pl. 91.

⁵ Ye Du, a researcher at the Capital Museum, has done much research on the *Jade Plaque of the Thirteen Lines*. Here I draw abundantly from his work.

⁶ *Gugong wupin diancha baogao* [Palace Museum Inventory], 3rd ed., vol. 3, section on Soufangzhai, no. 05879, reprint 1929. The First Historical Archives of China, the Chinese University of Hong Kong, eds, *Qinggong neiwufu zaobanchu dang'an zonghui* [General collection of archival records from the Qing imperial household department workshop], Beijing, 2005, vol. 16, *Ruyiguan*, p. 592, *muzuo*.

⁷ *Ibid.*, vol. 18, *Ruyiguan*, pp. 343-344.



新集古今考

神韻

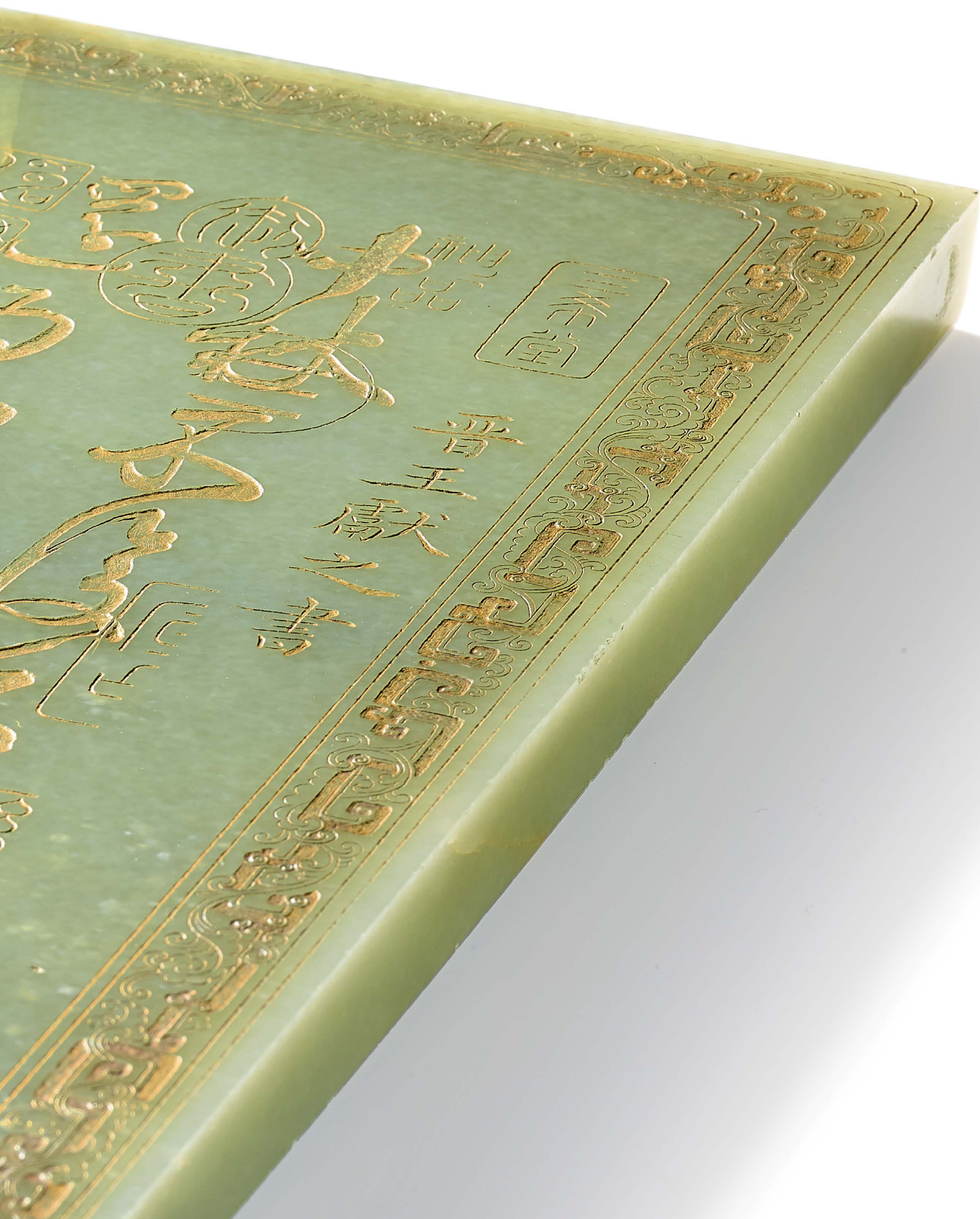
大韻

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新集

神韻
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古今考

古今考



三才圖會

晉王獻之書

青玉填金王獻之 《中秋帖》暨 《洛神賦十三行》插屏賞析

徐琳

盡數歷代帝王，對中國藝術品有著深入骨髓的熱愛，且至今還對後世有著深遠影響的皇帝，恐怕非清高宗弘曆莫屬了。這位大名鼎鼎的乾隆皇帝，一生寫了四萬多首御題詩，其中對中國文物藝術題詠最多的是書畫和玉器，將兩者完美結合的也是這位頗有藝術天分的乾隆皇帝。此次蘇富比拍賣的一件青玉王獻之《中秋帖》暨《洛神賦十三行》插屏就是兩者結合的典範之作。

青玉填金御題王獻之《中秋帖》暨《洛神賦十三行》插屏（後簡稱《中秋帖》插屏或《十三行》插屏），長30.7公分、寬29.6公分、厚1.7公分。體型較大。以和闐青玉製作，玉中有白點，似雪花般散佈在玉料之中，此為玉料原礦中所包含的雜質，可能是透閃石、方解石、簾石或輝石等之一種，具體為何物，可用拉曼光譜儀檢測即知，但這類玉料中的原礦雜質並不影響玉器雕琢的過程和顯現的效果，現在也常常有玉雕師將其巧妙設計為自然景觀的一部分，變瑕為美。

插屏兩面均刻有文字，字內填金。一面為著名的三希堂法帖晉王獻之書《中秋帖》的原文，並將原書法上的印章也一併照搬刻琢。左有唐代著名書法家、書學理論家張懷瓘書寫：「神韻獨超，天姿獨秀」及「乾隆宸翰」陰刻篆書方璽。再左有乾隆帝寫於法書《中秋帖》上的行草跋文：「大內藏大令墨蹟，多屬唐人鈎填，惟是卷真跡，二十二字，神采如新，洵希世寶也。向貯御書房，今貯三希堂中。乾隆丙寅（1746年）二月御識。」下有「乾」、「隆」圓方二璽。反面陰刻填金字，為王獻之書《洛神賦》遺留下來的部分石刻拓本《十三行》。

插屏四周，陰刻幾何拐子龍紋間花草紋帶，花草紋以細陰刻線雕琢，而拐子龍以寬粗的線條形式穿插於花草紋內，因紋飾帶最後需填入金粉，故而拐子龍紋飾內均被短陰線劃毛，這樣可以保證填入的金粉不至於脫落。插屏正面的《中秋帖》大字也採用這樣的雕琢方式。只是目前看來，這種方式並不能讓填入的金粉長久不落，年歲久遠，金粉還是會逐漸脫落，不過脫落處卻讓我們瞭解了當時的填金工藝。

此件玉插屏，無論從刻字方式還是紋飾工藝等方面看，均應是清宮舊物。這件青玉插屏之所以引人注目，皆因其雕刻的



三希堂

晉王獻之書

中經不復中
為即甚為
大軍
相

神韻獨超天姿特秀



大內藏失令墨蹟多屬唐人鈎填惟是
卷生蹟二十二字神系如新洵希世寶也

向行如畫房今貯三希堂中此卷為寶



fig. 5
Thirteen Lines on Jade
Collection of Capital Museum, Beijing
圖五
《十三行》玉版
首都博物館藏品

《中秋帖》太過著名。《中秋帖》，又名《十二月帖》（圖一），傳為東晉大書法家王獻之的傳世真跡，草書，現存二十二字，清乾隆時被收入內府，與《快雪時晴帖》、《伯遠帖》號為三件稀世珍寶，收藏於養心殿西暖閣乾隆帝專以此命名的溫室「三希堂」內（圖二）。¹《中秋帖》後由清宮流入香港，1951年在周恩來總理的親自關懷下，有關部門以重金收回，並回歸故宮博物院。

乾隆十二年（1747年），乾隆帝令梁詩正等編次內府所藏魏鐘繇至明代董其昌共一百三十五位書法家（含無名氏）的墨蹟，將其勾摹篆刻，因包含此東晉三位名家之作，又名《三希堂法帖》。《三希堂法帖》中的《中秋帖》和原書法作品的《中秋帖》佈局稍有不同，原書法是三行二十二字，《三希堂法帖》中是四行二十二字，但是字勢連綿不斷，與原作無二。此件插屏正是以《三希堂法帖》中的《中秋帖》為原版（圖三、四）²，與刻石一樣，以勾勒摹刻的形式將《中秋帖》刻於玉版之上，法帖中所鈐印章也一併刻琢出來，朱文印章以陰刻印文表示，白文印章以減地陽文表示。更為精巧的是：因法書上的印章都是後鈐蓋在書法字跡之上，而玉器的雕琢是減法的藝術，為表現這一先後順序，此塊玉版的書法本字和印章需要事先規劃好再進行雕琢，尤其是字與印文重疊的地方，字雖陰刻，但重疊處卻需留出陽文表現印章線條，即使原本是陰刻的朱文印，在與字重疊之處也要事先雕琢出陽文邊框（頁64-65）。由此可見，在雕琢之前勾勒臨摹好書法作品和鑒印後，為忠實於原作品上的每一個細節，玉雕匠人們是怎樣小心的處理先後關係，用陰刻、減地陽線不同的手法雕琢細節，以期完整形象的展現真實書法作品的全貌。青玉插屏《中秋帖》的左側張懷瓘和乾隆帝的字亦是截取了《三希堂法帖》中的這一部分。在整塊玉插屏的文字中，雕工技術最為複雜的就是《中秋帖》原文的部分，其它陰刻文字因不涉及文字和印章的重疊關係，雕琢技術相對簡單很多。

其實，此反面文字《十三行》亦是一篇宏偉鉅製，在書法界的名氣不亞於《中秋帖》。所謂《十三行》，指的是東晉王獻之的一件小楷書法作品，所書內容為三國時期曹植的名篇《洛神賦》，相傳王獻之特別好寫《洛神賦》，原本墨蹟寫在麻箋紙上，但是流傳到唐代時就已經首尾殘缺，僅存13行，250個字。宋代的著錄書《寶刻類編》中，使用了「《洛神賦》十三行」的名稱，但其它書還多以《洛神賦》名之，但是明代以來，《十三行》這個名稱就普遍使用了。

《十三行》的真跡最早可能收藏於北宋內府，爾後真跡失傳，但是在一些刻帖中還保存了這件作品。在真跡亡佚的情況下，所謂下真跡一等的刻本和摹本也十分珍貴。相傳在明萬曆年間，人們在杭州西湖發現了一塊石板，上面刻著王獻之的《十三行》，因石板青黑，質地細潤，人們相傳為碧玉，於是就有了「玉版《十三行》」的名稱。後來玉版《十三行》的命運跌宕起伏，幾經轉手，據說康熙四十二年（1703年）為廣東提學翁嵩年所得，翁嵩年請書法家、金石家楊賓考證源流並做跋語。此後玉版《十三行》聲名鵲起，可能於康熙五十四年（1715年）貢入皇家內府，但咸豐以後，又流出內苑，輾轉於民間。據說玉版曾流落安徽，1962年被一青年所得，售與上海朵雲軒，轉交上海博物館收藏，後因出售者要求又被退回。1981年，收藏者來到北京，北京文物公司的總經理秦公先生以18,000元收購，轉交於首都博物館收藏。³

這件收藏於首都博物館的玉版《十三行》（圖五）⁴，筆者有幸曾睹得真顏，對於書法本身，因非專業，筆者沒有研究。但從材質看，並非碧玉，而是一種黝黑細膩的石材，稱其為玉，可能是出於一種對書法作品的尊敬。這件玉版《十三行》到底是誰刻的，目前來說還無定論，有唐代說，北宋內府說，南宋賈似道說，元代趙孟頫說，也有人認為是翻刻自《寶晉齋法帖》，而《寶晉齋法帖》是南宋曹知格所刻，成

號	數目	故宮博物院點查報告	重華宮	賦芳齋	號	數目	名
九二二	一件	（帶木座及玉頂）	一件	一件	九二六	一件	碧玉雙環
九二四	一件	（帶木座及玉頂）	一件	一件	九二七	一件	白玉玉洗
九二五	一件	（帶木座及玉頂）	一件	一件	九二八	一件	（上刻有乾隆十七行御木座）
九二六	一件	（帶木座及玉頂）	一件	一件	九二九	一件	（帶木座及玉頂）
九二七	一件	（帶木座及玉頂）	一件	一件	九三〇	一件	（帶木座及玉頂）
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九五六	一件	（帶木座及玉頂）	一件	一件	九五九	一件	（帶木座及玉頂）
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九九五	一件	（帶木座及玉頂）	一件	一件	九九六	一件	（帶木座及玉頂）
九九六	一件	（帶木座及玉頂）	一件	一件	九九七	一件	（帶木座及玉頂）
九九七	一件	（帶木座及玉頂）	一件	一件	九九八	一件	（帶木座及玉頂）
九九八	一件	（帶木座及玉頂）	一件	一件	九九九	一件	（帶木座及玉頂）
九九九	一件	（帶木座及玉頂）	一件	一件	一〇〇〇	一件	（帶木座及玉頂）

fig. 6
Entry by the Palace Museum dated to the 7th month of the 14th year of the Qianlong reign (in accordance with 1749)

圖六
清乾隆十四年（1749年）
故宮文物點查報告中記載刻有十三行的玉洗

於咸淳四年（1268年）。⁵目前首博這件玉版《十三行》被鑑定為宋代刻石。

另外，相傳與碧玉版相同的，還有一件白玉版《十三行》，但現在流行的觀點是，白玉版字體比碧玉版略枯瘦，石花剝落處有刀刻痕，是一種翻刻本。據說白玉版《十三行》於嘉慶三年時毀於乾清宮火災。因原石已不見，筆者不敢妄加揣測，不過從碧玉非玉的情況看，白玉可能也非真玉，可能原也是漢白玉之類的石材。

總之，玉版《十三行》曾收藏於清代皇家內廷，從康熙到乾隆皇帝也都親眼看見過它，否則也不會有目前北京故宮博物院收藏的多件玉版《十三行》的拓本。另外，故宮博物院也藏有一些宋拓本、元拓本、明拓本。其實將之真正變為玉版的，是乾隆皇帝命人摹刻的這件青玉《十三行》。

這件青玉《十三行》的字體與首博藏玉版《十三行》相似，但是，首博《十三行》中有些字已有剝落損傷，而同處的青玉版本卻是補全的，估計缺字是根據清宮舊藏的帖本補全，又或直接以舊藏帖本摹刻。但不管它是以哪件刻帖為原本摹刻，它都是一件真正意義上的玉版。

乾隆皇帝好玉，其將喜歡的碑帖法書勾摹上玉，刻成玉版是其經常幹的事情。除了這件玉插屏外，其內容還曾被刻琢在一件青玉圓洗的外腹部一周，字體為乾隆帝書寫的行楷書，後面有「乾」、「隆」二璽。這件玉洗現藏北京故宮博物院，原放於漱芳齋，為乾隆帝所用，在故宮文物點查報告中還有記載（圖六）。⁶

乾隆也臨摹過不少《十三行》，將自己臨摹的書法製成玉冊頁的情況也十分多見。《造辦處檔案》記載：乾隆十四年（1749年）七月：十五日，副催總佛保持來員外郎郎正培、庫掌瑞保押帖一件，內開為本年三月初六日太監盧成來說，太監胡世傑交：

御臨洛神十三行，隨白玉冊頁四片；御臨九成宮醴泉銘，隨白玉冊頁四片；御臨玉枕蘭亭，隨白玉冊頁四片。傳旨：將洛神十三行白玉冊頁，九成宮醴泉銘白玉冊頁面底俱做，玉枕蘭亭白玉冊頁面底花樣，畫樣呈覽，準時再刻。欽此。

此洛神十三行玉冊後來在木座做匣：二十三日司庫瑞保來說，太監胡世傑交御臨洛神十三行玉冊四片。傳旨：將字填金，外配紫檀木有須彌座匣盛裝，先做樣呈覽，準時再做。欽此。於五月初十日將玉冊四片配得匣呈進訖。⁷

如檔案記載這樣乾隆帝御筆親臨的《洛神十三行》刻成冊頁的有多件，目前故宮博物院還藏有一套六片的乾隆御臨《十三行》玉冊。

三希堂所藏的這三件著名書法作品均被乾隆帝要求刻帖於玉。蘇富比於2003年4月三十周年春拍之時，曾拍過一件刻有王羲之《快雪時晴帖》的白玉插屏（圖七）。插屏一面勾勒摹刻《快雪時晴帖》，但並沒有將法書上的印章一一摹刻，僅刻了「三希堂」、「乾隆御玩」、「內府圖書」三方印璽，也沒有印璽和字重疊的現象，從雕刻工藝上簡單了許多。但插屏邊緣拐子龍和花草紋交織的紋飾帶與此次蘇富比拍賣的《中秋帖》插屏一樣，填金工藝也一樣，從雕刻手法上看，似出自同一人之手。

乾隆帝曾在《快雪時晴帖》內趙孟頫的題跋下方註寫：「己巳（1750年）臘月雪後，乘輿縮臨此帖一過，命朱采刻於姚宗仁所製玩鵝玉器，亦一佳話也（圖八）。」而2003年蘇富比所拍的《快雪時晴帖》反面確實為羲之玩鵝圖，可見所記即此插屏。

兩者相較，2003年蘇富比拍賣的《快雪時晴帖》白玉插屏，上面刻琢的是乾隆帝自己臨摹的《快雪時晴帖》，且是縮



fig. 7
Imperially inscribed white jade 'Sanxitang' plaque, by Yao Zongwen and Zhu Cai, *yuwan* seal mark and period of Qianlong
Sotheby's Hong Kong, 27th April 2003, lot 23

圖七
清乾隆 姚宗仁及朱彩刻御製白玉雕「義之愛鵝」圖描金御題《快雪時晴帖》插屏
《乾隆御玩》款
香港蘇富比年4月27日，編號23

臨，所以插屏較小。而此次蘇富比拍賣的這件《中秋帖》青玉插屏，從印章與原文佈局看，則是按《三希堂法帖》中《中秋帖》原作勾勒摹刻到玉版之上，從忠於原作及保存流傳的角度看，這件正反兩面分別刻琢王獻之行草與小楷兩件著名作品的插屏更勝一籌。從創作時間看，此件插屏和那件《快雪時晴帖》插屏創作的時間應相隔不遠，雕琢手法似也出自朱彩之手。

朱彩即朱采，是乾隆早期造辦處著名的刻字工匠，由蘇州織造選送入宮。乾隆三年（1738年）到乾隆二十二年（1757年）造辦處活計檔中記載有大量朱彩刻字做活的記錄，在一些玉器上，還留有朱彩的名字。如故宮博物院所藏的一件《御製九符》青玉冊，文後即有「小臣朱彩奉勅恭鐫」款識（圖九）。檔案中，亦有關於乾隆令朱彩落款的記載：

乾隆十六（1751年）年閏五月：二十三日，副催總佛保持來員外郎郎正培、庫長花善押帖一件，內開為五月十六日太監盧成來說：太監胡世傑交白玉九符一套，計十二頁，傳旨：其玉片字樣俱各填金，末頁著朱彩刻「小臣朱彩奉勅恭鐫」之款，欽此。於本日將白玉九符末頁上寫得朱彩之款，員外郎郎正培等呈覽，奉旨：照樣准刻，欽此。⁸

乾隆時期，能在玉器上刻下自己名字的玉匠唯有刻字工匠，早期的朱彩，中後期的朱永泰、朱時雲等都在玉器上留下了

自己的名字。反觀治玉工匠，哪怕是治玉高手姚宗仁，也僅出現在文獻檔案中，未能在玉器上留下名字，由此可見乾隆帝對刻字工匠的重視。

玉質的《中秋帖》、《快雪時晴帖》插屏均已發現，以乾隆對書法和玉的癡迷，想必也應有一件刻有《伯遠帖》的玉插屏，可惜，筆者檢閱故宮玉器，至今還未發現類似的《伯遠帖》插屏，倒是發現台北故宮博物院藏有刻有《伯遠帖》的玉冊頁，此玉冊為青白玉，名《三希文翰》冊，內容即有乾隆帝御臨的《伯遠帖》，文後有「戊辰臘月御臨」行草書款及「淑芳潤」、「乾隆宸翰」兩方印璽。這是將乾隆十三年（1748年）皇帝親臨的伯遠帖摹勒到玉器之上，性質與那件《快雪時晴帖》插屏一樣，都是御臨之書，不存在印章和文字重疊雕琢的問題，從雕刻工藝來說，相對於《中秋帖》來說較為簡單。

乾隆皇帝一生都有著將書法或繪畫作品設計到玉雕上面的思想，他認為紙壽千年，但作為天地精華的玉石則永不敗毀。本著這種認識，乾隆早期，因玉料所限，乾隆帝更多的是將著名的書法作品摹刻到玉器上，除了《三希堂法帖》、《洛神賦十三行》，還有《九成宮醴泉銘》、《玉枕蘭亭》、《淳化閣帖》內部分法帖等等著名的碑帖名著。到了乾隆中晚期，隨著和闐貢玉數量越來越多，體量越來越大，更多的繪畫作品被作為玉雕的藍本，製作稿樣搬到了玉器之上。最著

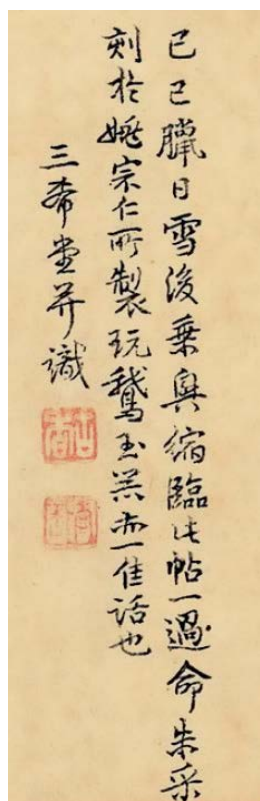


fig. 8
Imperial annotation to *Timely Clearing After Snowfall*, mentioning the production of a jade carving of Wang Xizhi and geese, Qing dynasty, Qianlong period
© Collection of the National Palace Museum, Taipei

圖八
清乾隆 《快雪時晴帖》內有關製作玩鶴玉器之御題
© 台北國立故宮博物院藏

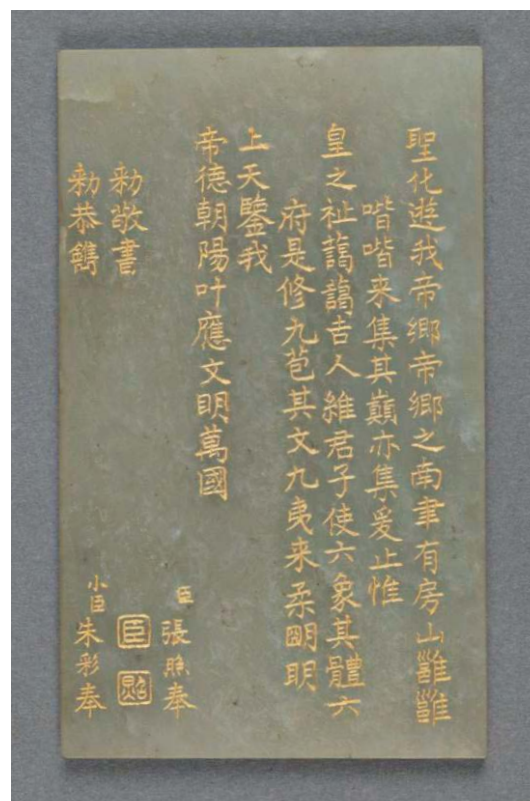


fig. 9
Zhu Cai, Gilt-inscribed Yuzhi jufu jade album leaf, Qing dynasty, Qianlong period
Image Courtesy of Palace Museum, Beijing

圖九
清乾隆 朱彩刻《御製九符》玉冊頁
圖片鳴謝：北京故宮博物院

名的當屬「大禹治水圖玉山」，此玉山以清宮舊藏宋人所繪《大禹治水圖》為粉本，乾隆四十六年（1781年）畫出紙樣四張，賈銓照圖在玉上臨畫，同年撥蠟樣，兩淮鹽政以此再刻成木樣琢製。歷經六年完成，送回京城後安放在樂壽堂內。乾隆五十三年（1788年），命朱永泰刻字，所刻長篇文字即為乾隆帝所作《題密勒塔山玉大禹治水圖》詩文。在詩中，乾隆帝明確表達「畫圖歲久或湮滅，重器千秋難敗毀」的觀點，這也是他將大量繪畫作品變成玉雕作品的一個重要原因。另外還有著名的「會昌九老圖玉山」和「秋山行旅圖玉山」亦是如此。

「秋山行旅圖玉山」以宮廷畫家金廷標的繪畫作品《關山行旅圖》為稿本，且用金廷標親自畫樣，從乾隆三十一年（1766年）開始製作，先在造辦處，後送揚州製成，歷時四年完工。乾隆帝對此也極為欣賞，前後兩次題詩，詩中提到：「畫祇一面此八面，圍觀悅目尤神超。」將平面的書畫變為立體的山水，這也是乾隆帝製作玉圖畫立體山子的另一個重要原因。

玉雕山子的出現是將繪畫作品完全立體的再現了出來，甚至可以說是將自然界的真山真水以玉雕的形式搬到了室內，其製作思想背景和玉刻書法碑帖一樣，體現了乾隆帝要將中國書畫藝術千古傳承的長遠眼光。

- ¹ 嘉慶七年十一月立，養心殿西暖閣陳設檔，陳641。
- ² 《御刻三希堂石渠寶笈法帖》，卷二，1750年刻，1914年拓。
- ³ 秦公，〈收購國寶十三行〉，《中國書法》，2000年第6期。
- ⁴ 《北京文物精粹大系·玉器卷》，北京，2002年，圖版91。
- ⁵ 首都博物館研究員葉渡先生對此玉版《十三行》多有研究，本文關於首博玉版表述多依據葉渡先生研究。
- ⁶ 《故宮物品點查報告》，第三編、第三冊，漱芳齋部分，05879號，中華民國十八年六月一日再版。
- ⁷ 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》，北京，2005年，卷16，如意館，頁592；木座。
- ⁸ 同上註，卷18，如意館，頁343-344。

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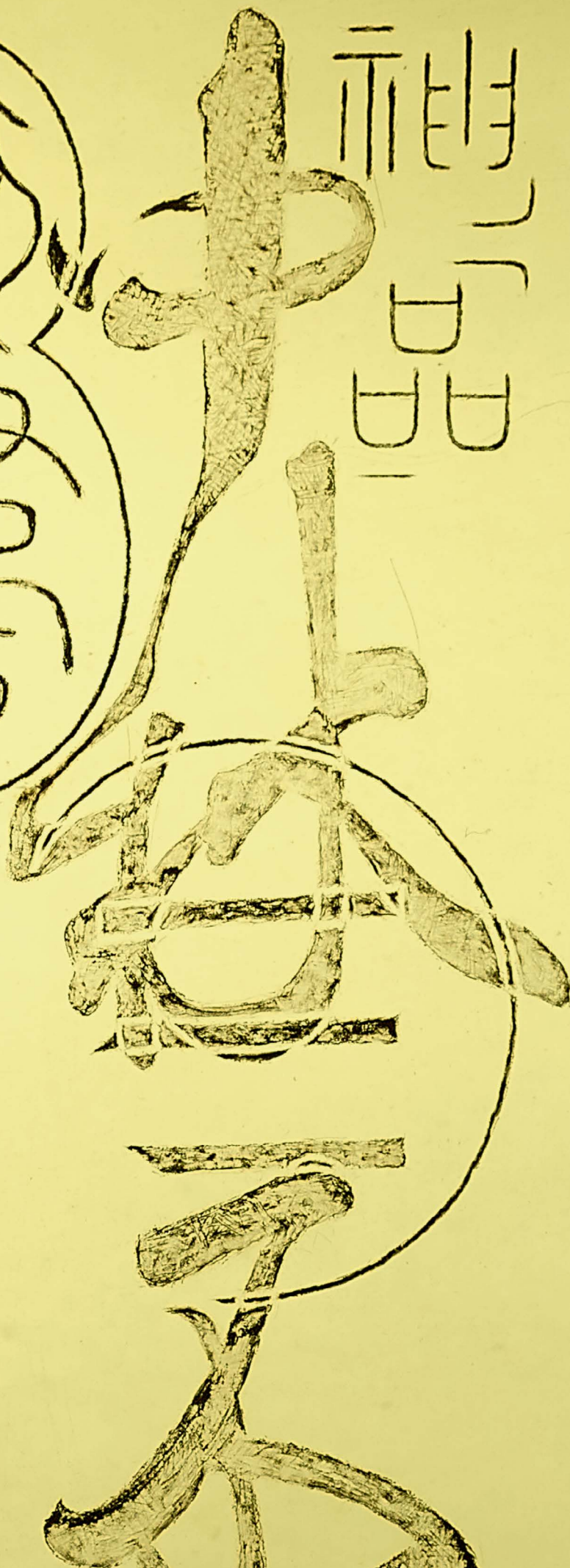
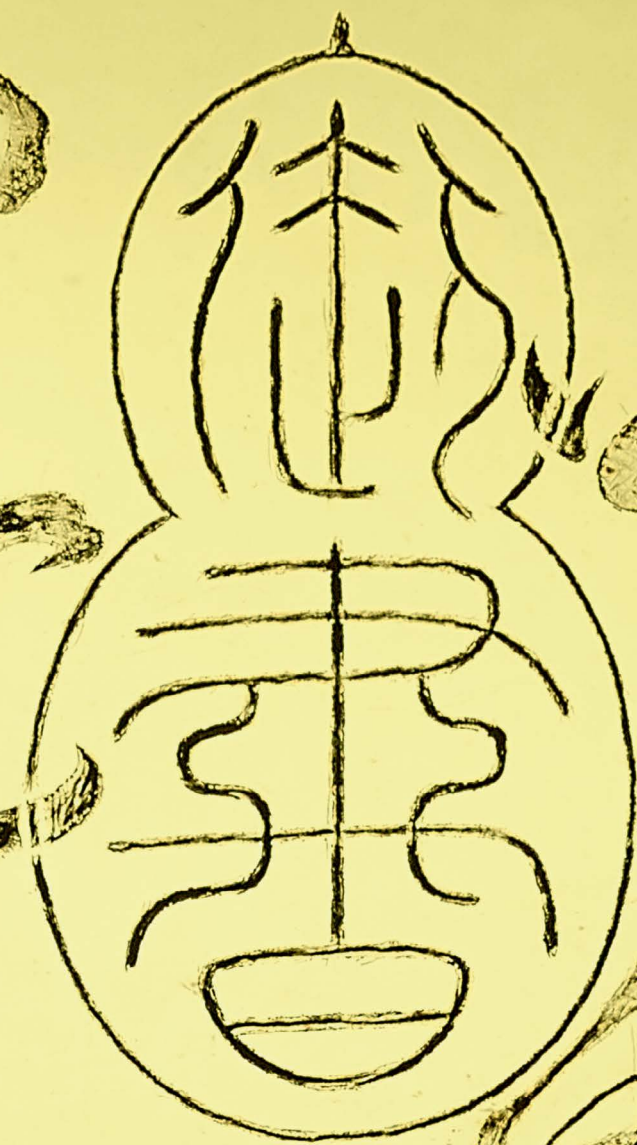
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THE MID-AUTUMN MANUSCRIPT AND THE THIRTEEN LINES OF THE ODE TO THE GODDESS OF THE LUO RIVER IN ENGRAVED CALLIGRAPHIC MODELS OF THE PAST

QIN MING

The *Zhongqiu tie* (*Mid-Autumn Manuscript*), also called *Shieryue tie* (*Manuscript of the Twelfth Month*) and *Shieryue ge tie* (*Manuscript of the Middle of the Twelfth Month*), has been transmitted in history as an authentic work of cursive calligraphy by Wang Xianzhi of the Eastern Jin dynasty. The original work consisted of thirty-two characters in five columns, two of which were later removed, leaving behind twenty-two characters in three columns that read “*zhong qiu bu fu bu de xiang huan hai ji shen xing ru he ran sheng ren he qing deng jun*” (**fig. 1**). During the Qianlong Emperor’s reign, the *Mid-Autumn Manuscript* entered the Qing imperial collection, where it has been known as the Three Rarities (*sanxi*) along with the two other calligraphic works *Kuaxue shiqing tie* and *Boyuan tie*. The calligraphy on the *Mid-Autumn Manuscript* is bold and expressive, resembling traces left by a burning torch. The characters, written continuously and with extremely high artistry, have been lauded as “calligraphy of a single stroke”. Indeed, as *Shuduan* describes it, “the characters’ formations are as if realised in a single stroke. Occasionally they are discontinuous, but the pulse is not discontinuous. And the continuity carries in breath across the columns”. Many scholars hold the view that the *Mid-Autumn Manuscript* is a partial traced copy of *Shieryue ge tie* included in the model book *Baojinzhai fatie* (the original includes the six additional characters “*shi er yue ge zhi bu*” before “*zhong qiu*”), and that its style resembles Mi Fu’s.

The *Mid-Autumn Festival* is documented in many catalogues of calligraphy models, including Mi Fu’s *Shushi* and the Song imperial court’s *Xuanhe shupu* (fascicle 16) of the Song dynasty; Wu Kuan’s *Paoweng jiacang ji* (fascicle 55), Wang Keyu’s *Shanhuwang* (fascicle 1), Zhang Chou’s *Qinghe shuhua fang* (fascicle 2, volume 2) of the Ming dynasty; Gu Fu’s *Pingsheng zhuangguan* (fascicle 1), Bian Yongyu’s *Shigutang shuhua huikao* (fascicle 6, calligraphy section 6), Wu Sheng’s *Daguanlu* (fascicle 1 of Wei-Jin calligraphy section), and the Qing imperial court’s *Shiqu baoji chubian* of the Qing dynasty.

A. Documentation of the Mid-Autumn Manuscript in *Shiqu baoji chubian*

The documentation of the *Mid-Autumn Festival* in the *Xuanhe shupu* is the briefest, consisting only of the four characters “*shi er yue tie*”. By contrast, the Qing court’s *Shiqu baoji chubian* contains the most substantial documentation on the work, encompassing almost 2000 characters in three paragraphs (including an index):

1. Appendix on Works housed in the Sanxitang (Hall of the Three Rarities), Changchun shuwu, Suian shi, Youyu zhai, chapter on calligraphic albums by masters of past dynasties in the upper class in the Sanxitang (**fig. 10**):

Calligraphy fascicle, “upper class” (*shangdeng*) chapter
Mid-Autumn Manuscript, one scroll, by Wang Xianzhi of the Jin Dynasty
(upper class, originally stored in the imperial study, now housed in the Hall of the Three Rarities)

The front silk border has a preface by His Majesty: “the brush traces attributed by the Elder Secretariat Director [Wang Xianzhi] in the imperial collection are mostly Tang-dynasty copies done in the outline-and-ink-fill method. The only exception is this authentic brush trace of twenty-two characters. Here the author’s spirit is as if vividly present. It is truly a world-class treasure. It was originally housed in the imperial study. Now it has been moved to the Hall of the Three Rarities. Imperially inscribed in the second month of the year *bingshen* of the Qianlong reign”. The inscription is followed by two seals *Qian* and *Long*. The rear silk border has an inscription by His Majesty reading *shenyun duchao, tianzi texiu* (‘surpassing in spirit resonance, unique in natural beauty’), followed by an imperial seal reading *Qianlong chenhan*. There is also a monochrome ink painting of a plum branch by His Majesty, signed *Sanxitang zhi* and bearing the seals *Qianlong yushang* and *Jixia yiqing*. The postface by His Majesty reads “A lyric poem composed on the *Mid-*

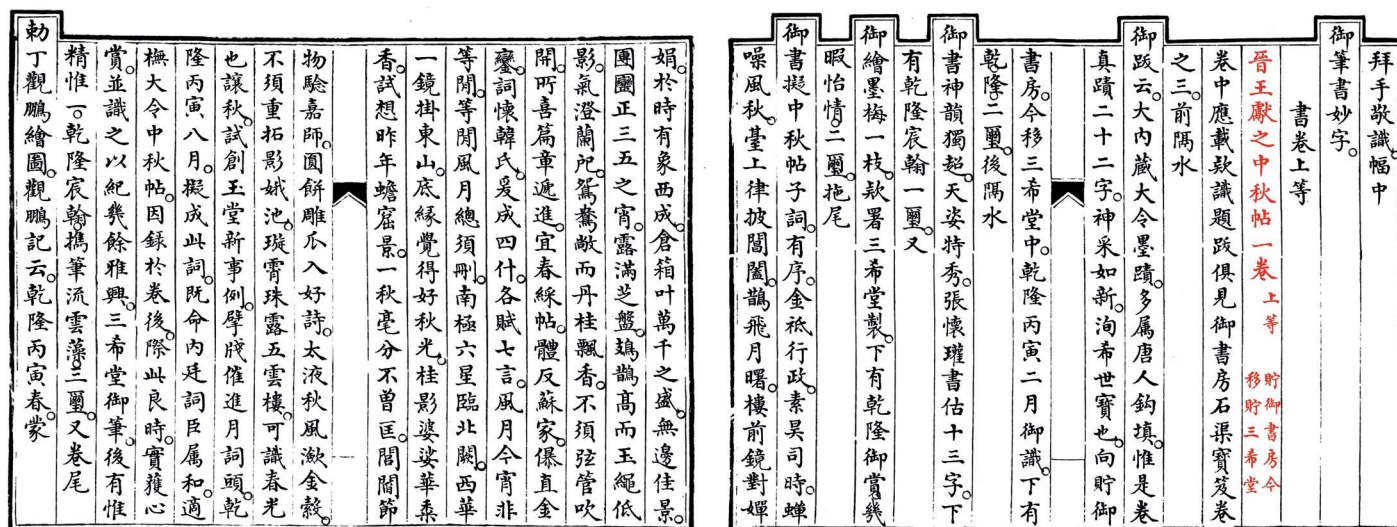


fig. 10
Shiqu baoji chubian, Appendix on Works housed in the Sanxitang (Hall of the Three Rarities), chapter on calligraphic albums by masters of past dynasties in the upper class in the Sanxitang

圖十
〈附·貯三希堂·列朝人書冊上等〉·《石渠寶笈·初編》

Autumn Manuscript, with a preface: The Gold God governs the affairs of autumn; Suhao manages the time. Cicadas sing in the autumn wind. Beyond the terrace opens the Heavenly Gate. Magpies fly towards the morning moon. In front of a tower, a mirror reflects moonlight. The harvest, bountiful beyond measure, forms a scene of beauty without end. The moon is perfectly round on the fifteenth night. Dewdrops fill the *lingzhi* plate. The magpies soar above as the stars cast their light down. In the brisk air, orchids grow between rocks; mandarin ducks luxuriate in the drifting fragrance of sweet Osmanthus—no need for music from string and wind instruments to disperse it. I go through this pleasing writing. It is a beautiful piece appropriate for New Year, its form unlike Su's style. Throughout the days I read these golden words. Remembering Han, I have thus composed four quatrains, all with seven-character lines: 'The winds and moonlight of this night are not ordinary; ordinary winds and moonlight must be forgotten. The six stars of the Southern Dipper approach the Northern Gate; The Western Flower hangs, mirror-like, over Eastern Mountain. Ultimately I prefer this autumn scenery, with the fragrance of flowers weaving through the shadows of Osmanthus leaves. Think the scenery of the Toad Palace of yesterday—the subtleties of the autumn hair, perfect as it is. The festive goods of the streets test the craftsman, who must carve the round moon into a good poem. On Taiye Lake, autumn winds wash over the golden threads. There is no need to reexcavate Ying'e Pond. The jade-like skies and pearl-like dews adorn the Five Cloud Terrace, telling us that spring has given way to autumn. I have tried to create a new story about the Jade Hall, cutting paper to rush this poem on the moon.' Composed by Qianlong in the eighth month of the year *bingyin*. We then ordered the officials of the inner court to compose poems after the same rhymes so as to celebrate the Elder Secretariat Director's *Mid-Autumn Manuscript*, and so we have recorded these activities after the work. It was an

opportune moment, and the work truly captivated our heart, and so we have made this inscription to commemorate our lingering pleasure. Imperially-inscribed at the Hall of the Three Rarities". Following this are the three imperial seals *Weijing weiyi*, *Qianlong chenhan* and *Xiebiliu yunzao*. At the end of the scroll is a painting by Ding Guanpeng, who records, 'In spring of the *bingyin* year of the Qianlong reign, I was bestowed the opportunity to view the authentic *Mid-Autumn Manuscript* by Wang Xianzhi. His Majesty ordered the servant Guanpeng to make a painting to append to the scroll. 'The autumn colours evenly divided; above the branches of the Wutong tree hangs the moon'. The servant proposed this poem in deep reverence for the miraculous work by the ancient master. The servant climbs towards Upper Purity, his feet lost in the clouds and mist. He looks up towards the Langyuan Paradise, his eyes dazzled by the constellations. He is ashamed for his incompetent painting, which is truly a 'ferret's tail'. Respectfully inscribed by the servant Ding Guanpeng".¹

2. Fascicle three, volume one, "upper-class works of calligraphy by masters of past dynasties housed in the imperial study" (fig. 11):

Fascicle three of *Shiqu baoji*

Holdings of the imperial study

Index of paintings and calligraphy by masters of past dynasties

Calligraphy fascicle, upper class chapter:

Erxiatie by Wang Xizhi of the Jin dynasty (*tian* one)

Mid-Autumn Manuscript by Wang Xianzhi of the Jin dynasty (*di* one)

Feiniaotie by Wang Xianzhi, copied by Chu Suiliang of the Tang dynasty (*yuan* one)

Encomium of Ni Kuan's Biography by Chu Suiliang of the Tang dynasty (*yuan* two)²

3. Fascicle three, volume one, "upper-class works of

石渠寶笈卷之三	列朝人書畫目錄	書卷上等	晉王羲之之謝帖	晉王獻之之中秋帖	唐褚遂良臨王獻之飛鳥帖	唐褚遂良書倪寬傳贊	唐陸柬之書文賦	唐孫虔禮書譜	唐孫虔禮書景福殿賦	唐吳彩鸞書唐韻	宋太宗書蔡行勅	宋徽宗書七言律詩	宋徽宗書千文	宋徽宗書千文
			天一	地一	元一	元二	黃一	宇一	宇二	宙一	洪一	荒一	荒二	荒三

fig. 11
 Shiqu baoji chubian, Fascicle three, volume one
 圖十一
 《石渠寶笈·初編》·卷三上

calligraphy by masters of past dynasties housed in the imperial study" (fig. 12):

Mid-Autumn Manuscript by Wang Xianzhi of the Jin dynasty, one scroll (upper class, *di one*), housed in the Hall of the Three Rarities

On plain stationery paper. Running-cursive script, totalling twenty-two characters. With a postface in small regular script of the two characters *junqing*. With four imperial seals reading *qiankun*, *yushu*, *Shaoxing*, and *Guangrendian*. Also with two imperial seals *Xuanhe* and *Shaoxing*, both missing halves. Also with various seals reading *shenpin*, *Hongwen zhi yin*, *Xianzhi zhuren*, *Molin*, *Xiang Yuanbian yin*, and so on. Also with three seals faded and undecipherable. Also with half of a seal reading *yin*. The right seam bears the seam-riding seals *Zijing suocang*, *Molin miwan*, and *zisun yongbao*. The left seam bears the seam-riding seals *Tuimi*, *Pingsheng zhenshang*, *Xiang Zijing jia zhencang*, and *Xiang Molin jianshang zhang*. The right spacing silk bears the seven characters *Jin Wang Xianzhi Zhongqiu tie* (note: this was written by Emperor Gaozong of the Song dynasty), with half a seal impression reading *Xuanhe*. Also with seal impressions reading *Molin lansou*, *Yanyuan huchang*, *shenqi*, and *Molin yanpi*, and two additional faded impressions, of which only the four characters *zhenji zhi yin* are decipherable. The seam bears seal impressions reading *Xiang Molin fu miji zhi yin*, *Gongbao shijia*, and *Miao wuyi jia*. The left spacing silk bears the imperial seal *Neifu tushu zhi yin*, and also the other seals *Dilu*, *Zijing zhenmi*, *Xiang Shuzi*, *Juli Xiangzhi shijia baowan*, *Renzhe siyin*, *Pingsheng zhenshang*, *Shen Yudeng yin*, *Shengwu zhi yin*, *Wang Yanshi yin*, *Molin Xiang Jizi zhang*, and *Gongbao shijia*, and an undecipherable half of a seal. The seam bears the seals *Tuimi*, *Molin shanren*, *shenyou xinshang*, *Xiang Zijing jia zhencang*, *Bu Qujiang yin*, *Tianlaige*, *Boyatang baowan yin*, *Xiang Molin fu miji zhi yin*, *Xiang Zijing shi*, *Wu*

Ting siyin, *Zisun shichang*, and *tianchou gengru*. There is a postface by Dong Qichang: "This calligraphic model by the Elder Secretariat Director [Daling] Old Mi [Fu] regarded as the best calligraphic work by Zijing under Heaven. It is also called the 'single-stroke manuscript'. It began with the characters "shi'er yue ge" and so on; these are now lost. The characters "qingdeng dajun" and those following are also missing. I have now supplemented [the lost characters] with [the *Qingdeng tie* from the] *Chunhuage Compendium*—a tremendously pleasing affair. Old Mi once said that, when people obtained a work of calligraphy by the Elder Secretariat Director, they would cut out a character or two to sell to aficionados, and for this reason the classical calligraphic works are often unreadable. Those who insist on rejoining [the fragments] are laughable indeed. In the sixth month of the year *jiachen*, viewed at Xihu sengshe. Inscribed by Dong Qichang". Dong also noted, "The *Chunhuage* [copy of the *Qingdeng tie*] contains the characters 'yi zhi ye' and 'fen zhang key an'—these should follow this work [the *Mid-Autumn Manuscript*], but are now separate from it. I am the first to rectify this by engraving *Xihongtang tie*". There is also a colophon by Xiang Yuanbian: "Wang Xianzhi of the Jin dynasty, *zi* Zijing, was the seventh son of Xizhi. He rose to the position of Secretariat Director. He was renowned for his elegant beauty, and he was lofty and untrammelled. His literary talent was unsurpassed in his time. When he first began practising calligraphy, Xizhi secretly tried to restrain his brush from behind and failed, and then Xizhi realised that Xianzhi would become a famous calligrapher. Indeed Xianzhi would become Xizhi's peer. When Xianzhi first married Xi Tan's daughter, Xizhi said to Tan of the marriage certificate that Xianzhi wrote: 'Xianzhi's proficiency in clerical script is intimidating'. Xizhi also wrote an essay entitled *Yueyi lun*, which he intended as a lesson for Xianzhi, and inscribed it 'to be bestowed upon Guannu', which was Xianzhi's childhood name. This is why Xianzhi obtained

all the magic of Xizhi's brushwork. Commentators described Xianzhi's work as like a phoenix dancing in a cinnabar cave, a dragon soaring from a pure spring, its intricacy and profound ingenuity issuing from a divine intelligence. Emperor Wu of the Liang dynasty commented on Xianzhi's calligraphy that it was miraculous beyond all the rest and unreachable by anyone; that, like youths by a river, filled with pleasure as they raised their bodies on waterwheels, irresistible. Although Xianzhi is known for his clerical script, he created many works of cursive calligraphy. The *Shieryue tie* is missing the first lines for reasons unknown, and is recorded in Mi Yuanzhang's *Baozhanglu* and others. Now only have these few characters survived, but they count as a masterpiece by the Greater Secretariat Director. A treasure that has been passed down the generations, it is now dispersed across north and south. Who knows among how many collections the fragments are divided? Seeing this, I believe that the most precious treasures of the world must be blessed with divine protection. I, Bian, have also purchased this at a high price to maintain it as a calligraphic model forever. Although it has an imposing reputation, it is not to be feared but to be taught, which also accords with my preference. My descendants are not to take it lightly, but must guard it throughout their lifetimes. Respectfully inscribed by Molin Xiang Yuanbian". Between the colophons are the seam-riding seals *Ji'ao*, *Molin miwan*, *Xiang Zijing jia zhencang*. The scroll [of the *Mid-Autumn Manuscript* proper] measures eight *cun* and four *fen* in height, three *cun* and six *fen* in width. On its top left are the four characters *ru yin yin ni* (like a seal impressing on seal paste) written by His Majesty, and over it an imperial seal reading *Qianlong yushang*. The frontispiece consists of the two characters *Zhibao* (utmost treasure) written by His Majesty, and over it an imperial seal reading *Qianlong chenhan*. Over the label inscribed by His Majesty is the same seal reading *Qianlong chenhan*.³

Aside from textual documentation, famous calligraphic works were reproduced and circulated through engraving, rubbing and printing beginning in the Song dynasty. These close copies are known as "one grade below authentic brush traces". Dong Qichang identifies the situation in his colophon: Dong also noted, "The *Chunhuage* [copy of the *Qingdeng tie*] contains the characters 'yi zhi ye' and 'fen zhang key an' — these should follow this work [the *Mid-Autumn Manuscript*], but are now separate from it. I am the first to rectify this by engraving *Xihongtang tie*" (fig. 13). But due to the variations in the source, tracing copy, design, engraving, rubbing and mounting, the same calligraphic work can vary in different copies.

B. Documentation of the *Mid-Autumn Manuscript* in other historical engraved calligraphy model books

Below I excerpt the documentations of the *Mid-Autumn Manuscript* (and the *Shieryue tie*) from Mr. Rong Geng's four-volume *Congtie mu* (published between 1980 and 1986 by Zhonghua Bookstore of Hong Kong):⁴

- 1) *Chunxi mige xutie* (10 fascicles)
- * 2) *Baojinzhai fatie* (10 fascicles)
- * 3) *Dongshutang jigu fatie* (10 fascicles)
- * 4) *Yuqingzhai tie* (8 fascicles extant)
- * 5) *Xihongtang fashu* (16 fascicles)
- * 6) *Yuyantang tie* (24 fascicles)

- 7) *Tianyishandie tie* (6 fascicles)
- * 8) *Hanxiangguan fashu* (10 fascicles with supplement of 10 fascicles)
- 9) *Sanxitang shiqubaoji fatie* (32 fascicles)
- * 10) *Fajutang fatie* (8 fascicles)
- 11) *Sanxitang fatie moben* (6 fascicles)
- 12) *Xiaoqing mige tie* (12 fascicles)
- 13) *Linsuyuan fatie* (8 fascicles)
- 14) *Zhuangtaige xutie* (12 fascicles with a supplement of 1 fascicle)
- 15) *Yinyitang fatie* (8 fascicles)
- * 16) *Baojinzhai fatie* (10 fascicles)

In the preceding catalogues, the *Mid-Autumn Manuscript* appears in different forms. The vicissitudes that this work endured during its lifetime are both harrowing and exciting. This above listing provides an excellent reference for artistic creation and connoisseurship of calligraphy. An example is a jade table screen from the Qing dynasty sold at Sotheby's Hong Kong. It is inscribed in gold ink with the version of the *Mid-Autumn Manuscript* from *Sanxitang fatie* (The Hall of Three Rarities Compendium of Calligraphic Models) on one side, and Wang Xizhi's *Thirteen Lines* on the other. The date of the compilation of *Sanxitang fatie* thus allows us to date this screen.⁵

C. *Thirteen Lines of the Ode to the Goddess of the Luo River* in historical engraved calligraphic models

Thirteen Lines of the Ode to the Goddess of the Luo River is Wang Xianzhi's calligraphic rendition in small regular script of the eponymous ode by Cao Zhi. In this renowned work, Wang Xianzhi's brush strokes are elegant and robust, his characters varying in density and position with rhythmic beauty. It is known as the "ultimate work of small regular script". Yang Bin in his *Tiehanzhai shuba* praises it as follows: "in the elegant robustness and luxuriant roundness of its characters, it surpasses all extant works in small regular script". Already during the Southern Song dynasty, *Thirteen Lines* was a fragment, retaining only the characters between *xi* and *fei*, hence its name. The text is translated as follows: "... diversion. To the left planting her coloured pennants, to the right spreading the shade of cassia flags, she dips pale wrists into the holy river's brink, plucks dark iris from the rippling shallows. My fancy is charmed by her modest beauty, but my heart, uneasy, stirs with distress: without a skilled go-between to join us in bliss, I must trust these little waves to bear my message. Desiring that my sincerity first of all be known, I undo a girdle-jade to offer as pledge. Ah, the pure trust of that lovely lady, trained in ritual, acquainted with the Songs; she holds up a garnet stone to match my gift... pointing down into the depths to show where we should meet! Clinging to a lover's passionate faith, yet I fear that this spirit may deceive me: warned by tales of how Jiaofu was abandoned, I pause, uncertain and despairing; then, stilling such thoughts, I turn a gentler face toward her, signalling that for my part I abide by the rules of ritual. The spirit of the Luo, moved by my action, paces to and fro uncertainly, the holy light deserting her, then reappearing. Now darkening, now shining again: she lifts her light body in the posture of a crane, as though about to fly but not yet taking wing. She walks the heady perfume of pepper-scented roads, strides through clumps of spikenard, scattering their fragrance, wailing distractedly, a

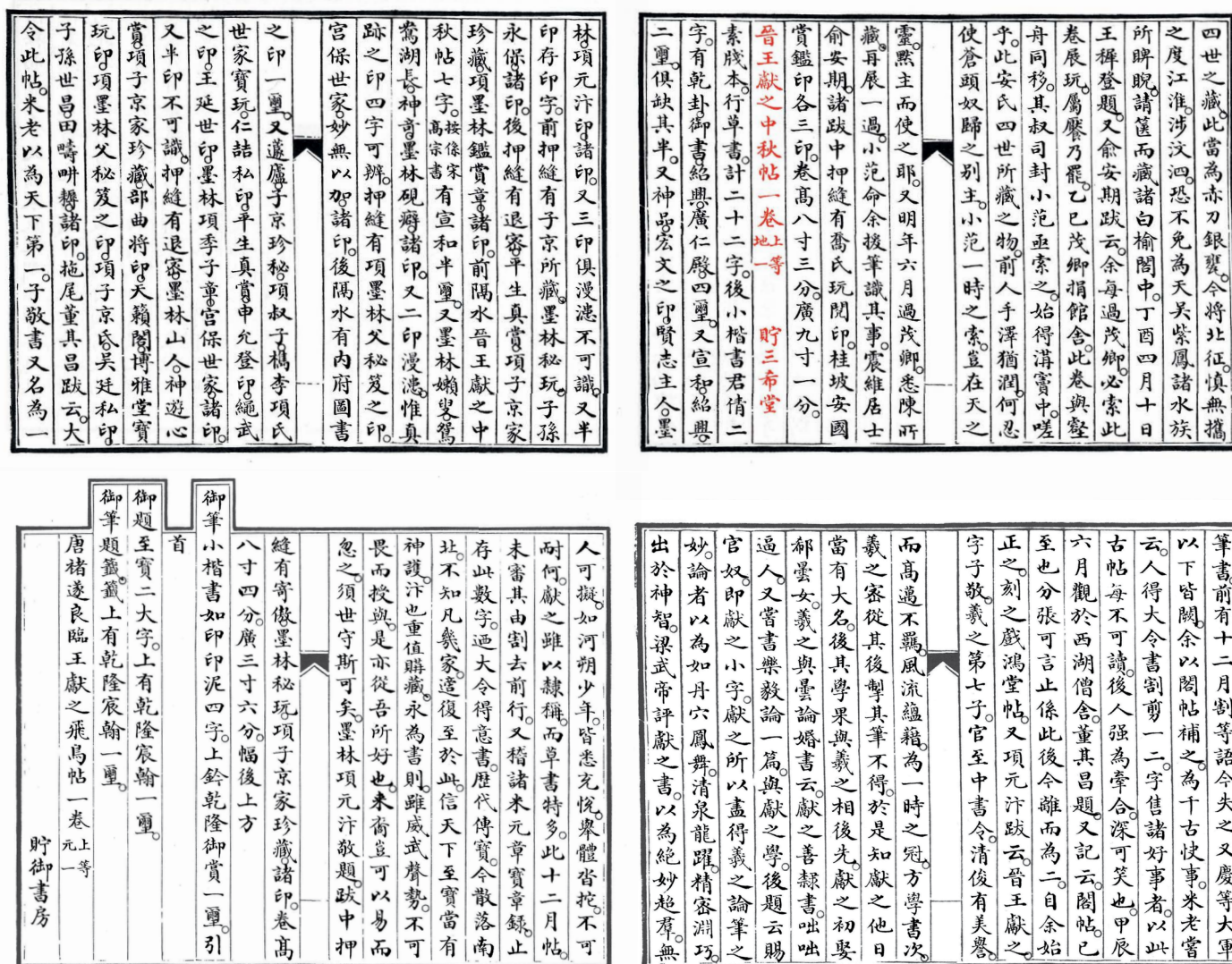


fig. 12
Shiqu baoji chubian, Fascicle three, volume one
圖十二
《石渠寶笈·初編》·卷三上

sign of endless longing, her voice, sharp with sorrow, growing more prolonged. Then a swarm of milling spirits appears, calling companions, whistling to their mates, some sporting in the clear current, some hovering over sacred isles, some searching for bright pearls, some collecting kingfisher plumes. The goddess attends the two queens of Xiang in the south, joins hands with Wandering Girl from the banks of the Han, sighs that the Gourd Star has no spouse, laments that the Herdboy must live alone. Lifting the rare fabric of her thin jacket, she makes a shield of her long sleeve, pausing in hesitation, body nimbler than a winging...⁶

It is generally thought that two brushed versions of *Thirteen Lines* circulated during the Song and Yuan periods. One, on hemp-fibre paper from the Jin dynasty, was acquired by calligrapher Zhao Mengfu during the early Yuan and determined to be an authentic work. The other, on hard yellow paper from the Tang dynasty and bearing colophons by Liu Gongquan and others, was determined by Zhao to be a Tang-dynasty copy, possibly a copy by Liu Gongquan himself. During the Song dynasty, both versions were engraved and reproduced as printed model books, which were themselves

recarved and reproduced during the Ming and Qing dynasties, although virtually all later copies can be traced to the two original brushed versions. Among the extant copies of the version without Liu Gongquan's colophon, the so-called Green Jade version is the finest. This version is engraved on a stone slab discovered buried underground at Geling near West Lake in Hangzhou during the Wanli period of the Ming dynasty. Because of its dark colour, the stone slab is euphemistically called Green Jade. The Green Jade copy of *Thirteen Lines* was carved early. Most of the characters on it are intact, and the blemishes of the rock appear natural. Because the location of its discovery was the site of Jia Sidao's *Banxiantang* study, people believed that it was carved by Jia and subsequently was owned by Lu Menghe and Weng Songnian. During the Kangxi period, the Green Jade version entered the imperial court, and after the Eight-Nation Alliance occupied Beijing, it began to circulate among the common people. After 1949, it was acquired by the PRC Government. Before the Cultural Revolution, it was housed in the Shanghai Museum, and currently it is in the Capital Museum in Beijing (fig. 5). There exists another stone engraving based on the same source as the Green Jade version, known as the White Jade version.

The strokes in the White Jade version are slightly thinner, and some of the blemishes on the stone appear to have been carved. The White Jade version was destroyed in a fire in the Qing court in the third year of the Jiaqing reign.

At present, the original autographic *Thirteen Lines* by Wang Xianzhi is no longer extant. Thus the engraved reproductions that are “one grade below authentic brush trace” are very valuable and important. Below I excerpt the documentation of Wang Xianzhi’s *Thirteen Lines* included in Mr. Rong Geng’s *Congtiemu*:⁷

- 1) *Bogutang tie* (1 fascicle extant)
- * 2) *Baojinzhai fatie* (10 fascicles)
- * 3) *Dongshutangjigu fatie* (10 fascicles)
- 4) *Tingyunguan tie* (12 fascicles)
- * 5) *Yuqingzhai tie* (8 fascicles extant)
- * 6) *Xihongtang fashu* (16 fascicles)
- 7) *Mochitang xuantie* (5 fascicles)
- * 8) *Yuyantang tie* (24 fascicles)
- 9) *Pomozhai fashu* (10 fascicles)
- 10) *Haining Chenshi cangzhen tie* (8 fascicles)
- 11) *Kuaxuetang fashu* (5 fascicles)
- 12) *Shigutang fashu* (10 fascicles)
- 13) *Xiucanxuan tie* (4 fascicles)
- * 14) *Hanxiangguan fashu* (10 fascicles with a supplement of 2 fascicles)
- 15) *Mouqindian fatie* (24 fascicles)
- 16) *Lishulouzhengzi tie* (8 fascicles)
- 17) *Zihuitang mobao* (8 fascicles)
- * 18) *Renjutang fatie* (8 fascicles)
- 19) *Yuhong jianzhen tie* (13 fascicles)
- 20) *Qilantang fatie* (8 fascicles)
- 21) *Xiejingtang tie* (8 fascicles)
- 22) *Canxiage fatie* (5 fascicles)
- 23) *Yunqingguan fatie* (6 fascicles)
- 24) *Haishan xiguan mogu* (12 fascicles)
- 25) *Gengxia xiguan fatie* (4 fascicles)
- 26) *Rangliguan lidai mingren fashu* (8 fascicles)
- 27) *Erwang tiexuan* (2 fascicles)
- 28) *Jukuitang ji Jin Tang Song Yuan Ming minghan zhenji* (5 fascicles)
- 29) *Youmingtang tie* (12 fascicles)
- 30) *Yaoshan fatie* (6 fascicles)
- 31) *Erwang tie* (7 fascicles)
- 32) *Jiang tie* (12 fascicles)
- 33) *Xiyutang tie* (10 fascicles)
- 34) *Xingfenglou tie* (12 fascicles)
- 35) *Chunxi mige xufatie* (10 fascicles)
- * 36) *Baojinzhai fatie* (10 fascicles)

Among the above catalogues, eight record both *Mid-Autumn Manuscript* (*Shieryuege tie*) and *Thirteen Lines of the Ode to the Goddess of the Luo River*: *Baojinzhai fatie*, *Dongshutang jigu fatie*, *Yuqingzhai tie*, *Xihongtang fashu*, *Yuyantang tie*, *Hanxiangguan fashu*, *Renjutang fatie* and *Baojinzhai fatie* (Qing forgery). These are marked with asterisks.

D. Further remarks

Research on the *Thirteen Lines of the Ode to the Goddess of the Luo River* continues. Scholars of the past were of course passionate about it, but those working today remain equally so. In 1986, soon after the Green Jade version entered the collection of the Capital Museum, Mr Ye Du of the museum wrote the article “On the Green Jade version of the *Thirteen Lines of the Ode to the Goddess of the Luo River*”, examining

five aspects of its history before making a conclusion:⁸

Wang Xianzhi’s original and authentic *Thirteen Lines* and the circulation of its Tang-dynasty copies; the origins of the Green Jade version; the identification of the Green Jade version with the version in *Baojinzhai fatie*; the re-engravings of the Green Jade version; and speculations on the origins of the *Baojinzhai fatie* version of the *Thirteen Lines*.⁹ In the past three decades, there have been many other studies on the *Thirteen Lines*, which I shall not detail here. The interested reader will be able to find them on the internet. In short, the *Thirteen Lines* is an important and rewarding topic of research that accommodates many different viewpoints.

Aside from its inclusion in various model books and calligraphic compendia, copies of Wang Xianzhi’s *Thirteen Lines* also circulated individually, largely thanks to the efforts of aficionados. For example, the Palace Museum collection contains seventeen individual copies of the work, including rubbing copies from the Song, Yuan, Ming and Qing dynasties. They were transferred from other institutions, purchased, or donated (see table 1). *The Complete Collection of Calligraphic Works by Wang Xizhi and Wang Xianzhi* (published by the Palace Museum Press in November, 2015) include all of them. Among them, *Mingta shisanhang jijin* (Highlights of Ming-dynasty Rubbing Copies of the *Thirteen Lines*) is most remarkable (fig. 14). On its cover is a label by Wujuan: “Appreciating the collected lines of the *Ode to the Goddess of the Luo River*”. Wujuan also wrote an inscription on the cloth cover: “Collected lines of the *Goddess of the Luo River*. Between the winters of the years of *guiwei* and *jiashen*, remounted several times in a season”. The volume opens and ends with laudatory inscriptions by Jin Nong and Fei Shujian. Between these are inscriptions by Yang Bin, Weng Fanggang, and others praising the work and presenting evidential research on it. This shows that copies of the *Thirteen Lines* were a source of pleasure for the literati. The Qianlong Emperor, who regarded himself as a great synthesiser of Han Chinese culture, of course could not pass up the opportunity to own the *Thirteen Lines*.

¹ *Shiqu baoji chubian*, Appendix on Works housed in the Sanxitang (Hall of the Three Rarities), Changchun shuwu, Suian shi, Youyu zhai, chapter on calligraphic albums by masters of past dynasties in the upper class in the Sanxitang (Sanxitang, 10th year of the Qianlong reign), Palace Museum, Beijing, 2018.

² *Shiqu baoji chubian*, Fascicle three, volume one, “upper-class works of calligraphy by masters of past dynasties housed in the imperial study” (Imperial Study, 10th year of the Qianlong reign), Palace Museum, Beijing, 2018.

³ *Shiqu baoji chubian*, Fascicle three, volume one, “upper-class works of calligraphy by masters of past dynasties housed in the imperial study” (Imperial Study, 10th year of the Qianlong reign), Palace Museum, Beijing, 2018.

⁴ Geng Rong, *Cong tie mu*, vol. 1, Hong Kong, 1980, p. 134, 148, 185, 254, 264, 304, 345, 373, 430; vol. 2, 1981, p. 466, 533, 581, 854, 886; *Cong tie mu*, vol. 4, 1986, p. 1574, 1809.

⁵ For more on *Sanxitang fatie* (Calligraphic Models of the Hall of Three Rarities), please refer to Wan Yisheng, *Gugong Cidian*, revised edition, Beijing, 2016, pp. 794-795.

⁶ Excerpted from Burton Watson’s translation in Burton Watson, ed., *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth Century*, Columbia University Press, 1984, pp. 116-122.

⁷ Geng Rong, *ibid.*, vol. 1, pp. 120, 154, 185, 221, 255, 262, 273, 304, 314, 323, 348, 358, 364, 374, 393, 407; vol. 2, p. 463, 466, 480, 547, 586, 619, 678, 777, 793, 847; vol. 3, p. 1135; vol. 4, pp. 1557, 1561, 1581, 1619, 1772, 1783, 1788, 1804, 1809.

⁸ Please refer to *Shoudou bowuguan congkan/A collection of essays about Capital Museum of China*, 3rd ed., October 1986, pp. 65-70.

⁹ See Hu Dijun’s blog http://blog.sina.com.cn/s/blog_9886f93e0102xdjt.html

¹⁰ See Ho Chuanxin, ed., *The All Complete Qianlong: a Special Exhibition on the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013.

Accession no. 文物號	Title 名稱	Class 級別	Provenance 來源
Xin 00045729	Ming-dynasty rubbing copy of the <i>Thirteen Lines</i> in small regular script 明拓玉版十三行小楷	Second class 二級	Donated by Zhu Yian and family 朱翼齋及家屬捐贈
Xin 00046661	Ming-dynasty rubbing copy of the Green Jade version of the <i>Thirteen Lines</i> 明拓玉版十三行	Second class 二級	Donated by Zhu Yian and family 朱翼齋及家屬捐贈
Xin 00093483	Ming-dynasty rubbing copy of the <i>Chunxi mige xutie</i> -version of the <i>Thirteen Lines</i> 明拓宋淳熙十三行	Unclassified 未定級	Purchased in 1958 1958年收購
Xin 00107841	Yuan-dynasty rubbing copy of Wang Xianzhi's <i>Thirteen Lines</i> in small regular script 元拓小楷王獻之十三行	Second class 二級	Transferred by the State Administration of Cultural Heritage 文物局調撥
Xin 00134718	Song-dynasty rubbing copy of Wang Xianzhi's <i>Thirteen Lines</i> 宋拓王獻之十三行帖	Upper second class 二級甲	Purchased in 1961 1961年收購
Xin 00150573	Qing-dynasty rubbing copy of Wang Xianzhi's <i>Thirteen Lines of the Ode to the Goddess of the Luo River</i> 清拓王獻之十三行洛神賦	Lower second class 二級乙	Purchased in 1963 1963年收購
Xin 00178263	Ming-dynasty rubbing copy of the <i>Thirteen Lines</i> and others 明拓十三行集錦	Upper second class 二級甲	Transferred by the State Administration of Cultural Heritage 文物局調撥
Xin 00179185	Ming-dynasty rubbing copy of the Green Jade version of the <i>Thirteen Lines</i> 明拓玉版十三行帖	Upper second class 二級甲	Other 其它升級
Xin 00179186	Qing-dynasty rubbing copy of the <i>Thirteen Lines</i> 清拓十三行帖	Third class 三級	Other 其它升級
Xin 00185627	Qing-dynasty rubbing copy of the Green Jade version of the <i>Thirteen Lines</i> 清初拓玉版十三行	Unclassified 未定級	Transferred by the Ministry of Public Security 公安部撥交
Xin 00192344, Xin 00192345, Xin 00192346, Xin 00192348, Xin 00192349	Modern rubbing copy of the <i>Thirteen Lines of the Ode to the Goddess of the Luo River</i> 近拓洛神賦十三行帖	Third class 三級	Donated by Ma Heng 馬衡捐贈
Xin 00200157	Qing-dynasty rubbing copy of the <i>Thirteen Lines of the Ode to the Goddess of the Luo River</i> 清拓洛神賦十三行	Third class 三級	Purchased in 1992 1992年收購

Table 1
Rubbing copies of *Thirteen Lines of the Ode to the Goddess of the Luo River* in the collection of Palace Museum, Beijing
表一
北京故宮博物院藏《洛神賦十三行》歷代拓本

歷代刻帖中的 《中秋帖》和《洛神賦十三行》

秦明

被認為是王獻之傳世書法代表作的《中秋帖》（《十二月割帖》）和《洛神賦十三行》，在歷代刻帖中多有收錄。筆者將容庚《叢帖目》四冊中二者相關內容進行輯錄，旨在釐清其各版本的演變輾轉過程，從而為相關藝術衍生品的研究提供借鑑。進而使人們理解，所謂「下真跡一等」的碑帖拓本之價值所在。

《中秋帖》，又名《十二月帖》或《十二月割帖》，傳為東晉王獻之的草書傳世真跡，原為五行三十二字，後被割去二行，現僅存三行二十二字，即「中秋不復不得相還/為即甚省如何然勝/人何慶等軍」（圖一）。清乾隆間收入內府，與《快雪時晴帖》、《伯遠帖》合稱「三希」。《中秋帖》書法縱逸豪放，運筆如火箸畫灰，字勢連綿不斷，極備法度，譽稱「一筆書」。誠如《書斷》所云：「字之體勢，一筆而成，偶有不連，而脈不斷，及其連者，氣候通其隔行。」有研究認為，《中秋帖》是《寶晉齋法帖》之《十二月割帖》的節臨本（原帖在「中秋」之前還有「十二月割至不」六字），書風似米芾，此說多被認同。

《中秋帖》於宋米芾《書史》、內府《宣和書譜》（卷十六），明吳寬《匏翁家藏集》（卷第五十五）、汪砢玉《珊瑚網》（卷一法書題跋）、張醜《清河書畫舫》（卷二下），清顧復《平生壯觀》（卷一）、卞永譽《式古堂書畫彙考》（卷六書六）、吳升《大觀錄》（魏晉法書卷一）、內府《石渠寶笈·初編》等書均著錄。

一、《石渠寶笈·初編》關於《中秋帖》的著錄

歷代關於《中秋帖》的著錄中，宋內府《宣和書譜》記載最少，僅錄「十二月帖」四字。清內府《石渠寶笈·初編》則記載最為翔實，凡三段（含目錄），近二千字。茲輯錄如下：

- （一）《石渠寶笈·初編》「附·貯三希堂、長春書屋、隨安室、攸芋齋·列朝人書冊上等·三希堂」著錄（圖十）：
- 書卷上等
- 晉王獻之中秋帖一卷（上貯御書房今移貯三希堂）卷中應載款識題跋俱見御書房石渠寶笈卷之三。前隔水御跋云：大內藏大令墨蹟多屬唐人鈎填，惟是卷真蹟二十二字，神采如新，洵希世寶也。向貯御書房，今移三希堂中。乾隆丙寅二月御識。下有「乾」、「隆」二璽。後隔水御書：神韻獨超，天姿特秀。張懷瓘書估十三字。下有「乾隆宸翰」一璽。又御繪墨梅一枝，款署三希堂製。下有「乾隆御賞」、「幾暇怡情」二璽。拖尾御書：擬中秋帖子詞，有序。金祗行政，素昊司時。蟬噪風秋，臺上律披闐闐，鵲飛月曙。樓前鏡對嬋娟，於時有象西成。倉箱葉萬千之

盛，無邊佳景。團圓正三五之宵，露滿芝盤，鵲鵲高而玉繩低影。氣澄蘭戾，鴛鴦敞而丹桂飄香，不須弦管吹開。所喜篇章遞進，宜春綵帖，體反蘇家，儔直金鑾詞。懷韓氏，爰成四什，各賦七言，風月今宵非等閒。等閒風月總須刪，南極六星臨北闕，西華一鏡掛東山。底緣覺得好秋光，桂影婆娑華口香。試想去年蟾窟景，一秋毫分不曾匡。閭閻節物驗嘉師，圓餅雕入好詩。太液秋風激金穀，不須重拓影娥池。璿霄珠露五雲樓，可識春光也讓秋。試創玉堂新事例，擘牋催進月詞頭。乾隆丙寅八月擬成此詞，既命內廷詞臣屬和。適撫大令中秋帖，因錄於卷後。際此良時，實獲心賞，並識之以紀幾餘雅興。三希堂御筆。後有「惟精惟一」「乾隆宸翰」「攜筆流雲藻」三璽。又卷尾勅丁觀鵬繪圖，觀鵬記云：乾隆丙寅春，蒙賜觀王獻之中秋帖真蹟，令臣觀鵬繪圖卷尾。秋色平分，梧桐梢月上。臣輒擬議此景，伏惟前賢墨妙，重以天題。臣仰陟上清，足迷雲氣。翹瞻閭苑，目眩星辰。自愧鴉塗，真成貂續。臣丁觀鵬恭記。¹

- （二）《石渠寶笈·初編》「卷之三上·貯御書房·列朝人書畫目錄書卷上等」著錄（圖十一）：

石渠寶笈卷之三
貯御書房
列朝人書畫目錄
書卷上等
晉王羲之之謝帖天一
晉王獻之中秋帖地一
唐褚遂良臨王獻之飛鳥帖元一
唐褚遂良書倪寬傳贊元二²

- （三）《石渠寶笈·初編》「卷之三上·貯御書房·列朝人書卷上等」著錄（圖十二）：

晉王獻之中秋帖一卷（上等地一）貯三希堂
素牋本。行草書，計二十二字。後小楷書「君倩」二字。有乾卦、「御書」、「紹興」、「廣仁殿」四璽。又「宣和」、「紹興」二璽，俱缺其半。又「神品」、「宏文之印」、「賢志主人」、「墨林」、「項元汴印」諸印。又三印俱漫漶不可識。又半印存「印」字。前押縫有「子京所藏」、「墨林秘玩」、「子孫永保」諸印。後押縫有「退密」、「平生真賞」、「項子京家珍藏」、「項墨林鑑賞章」諸印。前隔水「晉王獻之中秋帖」七字。按係宋高宗書。有「宣和」半璽。又「墨林癡叟」、「鴛鴦湖長」、「神奇」、「墨林硯癖」諸印。又二印漫漶，惟「真跡之印」四字可辨。押縫有「項墨林父秘笈之印」、「宮保世家」、「妙無以加」諸印。後隔水有「內府圖書之印」一璽。又「蘧廬」、「子京珍秘」、「項叔子」、「攜李項氏世家寶玩」、「仁喆私印」、「平

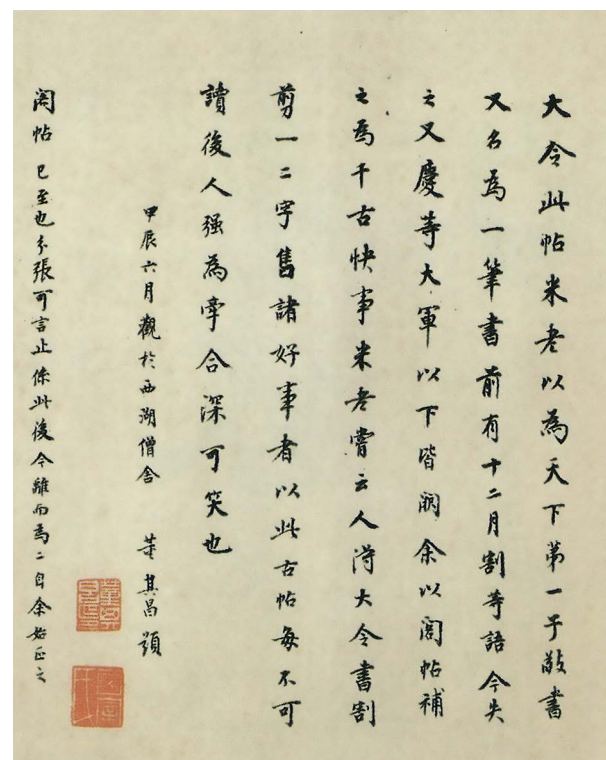


fig. 13
Dong Qichang's colophon to *Mid-Autumn Manuscript*, Song dynasty
Image Courtesy of Palace Museum, Beijing

圖十三
宋 《中秋帖》內董其昌的題跋記載
圖片鳴謝：北京故宮博物院

生真賞」、「申允登印」、「繩武之印」、「王延世印」、「墨林項季子章」、「宮保世家」諸印。又半印不可識。押縫有「退密」、「墨林山人」、「神遊心賞」、「項子京家珍藏」、「部曲將印」、「天籟閣」、「博雅堂寶玩印」、「項墨林父秘笈之印」、「項子京氏」、「吳廷私印」、「子孫世昌」、「田疇畊耨」諸印。拖尾董其昌跋云：大令此帖，米老以為天下第一，子敬書又名為一筆書，前有十二月割等語，今失之。又「慶等大軍」以下皆闕。餘以閣帖補之，為千古快事。米老嘗雲，人得大令書割剪一二字售諸好事者，以此古帖每不可讀，後人強為牽合，深可笑也。甲辰六月觀於西湖僧舍。董其昌題。又記云：閣帖已至也分張可言止係此後今離而為二，自餘始正之，刻之《戲鴻堂帖》。又項元汴跋云：晉王獻之，字子敬，羲之第七子。官至中書令。清俊有美譽，而高邁不羈，風流蘊藉，為一時之冠。方學書次，羲之密從其後掣其筆不得，於是知獻之他日當有大名。後其學果與羲之相後先。獻之初娶郗曇女，羲之與曇論婚書雲，獻之善隸書，咄咄逼人。又嘗書《樂毅論》一篇，與獻之學，後題雲賜官奴，即獻之小字。獻之所以盡得羲之論筆之妙，論者以為如丹穴鳳舞，清泉龍躍，精密淵巧，出於神智。梁武帝評獻之書，以為絕妙超羣，無人可擬。如河朔少年，皆悉充悅，舉體逕挖，不可耐何。獻之雖以隸稱，而草書特多。此十二月帖，未審其由割去前行，又稽諸米元章《寶章錄》，止存此數字，迺大令得意書。歷代傳寶，今散落南北，不知凡幾家，口復至於此，信天下至寶當有神護。汴也重值購藏，永為書則。雖威武聲勢，不可畏而授與，是亦從吾所好也。來裔豈可以易而忽之，須世守斯可矣。墨林項元汴敬題。跋中押

縫有「寄傲」、「墨林秘玩」、「項子京家珍藏」諸印。卷高八寸四分，廣三寸六分。幅後上方御筆小楷書「如印印泥」四字，上鈐「乾隆御賞」一璽。引首御題「至寶」二大字，上有「乾隆宸翰」一璽。御筆題籤，籤上有「乾隆宸翰」一璽。³

除了文字著錄之外，自宋代以來亦有通過刻帖拓本的方法來保存傳播書法名跡的傳統，即所謂「下真跡一等」。《中秋帖》董其昌題跋所言：「閣帖已至也分張可言止係此後今離而為二，自餘始正之，刻之《戲鴻堂帖》」（圖十三）即是如此。但由於底本、摹寫、設計、鐫刻、椎拓、裝池等原因，同一書法墨蹟的不同刻帖拓本，仍舊存在很大差異。

二、歷代刻帖中的《中秋帖》

茲將容庚先生《叢帖目》四冊（中華書局香港分局，1980-1986年出版）中，有關王獻之《中秋帖》（《十二月割帖》）的內容輯錄如下：⁴

- （一） 淳熙秘閣續帖十卷
- ※（二） 寶晉齋法帖十卷
- ※（三） 東書堂集古法帖十卷
- ※（四） 餘清齋帖存八卷
- ※（五） 戲鴻堂法書十六卷
- ※（六） 玉煙堂帖二十四卷
- （七） 天益山顛帖六卷
- ※（八） 翰香館法書十卷附二卷
- （九） 三希堂石渠寶笈法帖三十二卷
- ※（十） 仁聚堂法帖八卷
- （十一） 三希堂法帖撫本六卷

- (十二) 小清秘閣帖十二卷
- (十三) 鄰蘇園法帖八卷
- (十四) 壯陶閣續帖十二卷補遺一卷
- (十五) 因宜堂法帖八卷
- ※ (十六) 寶晉齋法帖十卷

以上刻帖中，《中秋帖》以多種不同形式呈現，可謂是「前世今生，歷歷在目。此消彼長，部部驚心。」這就為此後衍生的各類藝術品創作（製作）提供了絕好的借鑑素材，亦是進行相關鑑定的重要依據。譬如，曾見香港蘇富比上拍一「清乾隆御製青玉描金《中秋帖》插屏」，一面刻王獻之《洛神賦十三行》，一面刻《三希堂法帖》本《中秋帖》，那麼關於該玉插屏製作的時間，三希堂刻帖的形成時間就是一個重要的參照節點。⁵

三、歷代刻帖中的《洛神賦十三行》

《洛神賦十三行》內容出自曹植辭賦名篇《洛神賦》，是王獻之小楷代表作。筆劃雋秀挺撥，結字蕭散逸宕，顧盼有致，被譽為「小楷極則」。清楊賓《鐵函齋書跋》謂之「字之秀勁圓潤，行世小楷無出其右。」南宋時已殘損，僅存「嬉」字至「飛」字十三行，故名。其文如下：……嬉。左倚采旄，右蔭桂旗。攘皓腕於神滄兮，採湍瀨之玄芝。余情悅其淑美兮，心悵盪而不怡。無良媒以接歡兮，託微波而通辭。願誠素之先達兮，解玉珮以要之。嗟佳人之信修兮，羌習禮而明詩。抗瓊瑤以和予兮，指潛淵而為期。執拳拳之款實兮，懼斯靈之我欺。感交甫之棄言，悵猶豫而狐疑。收和顏以靜志兮，申禮防以自持。於是洛靈感焉，徙倚彷徨，神光離合，乍陰乍陽。擢輕軀以鶴立，若將飛飛而未翔。踐椒塗之郁烈兮，步蘅薄而流芳。超長吟以慕遠兮，聲哀厲而彌長。爾迺眾靈雜遝，命疇嘯侶。或戲清流，或翔神渚，或採明珠，或拾翠羽。從南湖之二妃兮，攜漢濱之遊女。歎姬媧之無匹兮，詠牽牛之獨處。揚輕袿之猗靡兮，翳修袖以延佇。體迅飛……

人們普遍認為，《洛神賦十三行》墨蹟在宋元時流傳有兩本：一為晉麻箋，在元代初期歸書家趙孟頫所得，定為王獻之真跡。一為唐硬黃紙，後有柳公權等人題跋，趙孟頫定為唐人摹本，後人疑即柳公權所臨。這兩本在宋代都曾刻帖，明清兩代輾轉翻刻，但基本上還是出於這兩個底本。現傳無柳跋本的，以「碧玉版」為最精。這是明萬曆時杭州西湖葛嶺地下發現的一方石刻，石色深暗，被人美稱為碧玉，「碧玉版」初拓本，存字大都完好，其它石花處亦自然清晰。因其地為賈似道半閑堂舊址，所以後人認為是賈氏所刻，後歸歸陸夢鶴、翁嵩年。清康熙間入內府，八國聯軍攻佔北京後，此石流入民間。1949年後由國家收購，文革前存上海博物館，現藏北京首都博物館（圖五）。世傳還有與此相同的一翻刻本，號稱「白玉版」，筆劃比「碧玉版」略枯瘦，石花剝落處有刀刻痕跡。「白玉版」嘉慶三年毀於乾清宮火災。

時至今日，王獻之《洛神賦十三行》真跡已不復存在，故而其刻帖拓本「下真跡一等」的價值與作用愈顯重要。茲將容庚先生《叢帖目》四冊中，有關王獻之《洛神賦十三行》的內容輯錄如下：⁶

- (一) 博古堂帖存一卷
- ※ (二) 寶晉齋法帖十卷
- ※ (三) 東書堂集古法帖十卷
- (四) 停雲館帖十二卷
- ※ (五) 餘清齋帖存八卷
- ※ (六) 戲鴻堂法書十六卷
- (七) 墨池堂選帖五卷
- ※ (八) 玉煙堂帖二十四卷
- (九) 潑墨齋法書十卷
- (十) 海寧陳氏藏真帖八卷
- (十一) 快雪堂法書五卷
- (十二) 式古堂法書十卷
- (十三) 秀餐軒帖四卷
- ※ (十四) 翰香館法書十卷附二卷
- (十五) 懋勤殿法帖二十四卷
- (十六) 李書樓正字帖八卷
- (十七) 滋蕙堂墨寶八卷
- ※ (十八) 仁聚堂法帖八卷
- (十九) 玉虹鑑真帖十三卷
- (二十) 契蘭堂法帖八卷
- (二十一) 寫經堂帖八卷
- (二十二) 餐霞閣法帖五卷
- (二十三) 筠清館法帖六卷
- (二十四) 海山仙館摹古十二卷
- (二十五) 耕霞溪館法帖四卷
- (二十七) 二王帖選二卷
- (二十八) 聚奎堂集晉唐宋元明名翰真蹟五卷
- (二十九) 有美堂帖十二卷
- (三十) 瑤山法帖六卷
- (三十二) 絳帖十二卷
- (三十三) 戲魚堂帖十卷
- (三十四) 星鳳樓帖十二卷
- (三十五) 淳熙秘閣續法帖十卷
- ※ (三十六) 寶晉齋法帖十卷

以上輯錄的叢帖中，王獻之《中秋帖》（《十二月割帖》）和《洛神賦十三行》皆予收錄的，有《寶晉齋法帖》、《東書堂集古法帖》、《餘清齋帖》、《戲鴻堂法書》、《玉煙堂帖》、《翰香館法書》、《仁聚堂法帖》、《寶晉齋法帖（清人偽刻本）》等八種（以「※」標注）。

四、餘論

關於《洛神賦十三行》的研究始終在進行著，古人自不必言，今人仍趨之若鶩。當「碧玉版」原石入藏北京首都博物館後不久，1986年，該館葉渡先生即撰文《〈洛神賦十三行〉碧玉版考》，從「王獻之《洛神賦十三行》真跡及唐摹本的流傳」、「『十三行』碧玉版的由來」、「『十三行』碧玉版是《寶晉齋法帖》帖版」、「『玉版』的翻刻」、「《寶晉齋法帖》帖『十三行』來源的推測」等五個方面進行了考證。⁷逮至2017年，胡迪軍先生《王獻之〈洛神賦十三行〉真相探蹟》一文顯於網路，亦就「王獻之《洛神賦》墨蹟的流傳」、「《洛神賦十三行》的版本」、「《玉版十三行》刻石流傳始末」、「《玉版十三行》的真相」等四個方面的問題進行分析，並作以「結論」。⁸近三十年，有關《洛

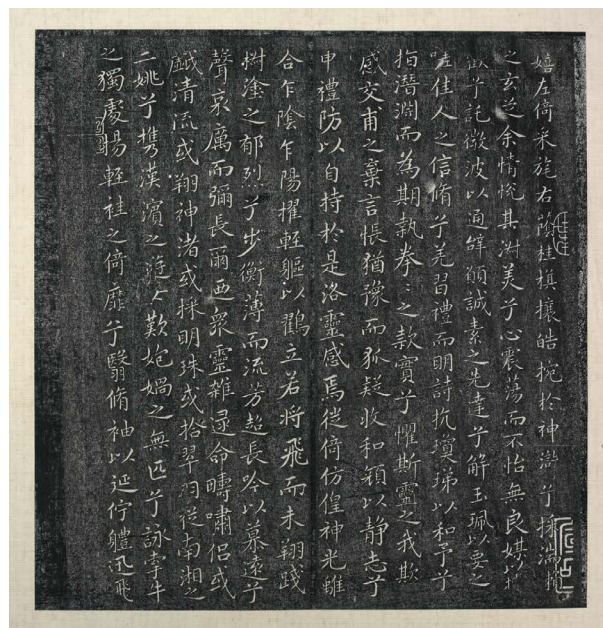


fig. 14

Mingta shisanhang jijin (Highlights of Ming-dynasty Rubbing Copies of the Thirteen Lines)

圖十四

《明拓十三行集錦》



神賦十三行》的研究還有不少，於此就不一一表述了，感興趣的讀者通過網路檢索都能有所收穫。概言之，研究者針對一個大的命題，各自表述，見仁見智。

另，王獻之《洛神賦十三行》除了於整部叢帖中收錄外，也有以單帖形式傳世的，多為好事者採擷所為。如故宮碑帖藏品中就有十七件，宋元明清拓本皆有，來源於調撥、收購、捐贈等不同途徑（表一）。《王羲之王獻之書法全集》（北京，2015年）亦將其一並納入，可資參考。其中，《明拓十三行集錦》冊最具特色（圖十四）。該冊封面上，無倦「讀洛神賦集句題」簽，並於布函套外識云：「洛神集錦。青玉、玄晏、白玉、玄晏、玄晏、秀餐、停雲、戲鴻、墨池、快雪肥瘦二刻。自癸未冬至甲申冬，一季中凡數重裝。」冊內，金農「中堅外逸，撒手懸厓」題字於前，費叔劍「統觀各帖俱舊拓原本，近今頗不易得，德若其善寶之」總結於後。其間，楊賓、翁方綱亦題跋累累，詳加考證。由是足見文人雅士於此之幽情暢敘。同樣，彼時以漢文化集大成者自居的乾隆皇帝，當然更不能置身事外，手追心慕之餘，物化於外，多重表達，當是情理之中的。於是便有了為人們所津津樂道的「清高宗的藝術品味」。⁹至於集萬千寵愛於一身的盛世天子，乾隆皇帝究竟最鍾愛哪個版本的《洛神賦十三行》呢？從相關藝術衍生品（如前文提到的「清乾隆御製青玉描金《中秋帖》插屏」）所呈現的其審美趣向中，細心的讀者不難找到答案。僅就這件青玉插屏而言，與其狹義上說是一件名副其實的「玉版十三行」，倒不如廣義上講是王獻之法書作品的「經典合璧」，在乾隆皇帝心目中或正是此意。

¹ 石渠寶笈·初編/附·貯三希堂長春書屋隨安室攸芋齋/列朝人書冊上等·三希堂（三希堂，清乾隆十年），故宮博物院，北京，2018年。

² 石渠寶笈·初編/卷之三上·貯御書房/列朝人書畫目錄書卷上等（御書房，清乾隆十年），故宮博物院，北京，2018年。

³ 石渠寶笈·初編/卷之三上·貯御書房/列朝人書卷上等（御書房，清乾隆十年），故宮博物院，北京，2018年。

⁴ 容庚，《叢帖目》，第一冊，香港，1980年，頁134、148、185、254、264、304、345、373、430；第二冊，1981年，頁466、533、581、854、886；《叢帖目》，第四冊，1986年，頁1574、1809。

⁵ 有關《三希堂法帖》的介紹說明，可參見萬依主編，《故宮辭典（增訂本）》，北京，2016年，頁794-795。

⁶ 同註4，第一冊，頁120、154、185、221、255、262、273、304、314、323、348、358、364、374、393、407；第二冊，頁463、466、480、547、586、619、678、777、793、847；第三冊，頁1135；第四冊，頁1557、1561、1581、1619、1772、1783、1788、1804、1809。

⁷ 參見首都博物館叢刊編輯委員會編，《首都博物館叢刊》，第3輯，1986年10月，頁65-70。

⁸ 參見胡迪軍的博客http://blog.sina.com.cn/s/blog_9886f93e0102xdtj.html。

⁹ 參見何傳馨主編，《十全乾隆：清高宗的藝術品味》，台北，2013年。

石

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晉王獻之

神品



為師

PROPERTY OF A GENTLEMAN

A HIGHLY IMPORTANT AND EXCEPTIONAL IMPERIAL GILT-INSCRIBED 'ZHONGQIU TIE' JADE SCREEN YUSHI MARK AND PERIOD OF QIANLONG, DATED BINGYIN YEAR (IN ACCORDANCE WITH 1746)

one side meticulously modelled after Wang Xianzhi's *Zhongqiu tie* (Mid Autumn manuscript), skilfully worked and gilt-inscribed to imitate the swift and powerful brushwork of the original manuscript, beginning with *Jin Wang Xianzhi shu* followed by the twenty-two characters in cursive script divided into four columns, interspersed with thirteen seal marks, including *Shenpin*, *Xuanhe*, *Yushu*, *Guangrendian* and two reading *Sanxitang* and another two *Shaoxing*, the left side of the screen inscribed with an imperial poem by the Qianlong Emperor in praise of the manuscript, dated to the *bingyin* year of the Qianlong reign (in accordance with 1746), and followed by two seal marks reading *Qian* and *Long* respectively, the reverse with an excerpt from *Luoshen fu* (Ode to the Goddess of the Luo River) by the Han dynasty poet Cao Zhi, each side framed within a shaped border enclosing angular scrollwork intertwined with scrolling foliage, the lustrous substantial stone of a pale celadon colour mottled with icy inclusions 30.7 cm, 12 in.

HK\$ 40,000,000-60,000,000
US\$ 5,100,000-7,650,000

清乾隆 和闐青玉填金王獻之《中秋帖》暨《洛神賦十三行》插屏

刻文：

〈中秋帖〉

晉王獻之書。

中秋不復不得相還為即甚省如何然勝人何慶等大軍。

神韻獨超天姿特秀。

大內藏大令墨蹟，多屬唐人鈎填，惟是卷真跡，二十二字，神采如新，洵希世寶也。向貯御書房，今貯三希堂中。乾隆丙寅二月御識。

鈐印：乾卦、御書、紹興、廣仁殿、宣和、紹興、神品、宏文之印、賢志主人等

〈洛神賦十三行〉

……嬉。左倚采旄，右蔭桂旗。攘皓腕於神滸兮，採湍瀨之玄芝。余情悅其淑美兮，心悵盪而不怡。無良媒以接歡兮，託微波而通辭。願誠素之先達兮，解玉珮以要之。嗟佳人之信修兮，羌習禮而明詩。抗瓊瑋以和予兮，指潛淵而為期。執拳拳之款實兮，懼斯靈之我欺。感交甫之棄言，悵猶豫而狐疑。收和顏以靜志兮，申禮防以自持。於是洛靈感焉，徙倚彷徨，神光離合，乍陰乍陽。擢輕軀以鶴立，若將飛飛而未翔。踐椒塗之郁烈兮，步蘅薄而流芳。超長吟以慕遠兮，聲哀厲而彌長。爾迺眾靈雜遝，命疇嘯侶。或戲清流，或翔神渚，或採明珠，或拾翠羽。從南湘之二妃兮，攜漢濱之遊女。歎鮑姑之無匹兮，詠牽牛之獨處。揚輕袿之猗靡兮，翳修袖以延佇。體迅飛……

三希堂

晉王獻之書

神品

大令草書

行書

王獻之草書

草書

王獻之草書

草書

王獻之草書

神韻獨超天姿特秀

神韻獨超天姿特秀

大內藏出今量蹟多屬唐人鈎填惟是

卷其蹟二十二字神系如新洵希世寶也

向貯書畫房今貯三希堂中乾隆丙寅

二月御後

三希堂

三希堂

嬉左倚采旄右蔭桂旗攘皓腕於神爵兮採端纈
之玄芝余情悅其淵美兮心悵蕩而不怡無良媒以接
歡兮託微波以通辭願誠素之先達兮解玉珮以要之
嗟佳人之信脩兮羌習禮而明詩抗瓊瑤以和予兮
指潛淵而為期執拳之款實兮懼斯靈之我欺
感交甫之棄言悵猶豫而狐疑收和韻以靜志兮
申禮防以自持於是洛靈感焉從倚彷徨神光離
合乍陰乍陽擢輕軀以鶴立若將飛飛而未翔踐
樹塗之郁烈兮步衡薄而流芳超長吟以慕遠兮
聲哀厲而彌長爾迺衆靈雜遝命疇嘯侶或
戲清流或翔神渚或採明珠或拾翠羽從南湘之
二姚兮携漢濱之遊女歎姽婁之無匹兮詠寧牛
之獨處揚輕袿之綺靡兮翳脩袖以延佇體迅飛

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

AN EXTREMELY RARE LARGE
IMPERIAL WHITE AND
RUSSET JADE 'CALENDAR'
PLAQUE
YUZHİ MARK AND PERIOD OF
QIANLONG

the oval plaque skilfully worked with a central elongated aperture enclosing *Yuncaï tongzi* (Boy of wealth), the figure rendered in openwork and depicted holding a circular ring and a gold nugget, the front side of the plaque decorated in low relief with the Ten Heavenly Stems in seal script encircling the aperture, the reverse incised with the Twelve Earthly Branches in regular script, all surmounted by a crouching demon figure, possibly a garuda, amidst scrolling clouds, above a ferocious scaly dragon emerging from swirling clouds at the base, the sides inscribed with a *Qianlong yuzhi* mark and an inscription reading *Jiazi wannian* ('Ten thousand years of the *jiazi* cyclical year'), the smoothly polished stone of an even white colour with warm russet patches and veining
19.5 cm, 7⁵/₈ in.

PROVENANCE

Sotheby's Hong Kong, 26th October 2003, lot 39.

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

清乾隆
白玉鏤空童子
「甲子萬年」珮
《乾隆御製》款

來源：

香港蘇富比2003年10月26日，編號39



Marks





This exceptionally rare plaque, of an impressive size measuring almost 20 cm in length, subtly illustrates the Qianlong Emperor's position as the 'Son of Heaven'. The Chinese rulers believed they ruled by heavenly mandate and every element of the present piece serves symbolically to affirm Qianlong as Emperor, from references to the lunar system to the dragon at the bottom. In style it is reminiscent of Han dynasty *bi* discs and its archaistic flavour, achieved in its colour, shape and carving style, is not only in accordance with the Emperor's taste but also serves to further legitimise his throne. The importance of this piece is indicated by the *Qianlong yuzhi* ('made to imperial order') mark on the side. No other related example appears to have been published, although according to the Archive of the Qing Imperial Workshop, a white jade *wannian jiazi* plaque was sent to the court in the 45th year of the Qianlong reign (in accordance with 1780).

Carved in low relief on one side are the Ten Heavenly Stems and incised on the other are the Twelve Earthly Branches (*tiangan dizhi*). Together these two sets create the Chinese system that is used to count the years, months and days, as well as the two-hour periods (*shi*) which divides the twenty-four-hour day into twelve periods. In this lunar calendar, each year is assigned one of the Twelve Earthly Branches and an animal from the Chinese zodiac. Each unit in a cycle, whether it represents a year or minute, is assigned one stem and one branch. The Ten Stems and Twelve Branches run concurrently so a whole cycle takes sixty years to complete and for the Stems and Branches to once again coincide. Notably, this full cycle is also known as *jiazi*, as inscribed on one side of the plaque.

The direct representation of the Chinese lunar calendar in jade is also found on two sets of white jade zodiac figures, one held in the Palace Museum, Beijing, and the other in the National Palace Museum, Taipei. The twelve anthropomorphic figures were stored inside a box known as *wannian jiazi he* and arranged around a central rectangular jade box carved with the Daoist *qian* trigram, a symbol of the Qianlong Emperor. According to the Archive of the Imperial workshop, a complete set was made by imperial commission on the 21st day of the 5th month of the 48th year of Qianlong reign (in accordance with 1783), which was placed in *Maoqindian* (Hall of Merit and Diligence).

Akin to the zodiac figure sets, the present plaque appears to portray the Qianlong Emperor as the Son of Heaven; uniformly established and protected by celestial guardians to bring prosperity to the empire, as suggested by the central figure of *Yuncai tongzi*. This theme of establishment and protection is further suggested by the demon-like figure at the top of the plaque which may be a garuda, a guardian figure in Tibetan Buddhism. The dragon emerging from waves on the base draws attention to the imperial nature of this piece.

A much smaller white jade plaque, similarly carved with the Ten Heavenly Stems and Twelve Earthly Branches surrounding *Yuncai tongzi* in the centre, attributed to the Qing dynasty, was sold at Christie's Hong Kong, 6th October 2012, lot 18, from the Yidetang collection.

此玉長近20公分，碩大無朋，天子龍威躍然其上。中國帝王素信其奉天承運，故本品以天干地支為飾、祥雲盤龍為紋，無不彰顯乾隆帝君權神授，既壽永昌。觀此玉雕，可聯想漢代玉璧，其色澤、形狀及雕刻風格，皆映漢璧古拙之韻味，既秉承上意，亦作皇權象徵，匡固正統。側面刻「乾隆御製」，尤證此物非等閒之品，重要性不言而喻。未見有相近作例出版，然據清宮造辦處檔案載，乾隆四十五年（1780年），曾呈進白玉萬年甲子玉牌一件。

玉牌兩面分別淺浮雕十天干以及陰刻十二地支。中國用干支以紀年、月、日、時。十二地支所對月令，同時亦可以十二生肖代表。大至年月，小至時日，均有干支可與之相應。干支循環，周而復始，六十組為一輪，稱一「甲子」，此玉牌側面即銘刻甲子二字。

以天干甲子為題之玉雕，可見兩組白玉十二生肖，分別藏於兩岸故宮。十二生肖形態擬人，獸首人身，環置於「萬年甲子」盒，中心安放一長方形玉盒，其上雕飾道家乾卦紋，以此象徵乾隆皇帝。依清宮造辦處檔案所言，乾隆四十八年（1783年）五月二十一日，奉旨呈進玉十二生肖一套，存懋勤殿。

本品與生肖玉組寓意相類，均尊顯皇帝貴為天子，應天順時，受上蒼庇佑而至國運昌盛，玉牌中間鏤雕運財童子，便以此為寄。頂部所飾應為迦樓羅神，乃藏傳佛教中守護神形象，亦含庇佑順遂之希冀。底部雲龍紋飾，自不必多言，表明其皇室御用之等級。

可比一極為相似清代玉雕例，同飾天干地支及運財童子，為懿德堂舊藏，售於香港佳士得2012年10月6日，編號18。





長春
居士

隨安
室

寶親
王



BAO QINWANG BAO ZUXI A GROUP OF TREASURES OF THE PRINCE OF THE FIRST DEGREE

GUO FUXIANG

These three seals are made from material equal to the best quality brilliant and translucent *dong* stones. Their inscriptions include one with raised characters reading *Suianshi*, another with recessed characters reading *Bao Qinwang bao* and another one with raised characters reading *Changchun Jushi*.

This group of seals was used and produced before the Qianlong Emperor ascended the throne, while he was still Crown Prince (**fig. 1**). In the Record of Qianlong Imperial Seals, *Qianlong baosou*, which is kept in the collection of the Palace Museum, Beijing, it is recorded that “before he ascended the throne, seventy seals were ordered to be made, and they were divided and kept in thirteen special boxes. After each was carefully recorded and the various seals used, the phrases on the seals were recorded on a list which together formed a meaning.” From this passage, we know that Qianlong as a Prince had seventy seals made for himself and they were divided and fitted into thirteen seal boxes, of which the present set of seals is one. The box is made from *zitan*, carved with the seal inscriptions in regular script on the outside, and the interior of the box, into which the seals are fitted, is lined with brocade. The workmanship is of the highest calibre and its abundance of luxury testifies to the dignified air of the imperial family.

In the Qianlong Emperor’s imperial essay *Jia yan ji* it is stated “In the winter of the 46th year of the Qianlong period, I respectfully gathered all the imperial seals used by my grandfather and generations of ancestors as well as those used in the ten or so years between taking residence in the Green Palace (residence of the Heir Apparent) and the ascendancy to imperial power, had boxes made for them and had them stored in the Shouhuangdian.” From this we know that these thirteen boxes of seals from the time when the Qianlong Emperor was Crown Prince were originally kept in the Shouhuang Hall of Jingshan (an ancestral hall behind Coal Hill), and that they were properly registered to be cherished

in the future and protected for generations according to the regulations. Unfortunately, China has experienced numerous misfortunes in its modern history, and the life of Imperial treasures inside the palaces was also susceptible to these unpredictable disasters. Of the thirteen sets of the Qianlong Emperor’s princely seals, aside from one box of sixteen seals in the collection of the Beijing Palace Museum (**fig. 3**), most others appear to have been lost through time. Thus this set of *Bao Qinwang bao* seals that is offered in this sale is the only set of the Qianlong Emperor’s Princely seals known to be in a private collection. Furthermore, the fact that a set that has been privately owned for a long period of time, resurfaces, is in itself a fortunate occurrence.

It was in the 11th year of the Yongzheng reign that the Qianlong Emperor was conferred as the *Heshi Bao Qinwang* (Prince of the Blood of the First Degree, Bao) and was given the designation *Changchun Jushi* (Scholar of Everlasting Spring, **fig. 2**). The *Shiqu baoji* records that this group of seals was already used during the 12th year of the Yongzheng reign, thus we can conclude that these seals must have been made no later than the 11th year of the Yongzheng reign (1732), making them some of the earliest works of art made to the order of the Qianlong Emperor. What is also worth mentioning, is that the Qianlong Emperor often used seals in groups, and more often in groups of three which were kept in a box together. These sets of seals often comprised one of rectangular or oval section, which was inscribed with the name of a palace hall, and two of square section inscribed with a by-name or a phrase taken from a poem (see for example, **fig. 4**). The *Bao Qinwang bao* seals offered in this set are in fact the original set of this type. The concept of grouping seals into sets of three is out of convenience, and these seals have been impressed on a great number of works of art and are perhaps the most often used seals of the Qianlong Emperor’s early life (**fig. 5**).







fig. 1

Giuseppe Castiglione, *Picking Spirit Fungus*, Qing dynasty, Yongzheng period, scroll, ink on paper
Image Courtesy of Palace Museum, Beijing

圖一

清雍正 郎世寧（1688-1766年）《採芝圖》軸 紙本水墨
圖片鳴謝：北京故宮博物院

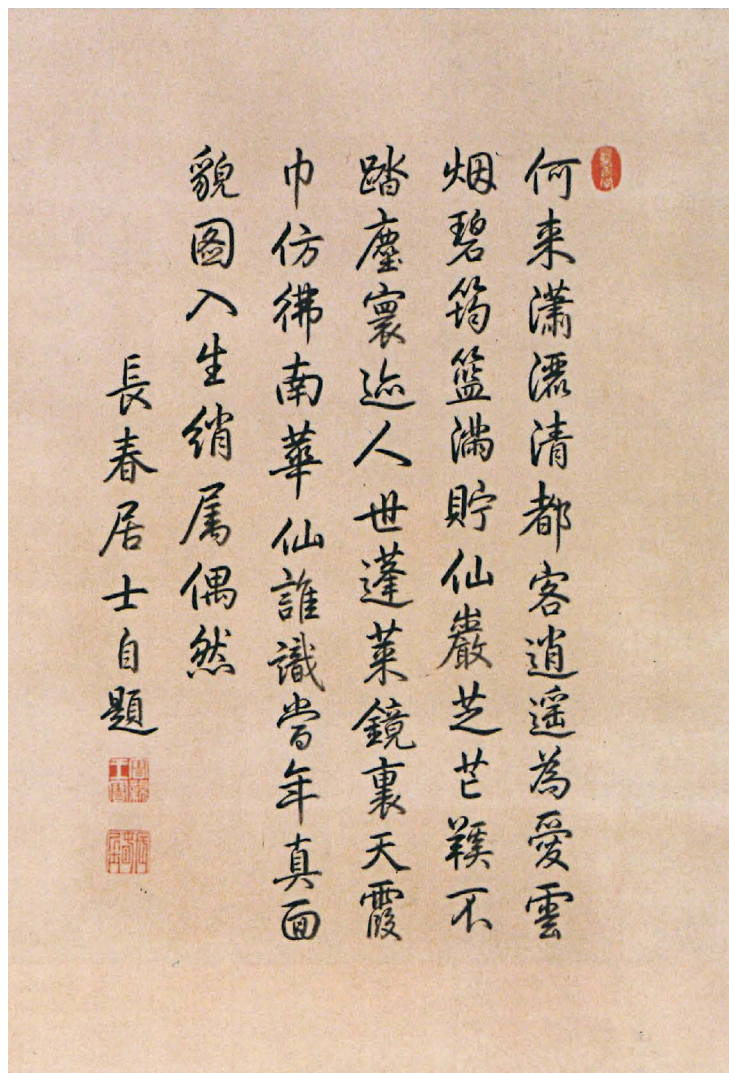


fig. 2

Giuseppe Castiglione, *Picking Spirit Fungus*, Qing dynasty, Yongzheng period, scroll, ink on paper, detail
Image Courtesy of Palace Museum, Beijing

圖二

清雍正 郎世寧（1688-1766年）《採芝圖》軸 紙本水墨 局部
圖片鳴謝：北京故宮博物院



fig. 3

A set of sixteen Qianlong princely seals, Qing dynasty, Yongzheng period
Image Courtesy of Palace Museum, Beijing

圖三
清雍正 寶親王組璽十六方
圖片鳴謝：北京故宮博物院

Another strength of these seals is the value of the materials from which they were made, including top quality *tianhuang* and steatite stones; pure and smooth, brilliant and transparent, because they are not engraved and free of decoration, the brilliant colours of the stones really shine through. Although they are a little different in shape from the set of three Qianlong seals Puyi took with him in his flight from the Imperial Palace (**fig. 6**), they were likewise carved in a standard rectangular or oval form which wasted a lot of the stone in the carving process, thus displaying the extravagance of the imperial family.

Made from the best stones, with masterful craftsmanship, this can be considered a representative work of art from the Qianlong Emperor's princely period.

A. *Bao Qingwang bao*

This seal is carved from a Shoushan (Fujian province) *tianhuang dong* (literally: 'cold') stone, its apex is multi-faceted and its body glossy and plain.

In the first month of the 11th year of the Yongzheng reign, he announced that his fourth son was to become Crown Prince. From then on, Qianlong began to participate in political affairs. This seal was made in that same year and was thus used mainly in the period between his appointment as Crown Prince and when he ascended the throne a year later (**figs 2 and 5**).

B. *Suianshi*

This seal is carved from a Shoushan (Fujian province) *tianhuang dong* stone, of oval section, it has a flattened apex which is left undecorated.

Suianshi is the name of one of Qianlong's studies. The earliest *Suianshi* studio dates back to the time when Qianlong was

still a prince and was the studio in which he would spend time studying and was a place where he could find peace and solitude. What is more significant is that Qianlong so liked this name, that he created *Suianshi* studios in the Five Gardens on the Three Mountains (the three mountains around Beijing, Xiangshan, Yuquanshan and Wanshoushan) as well as in various travelling palaces, for example, in the Western Garden, the Yuanmingyuan, and the Qingyiyuan (all in Beijing). In this way, and using Qianlong's own nostalgic words, he could be constantly reminded of his youthful life and never forget the past. Since the present seal was made during the time he was Crown Prince, it was the first such seal, made for use in the original *Suianshi* studio. This seal, together with *Bao Qingwang bao* and *Changchun Jushi* seals were very often used on works of art during the time he was Prince (**fig. 5**).

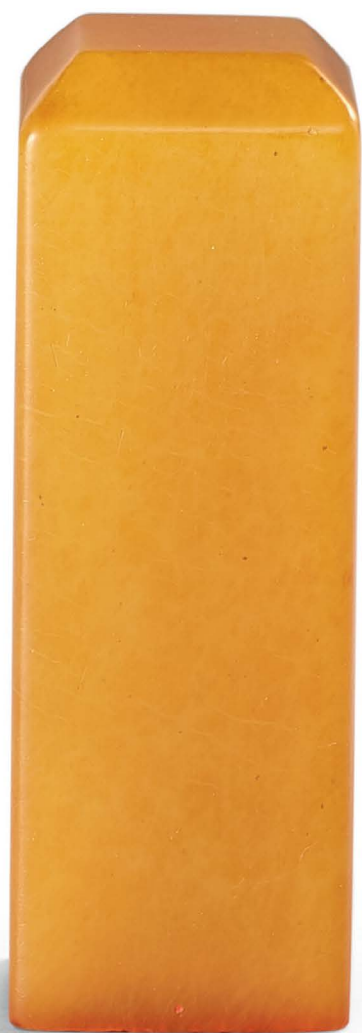
C. *Changchun Jushi*

This seal is carved from Changhua (Zhejiang province) steatite *dong* stone. Its apex is multi-faceted and its body glossy and plain.

Changchun Jushi was the designation the Yongzheng Emperor gave to Qianlong while he was still a Prince. The Yongzheng Emperor was highly influenced by Buddhist teachings and in the 11th year of his reign he assembled fourteen 'disciples', of which Qianlong was one, into a meeting and personally preached the law to them; it was then that he first called Qianlong *Changchun Jushi*. It was in that year that this seal was made. Qianlong attached great importance to the designation *Changchun* and the numerous *Changchun shuwu* (libraries) all obtained their names from this by-name. This seal and the *Bao Qingwang bao* seal were both very often used by Qianlong before he ascended the throne (**figs 2 and 5**).









「寶親王寶」組璽

郭福祥

計三方，材質均為上等凍石，光素，印文分別為朱文「隨安室」、白文「寶親王寶」、朱文「長春居士」。

組璽皆於乾隆皇帝（圖一）登基前為皇子時期製作並使用，在北京故宮藏《乾隆寶藪》（乾隆御璽印譜）中悉數見錄，《寶藪》並載：「右寶皇帝青宮時所製，計七十方，分十三匣尊貯。謹錄御用諸寶之後，其語句可通為標識者，今宸翰仍一例鈐用云。」可知乾隆在皇子時期共有印章七十方，分裝在十三個印匣內，此匣組璽即為其中一匣。匣為紫檀木質，匣面刻寫印中，底座上面的印托用萬字紋錦糊成，做工十分精細考究，為宮中原裝，充分體現皇家的氣派。

乾隆御製文《匣衍記》載：「乾隆四十六年冬，敬將聖祖、世宗常用諸璽及朕自青宮至御極以來數十年中所用諸璽，製為寶藪匣，……貯於壽皇殿，以留將來依次存貯簽用，世為法守。」可知乾隆皇子期的這十三匣印章原存於景山壽皇殿內，一直得到妥善保存。但遺憾的是近代中國命運坎坷，

壽皇殿內的皇帝御寶亦遭不測。乾隆皇之時期的這十三匣印章，除故宮現藏有一匣十六方以外（圖三），其餘大部分已經佚失。而此次拍賣的「寶親王寶」組璽則是已知的私人收藏中唯一的一匣乾隆皇子時期的印章，在經過海外藏家長期密藏之後重現，實為幸運之至。

乾隆在雍正十一年才被封為和碩寶親王和賜予長春居士之號，而《石渠寶笈》記載此匣印璽在雍正十二年初已經使用，故可以推知此匣印璽製作於雍正十一年（1732年），由內府造辦處工匠奉命刻製，為現存乾隆御璽中年較早者（圖二）。值得一提的是，乾隆時期多使用組印，一般三方一組，裝於一匣，組合方式為長方形或者橢圓形引首一方，印文多為宮殿名，方形壓角章二方，印文或為名號或為詩文警句（例見圖四）。而此拍賣的「寶親王寶」組璽則是這種組印中最早的一組。這樣做也是為了使用方便，實際上，此組印璽在乾隆為皇子時期的畫畫作品上經常鈐用，是乾隆早期御璽中使用頻率較高的一組，地位非常重要（圖五）。



fig. 4

A set of three green jade seals, Qing dynasty, Qianlong period
© Collection of the National Palace Museum, Taipei

圖四
清乾隆 青玉組璽一匣三方
© 台北國立故宮博物院藏品

此組印璽另一耀眼之處則是其材質十分珍貴，為非常少見的田黃凍石和雞血凍石，純淨細膩，晶瑩剔透，印體不雕不飾，更顯出印石本身的光彩。且都被切割成非常規矩的方形或橢圓形，材料浪費很大，與溥儀帶出宮外之乾隆田黃三連印（圖六）之形制異曲同工，可見皇家之奢華。

珍貴之印材，精緻之篆刻，文優而質美，可謂乾隆乃至皇帝御璽的代表作品。

1. 寶親王寶

此寶用福建壽山田黃凍石刻製，頂端呈覆斗形，光素。

雍正十一年正月，雍正下諭封皇四子弘曆，為親王。同年二月，又封皇四子弘曆為和碩寶親王，乾隆從此開始參與政務。此寶做於這一年，一般作為壓角章鈐蓋於乾隆即位以前所作書畫上（圖二、五）。

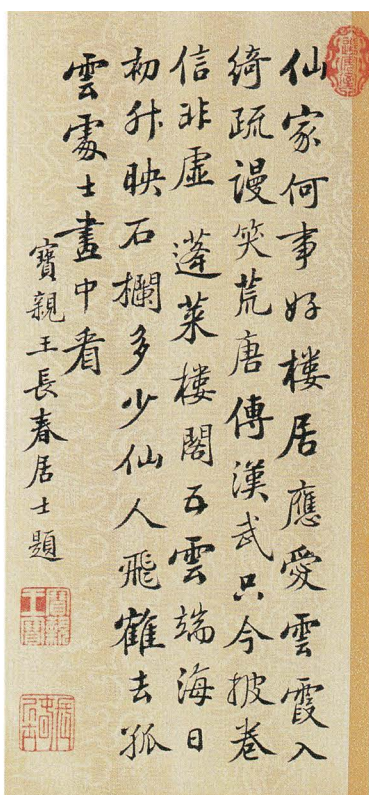


fig. 5
Wang Zhenpan, Colophon from *Pavilion of Five Clouds*, Yuan dynasty, scroll
© Collection of the National Palace Museum, Taipei

圖五
元 王振鵬 《五雲樓閣圖》 卷題識及鈐印
© 台北國立故宮博物院藏



fig. 6
A set of three imperial *tianhuang* seals, Qing dynasty, Qianlong period
Image Courtesy of Palace Museum, Beijing

圖六
清乾隆 田黃三連璽
圖片鳴謝：北京故宮博物院

2. 隨安室

此寶用福建壽山田黃凍石刻製，印面橢圓形，平頂光素。

「隨安室」為乾隆帝的書室名。最初之隨安室於乾隆為皇子時讀書學習的淑芳齋後室，主要取其隨所遇而安之意。乾隆對此書室名非常偏愛，繼位以後，又將日常處理政務的養心殿東暖閣北室命名為隨安室。更有意思的是，在三山五園及各處行宮如西苑、圓明園、清漪園等都有以隨安室命名的書房。之所以如此，用乾隆自己的話說為了不忘記過去，可見乾隆對自己當皇子時期的生活是相當留戀的。此方御璽製作於寶親王時期，其隨安室當指最初命名的淑芳齋內的隨安室。一般作為引首章與「寶親王寶」、「長春居士」相配使用，在乾隆為皇子時期的書畫作品上可以經常看到其印跡（圖五）。

3. 長春居士

此寶用浙江昌化雞血凍石刻製，頂端亦呈覆斗形，光素。

「長春居士」是乾隆為皇子時期雍正皇帝賜給他的名號。雍正皇帝對佛學素有研究，於雍正十一年在宮中舉行法會，親自說法，收弟子十四人，乾隆即是其中之一，賜號「長春居士」。此寶於這一年製作。乾隆對「長春」之號極重視，多處「長春書屋」的命名都源於「長春居士」這一名號。此寶作為壓角章常與寶親王寶相配鈐蓋於乾隆繼位之前所作書畫上（圖二、五）。





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

AN OUTSTANDING SET OF THREE QIANLONG PRINCELY SOAPSTONE SEALS WITH A FITTED ZITAN BOX

THE SEALS: QING DYNASTY,
YONGZHENG PERIOD
THE BOX: QING DYNASTY,
QIANLONG PERIOD

the first a square seal of a dark grey soapstone, the seal face carved with a four-character inscription reading *Changchun Jushi* ('The scholar of everlasting Spring'), the second of oval form of a *tianhuang* stone, carved with a three-character inscription reading *Suianshi* ('Studio for following peace'), the third a rectangular seal of a rich *tianhuang* stone, carved with the characters *Bao Qinwang bao* ('Treasure of Prince Bao of the First Degree'), the fitted *zitan* box with three red silk-lined cavities and a repeated motif diaper-ground brocade, the top of the gold-flecked *zitan* cover gilt-inscribed with the three seal inscriptions in regular script, the interior with matching red silk lining

left 6.5 by 2.2 by 2.2 cm, 2½ by 7⁄8 by 7⁄8 in.

middle 6.2 by 2.9 by 1.9 cm, 2³⁄₈ by 1⅛ by ¾ in., 71.1 gr.

right 5.7 by 2.2 by 2 cm, 2¼ by 7⁄8 by ¾ in., 65.3 gr.

box 8.7 by 10.2 by 5.6 cm, 3³⁄₈ by 4 by 2¼ in.

PROVENANCE

Purchased by Sakamoto Gorō in Paris, circa 1960s.

Christie's Hong Kong, 3rd November 1998, Lot 1077.

Sotheby's Hong Kong, 26th October 2003, lot 26.

HK\$ 40,000,000-60,000,000

US\$ 5,100,000-7,650,000

清雍正（印璽）

清乾隆（蓋盒）乾隆帝御寶昌化
石與田黃組璽三件
印文：寶親王寶、隨安室、長春
居士

來源：

坂本五郎購於巴黎，約1960年代

香港佳士得1998年11月3日，編號1077

香港蘇富比2003年10月26日，編號26







Seal Face
印面



Seal Face
印面



Seal Face
印面



Seal Impression
印文



Seal Impression
印文



Seal Impression
印文



Impression from the
Qianlong baosou
Collection of the Palace
Museum, Beijing
《乾隆寶蘇》內頁
北京故宮博物院藏品

長春居士



Impression from the
Qianlong baosou
Collection of the Palace
Museum, Beijing
《乾隆寶蘇》內頁
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隨安室



Impression from the
Qianlong baosou
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寶親王寶









THE QIANLONG SEAL 'TREASURE OF THE HALL OF DILIGENT GOVERNMENT IN THE WEST GARDEN'

GUO FUXIANG

One day in 1792 the over-eighty-year-old Qianlong Emperor, as he was wont, went to the West Garden. There in the Hall of Diligent Government he wrote the poem *Inscription for the Hall of Diligent Government*, which reads, "With two words ['diligent government'] the imperial hand reveals a history of a thousand years (fig. 1). Dare I not follow my family's tradition? On stays outside the capital, I see his inscriptions everywhere. In untiringly carrying out my duties, I feel the weight of my responsibilities." In conceiving this poem, the Qianlong Emperor must have thought of the profound meaning of "diligent government", which his grandfather, the Kangxi Emperor, wrote on the tablet for the Hall of Diligent Government, since this poem draws a clear connection between the Hall of Diligent Government and his family's tradition of conscientious rule. This point is often reflected in Qing imperial seals. The seal *Xiyuan Qinzhengdian Bao* ('Treasure of the Hall of Diligent Government in the West Garden'), to be offered at auction by Sotheby's Hong Kong, is just such an important imperial seal. A palace seal kept in the Hall of Diligent Government in the West Garden, it is intimately connected with the Qing dynasty's tradition and family legacy of attentive administration. Here I will describe these connections to enable readers to better appreciate this treasure.

The seal, made of green jade, has a finial of intertwined dragons. The seal inscription consists of six raised seal-script characters: *Xiyuan Qinzhengdian bao* ('Treasure of the Hall of Diligent Government in the West Garden'). These characters are arranged in three columns from left to right, which produces an impression read right to left. The seal-script characters have very angular corners, giving an impression of great strength. There is a clear record of this seal in *Qianlong baosou* (Catalogue of the Qianlong Emperor's Imperial Seals), housed in the Palace Museum in Beijing. Comparing this seal with the description in the *Qianlong baosou*, we find that it matches the description in all particulars, whether it be the material of composition, the size, the style of the seal script, or the layout of the characters. We can thus ascertain that this seal is the genuine article.

On the west side of the Forbidden City in Beijing was an old imperial garden, often called the West Garden, for members of the imperial family to stroll and escape the summer heat. It encompasses extensive bodies of water that naturally divide into the North Lake, Middle Lake and South Lake, along the shores of which were belvedere, terraces, pavilions and terraced gazebos—all in all an enchanting layout. During the Shunzhi (1644-1661) and Kangxi (1662-1722) periods, soon after the Manchus conquered China and before the other gardens were built in Beijing and its environs, the West Garden was a favourite spot for the emperor to escape the summer heat. The Kangxi Emperor in particular often stayed at Yingtai off the South Lake. The Kangxi Emperor was, of course,

assiduous in carrying out his official duties, and he moved to Yingtai not only to escape the summer heat and rest, but also to perform his duties more effectively. Hence, during the Kangxi reign the West Garden had not only sleeping quarters but also a hall for receiving ministers and underlings and managing government affairs so that the Emperor could take care of government business as usual. This hall was called the Hall of Diligent Government and was situated in the northern part of Yingtai, a scenic area in the center of the South Lake. According to the *Qinding xixia jiuwen kao* [Imperial Authorised Edition of Historical Studies of Beijing], North of Yingtai were two gates, and directly north of the gates was the main hall, the Hall of Diligent Government, consisting of five rooms, and within the hall on the north side was hung a tablet with the words "diligent government," written by the Kangxi Emperor himself. From records of the times, the Hall of Diligent Government was quite simple. For example, the senior minister Xu Qianxue, who often presented memorials there, said, "The hall is not very spacious. The main hall is shortened, and the layout is simple: a long corridor in front runs down the center into the interior spaces." Another senior minister, Xu Yuanzheng, said, "The hall is simple and unadorned: atlases on the left, annals on the right, and for some time it has retained its thatched roof and earthen steps." But the function that this hall served was important indeed, for it was here that the Kangxi Emperor, every summer, "administered the empire, met with his ministers every morning, and perused petitions." "Though serving as an abode away from the capital, there was never a day when he did not meet with his ministers. Ever diligent, ever focused, he ate only after the sun was beginning to set and rose and got dressed while stars still appeared in the morning sky. There was also never a day that officials serving the Emperor, from the prime minister down to directors of agencies, did not go to this hall." The words "diligent government," written by the Emperor himself and placed on a tablet in the hall, actually seems to be a cautioning note by the Kangxi Emperor to himself. One can say that the example of the Hall of Diligent Government, where, from an imperial garden, the Kangxi Emperor established the institutions of the Qing era and administered the empire, became a model for administrative halls in other imperial gardens.

Actually, throughout the Qing dynasty (1644-1911), other palace buildings were also named the Hall of Diligent Government, not just the West Garden Hall of the Kangxi period. In 1725, three years after the Yongzheng Emperor ascended the throne, he followed precedent and built a Hall of Diligent Government in the palace compound of Yuanming Yuan (the Garden of Perfect Brightness or the Old Summer Palace) in the environs of Beijing, and the Qianlong Emperor, during his reign (1736-1795), gave the name of Hall of Diligent Government to buildings at such imperial gardens as the

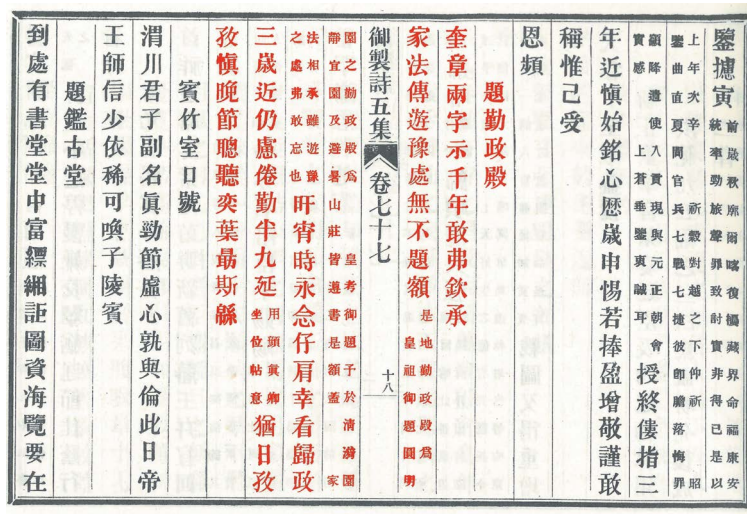


fig. 1
Qing Gaozong yuzhi shiwen quanji [Anthology of imperial Qianlong poems and text], Yuzhi shi wu ji [Imperial poetry, vol. 5], juan 77, p. 18

圖一
《清高宗御製詩文全集·御製詩五集》·卷77·頁18

Jingyi Garden amid Fragrant Hills, the Qingyi Garden (the forerunner of the Summer Palace) at Longevity Hill, and the Rehe Mountain Summer Retreat. This state of affairs reflects a great difference between the function of imperial gardens during the Qing dynasty and their function during previous dynasties. The Qing dynasty stressed carrying out daily official duties and performing important ceremonies in the capacity of relaxing at imperial gardens. Consequently, the important imperial gardens each had a place for the emperor to manage government affairs, and each of these places was, as a rule, called the Hall of Diligent Government. One can even say that there is an intimate connection between the Hall of Diligent Government and the philosophy of government of the Qing emperors. One can even elevate this philosophy into a family tradition—a point fully realised by the Qianlong Emperor (fig. 2).

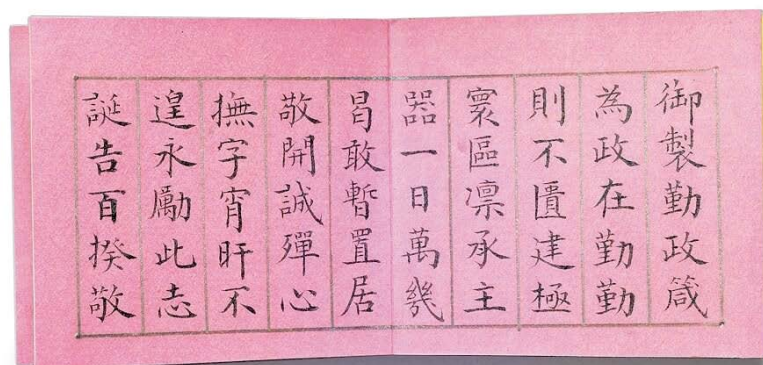
In 1745 work began on a hall built in the palace compound of the Jingyi Garden at Fragrant Hills as a place for the Emperor to administer the government when in residence, and this hall was finished in the next year. The Qianlong Emperor named this hall the Hall of Diligent Government, the first building in an imperial garden that the Qianlong Emperor so named. On the source of this name, the Qianlong Emperor said, “My imperial ancestor [the Kangxi Emperor] called the slope of Titai in the West Garden ‘Yingtai’ and there made a place for escaping the summer heat and carrying out the affairs of government, which he called the ‘Hall of Diligent Government.’ After considering the matter, I too am naming the place in the Yuanming Yuan where I take care of government affairs the ‘Hall of Diligent Government.’ I have named this garden Jingyi (Garden of Tranquility and Pleasure), and I will build more halls in the hills to receive ministers and bureaucrats in order to save them the trouble of coming from afar and climbing the hills. We can be industrious in the morning and not tired at midday. This is just the type of government sought by my imperial ancestor and me. With this name and its implied message, we show and express this desire in order to encourage ourselves.” It bears emphasising that the name “Hall of Diligent Government” for the building in the Jingyi Garden in the Fragrant Hills followed the precedent of the Kangxi and Yongzheng Emperors, that it followed the philosophy and practice of diligent government of these emperors, and that it served as a sort of cautionary note to the Qianlong Emperor and those under him. For the next several decades the Qianlong Emperor continued to strengthen this

attitude. Naturally, he could not forget that this attitude always traced back to his grandfather the Kangxi Emperor and his Hall of Diligent Government in the West Garden. This can be seen in such quotes as the following: “Imperial gardens and mountain summer retreats each had a hall named the Hall of Diligent Government. Several classical instances of good government were realised through the imperial ancestor’s tablet and brilliant couplets written on the columns. Dare I not command Heaven’s will; dare I not be concerned about the people’s livelihood? Those who heed my words will see that good government depends on respect and sincerity.” “The inscription for the tablet for this place [the Hall of Diligent Government in the West Garden] was provided by the imperial ancestor. The places for conducting government at Yuanming Yuan, the Qingyi Garden at Longevity Hill, the Jingyi Garden at Fragrant Hills, and the Mountain Summer Retreat are each named the Hall of Diligent Government. And several classical examples of good government were realised through this practice.” From these words of the Qianlong Emperor, we can infer that in the eyes of the Qianlong Emperor, the Hall of Diligent Government in the West Garden was the source of the spirit and conviction of the establishment of a Hall of Diligent Government in these other imperial gardens.

Not only that, through constant promotion by the Qianlong Emperor, the diligent-government philosophy, reflected in the Halls of Diligent Government, eventually developed into an imperial family tradition of the Qing dynasty: “The family tradition teaches diligent government. We dare not forget this, even for a moment.” “In accord with family tradition, the front hall at the Qingyi Garden too is called the Hall of Diligent Government.” Even the inscription “diligent government” became a part of the imperial family tradition: “The family tradition of this dynasty is that at every inner hall for managing government matters, the tablet with the imperial inscription is constrained by tradition, so that this court’s aspiration may continue in the vein of the dynasty’s ardent aspiration. Hence, the inscription *zhengda guangming* (‘just and honorable’) has been used for four generations, from the Shunzhi Emperor to the present, and the inscription ‘Hall of Diligent Government’ has been used for three generations, from the Kangxi Emperor to the present, to copy on the front columns of buildings. Every rule of this teaching, this behavior, is worthy of reflection.” “My imperial ancestor wrote the inscription for the Hall of Diligent Government in this place [the West Garden]. Upon consideration, I wrote the inscription for the Hall of

fig. 2
Imperial 'Qinzheng' admonition, album, Qing dynasty,
Qianlong period, album
© Collection of the National Palace Museum, Taipei

圖二
清乾隆 御製勤政箴冊頁
© 台北國立故宮博物院藏品



Diligent Government in the Yuanming Yuan. For the halls at Qingyi Garden, Jingyi Garden, and the Mountain Summer Retreat, I used the same inscription. For if the family tradition is passed on, even when I stay in these other places, I cannot forget it." As a result of these efforts, "wherever the emperor stayed, each place had a Hall of Diligent Government" (see also a *'Qinzheng qinxian'* tablet, inscribed by the Yongzheng Emperor, **fig. 3**).

Though the inscription "Hall of Diligent Government" was part of the imperial family tradition, among imperial seals there was some natural variation. Among the Yongzheng Emperor's seals, for example, are one with the inscription *Qinzheng Dian* ('Hall of Diligent Government') and another with the inscription *Qinzheng qinxian* ('Being diligent in government and favoring those with talent'). Yet during the reign of the Qianlong Emperor, as a result of his continuously promoting the aforementioned attitude of the Hall of Diligent Government and ideal of diligent government, seals related to the Hall of Diligent Government achieved a level of development previously lacking. The Qianlong Emperor intentionally had different seals carved for the different Halls of Diligent Government and placed them in the appropriate halls. Not only was this the Emperor's practice; these Hall of Diligent Government seals also bear witness to his philosophy of and attitude toward government.

According to the *Qianlong baosou*, during the Qianlong years many large seals were made relating to the Halls of Diligent Government. In addition to the present seal, *Xiyuan Qinzhengdian Bao* ('Treasure of the Hall of Diligent Government in the West Garden'), there were *Yuanmingyuan Qinzhengdian zhibao* ('Treasure of the Hall of Diligent Government in the Yuanming Yuan'), *Jingyiyuan Qinzhengdian zhibao* ('Treasure of the Hall of Diligent Government in the Jingyi Garden'), *Wanshoushan Qinzhengdian zhibao* ('Treasure of the Hall of Diligent Government on Longevity Hill'), and *Bishushanzhuang Qinzhengdian bao* ('Treasure of the Hall of Diligent Government in the Mountain Summer Retreat'). By analysing the style of the seal script, the layout of characters and related matters, we can determine that all of these Hall of Diligent Government seals were made during the same period of time. From the work records of the Qing Palace Workshop, we can determine the date of manufacture more precisely.

According to the Qing Palace *Neiwufu Zaobanchu huoji dang* (Crafts Archives of the Imperial Household Department Workshop), "On the 29th day of the 5th month [of Qianlong 59 (26th June 1794)], the important Vice Director Da Sai and the clerk Yan Xiang came and said, 'Palace Eunuch E Luli delivered a jade piece.' Attached to the jade was a note with the inscription *Bishushanzhuang Qinzhengdian bao* ('Treasure of the Hall of Diligent Government in the Mountain Summer Retreat')". Accompanying the jade was a box with a sliding lid ornamented in gold. The two men transmitted the imperial command, which was, 'Send this to Suzhou and have the characters carved extra deeply according to the attached inscription.' On the 27th day of the second intercalary month, the jade piece, returned from Suzhou with its inscription carved, was presented to the Emperor. It was then delivered to Maoqin Hall for transport to Rehe." Though this record mentions only the circumstances of the carving of the *Bishushanzhuang Qinzhengdian bao* seal, because the style is very similar to the present seal, we can infer that the present seal was made during this same period, that is, around 1795, and that it was carved by the jade carvers of Suzhou.

The seal inscription is finely carved. The blank spaces within and around the characters are deep, and the sides of the character strokes go straight up and down, as if cut by a knife. Thus, the characters of the seal are carved fully in accord with the Qianlong Emperor's request that it be "carved extra deeply according to the attached inscription." The seal's finial follows established practice: it is freely carved without marks or traces remaining. Here one can see a bit of the consummate skill of the Suzhou jade carvers during the Qianlong period.

The reason that the Qianlong Emperor had several seals carved for the different Halls of Diligent Government before retiring and passing on the throne was clearly to encapsulate for himself the lesson of diligent government, as well as to pass this lesson on to succeeding generations. And among the Hall of Diligent Government seals, that for the West Garden Hall of Diligent Government, up for auction by Sotheby's Hong Kong, is important; its value should speak for itself.

Unfortunately, the Hall of Diligent Government in the West Garden no longer exists, but to see this West Garden Hall of Diligent Government seal, a symbol of former palace buildings offered at auction, gives one a profound sense of the vast changes wrought in China.

關於乾隆帝「西苑勤政殿寶」

郭福祥

乾隆五十七年（1792年）的一天，年逾八旬的乾隆皇帝按例來到西苑，在勤政殿中寫下了〈題勤政殿〉的詩作：「奎章兩字示千年，敢弗欽承家法傳。遊豫無處不題額，吁宵時永念仔肩」（圖一）。乾隆皇帝在構思這首詩作的時候一定想到了他的祖父康熙皇帝在殿中題寫「勤政」匾額的深意，因此詩中對勤政殿和勤政家法傳承的關係做了明確的闡述。這一點在清代皇帝的寶璽中也有所反映。香港蘇富比公司即將拍賣的「西苑勤政殿寶」就是這樣一方乾隆皇帝的重要寶璽，它既是放置於西苑「勤政殿」中的宮殿璽，同時又與清朝統治者的勤政傳統和家法關聯甚密。故在這裏將有關情況做一介紹，以便於在鑒賞過程中對其有更深一步的理解。

此方寶璽為碧玉質地，交龍紐。印文為陽文篆書「西苑勤政殿寶」六字，成三行左右佈局。字體於轉折處棱角分明，力度感極強。該璽在現藏於北京故宮博物院的《乾隆寶藪》（乾隆御璽印譜）中有明確著錄。將實物與《寶藪》比對，無論是印材的質地、大小，還是印文的篆法、佈局都與該書中的著錄相符合，可以確定此璽為真品。

在北京紫禁城的西面，是一座歷史悠久的皇家園林，歷來為帝后的遊憩避暑之所，通常用「西苑」稱之。其內遼闊的水面被自然分割成北海、中海和南海，樓臺亭榭布列水岸，風光綺麗。滿族入關後不久的順治、康熙朝，在其它京郊各園還未建設的情況下，這裏便成為皇帝喜愛的避暑之地。尤其是康熙皇帝，就經常移駐於南海瀛台。當然，康熙皇帝是一位勤於政事的皇帝，他移駐瀛台絕不僅僅是為了避暑休憩，同時也是為了更好地處理政務。因此康熙時期在西苑不僅建有寢殿，為了照常理政，相應地也設置了接見臣工處理政務之所，這就是「勤政殿」。西苑「勤政殿」坐落在南海中心景區瀛台的北面，據乾隆朝編纂的《欽定日下舊聞考》記載：瀛台之北，有門三楹，門內北面有正殿五間，即為勤政殿。殿內北面懸掛康熙皇帝御書「勤政」匾額。從當時的記載來看，康熙時期的西苑勤政殿是相當簡樸的，如經常在此奏事的大臣徐乾學就講：「殿不甚宏敞，視正殿絕差，前為長廊，中辟層軒，體制樸略。」而另一位大臣徐元正則說：「左圖右史，大樸不雕，存茅茨土階之舊焉。」但是，其所起的作用卻相當重要。正是在這裏，康熙皇帝每年夏日都「聽政於其中，每旦接對群臣，披覽奏章。」「雖駐蹕所在，未嘗一日不與群臣相接見。炎景仄而方食，曙星在而求衣，惟勤惟專。由輔弼暨百司丞令之屬，承崇問，被清光，亦無一日不得至於斯殿也。」殿中的御書「勤政」匾額正是康熙

帝對自己的警示。應該說，康熙皇帝開啟了清代在御苑中建制理政之所勤政殿的先河，而西苑勤政殿則成為以後其它各御苑勤政殿設置的依據和範本。

實際上，在整個清代，以「勤政殿」命名的宮殿並不止康熙時期的西苑勤政殿這一處。雍正皇帝即位後就於雍正三年（1725年）在其京郊的賜園圓明園宮殿區中依例建築了「勤政殿」，而乾隆皇帝在位期間則在香山靜宜園、萬壽山清漪園、熱河避暑山莊等皇家園林中分別命名了「勤政殿」。這反映出清代皇家園林與歷代皇家園林的一個很大不同點，那就是在園林的遊憩功能之下，著重於在園林中處理日常政務和舉辦一些重大典儀活動。因此在比較重要的皇家園林中，都設有皇帝專門處理政務的地點，並一律以「勤政殿」命名。可以說，勤政殿與清代皇帝的勤政思想之間有著極為密切的聯繫，甚至可以將其提升到祖訓家法的高度，這一點被乾隆皇帝發揮得淋漓盡致（圖二）。

乾隆十年（1745年），開始在香山靜宜園宮殿區添建用於皇帝駐蹕時的理政之所，並於第二年完工，乾隆帝將其命名為「勤政殿」。這是乾隆帝即位後第一次在御苑中命名「勤政殿」。關於此次命名的緣由，乾隆帝是這樣說的：「皇祖就西苑禴台之陂為瀛台，以避暑視事之所，顏曰『勤政』；皇考圓明園視事之殿亦以『勤政』名之；予既以『靜宜』名是園，複建殿山麓，延見公卿百僚，取其自外來者近而無登陟之勞也。晨披既勤，晝接靡倦，所行之政即皇祖、皇考之政，因寓意茲名，昭繼述之志，用自勗焉。」強調香山靜宜園「勤政殿」的命名是依據康熙、雍正帝的成例，是對先帝勤政思想和實踐的繼承，是一種自我警示。在以後的幾十年中，乾隆帝不斷強化這種認識。當然，他更不會忘記每次都把自己的這種意識之源追溯至他的祖父康熙及其西苑勤政殿那裏。如「御園及山莊，殿胥勤政名。數典實於茲，皇祖額煥楹。敢不勅天命，敢不念民生。寄言聽聰者，經權在敬誠」。「是處（西苑勤政殿）簷額皇祖所御題，其圓明園、萬壽山清漪園、香山靜宜園及避暑山莊，凡聽政之所，均以勤政名之，實數典於此」。通過乾隆帝的言辭可以推知，在乾隆帝的眼中，西苑勤政殿可以說是後來幾個御苑勤政殿建置的精神和理念之源。

不但如此，經過乾隆帝的不斷推演，勤政殿所映射出的勤政思想最終演變成為清朝皇帝的家法，「家法傳勤政，孜孜敢暫忘」，「清漪園前殿，亦名勤政殿，遵家法也」。甚







fig. 3

'Qinzheng qinxian' tablet in the Xinuang (West Warmth Chamber) in the Yangxindian (Hall of Cultivation of Character), Qing dynasty, Yongzheng period in Yangxindian

圖三

清雍正 養心殿西暖閣雍正帝御書「勤政親賢」匾

至連遵例御書「勤政」匾額也同樣成為恪遵家法的體現。「本朝家法，於凡內殿理事處，御書之匾莫不歷代撫勒，以志繼繩殷志。故正大光明自世祖至今四世，勤政殿自聖祖至今三世，摹額諸楹。是訓是行，章章可考」。「是地（西苑）勤政殿為皇祖御題，圓明圓之勤政殿為皇考御題，予於清漪園、靜宜園及避暑山莊皆遵書是額，蓋家法相承，雖遊豫之處弗敢忘也」。最終形成了御苑之中「上所臨御處皆有勤政殿」的局面（參見養心殿西暖閣雍正帝御書「勤政親賢」匾，圖三）。

既然是家法，在御用寶璽中有所體現亦屬自然而然之事。在雍正帝的御用寶璽中，就有「勤政殿」、「勤政親賢」諸璽。而到了乾隆帝時，與他對勤政殿的上述認識和勤政理念的不斷強化相對應，有關勤政殿寶璽的製作亦達到前所未有的程度。他有意識地為不同地點的勤政殿刻製寶璽，放置於相應的宮殿中。這不僅非常符合乾隆帝的習慣做法，同時這些「勤政殿寶」也成為承載其思想和意識的有形載體。

根據《乾隆寶藪》，可知乾隆時期製作過多方有關勤政殿的大型寶璽。除這方「西苑勤政殿寶」之外，還包括「圓明園勤政殿之寶」、「靜宜園勤政殿之寶」、「萬壽山勤政殿之寶」、「避暑山莊勤政殿寶」等。從印文的篆法、佈局以及相關的情況分析，這幾方勤政殿寶都是同一時期製作的。具體的製作時間我們可以從清宮造辦處的活計檔中找到相關線索。

據清宮《內務府造辦處活計檔》記載：乾隆五十九年（1794年）「五月二十九日，員外郎大達塞、筆帖式延祥來說：太監鄂魯裏交青玉寶一方，上貼『避暑山莊勤政殿寶』本文，隨拉道填金罩蓋匣一件。傳旨：發往蘇州按本文加深刻字，欽此。於閏二月二十七日將蘇州送到刻字玉寶一方呈進，交懋勤殿帶往熱河訖。」儘管所載只是「避暑山莊勤政殿寶」的刻製情況，但「西苑勤政殿寶」的風格與其極為相近，我們完全有理由相信此方「西苑勤政殿寶」同樣是製作於這個時期，也就是乾隆六十年（1795年）左右，同樣是由蘇州玉匠完成的。

這方「西苑勤政殿寶」的寶文刻製十分精到，字口很深，筆劃兩邊直上直下，有如刀切，這種寶璽文字的琢製方式和效果是完全符合乾隆帝「按本文加深刻字」要求的。其印鈕形式中規中矩，信手雕琢而不露痕跡，乾隆時期蘇州製玉匠人精湛的玉器琢製技藝由此可見一斑。

乾隆帝之所以在退位歸政之前同時刻製不同地點的勤政殿大型寶璽，明顯是對自己過去闡述勤政家法的總結，是垂之後世之作。而香港蘇富比公司即將拍賣的這方「西苑勤政殿寶」作為其中十分重要的一方，其價值不言而喻。

遺憾的是，西苑勤政殿現已不復存在，作為其宮殿標識的「西苑勤政殿寶」而今現於拍場，使人有不勝滄桑之感。

3206

PROPERTY OF A GENTLEMAN

A MASSIVE IMPERIAL KHOTAN-GREEN JADE 'DRAGON' SEAL QING DYNASTY, QIANLONG PERIOD

the substantial stone well worked of square section, surmounted by a superbly carved pair of addorsed dragons, each powerfully rendered with piercing eyes and nostrils flaring above curling whiskers and jaws revealing sharp fangs, the scales and flowing mane meticulously incised, the two scaly bodies depicted tightly intertwined and crouching on the haunches, pierced through the centre with an aperture, the square seal face crisply worked with a broad border enclosing a six-character inscription in seal script reading *Xiyuan Qinzhengdian bao* ('Treasure of the Hall of Diligent Government in the West Garden'), the stone of dark moss-green colour with natural veining
12.7 by 12.7 cm, 5 by 5 in.

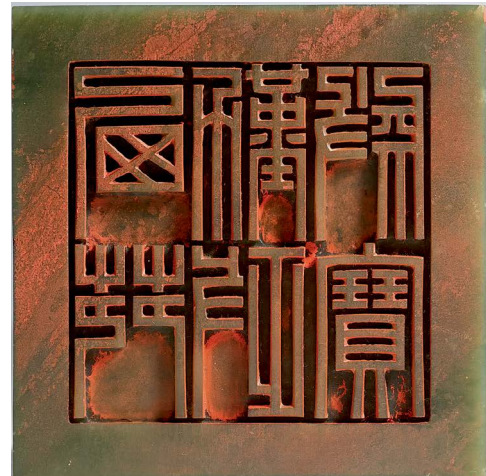
PROVENANCE

An American private collection.
Sotheby's Hong Kong, 8th October 2009, lot 1653.

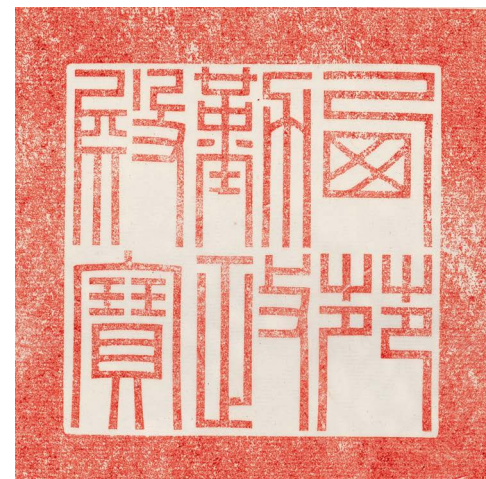
HK\$ 30,000,000-40,000,000
US\$ 3,830,000-5,100,000

清乾隆 御製和闐青玉交龍鈕璽
印文：西苑勤政殿寶

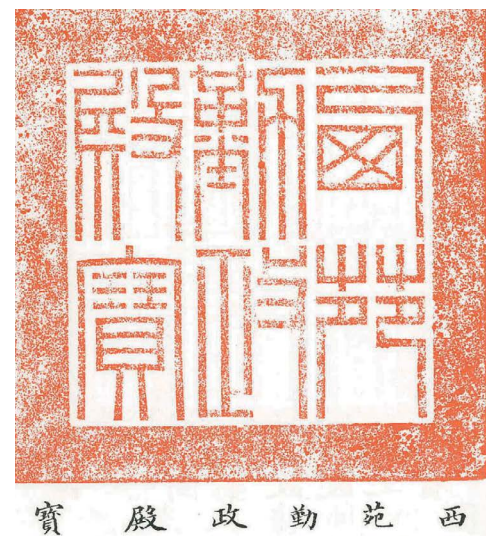
來源：
美國私人收藏
香港蘇富比2009年10月8日，編號1653



Seal Face
印面



Seal Impression
印文



Impression from the *Qianlong baosou*
《乾隆寶鈐》內頁



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

A RARE PAIR OF IMPERIAL OVERLAY GLASS 'CHILONG' SQUARE SEALS QING DYNASTY, QIANLONG PERIOD

each of square section with canted shoulders, carved from semi-translucent white glass, and realgar-imitation glass overlay of a mottled orange-brown colour, finely carved with three dynamic *chilong* of different sizes with long bifurcated tails clambering up the shoulder of the seal, the largest *chilong* resting its head on the squared top, one seal face carved with a four-character inscription reading *Su Qinwang bao* (Treasure of Prince Su), the other with a four-character inscription reading *zhi jie jin du* ('to spend in moderation, to act according to regulations'), stands 6 cm, 2³/₁₆in.

PROVENANCE

Christie's New York, 3rd December 1992, lot 13.
The Jingguantang collection.
Christie's New York, 18th September 1997, lot 111.

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

清乾隆

御製涅白地套褐料

三螭龍鈕方璽一對

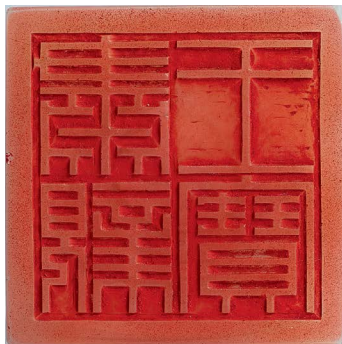
印文：肅親王寶、制節謹度

來源：

紐約佳士得1992年12月3日，編號13

靜觀堂收藏

紐約佳士得1997年9月18日，編號111



Seal Face
印面



Seal Face
印面



Seal Impression
印文



Seal Impression
印文



The present pair of 'realgar' overlay white glass seals, simulating translucent jade with a russet skin, is skilfully modelled with *chilong* not dissimilar to those on imperial seals reserved for the emperor. It was probably made for a royal family member who regained his noble designation in the late Qianlong period.

The inscription on one of the seals reads *Su Qinwang bao* (Treasure of Prince Su), referring to a title granted first to Haoge (1609-1648), a member of the imperial family and grandson of Nurhaci, founder of the Qing dynasty. Having distinguished himself through military exploits, Haoge was bestowed with this princely title with the designation Su in 1636 and appointed to one of 'The Eight Banners', before he was accused of mendacity. This resulted in his demotion, which was only revoked posthumously. Although the rank was handed down to Haoge's descendants, the designation Su was replaced by Xian until the 43rd year of the Qianlong year (1778), when the posthumous title Su was given to Haoge's descendants and inherited by Yongsi (d. 1821). The inscription *zhijie jindu* ('to spend in moderation, to act according to regulations') on the other seal is an excerpt from

the Confucius classic *Xiaojing* [Classic of family reverence or classic of filial piety], which states that (translated by Henry Rosemont, Jr. and Roger T. Ames, *The Chinese Classic of Family Reverence: A Philosophical Translation of the Xiaojing*, Honolulu, 2009, ch. 3: The Hereditary Lords, p. 106):

When the hereditary lords are not arrogant, though of lofty status they are not in jeopardy of being toppled. When they are frugal and impeccable in their conduct, though sufficient in their resources they are not extravagant.

The present pair of seals was possibly made not only to celebrate the reclamation of the designation, but also to serve as a reminder of virtue appropriate to a prince.

The design of the three-*chilong* finial on the present pair is closely related to that of *Ziqiang buxi* ('Never stop improving') and *Bazheng maonian zhi bao* ('Treasure of concern over phenomenon at eighty'), kept together in a box with the seal *Mo yun shi* ('Studio of inky clouds') and illustrated in *Lasting Impressions: Seals from the Museum Collection*, National Palace Museum, Taipei, 2007, p. 72 (see also the essay for **lot 3205, fig. 4**).



涅白地套褐料二印成對，各雕三螭居上，妙仿巧雕玉璽，形制與御寶相同，應為皇族成員而造，工藝非凡，典雅大方。一印文為「肅親王寶」，可推斷乃為肅親王所製。第一代和碩肅親王豪格（1609-1648年），乃清太祖愛新覺羅·努爾哈赤之孫，軍事武略出眾，1636年獲封，統鑲白旗，惜後因罪削爵，卒後復封，子孫則改號顯親王。及至乾隆四十三年（1778年），高宗恢復舊號，追封豪格後人，肅親王封號復由永錫（1821年卒）世襲。另一印文為「制節謹度」，有勉己自意，句出《孝經·諸侯章》：「在上不驕，高而不危；制節謹度，滿而不溢。」說明諸侯對君主的孝道，在於謙遜

守規、節約有度，方能致使國富民安。套料對印應製於乾隆晚期恢復封號之際，既顯榮耀，毋忘古訓。有關永錫復封之史，可參見《欽定四庫全書·欽定宗室王公功績表傳》，卷5，頁31。

對璽各雕三螭，其中大螭居中，小螭在旁，曲尾銳爪，矯健有力。三螭造形佈局與台北故宮博物院藏乾隆晚期之青玉御寶「自彊不息」及「八徵耄念之寶」相似，與「墨雲室」三印同蓄一匣，圖見《印象深刻：院藏璽印展》，台北，2007年，頁72（見專場中拍品編號3205，圖四）。



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CHRONOLOGY 中國歷代年表

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

GLOSSARY FOR CHINESE WORKS OF ART

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

- When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot
e.g. A blue and white dish in our opinion of the **Jiajing** period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiajing period
- No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.
- Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.
- Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.
- With respect to Asian hardwoods, the terms ‘Huanghuali’, ‘Huali’ ‘Hongmu’ ‘Zitan’ and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific scientific species.

IMPORTANT NOTICE

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

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

GUIDE FOR PROSPECTIVE BUYERS

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

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

1. BEFORE THE AUCTION

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

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

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

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

🏯 Premium Lots

In order to bid on “Premium Lots” (🏯 in print catalogue, 🏯 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings,

Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are “Premium Lots”; a Special Notice will be included to this effect and this symbol will not be used.

🏯 Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

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

🏯 Interested Parties

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

🏯 No Reserve

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

🏯 Restricted Materials

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

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

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

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID^{now}.

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^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} 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 HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa). It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000. It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited. Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong. If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000. Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:
Storage charge: HK\$1,200 per lot per month.
To arrange shipping or collection, please contact:
Post Sale Services
As printed in front of this catalogue

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

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

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

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

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

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

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

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

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in 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，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第 3 條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

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

給準買家之指引

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

展品之處處 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「落鎚價」為港幣 2,400,000 元或以下，酬金以「落鎚價」之 25% 計算；超過港幣 2,400,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 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，瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

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

符號表示

以下為本圖錄所載符號之說明：

🔒 高估價拍賣品

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

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

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

➤ **不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保持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鎚價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

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

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

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

● 受限制物料

附有此符號之拍賣品於編制目錄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面臨絕種物種一節。

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

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

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或 BID[™] 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，而不得轉讓予他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落鎚價。「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 BID[™] 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 BID[™] 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 BID[™] 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 BID[™] 網上競投服務之競投人受透過 BID[™] 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 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

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

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

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

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用咭 (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。支票及匯票關係以蘇富比為抬頭人。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仕的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

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

儲存費：每件每月港幣 1,200 元。

如欲安排付運或收取貨品，請聯絡：

售後服務部

列印於此圖錄之前部份

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

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

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

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

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

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

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

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

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電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供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

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

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

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

買家稅務信息

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

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

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

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
 - (v) 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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the

conditions of the Authenticity Guarantee has been satisfied.

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

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

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，包括賣家在內；
「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鎚價應付之佣金；
「膚品」指蘇富比真品保證所定之涵義；
「落鎚價」指拍賣官以擊槌接納之最高競投價（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指落鎚價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落鎚價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；

「蘇富比」指 Sotheby's Hong Kong Ltd., 其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）； Sotheby's 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證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，將不會當作為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膚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紀錄。網上競投 (BID^{now}) 受 BID^{now} 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^{now} 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，拍賣品將收載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圖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

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

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，證明該物品乃偽品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

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

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

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

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

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

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

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

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不出超閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落槌價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據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。

資料保護

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

（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。）

NOTES

Photography
Chau Studio

Repro
BORN Group

Print
Artron Art Group

ABSENTEE/TELEPHONE BIDDING FORM

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

Sale Number HK0823 | **Sale Title** QIANLONG – SCHOLAR AND CALLIGRAPHER | **Sale Date** 3 OCTOBER 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 BID²⁰⁰⁰ 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.

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

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

SIGNED

DATED

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, 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.

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

Sotheby's | 蘇富比 EST. 1744

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0823 | 拍賣名稱 翰墨儒風－乾隆藝文珍品 | 拍賣日期 2018年10月3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。

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

☐ 本人不希望收到蘇富比發出的推廣資訊。

簽署

日期

付款方式

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、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.

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

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