# TIANMINLOU

SELECTED IMPERIAL CERAMICS
FROM THE TIANMINLOU COLLECTION

HONG KONG 3 APRIL 2019

Sotheby's | 蘇富比 EST. 1744

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# SELECTED IMPERIAL CERAMICS FROM THE TIANMINLOU COLLECTION

# 天民樓藏御瓷選萃

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**3 APRIL 2019**
**SALE HK0867**
**10 AM**

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# KO SHIH CHAO AND THE TIANMINLOU COLLECTION

Regina Krahl

> It was with a distinct shock of pleasure that I realized the extent of his success in assembling what is unquestionably one of the finest groups of these wares to be seen anywhere in private hands today...

This is how in 1987 John Ayers characterised the collecting activity of Ko Shih Chao (1911-1992) and his Tianminlou Collection, when he wrote an introduction to the collection catalogue. Thirty years later, the collection once assembled by S.C. Ko can still be considered one of the most remarkable private assemblages of porcelains made at Jingdezhen during the Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1911) dynasties, the period from the fourteenth to the eighteenth century that marked the kilns' unchallenged position as the world's foremost porcelain producers.

The Tianminlou Collection – part of which is offered in this sale – offers a very rare, astutely chosen overview of the technical and stylistic developments of the kilns' production during this time. That the collection name may first of all evoke blue-and-white porcelain is not surprising, given that this section is particularly strong and representative, containing powerful Yuan pieces, exquisite examples of the early Ming period, one of the extremely rare Chenghua (1465-1487) 'palace bowls', bold vessels of the late Ming and the refined echoes of early Ming wares made in the first half of the Qing dynasty; yet the collection is equally remarkable in polychrome and monochrome porcelains, especially the *wucai* wares of the late Ming and a great variety of superb examples produced during the Kangxi (1662-1722) Yongzheng (1723-1735) and Qianlong (1736-1795) reigns, including one of the most highly prized types, a Kangxi *falangcai* bowl.

S.C. Ko was not only a discerning collector, but above all had himself an excellent understanding of the subject, without which the collection could not have achieved this high standard. He was chairman of the honourable Min Chiu Society of collectors and actively involved in the affairs of all the relevant Hong Kong museums, the Hong Kong Museum of Art, the Art Gallery of the Chinese University of Hong Kong and the Fung Ping Shan Museum of Hong Kong University, and was of course a generous lender to exhibitions. On the occasion of the special exhibition of his own collection at the Hong Kong Museum of Art in 1987, a superbly produced bi-lingual two-volume publication was produced, *Chinese Porcelain. The S.C. Ko Tianminlou Collection,* which represents the collection catalogue. Besides John Ayers, Julian Thompson and Laurence C.S. Tam, S.C. Ko contributed an essay himself on 'Polychrome Porcelain of the Ming and Qing Dynasties', where he detailed the historical development of this group of wares in a neutral, unbiased manner rarely seen in a collector, without attempting to present his own pieces in a particularly favourable light.

With its rich illustrations, that included panoramic views for a majority of vessels, and the thorough research that went into it, the catalogue remains a standard reference work of Jingdezhen porcelain; and since S.C. Ko generously subsidised it, it could at the time be offered at an unusually low price, which assured its wide distribution. The educational aspect and the wish to share his collection with a large audience were clearly matters of importance to him. Thus he also made his pieces readily available to the scholarly community, to students as well as fellow collectors, to be physically handled, studied and discussed.

In line with the Chinese literati tradition, the hall name, Tianminlou, that was chosen for the collection, is deeply anchored in China's classical literature. It can be traced to a short autobiographical piece by Tao Yuanming (365-427), one of China's most revered poets, where he describes a 'Mr Five Willow Trees' as living the Daoist ideal of a poor but free life, keen to increase his knowledge, but uninterested in personal recognition, fame, or even just approval of society. In the last line of his story Tao asks 'Is he perhaps one of Emperor Getian's people?' ('*Getian ... min ...*'), Emperor Getian being a mythical ruler of a prehistoric past marked by simplicity and happiness. Ge is the modern transcription of the family name Ko and Tianminlou only makes sense in combination with this family name, *lou* denominates a lofty pavilion. '[S.C.] Ko Tianminlou' (*Getian min lou*) may thus perhaps be understood as 'The Pavilion of One of Getian's People'.

# 葛士翹與天民樓藏瓷

康蕊君

「葛氏藏品是當今最優秀的私人陶瓷收藏之一，其內容令人讚歎不已。」

約翰．艾爾斯（John Ayers）在1987年展覽圖錄序文是這樣形容葛士翹（1911-1992年）的天民樓收藏。縱使三十載已過，葛士翹藏瓷，依舊卓犖超群。以物證史，羅列埏埴雅器，記錄十四至十八世紀景德鎮的登峰造極，自蒙元（1279-1368年）肇始，經朱明（1368-1644年）鼎盛，達滿清（1644-1911年）大興，普天之下，無可匹敵。

現借專場所呈，一窺葛氏所藏。天民樓寶蓄之器，經嚴選慎挑，展示數百年來瓷藝技術與風格的嬗變，尤為難得。其中又以青花為優，既有元代重器，兼集明初逸品，包括成化（1465-1487年）稀世宮盌、晚明大膽鉅作、清初擬明雅物，是以凡言及天民樓名號，蓋念其青花瓷藏。然其彩瓷及單色釉絕不失色，特別是晚明五彩，以及康熙（1662-1722年）、雍正（1723-1735年）與乾隆（1736-1795年）三朝珍瓷如康熙琺瑯彩盌，包羅萬象，精妙絕倫。

葛士翹眼光獨到，明鑑善藏，且對所蓄之物，淵學通解，致使天民樓譽望所歸。葛氏曾擔任著名收藏家協會敏求精舍主席，輔助香港相關博物館不遺餘力，特別是香港藝術館、香港中文大學文物館及香港大學馮平山博物館，慷慨借展，德藝雙馨。1987年假香港藝術館展出珍存，並出版精美圖錄《天民樓藏瓷》一套兩冊，以中英雙語闡述所藏雅瓷。除約翰．艾爾斯、朱湯生與譚志成，葛士翹也撰寫專文〈明清彩繪瓷器的發展〉，說明該組瓷器的歷史嬗變，態度中肯，不驕不躁，未有自誇其成，雖身為藏家，卻秉虛懷、持謙遜，難能可貴。

《天民樓藏瓷》圖錄，刊印彩照細緻悅目，絕大部分藏品更附有全景圖，配合學術研究，深入探討，讓該作成為鑽研景德鎮瓷器的必要讀物。葛士翹想必以教育為先，並冀將收藏公諸同好，是以解囊資助，使圖錄初發行時以廉價出售，惠澤廣眾。他又大方分享雅蓄，讓學者、學生與其他藏家親身鑑賞，眼觀、手觸、修習、研討。

「天民樓」之名，與中國文學傳統一脈相承，引經據典，出自詩人陶淵明（365-427年）的《五柳先生傳》。據文，「五柳先生」安貧守道、好學隨心、淡薄名利，貫徹道家思想。陶氏在此短文中，以五柳先生自況，並在末句寫：「葛天氏之民歟？」，指先生猶如傳說上古王帝葛天氏的子民，過著淳樸樂道的生活。「天民樓」之名，配合典故，意即「葛天氏子民之樓」，暗藏「葛」姓，饒富文人詩韻。

大明宣德年製

1

# A JUNYAO MOON-WHITE GLAZED NARCISSUS BOWL EARLY MING DYNASTY

## 明初　鈞窯月白釉鼓釘三足水仙盆
## 底刻「四」字

with shallow rounded sides curving down to a flat base supported on three gently flaring *ruyi*-shaped feet, the rim bordered with a band enclosing evenly spaced rounded studs between two narrow raised ribs, above a further band of studs above the feet, the well-proportioned body richly applied with an attractive milky-blue glaze thinning to a mushroom tone along the raised edges and extremities, the interior with characteristic 'earthworm tracks', the base incised with a character *si* (four), surrounded by a ring of spur marks revealing the pale buff stoneware body
22 cm, 8⅝ in.

**PROVENANCE**

Sotheby's London, 3rd December 1974, lot 412.

**EXHIBITED**

*The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015-2016, cat. no. 101.

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

來源：
倫敦蘇富比1974年12月3日，編號412

展覽：
《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，編號101

Mark

This form of this narcissus bowl, also known as 'drum nail' basins, belongs to a distinct group of flower receptacles known as 'numbered Jun' wares, mostly made in moulds and generally inscribed on the base with numerals from one to ten that seem to correspond to the size of the vessels. This type radiates the essence of Jun ware which derived its beauty from their robust forms which were coated in a contrasting luminous thick glaze of varied moon-white colouration that becomes almost transparent around the edges of the vessel where the glaze thins significantly. On the present bowl the glossy glaze is reminiscent of a hazy blue sky, infused with the characteristic markings that have become known as 'earthworm tracks'. Highly prized throughout Chinese dynastic history since their production, these striking vessels were produced in a variety of proportions and glaze colours and are found in some of the most important museums and private collections of Chinese art.

The dating of these wares has been long debated and continues to divide opinions between a Northern Song (960-1127), late Yuan (1279-1368) and early Ming (1368-1644) attribution. The Northern Song date, adhered to by many eminent Chinese scholars, was supported by a surface find near the kiln sites of a mould fragment for coins bearing the Xuanhe reign name (1119-1125), made of Jun ware clay. However, at scholarly conferences on the subject in Yuzhou in 2005 and in Shenzhen in 2006, the date of the coin mould itself came under scrutiny and was basically discredited, since it was shown not to be a mould for actual coins of that period and to bear a spurious reign mark of an even earlier period on the reverse. Scientific tests of sherds undertaken by the Shanghai Museum have pointed to a late Yuan or early Ming date. A newly discovered Jun ewer very similar in shape to a gold ewer from the tomb of King Zhuang of Liang, buried in 1441, has also been offered as evidence for a later dating.

Since a large body of such Junyao wares remains in the Chinese imperial collection both in the National Palace Museum, Taipei, and the Palace Museum, Beijing, often inscribed after firing with the names of Palace halls, a Yuan date seems less likely, as virtually no Yuan ceramics formed part of the Qing court collection. The production of these flower vessels fits better into the early Ming dynasty, and they may well have been officially commissioned for the newly built imperial palace in Beijing in the Yongle period (1403-1424). Furthermore, these vessels do not appear in any pre-Ming text or painting, and their form is similar to early Ming celadon-glazed flower vessels, such as one included in the exhibition *Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, cat. no. 39.

See similar bowls of this type, in the Palace Museum, Beijing, illustrated in *Selection of Jun Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pls 94-96, 113, 115 and 116, together with fragments excavated from the kiln site, pls 97-98 and one excavated in Yuzhou city (pl. 114 and p. 343, figs 12-1 and 12-2). The inscription on the base is also consistent with examples from the Qing court collection and now preserved in the National Palace Museum, Taipei, published in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, pls 32 and 34.

See another narcissus bowl inscribed with the numeral *si* (four) from the Dr W. Kilgenberg and Reach Family collections, included in the exhibition *Chinese Art from the Reach Family Collection*, Eskenazi Ltd, London, 1989, cat. no. 24, sold at Christie's Hong Kong, 28th April 1997, lot 696, again in these rooms, 2nd May 2000, lot 590, and a third time in our London rooms, 11th November 2015, lot 81. See also a blue-glazed bowl from the collection of T.Y. Chao, sold in these rooms, 19th May 1987, lot 210.

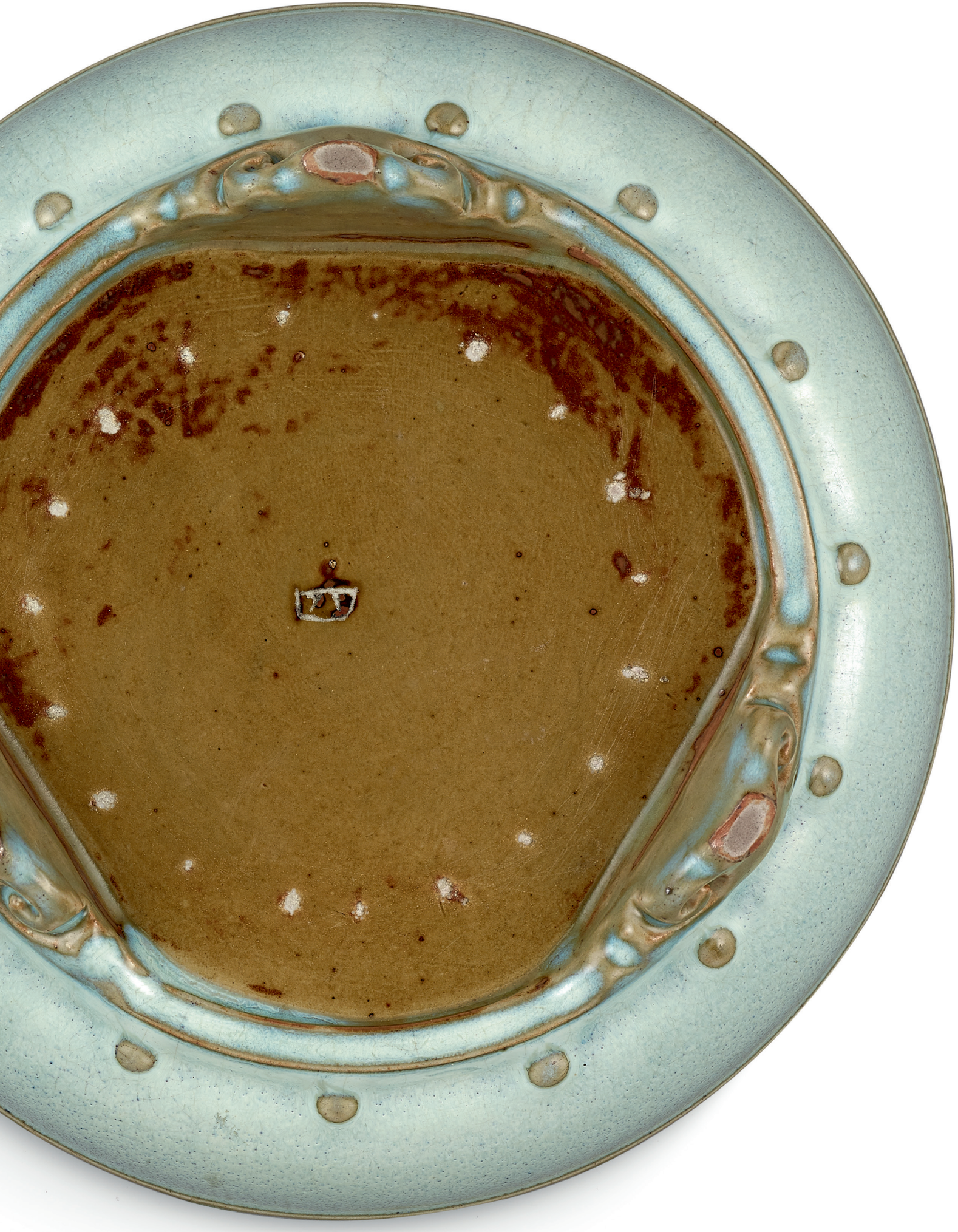
此類水仙盆，亦稱「鼓釘」洗，其胎骨厚實，器形穩健，釉質肥潤如凝脂，呈色月白，器沿釉薄而漸趨透明，色澤變幻至臻至美，是為鈞瓷顯徵。本品釉色微藍朦朧，彷若蒼穹，內見蟠屈粗紋，謂之「蚯蚓走泥紋」。鈞釉水仙盆自燒造伊始，便備受推崇，所出器形比例、釉色不一，見於世界頂級公私收藏。

此類鈞瓷品質卓然，其燒造年代素具爭議，眾說紛紜，以北宋、元末及明初論為主流。近鈞窯遺址處地表發掘一「宣和元寶」錢範殘器，由鈞瓷土製，可視之為北宋一說之實證，備受專家認同。然於禹州（2005年）及深圳（2006年）學術會議，錢範之年代卻遭質疑：其一，錢範與本朝元寶實物不符；其二，錢範背面還銘有前朝之偽款。此非議一出，北宋之說似不足為信。上海博物館就鈞瓷碎片進行測試，指其年代當為元末或明初。此外，可見一最新發掘之鈞壺例，器形與明梁莊王墓（1441年）出土之金壺甚為相似，此亦可視為明鈞之佐證。

大量鈞窯水仙盆後刻殿名，以分辨其所貯之地，多屬兩岸故宮清宮舊藏。然清宮舊藏乏元代遺存，難以為元朝一說作證。以此觀之，明初一說更為貼切，相若鈞窯花盆或受命於上，為永樂帝為其新都皇宮專門定燒。再者，此類器皿未見於明以前之繪畫或文字記載，而明初景德鎮所製青釉瓷盆與之器形相仿，可作旁證，見宣德地層出土例，展於《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，編號39。

可比較一相近之水仙盆例，現藏北京故宮博物院，圖見《鈞窯雅集：故宮博物院珍藏及出土鈞窯瓷器薈萃》，北京，2013年，圖版94至96、113、115及116，此書同錄鈞窯遺址發掘之殘器例，圖版97、98，以及一修復例，禹州市出土，圖版114及頁343之圖12-1、12-2。另比較鈞窯玫瑰紫釉花盆二例，屬台北故宮博物院雅蓄，圖載於《故宮藏瓷大系：鈞窯之部》，台北，1999年，圖版32及33。

此類花盆底部多以數字為記，從一至十，或示尺寸。見一「四」字款例，W. Kilgenberg 博士及 Reach 家族舊藏，展於《Chinese Art from the Reach Family Collection》，埃斯卡納齊，倫敦，1989年，編號24，售於香港佳士得1997年4月28日，編號696，後兩度售於蘇富比，分別為香港2000年5月2日，編號590，及倫敦2015年11月11日，編號81。再參考趙從衍典藏天藍釉例，，售於香港蘇富比1987年5月19日，編號210。



2

# A FINELY PAINTED BLUE AND WHITE ‘FLORAL’ CHARGER MING DYNASTY, YONGLE PERIOD

## 明永樂　青花花卉紋菱口折沿盤

with shallow rounded sides divided into twelve bracket foliations, rising from a short circular tapered foot to a barbed everted rim, exquisitely decorated in shades of cobalt blue with ‘heaping and piling’, the interior adorned with a central peony bloom wreathed by meandering scrolls of camellia, rose, lotus and hibiscus blossoms, the cavetto with detached sprays of peony, chrysanthemum, pomegranate, hibiscus, morning glory and lotus, each repeated twice and paired across the charger, all within a border of scrolling *ruyi* heads within double-line bands at the rim, the exterior with similar detached floral sprays within double-line borders, the base and bevelled footring left unglazed
38.5 cm, 14⅞ in.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 6.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 22.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 23.

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號6
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號22
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號23

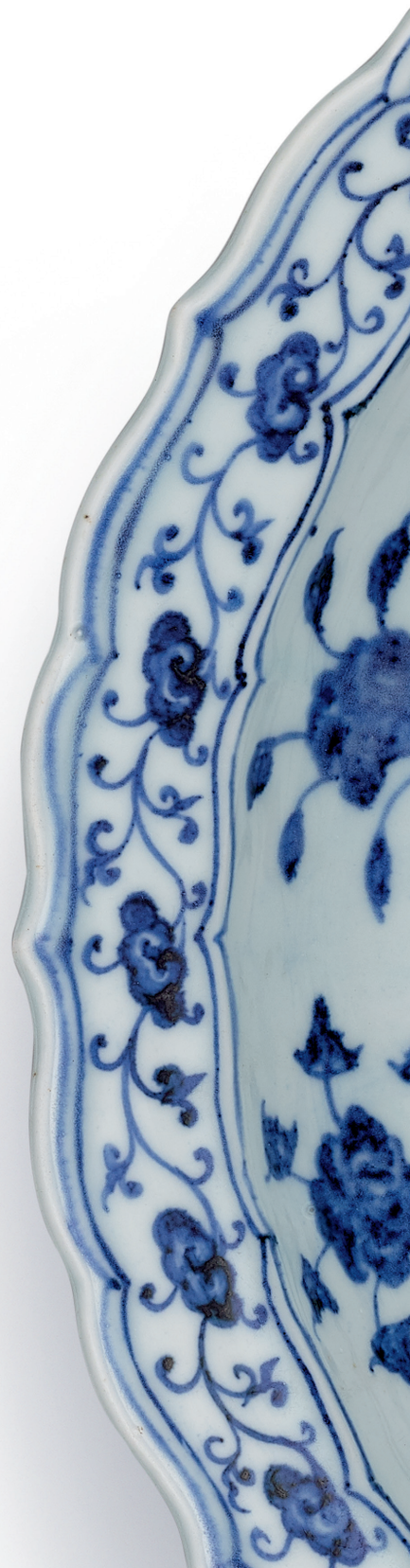
Striking for its delicate and exquisitely painted motif of five entwined floral scrolls, this charger displays the century-long interaction between potters in China and consumers in East Asia. Its large size, barbed rim and lobed form reflect the Yongle Emperor's interest in producing porcelain suitable for export, while the delicate rendering of flowers and leaves exhibits the Jingdezhen potters' own interpretation of foreign aesthetic taste. Its refined porcelain body and luminous cobalt testifies to the great technological advances made in this reign, perhaps the most experimental amongst Ming reigns.

The Mongol invasion in the 1270s and the founding of the Yuan dynasty placed China within the wide network of territories controlled by the Mongols. Trade through the maritime Silk Route flourished in this period and porcelain was a luxurious commodity sought-after by Persian merchants. Such large dishes were made since the Yuan dynasty and were uniquely adapted to Middle Eastern dining customs. They would be placed in the centre of the table for communal eating. A miniature depicting their use at a feast held in Topkapi Saray, Istanbul, in the 17th century is illustrated by Julian Raby and Ünsal Yücel in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 1, p. 45

The Yongle Emperor was an outward looking monarch who sought to propagate China's supremacy internationally. In order to receive recognition of his power as the 'Son of Heaven' and ruler of the most powerful empire, Yongle directed the famous Muslim eunuch Zheng He (1371-1433) to undertake six maritime expeditions and establish diplomatic relations. Tribute gifts including exotic animals were brought back from these expeditions, while further gifts reached the court through foreign envoys who began travelling to China as a result of the expeditions. Trade was strictly regulated by the court through a tribute system, porcelain together with silk constituted a luxury commodity sought-after throughout Asia and beyond, and on porcelain China held a monopoly.

Porcelain chargers of this type are preserved in the royal collections of the Safavids in Iran and the Ottomans in Turkey. Three chargers of this design from the Ardabil Shrine in the National Museum of Iran, Tehran, are included in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1956, pls 29.101, 29.106 and 29.109; and two chargers painted with different blooms in the Topkapi Saray Museum, Istanbul, are illustrated in Regina Krahl, *op.cit.*, vol. 2, pls 601 and 602, the first with waves on the rim and the second with a floral scroll.

A charger of this design in the National Palace Museum, Taipei, was included in *Special Exhibition of Early Ming Period Porcelain*, National Palace Museum, Taipei, 1982, cat. no. 37; one in the National Museum of China is published in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu/Studies on the Collections of the National Museum of China. Ciqi juan: Mingdai* [Porcelain section: Ming dynasty], Shanghai, 2007, pl. 20; another in the British Museum, London, is illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, pl. 3.35; and a fourth example, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 663, was sold in these rooms, 8th April 2013, lot 20. A further dish of this type from the collection of Mr Lawrence W.T. Chan, was included in the Min Chiu Society exhibition *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015-2016, cat. no. 63.



此盤腹繪五朵纏枝花卉，精雅奪目，且反映中國瓷匠與中亞受眾百年往來。成器碩麗，菱口折沿，尤見永樂帝產瓷外銷之雅好，花葉玲瓏，又融景德鎮演繹胡趣之巧思。

1270年代，蒙族南侵，建立元朝，蒙人治下，王土包絡更為廣博。絲路貿易，一派繁榮，瓷器華奢，波斯商客對之搜求備至。元代燒造此類大盤，專合中東宴飲風俗，可置於地，眾人圍坐而享。參考一幅十七世紀的袖珍畫，繪伊斯坦堡托普卡比宮宴會場景，詳見 Julian Raby 及 Ünsal Yücel 選圖，載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，約翰・艾爾斯編，倫敦，1986年，卷1，頁45。

永樂大帝，遠矚環球，欲於四海之外弘揚天朝聲威。為申「天子」王權，彰帝國盛勢，永樂授命穆斯林宦臣鄭和（1371-1433年）六下西洋，遍訪列國，經營外交。回朝貢禮，不乏異獸珍寶，鄭和航海以來，各國使節赴華，亦多進獻。朝廷以朝貢之制規束貿易，瓷器、絲綢遂成名貴商品，於亞洲乃至海外備受推崇。

伊朗薩非王朝及土耳其奧斯曼王室均藏有此類瓷盤。伊朗德黑蘭國家博物館藏三件紋飾類同之盤，原蓄阿德比爾寺，刊於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版29.101、29.106及29.109。伊斯坦堡托普卡比宮殿博物館也有二例，所繪花卉有別，錄於康蕊君，前述出處，卷2，圖版601及602，其一口沿飾水波，另一則畫纏枝花卉。

台北故宮亦藏一例，紋飾同此，載於《明代初年瓷器特展目錄》，台北，1982年，編號37。另一例，中國國家博物館藏，刊於《中國國家博物館館藏文物研究叢書：瓷器卷（明代）》，上海，2007年，圖版20。倫敦大英博物館又貯一例，錄於霍吉淑，《Ming Ceramics》，倫敦，2001年，圖版3.35。另有一例，見於康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，1994年，圖版663，曾售於香港蘇富比2013年4月8日，編號20。仍有一類例，陳永達雅蓄，曾見於敏求精舍展覽《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，編號63。

# EXOTIC DESIGN AT THE YONGLE COURT

Regina Krahl

This remarkable basin, with its distinctive angular shape and abstract central design, appears to be unique, but belongs to the phenomenal range of strikingly shaped and decorated vessels of Islamic inspiration developed by the imperial kilns of Jingdezhen in the Yongle period (1403-1424). They represent one of the most important innovations of the kilns' repertoire in the Ming dynasty (1368-1644). The unusual form with its straight sides, rising from a flat base and drawn in towards a wide everted rim, has clearly not been invented on the potter's wheel, but – like many Yongle vessel shapes – developed by Middle Eastern metalsmiths.

The strong connections between the Yongle Emperor's court and Middle Eastern, particularly the Timurid, rulers enabled a royal exchange of goods with Islamic countries in general and thus brought Chinese potters into contact with Middle Eastern metalwork. Brass basins of similar form, used together with ewers to wash hands before and after meals, were produced especially in Syria and Egypt in the 13th and 14th centuries. A famous Mamluk silver-inlaid basin in the Louvre, Paris, made around 1240 for the Sultan of Egypt, was included in the exhibition *The Arts of Islam*, the Arts Council of Great Britain, Hayward Gallery, London, 1976, cat. no. 198, together with a Syrian gilded and enamelled glass basin of the same form, made around 1325, cat. no. 137; an Egyptian brass basin in the Metropolitan Museum of Art, is illustrated in the Museum's exhibition catalogue *Defining Yongle. Imperial Art in Early Fifteenth-Century China*, New York, 2005, p. 29, fig. 10, together with a Chinese blue-and-white counterpart, pl. 2.

The blue-and-white porcelain versions made by the imperial kilns of Jingdezhen must have been highly exotic at the Chinese court, but appear to have been much in demand, since they were produced in different sizes and in various different designs, mostly in the Yongle period, but continuing into the Xuande reign (1426-1435). We do not know exactly for whom they were intended. Although they would seem to have made perfect imperial gifts to Middle Eastern potentates, fewer examples are preserved in royal collections abroad – one in the collection of the Ottoman Sultans (Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, no. 611), none in the collection of the Safavid Shahs (the Ardabil Shrine collection) – than in the Chinese court collections (at least three in Taipei and two in Beijing, as listed below). One example of Xuande mark and period and copies of Yongzheng (1723-1735) and Qianlong (1736-1795) marks and period equally suggest their use at the Chinese court.

While the patterns around the sides and rim are Chinese in style, the centres are decorated with an abstract, geometrically divided, six- or eight-pointed rosette that evokes Middle Eastern ornament. Several different rosettes have been used on these porcelain basins. The present motif, which does not appear to have been noted otherwise, is made up of interlaced bands that form a star shape, with a second, smaller star at its centre. It is probably not directly copying a Middle Eastern model; rather, the porcelain painters are likely to have studied the general idea of such designs, which are ubiquitous in Middle Eastern art, appearing on silk, bronze, pottery, wood and other media (e.g. *The Arts of Islam*, *op.cit.*, cat. nos 9, 177, 393 and 440), and then endeavoured to come up with a version of their own. The 'construction' of such patterns in the Middle East with compass and ruler was, however, totally alien to the Chinese approach to ornamentation, which is based on free-hand drawing with a brush. Therefore, the outcome is rather different. At least four different complex rosettes were drawn up at the imperial kilns for these basins, besides the present one two hexafoil versions, one made up of curly, the other of pointed elements, plus a version where the painters took refuge at more familiar elements and composed a rosette from eight petal panels filled with emblems.

The present basin differs in most of its designs from comparable pieces. The inner and outer sides of these basins tend to be decorated with a composite flower scroll, which on the present piece has at least on the outside been replaced by a lotus scroll, the usual floral sprigs under the rim by different freely floating florets.

A majority of these Yongle basins show a rim decorated with undulating waves interspersed with swirling eddies. Borders of carnations, as seen here, seem to have been considered particularly suitable for pieces of Islamic shapes. They appear, for example, on the necks of tall

**Fig. 1**
Blue and white 'rosette' moonflask, *bianhu*, Ming dynasty, Yongle period
Sotheby's Hong Kong, 5th April 2017, lot 3608.

**圖一**
明永樂　青花輪花紋綬帶耳葫蘆扁壺
香港蘇富比 2017 年 4 月 5 日，編號 3608

**Fig. 2**
Blue and white 'floral' basin, Ming dynasty, Yongle period
© Collection of the National Palace Museum, Taipei

**圖二**
明永樂　青花纏枝花卉紋折沿盆
© 台北國立故宮博物院藏

**Fig. 3**
Blue and white 'floral' basin, Ming dynasty, Yongle period
Qing court collection
© Collection of Palace Museum, Beijing

**圖三**
明永樂　青花纏枝花卉折沿盆
清宮舊藏
© 北京故宮博物院藏

ewers with angular spout (see Geng Baochang, ed., *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 1, pl. 92) and, together with asters, on the neck of 'pilgrim flasks', which are decorated on their sides with similar rosettes as here seen in the centre (see the flask from the Edward T. Chow collection and the Idemitsu Museum of Arts, Tokyo, sold in these rooms, 5th April 2017, lot 3608, **fig. 1**).

The present carnation border also differs from other versions. While Chinese flower designs at this period are characterized by their naturalistic rendering, carefully matching blooms with the right fruits and leaves, the present border seems to have been deliberately stylized to a fanciful flower pattern, perhaps conceived of as being Islamic: small flower-heads of pinks are combined with little dotted blossoms, and leaves stylized to resemble ginkgo leaves. Borders with similar dotted florets appear also on other extraordinary vessels, for example, on the rim of Yongle holy water vessels such as the piece from the Pilkington collection (Sotheby's Hong Kong, 6th April 2016, lot 15); and on oblong writing boxes such as the example in the Sir Percival David collection (see Jessica Harrison-Hall, 'A New Concept for a Classic Collection. The Ming Ceramics in the Sir Percival David Collection at the British Museum', *Arts of Asia*, vol. 39, no. 3, May-June 2009, p. 101, pl. 10). These are not mainstream designs of the imperial kilns.

The closest comparisons to the present basin are two varieties with rim borders of pinks, which are both very differently treated, however, one in the National Palace Museum, Taiwan, the other in the Palace Museum Beijing. The piece in Taiwan, with a more curly hexafoil rosette in the centre and a rim border of pinks and large serrated leaves, was included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, catalogue pp. 131-3 (**fig. 2**), together with two Yongle basins with wave rim borders, one with the same hexafoil rosette, pp. 128-30, the other with a more pointed rosette, pp 134-5, and two Qing copies with wave rim border, one of Yongzheng, the other of Qianlong mark and period, pp. 162-5. The basin in Beijing, with a rosette made up of petal panels and emblems, and a rim border of pinks among thin frilly leaf scrolls, is published in Geng, *op.cit.*, 2002, vol. 1, pl. 27 (**fig. 3**), together with a version with wave border and a curly hexafoil rosette, pl. 28.

A basin of this form of Xuande mark and period, with the more pointed hexafoil rosette, has a rim border of quatrefoil panels with floral sprigs and scroll motifs; see *Yamato Bunkakan shozōhin zuhan mokuroku 7. Chūgoku tōji/Chinese Ceramics from the Museum Yamato Bunkakan Collection*, Illustrated Catalogue Series no. 7, Nara, 1977, no. 134.

# 永樂宮廷奇葩

康蕊君

此折沿盆器心圖案抽象獨特，論飾紋或僅此一例，其棱角分明，曲直得宜，當為罕珍。永樂年間（1403-1424年），景德鎮御窯受啓於伊斯蘭器物，模其形、倣其飾，創燒一系列御瓷，型式不一，卻皆卓絕非凡，本品正為當中佳例，見證明朝（1368-1644年）陶瓷發展史上之重要革新。此盆平底，深直壁自下而上斂，寬折沿，正如許多永樂瓷器一樣，其形顯然並非在拉坯過程中自然衍生，而是由中東金屬匠所創。

永樂年間，宮廷與中東皇室關係密切，特別是帖木兒帝國，並與伊斯蘭各地互贈國禮，造就中東金屬器的傳入，為中國瓷匠所識。十三至十四世紀器形相類之黃銅折沿盆，多配合執壺使用，讓人於餐宴前後洗手，敍利亞與埃及一帶尤為普遍。參考巴黎羅浮宮藏一件著名的馬木留克王朝嵌銀折沿盆，約製於1240年，乃為埃及蘇丹所造，曾展於《The Arts of Islam》，大英藝術協會，海沃德美術館，倫敦，1976年，編號198，同展並見一件敍利亞玻璃折沿盆，器形相近，畫彩飾金，約製於1325年，編號137。大都會藝術博物館藏埃及黃銅折沿盆也可資比較，詳見該館展覽圖錄《Defining Yongle. Imperial Art in Early Fifteenth-Century China》，紐約，2005年，頁29，圖10，同書並刊一件中國青花折沿盆，圖版2。

景德鎮窯仿中東金屬之青花瓷，對於大明宮廷而言，想必充滿異域風韻、備受青睞，是以永樂一朝燒製甚殷，尺寸紋飾包羅萬象，至宣德年間續有延燒，惜我們至今未能確定這類珍瓷的生產對象。若用作國禮送予中東君主，理當合宜不過，但國外皇室所蓄比兩岸故宮更少（台北有至少三器，北京有二，見下文）。國外宮廷藏例之一，乃屬奧斯曼蘇丹珍藏（康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，約翰・艾爾斯編，倫敦，1986年，卷2，編號611），但薩非王朝收藏（伊朗阿德比爾聖寺）卻不存一例。中國故宮舊藏一件宣德署款例，以及雍、乾兩朝署款之仿明折沿盆，同樣暗示此類瓷器為中國宮廷所用。

這類盆器壁內外、折沿上下之紋飾均極富中國色彩，然器心所繪寶相花，款式不一，綴六或八瓣，幾何抽象，風格與中東裝飾圖案接近。此盆器心巧綴瓣葉，片片相互交鎖，縱橫相貫、起伏有序，中央編成八瓣小星，往外輻輳，放綻寶相團花，極為獨特，他例無尋。輪花如此，或非依照中東藍本臨摹之作，卻應乃瓷匠博覽中東藝品如織物、青銅、陶器、木作等，習其常見圖案後歸納而成（參考《The Arts of Islam》，前述出處，編號9、177、393及440）。在中東地區，畫師採用圓規及直尺以精確地繪畫此類輪花圖案，但對於習慣揮毫勾勒的中國匠人而言，這些幾何結構繪圖技術極為陌生。同類御窯折沿盆，見有至少四款不同輪花圖案。除了此盆上所飾圖案，另有曲瓣及尖葉共二款六瓣輪花紋，還有一款乃畫師在常見圖樣的基礎上繪飾，畫八瓣蓮花，花瓣內添八吉祥紋。

較諸他例，此盆紋飾尤為獨特。此類折沿盆器壁內外所飾纏枝花卉紋，一般而言花之品種多樣，但此盆外壁，卻只繪纏枝蓮紋，沿下常見之折枝花葉也以小花代之，枝葉從缺。

永樂盆折沿之上，多以水波作飾，間綴浪濤漩渦，洶湧澎湃。仿伊斯蘭器形之品，也多以石竹花紋作飾，彷彿兩者尤為匹配，正如此盆沿上所綴，捲延滿溢芬芳。繪石竹花紋作例可見於器身較高之方流執壺頸上（見耿寶昌編，《故宮博物院藏明初青花瓷》，北京，2002年，卷1，圖版92），另有伴飾雛菊之例，如綬帶耳葫蘆扁壺頸上繪紋，這類扁壺腹上輪花與此盆心所畫相近（例如仇焱之舊藏葫蘆扁壺，該器曾為東京出光美術館所蓄，見香港蘇富比2017年4月5日，編號3608，圖一）。

此器邊上石竹花紋也與其他例子有別。同年代之中國花卉繪畫，旨在寫生傳神，是以花、果、葉之組合，必須忠於自然，此盆沿上花紋卻不似為寫生而畫，彷彿是刻意繪製之圖案，或許古人以為，石竹與點飾而成之小花，配合銀杏似的葉片，散發伊斯蘭風格。其他珍稀瓷器上，也有相類以點畫成之小花輔飾，例如永樂淨水瓶口沿所綴，琵金頓舊藏便是一例（香港蘇富比2016年4月6日，編號15），又或是橢圓筆盒，如大維德爵士所藏（見霍吉淑，〈A New Concept for a Classic Collection. The Ming Ceramics in the Sir Percival David Collection at the British Museum〉，《Arts of Asia》，卷39，編號3，2009年5-6月，頁101，圖版10），然而它們均非御窯式樣大宗。

有兩盆與此品尤為接近，其沿上均繪飾石竹，然畫風迥異，分別藏於兩岸故宮博物院。台灣所藏，器心綴六瓣輪花，瓣葉曲捲婉麗，沿邊畫石竹，以大片掌狀葉子相間，圖見該院展覽 《適於心：明代永樂皇帝的瓷器》，台北，2017年，圖錄頁131-3（圖二），圖錄並刊另外兩件永樂盆，器沿皆以水波紋為飾，其一繪與前述相同之六瓣輪花（頁128-30），另一花瓣卻較尖（頁134-5），還有清代仿明二例，也繪水波為邊，分別署有雍正及乾隆年款（頁162-5）。北京故宮藏例，則繪八吉祥輪花，沿邊則飾以纏枝石竹，伴綴齒葉卷草，錄於耿寶昌編，前述出處，2002年，卷1，圖版27（圖三），同書另載一盆，器心畫曲瓣輪花，折沿環飾水波紋，見圖版28。

大和文華館藏宣德署款折沿盆，器心飾六瓣輪花，其花瓣形狀更尖，折沿綴以卷草，間飾四瓣菱式開光折枝花卉，詳見《大和文華館所藏品図版目録7：中国陶磁》，奈良，1977年，編號134。

3

# AN EXTREMELY RARE AND EXCEPTIONAL BLUE AND WHITE 'LOTUS' BASIN
# MING DYNASTY, YONGLE PERIOD

## 明永樂　青花纏枝番蓮紋折沿盆

superbly potted with deep, slightly tapered sides rising to a wide flared rim, the flat interior beautifully and richly painted in cobalt-blue tones with a rosette centred by a double-line medallion enclosing a floret, surrounded by a radiating eight-pointed starburst of overlapping petals detailed with *ruyi* heads, all surrounded by a composite floral scroll adorning the straight sides, the wide rim decorated with an undulating scroll bearing flower-heads of pinks and little dotted blossoms, further enhanced with stylised foliage resembling gingko leaves, the exterior decorated with meandering scrolls bearing large lotus blooms and issuing scrolling tendrils and smaller blooms, below eight evenly spaced freely floating florets under the rim, the base unglazed
25.6 cm, 10⅛ in.

**PROVENANCE**

J.J. Lally, New York, 1986.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 13.
*Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong Museum of Art, Hong Kong, 1990-1991, cat. no. 129.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 29.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.
*The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015-2016, cat. no. 61.
*Treasures of Hong Kong: The 20th Anniversary of Hong Kong's Handover*, Capital Museum, Beijing, 2017, cat. no. 115.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 30.

HK$ 8,000,000-12,000,000
US$ 1,020,000-1,530,000

來源：
藍捷理，紐約，1986年

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號13
《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館， 香港，1990-1991年， 編號129
《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，編號29
《天民樓青花瓷特展》，上海博物館，上海，1996年
《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，編號61
《香江雅集：香港回歸祖國二十周年特展》，首都博物館，北京，2017年，編號115

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號30

# A JEWEL FROM THE MING IMPERIAL KILNS

Regina Krahl

This little jewel of a jar encapsulates the understated beauty created at the imperial kilns at Jingdezhen in the early Ming dynasty. With its softly painted dragon motif, it is not only endearing to look at, but with its well-rounded form also a pleasure to hold. It is of extreme rarity and may represent a unique example preserved from the Yongle period (1403-1424), of a design that continued to be produced at the imperial kilns during the Xuande (1426-1435) and Chenghua (1465-1487) reigns. The design remained extremely rare, however, in each of these periods and appears to have been discontinued thereafter.

The striking winged dragons riding on waves made their appearance in the Yongle period and were depicted in many different ways. The current form of the 'fish dragon', an animal in the process of transformation from fish to dragon – and thus symbolizing the transformation of an aspiring student to a graduate of the imperial examinations, i.e. success – is rather unusual, as it still retains fins, but has already grown impressive wings. Similar fanciful beasts, but differently rendered, can be seen on massive Xuande fish bowls, such as one in the Sir Percival David Collection, illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, New York and San Francisco, 1980-82, vol. 6, no. 95, or another sold in these rooms, 5th November 1997, lot 1403. Other winged dragons generally have no fins and either three-clawed front legs and a fanciful curled tail, as on a Yongle jar sold in these rooms, 16th May 1989, lot 112, and illustrated in *Sotheby's. Thirty Years in Hong Kong*, Hong Kong, 2003, no. 211; or four-clawed front legs, like on a Xuande stemcup from the Pilkington collection, sold in these rooms, 6th April 2016, lot 24.

The present jar has traditionally been attributed to the Yongle reign, for example, by Julian Thompson in the 1978 T.Y. Chao exhibition catalogue and in the 1987 Tianminlou catalogue, but Geng Baochang has in 1993 published it as a Xuande example. A jar of this design, inscribed with the Xuande mark and thus undoubtedly of the Xuande period does exist; it was sold at Christie's London, 14th-16th December 1983, lot 407, and twice in these rooms, 10th April 2006, lot 1663, and 11th April 2008, lot 2931 (**fig. 1**). This Xuande version shows, however, variations both in form and in design, differing in its silhouette, with the sides being less rounded, and differing in its painting style, with more white space left around the design and the waves being more stylized. While pieces from the same period tend to be quite similar in style, such subtle adjustations of a pattern are well known to have taken place between the Yongle and Xuande reigns, and these changes may well suggest an earlier date, in the Yongle reign, for the present piece. Although a Xuande date cannot be excluded, the lack of a reign mark would also make a Yongle dating more likely.

Two jars of this design are also known of Chenghua mark and period, with an even more pronounced shoulder, a more regular design layout and a more even cobalt blue, one formerly in the Sedgwick collection and now the collection of the Asia Society, New York, is illustrated in Denise Patry Leidy, *Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection*, New York, 1994, pl. 189 (**fig. 2**); the other was included in the Kau Chi Society exhibition *Ancient Chinese Ceramics*, Hong Kong, 1981, cat. no. 70.

**Fig. 1**
Blue and white 'winged dragon' jarlet, mark and period of Xuande
Sotheby's Hong Kong, 11th April 2008, lot 2931

圖一

明宣德　青花海水騰龍紋小罐　《大明宣德年製》款
香港蘇富比 2008 年 4 月 11 日，編號 2931

**Fig. 2**
Blue and white 'winged dragon' jarlet, mark and period of Chenghua
© Asia Society / Art Resource, NY

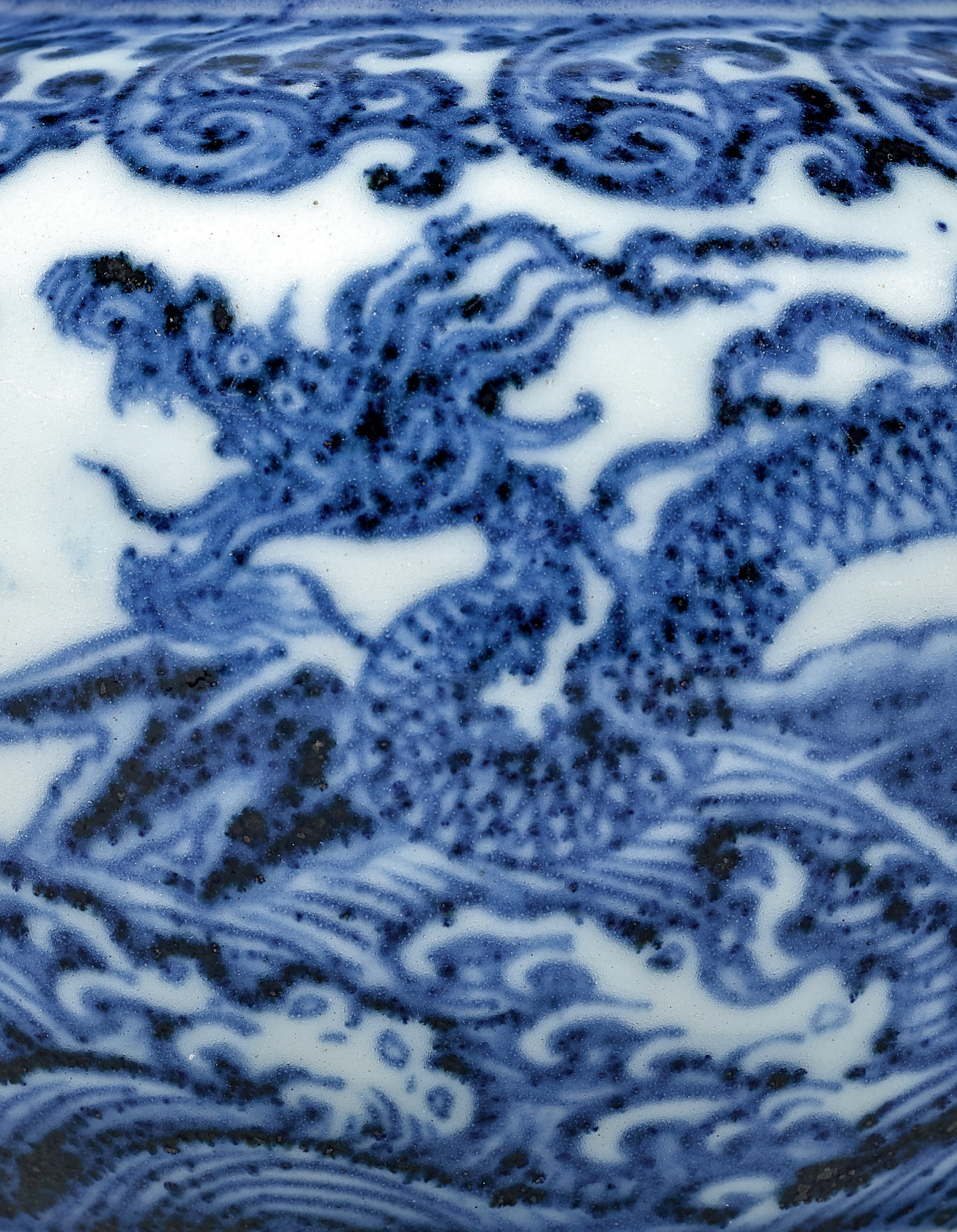
圖二

明成化　青花海水騰龍紋小罐　《大明成化年製》款
© 亞洲協會 / 紐約藝術資源中心（Art Resource ）

What is particularly interesting about this group is that all these jars, no matter of what period, show the unusual 'stepped' rather than a flat base – a feature that half a century ago, when little excavated material of the Ming dynasty had been published, led to the now rejected proposal to date the whole group after the Xuande reign (Margaret Medley, 'Re-Grouping 15th Century Blue and White', *Transactions of the Oriental Ceramic Society*, vol. 34, 1962-63, pp. 83-96). This attribution has not been borne out by archaeological discoveries since. While it remains puzzling that this unusual feature should suddenly appear, be retained over several reigns and then totally disappear again, it may well have been introduced for technical reasons, perhaps to reduce the thickness of part of the base. Such an intention is believed to have resulted in some Longquan celadon wares having a hole cut into the thick base that was closed again with a thin plaque.

No jar of this design, of any period, appears to be preserved in the Palace Museum collections today kept in Beijing and Taipei, and not only the design but also the form of this jar is altogether extremely rare among the repertoire of the imperial kilns in the early Ming dynasty.

Prior to the Tianminlou collection, this jar already belonged to another highly important Hong Kong collector of Chinese art: T.Y. Chao (1912-1999), shipping magnate and leading real estate developer of Hong Kong. Chao collected Chinese art for many decades, and besides porcelains also sought out classical paintings and calligraphies as well as jades. An exhibition of one hundred Ming and Qing porcelains from his collection was held at the Hong Kong Museum of Art in 1978, two sales of the collection at Sotheby's in 1986 and 1987, where S.C. Ko acquired this jar.



# 明代御窯瑰寶

康蕊君

此罐小巧可人，所繪應龍威猛有力，卻不失柔美，觀而察其雅，觸可感其盈，蘊涵明初景德鎮御窯含蓄尚風。此類小罐，寥寥可數，此器更或乃永樂（1403-1424年）孤品，堪稱瑰寶。水波應龍之紋，宣德（1426-1435年）及成化（1465-1487年）御窯雖有燒製，此後竭止，始終罕稀，極為難得。

此類水浪應龍紋早見於永樂一朝，但其細節變化多樣，如此罐上所飾應龍，生有魚鰭，背卻長翅，乘浪而翔，甚罕。半魚半龍，乃魚正化身成龍之貌，是為「魚龍」，象徵魚躍龍門、及第登科。宣德大缸，有飾相類應龍者，形態、細節有異，卻不減矯健威猛，其中一例屬大維德爵士舊藏，圖見《東洋陶磁大觀》，東京、紐約及三藩市，1980-82年，卷6，編號95，或參考香港蘇富比售出之例，1997年11月5日，編號1403。其他應龍多缺魚鰭，前足三爪，龍尾或延展蜷曲，雅緻若卷草，正如1989年5月16日在香港蘇富比拍出之永樂罐，編號112，後刊於《香港蘇富比三十年》，香港，2003年，編號211。琵金頓舊藏宣德高足盃上應龍，前足四爪，也可資對比，2016年4月6日售於香港蘇富比，編號24。

朱湯生在1978年趙從衍展覽圖錄中把此罐定為永樂年製，1987年天民樓圖錄也依循過往斷代，但耿寶昌卻在1993年出版專著中把它歸納為宣德之物。有一紋飾相類之應龍罐，署有宣德年製款，可悉確乃宣窯所出，該罐早於1983年12月14-16日於倫敦佳士得拍出，編號407，後兩度在香港蘇富比易手，2006年4月10日，編號1663及2008年4月11日，編號2931（圖一）。然而宣德年款罐例與此器有明顯分別，論器形，前者下腹稍形內斂，論繪飾，帶款例留白較多，水浪紋稍為拘謹，略呈公式化。年代相同之器，風格大多接近，況且學界已知永宣二朝圖案嬗變微妙，據前述之細節差異，加上此罐無款，論年代，雖未能排除宣德所製，但定為永樂似乎更為合適。

成化年間且有帶款應龍紋罐，其器肩更形寬廣，紋飾佈局較工整，青料發色也較均勻。參考兩例，一為 Sedgwick 舊藏，現存紐約亞洲協會，圖見 Denise Patry Leidy，《Treasures of Asian Art: The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection》，紐約，1994年，圖版189（圖二），另一罐則曾展於《求知雅集珍藏中國古陶瓷展》，香港，1981年，編號70。

不論年代，此類應龍紋罐皆具臺階式底，而非一般慣見之平底。半個世紀以前，在缺乏明代出土器物資料的情況下，學界曾倡議把所有臺階式底器斷為宣德以後之物（Margaret Medley，〈Re-Grouping 15th Century Blue and White〉，《東方陶瓷學會彙刊》，卷34，1962-63年，頁83-96），但此論沒有得到後來考古發掘資料的支持，現已普遍遭推翻。臺階式底的出現倏忽，延燒數代後又驟然消失無踪，縱使學界對其來源尚未有定案，但臺階有減少器底厚度之益，或為與燒製技術相關之特徵。龍泉青瓷中，有先在厚底削孔、後再釉接泥板之例，其用意或與此同。

相類應龍紋罐，雖有不同年代者，但兩岸故宮收藏中卻不存一例，可悉其稀。應龍已足珍，即使只談器形，如此明初御窯小罐也甚罕見。

入藏天民樓以前，此罐曾為香港重要中國藝術收藏家趙從衍（1912-1999年）所蓄。趙氏乃一代船王兼香港地產大亨，購藏中國藝術品數十載，除瓷器外，並集中國古代書畫及玉器。趙氏珍藏，其中一百件明清瓷器1978年在香港藝術館展出，及至1986及1987年經蘇富比舉行的兩場拍賣會釋出，葛士翹藉此購得此罐。

4

# AN EXCEPTIONAL AND EXTREMELY RARE BLUE AND WHITE 'WINGED DRAGON' JARLET MING DYNASTY, YONGLE – EARLY XUANDE PERIOD

## 明永樂至宣德初期　青花海水騰龍紋小罐

potted with a compressed globular body resting on a countersunk base and surmounted by a short constricted neck, the exterior superbly painted in rich tones of cobalt blue with a pair of winged dragons riding on waves and soaring sinuously above crashing and breaking waves skirting the lower body, each mythical beast depicted retaining fins in the process of transformation from fish to dragon, all below a border of foliate scrollwork radiating from the short neck, the unglazed base with concentric stepped rings
11.4 cm, 4½ in.

### PROVENANCE

Collection of Edward T. Chow (1910-1980),
Collection of T.Y. Chao (1912-1999).
Sotheby's Hong Kong, 19th May 1987, lot 227.

### EXHIBITED

*Exhibition of Chinese Blue and White Porcelain and Related Underglaze Red*, The Oriental Ceramic Society of Hong Kong, City Museum and Art Gallery, Hong Kong, 1975, cat. no. 16.
*Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 13.
*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 18.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 34.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

### LITERATURE

Geng Baochang, *Ming Qing ciqi jianding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pl. 80.
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 35.

HK$ 8,000,000-12,000,000
US$ 1,020,000-1,530,000

來源：
仇焱之收藏（1910-1980年）
趙從衍收藏（1912-1999年）
香港蘇富比1987年5月19日，編號227

展覽：
《中國青花瓷器》，香港東方陶瓷學會，香港大會堂／香港博物美術館，1975年，編號16
《趙從衍家族基金會珍藏明清瓷器展覽圖錄》，香港藝術館，香港，1978年，編號13
《天民樓藏瓷》，香港藝術館，香港，1987年，編號18
《天民樓青花瓷器展覽》，鴻禧美術館，台北，1992年，編號34
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
耿寶昌，《明清瓷器鑑定》，香港，1993年，圖版80
《天民樓珍藏青花瓷器》，上海，1996年，編號35

5

# A RARE BLUE AND WHITE FRUIT BOWL MARK AND PERIOD OF XUANDE

# 明宣德　青花折枝花果紋大盌 《大明宣德年製》款

well potted with low rounded sides supported on a straight foot, brightly painted around the exterior in cobalt-blue tones with six detached flowering and fruiting sprays, including peach, pomegranate, loquat, grape, persimmon and longan, above a border of petal lappets and band of floral sprays encircling the lower body and foot respectively, the interior and the base left white, the footring unglazed, inscribed with a six-character horizontal reign mark below the rim
28 cm, 11 in.

**PROVENANCE**

Christie's Hong Kong, 1st October 1991, lot 745.

**EXHIBITED**

*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.
*The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015-2016, cat. no. 121.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 47.

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

來源：
香港佳士得1991年10月1日，編號745

展覽：
《天民樓青花瓷特展》，上海博物館，上海，1996年
《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，編號121

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號47

大明宣德年製

Painted in vibrant tones of cobalt, the fruit motif on this bowl can be considered one of the most successful patterns of the early Ming dynasty and belongs to the central repertoire of the Xuande Imperial kilns. The present example is particularly remarkable for the delicate rendering of fruits with broad washes of cobalt and fine brushstrokes. Bowls with such elegant motifs display the newly awakened interest in fine blue and white porcelain at the Xuande court. It is in this period, that porcelain catered mostly for the imperial family, hence vessels reflect in both size and taste the aesthetic ideals of the period.

Such high quality porcelain, inscribed with the Xuande reign mark, was made exclusively at the imperial kilns in Jingdezhen, which were under the strict supervision of palace eunuchs and local officials. The Imperial Porcelain Bureau was established in Jingdezhen in the second year of Hongwu (1369), although officials and eunuchs were not sent there to supervise production until the Xuande reign. The court would commission wares with decorations based on *guanyang* (official designs) or *huaben* (model drawings). Official records of porcelain production are limited and do not mention this particular mixed fruit design. Only three orders for porcelain are recorded: one in the first year of Hongxi, corresponding to 1424, and the second and third in the fifth and eighth year of Xuande, corresponding to 1430 and 1433 respectively. The large quantity of extant porcelains with Xuande marks and of the period, as well as the impressive number of shards recovered at the imperial kiln site at Zhushan, Jingdezhen, clearly show that a large quantity of wares made in the period did not enter into the official records. A fragmentary bowl of this pattern excavated from the waste heaps of the Ming imperial kilns in Jingdezhen is illustrated in Lu Minghua, *Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 3-121.

A bowl of this type painted with fruit, in the National Palace Museum, Taipei, was included in the Museum's *Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 47; one from the collection of Sir Percival David, now in the British Museum, London, is illustrated in *Oriental Ceramics*. *The World's Great Collections*, vol. 6, Tokyo, 1980, pl. 98; and another in the Freer Gallery of Art, Washington D.C., was included in the exhibition *Ming Porcelains in the Freer Gallery of Art*, Smithsonian Institution, Washington, D.C., 1953, pl. 10.

A further bowl of this design from numerous notable private collections including the Meiyintang collection, and illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 2010, pl. 1655, was sold three times in our London rooms, and most recently in these rooms, 5th October 2011, lot 13; another from the collection of Stephen Junkunc III, was sold in our New York rooms, 22nd March 1995, lot 234; and a third from the Toguri collection, illustrated in *Min Shin no bijutsu* [The art of Ming and Qing], Tokyo, 1982, pl. 6, was sold in our London rooms, 9th June 2004, lot 16.

Bowls of this form are also known painted with a lotus scroll, such as **lot 7** in this sale, with a peony scroll, **lot 11**, or with a mixed floral scroll, **lot 9**. The original function of these bowls, which are particularly sturdy and are undecorated on the interior, is a matter of debate. For a discussion on their function see **lot 11**.

此盌鈷藍明艷煥麗，瑞果紋飾堪稱明初青花之佼佼，屬宣德御窯大宗。折枝瑞果精描細繪，鈷料筆觸張弛有致，尤令此盌拔乎其萃。器呈圓型，遂以瑞果為飾，枝葉靈動，更添栩栩生姿。此類宣德盌主貢皇室，是故成器，無論尺寸、意趣，皆求至善至美，以迎宮廷之好。

精工如斯之瓷，又帶宣德年款，惟由景德鎮御窯燒製，且賴宮中宦人及地方官吏嚴慎督造。洪武二年（1369年），景德鎮設立御器廠，及至宣德，乃有宦人、官吏駐派於此，以監窯務。奉詔造瓷，紋飾須依官樣或畫本而作。官家產瓷記錄有限，未曾提及此般瑞果組合。有載之例僅見三批，其一，洪熙元年（在位僅十月），其二，宣德五年，其三，宣德八年。宣德年款存世瓷器數量繁多，景德鎮珠山御窯址所出瓷片亦不勝枚舉，由此推知，宣德產瓷林林總總，未盡述於官家記錄。比較一景德鎮明代御窯堆積出土殘器，紋飾同此，刊於陸明華，《明代官窯瓷器》，上海，2007年，圖版3-121。

台北故宮博物院藏瑞果紋盌，屬此類，錄於《明代宣德官窯菁華特展》，台北，1998年，編號47。另一例，原大維德爵士藏，現為倫敦大英博物館所蓄，載於《東洋陶磁大觀》，卷6，東京，1980年，圖版98。再見一例，貯華盛頓弗利爾美術館，曾展於《Ming Porcelains in the Freer Gallery of Art》，史密森尼學會，華盛頓，1953年，圖版10。

仍有一盌相類，經玫茵堂等名家遞藏，錄於康蕊君，《玫茵堂中國陶瓷》，卷4，倫敦，2010年，圖版1655，曾三度售於倫敦蘇富比，後又售於香港蘇富比2011年10月5日，編號13。史蒂芬・瓊肯三世舊藏一例，售於紐約蘇富比1995年3月22日，編號234。戶栗舊藏亦見一盌，刊於《明清の美術》，東京，1982年，圖版6，售於倫敦蘇富比2004年6月9日，編號16。

此型之盌或繪纏枝蓮紋，如本場拍品編號7，或繪纏枝牡丹，如拍品編號11，或繪纏枝花卉，如拍品編號9。此類盌造型渾厚，器內無紋，初為何用，尚無定論。可參閱本場拍品編號11，其文就此略有探討。

大明宣德年製

6

# A FINE AND EXTREMELY RARE BLUE AND WHITE ‘FLORAL’ BOWL MARK AND PERIOD OF XUANDE

## 明宣德　青花纏枝花卉紋盌 《大明宣德年製》款

well potted with deep rounded sides rising from a short foot to flaring rim, the exterior decorated with a leafy composite floral scroll bearing various blooms of lotus, peony, pomegranate, camellia and chrysanthemum, between a key-fret border and an upright lappet band, the interior centred with a medallion enclosing a lotus bloom wreathed by scrolling foliage, surrounded by a further composite floral scroll around the cavetto, all within a frieze of florets borne on scrolling foliage, the base inscribed with a six-character reign mark within a double circle
19.5 cm, 7⅝ in.

**PROVENANCE**

Collection of Mrs Alfred Clark (c.1890-1976).
Collection of Yeung Wing Tak.
Acquired from the above, 1983.

**EXHIBITED**

*Blue and White Porcelain from the Collection of Mrs Alfred Clark*, Spink & Son, London, 1974, cat. no. 19.
*Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art*, Hong Kong, 1981, cat. no. 66.
*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 21 (interior view incorrectly illustrated as cat. no. 22).
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, no. 37.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

Blue and White Porcelain from the Collection of Tianminlou Foundation, Shanghai, 1996, no. 39.

來源：
艾弗瑞・克拉克夫人（約1890-1976年）收藏
楊永德收藏
1983年購自上述藏家

展覽：
《Blue and White Porcelain from the Collection of Mrs Alfred Clark》，Spink & Son，倫敦，1974年，編號19
《求知雅集珍藏中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號66
《天民樓藏瓷》，香港藝術館，香港，1987年，編號21（盌心照片誤植於編號22）
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號37
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號39

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

Mark

Vigorously painted in vibrant shades of blue, this elegantly shaped bowl carries the essence of Xuande period aesthetics. Bold, yet finely detailed, the remarkable decoration splendidly contrasts with the perfect, lustrous glaze. Using the *xieyi* ('sketching thoughts') style of painting, the artist let his brush freely run over the bowl's surface; the naturalistic blooms seem to surge from their background, as if in relief.

This exceptional quality of painting, characteristic of the best of the Xuande period, was later emulated, but never equalled. Post-Xuande depictions of similar flower scrolls became more stylized and lost the intensity of the blue.

The flowers depicted around this bowl each represent different times of the year and are synonymous with connotations of abundance and prosperity. Although flower scrolls as a decorative scheme on ceramics have been popular since the Song dynasty (960-1279), this particular combination of lotus, peony, pomegranate, camellia and chrysanthemum appears to have been an invention of the Yuan dynasty (1279-1368) potter. The compositional arrangement of the various flowers may have been borrowed from Middle Eastern textiles and metalwork. While the representation of different flowers is sometimes stylized, on the present piece they have been rendered in a fairly naturalistic way.

The design of these bowls was inspired by Hongwu and Yongle examples. Two Hongwu pieces, painted with a somewhat simpler flower scroll between key-fret borders, one in blue and white, excavated at Dongmentou, Zhushan, was included in the exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen,* Chang Foundation, Taipei, 1996, cat. no. 14; the other in underglaze red in the Palace Museum in Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I),* Shanghai, 2000, pl. 222. A larger bowl, excavated from the late Yongle stratum of the waste heaps of the imperial kilns at Jingdezhen, was included in the exhibition catalogue *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen,* Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 44.

Similar bowls, with a lotus design, are portrayed on the *Guwan tu* ('Scroll of antiquities') made during the reign of the Yongzheng Emperor (r. 1723-35) and dated equivalent to 1728. The scroll, depicting various artworks in the imperial collection, is now in the Percival David Foundation in London.

Two bowls identical to the present piece are in the National Palace Museum in Taipei and in the Palace Museum in Beijing, one included in the exhibition catalogue *Mingdai Xuande guanyao jingcui tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 135, together with a slightly smaller bowl painted with lotus scrolls on the exterior, cat. no. 134; the other, somewhat smaller, illustrated in Geng Baochang, *Gugong Bowuyuan cang Ming chu Qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 149, together with an example with lotus scroll, pl. 148.

Another bowl is in the Ardabil Shrine in Teheran, illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine,* Smithsonian Institution, The Freer Gallery of Art, Washington, 1956, pl. 47, no. 29.321 and another is in the Indianapolis Museum of Art, included in Suzanne G. Valenstein, *Ming Porcelains. A Retrospective,* New York, China House Gallery. China Institute in America, New York, 1970, cat. no. 6.

Two similar bowls were sold in our London rooms, one from the Eumorfopoulos collection on 29th May 1940, lot 209; the other from the collection of J.F.M. Braithwaite on 5th July 1977, lot 204 and again in these rooms on 30th April 1991, lot 12. Another from the collection of Kochukyo Co., Tokyo was also sold in these rooms on 8th October 2014, lot 3694.

Unmarked bowls of this type, painted with lotus on the outside, were also manufactured during the Xuande period, one example in the National Palace Museum in Taipei was included in the Museum's exhibition *Mingdai chunian ciqi tezhan mulu* [Catalogue of the special exhibition of early Ming period porcelain], Taipei, 1982, cat. no. 27, and another is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection,* London, 1994, vol. 2, no. 668.

濃淡青花點染嬌蕊，筆道勁捷有力，寫意捕捉枝葉芳華之姿，亭亭玉立，躍然眼前，紋飾佈局舒朗大方，細節精妙巧緻，釉色潔白瑩亮，與青花相互輝映，盡顯宣德官瓷之美。

如此精湛之畫工屬宣窯之最，常得後代仿傚，但無有相類者，宣德之後，此式纏枝花卉紋，往往囿於形式，失之筆意。

花卉紋描繪四季花卉盛放爭豔，象徵通年富饒多產。宋代以降，以纏枝花卉紋裝飾瓷器，甚為風行，然而此式綴以蓮花、牡丹、石榴花、茶花、菊花之紋飾，應源自元朝，或取材中亞織品與金屬器。本品之花卉紋，自然生趣，他例亦有較為制式樣板者。

此類花卉紋盤可溯自洪武、永樂二朝。參考二洪武朝作例，花卉紋更為簡素，上下飾回紋，其一為青花，珠山東門頭出土，展出於《景德鎮出土明初官窯瓷器》，鴻禧美術館，台北，1996年，編號14；另一例為釉裏紅，現藏北京故宮博物院，錄於《故宮博物院藏文物珍品全集．青花釉裏紅 （上）》 ，上海，2000 年，圖版222。景德鎮明代官窯遺址，永樂年代土層出土一件類同瓷盤，尺寸更大，載於《景德鎮珠山出土永樂宣德官窯瓷器展覽》，香港藝術館，香港，1989年，編號44。

雍正六年（1728年），《古玩圖》載繪帝王珍藏古珍，其中一件纏枝蓮花紋盤，與本品相類，圖卷現藏倫敦大維德基金會。

二件類同宣德花卉紋盤，其一貯於台北國立故宮博物院，另一藏北京故宮博物院，前者展於《明代宣德官窯精華特展圖錄》，國立故宮博物院，台北，1998年，編號135，同錄一件纏枝蓮紋盤，編號134；後者，尺寸略小，載於耿寶昌，《故宮博物館藏明初青花瓷》，北京，2002年，圖版149，另一件蓮紋盤，圖版148。

阿德比爾聖殿舊藏一例，現存德黑蘭伊朗國家博物館，錄於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版47，編號29.321。另一例為印第安納波利斯藝術博物館藏品，載於 Suzanne G. Valenstein，《Ming Porcelains. A Retrospective》，華美協進社，紐約，1970年，編號6。

倫敦蘇富比曾售二件相似瓷盤，一件出自 Eumorfopoulos 舊藏，1940年5月29日，編號209；另一為 J.F.M. Braithwaite 珍藏，1977年7月5日售出，編號204，1991年4月30日再度於香港蘇富比拍出，編號12。東京壺中居舊藏一例，2014年10月8日售於香港蘇富比，編號3694。

存世亦見宣窯纏枝蓮紋，無年款瓷盤，如台北國立故宮博物院藏一盤，展於《明代初年瓷器特展》，台北，1982年，編號27。另一例錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994年，卷2，編號668。

大明宣德年製

7

# AN OUTSTANDING AND LARGE BLUE AND WHITE 'INDIAN LOTUS' FRUIT BOWL MARK AND PERIOD OF XUANDE

# 明宣德　青花纏枝番蓮紋大盌 《大明宣德年製》款

sturdily potted with deep rounded sides resting on a short foot, the exterior superbly rendered with eight lotus blooms borne on an undulating scroll bearing furled leaves above a border of upright lappets, all between two bands enclosing detached scrollwork encircling the rim and foot, the interior and base left white, the footring unglazed, inscribed with a six-character horizontal reign mark below the rim
29.8 cm, 11¾ in.

**PROVENANCE**

Collection of Frederick T. Fuller.
Christie's London, 28th/29th June 1965, lot 146.
Collection of Robert Chang.
Sotheby's London, 10th June 1986, lot 222.

**EXHIBITED**

*Chinese Porcelain. The S.C. Ko Tianminlou Collection,* Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 25.
*Blue and White Porcelain from the Tianminlou Collection,* Chang Foundation, Taipei, 1992, cat. no. 41.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 4: *Ming Official Wares*, Taipei, 1991, p. 104.
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 42.

HK$ 8,000,000-12,000,000
US$ 1,020,000-1,530,000

來源：
Frederick T. Fuller 收藏
倫敦佳士得1965年6月28/29日，編號146
張宗憲收藏
倫敦蘇富比1986年6月10日，編號222

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號25
《天民樓青花瓷器展覽》，鴻禧美術館，台北，1992年，編號41
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
劉良佑，《中國歷代陶瓷鑑賞》，卷4：明官窯，台北，1991年，頁104
《天民樓珍藏青花瓷器》，上海，1996年，編號42

大明宣德年製

Vigorous yet elegant, solid yet refined, this bowl exemplifies the taste in blue-and-white porcelain of the Xuande period (1426-35).

Short, barely ten years, the reign of the Xuande Emperor (1426-35) was stable and prosperous. He was an able, wise ruler and successfully maintained peace within his realm. It was, however, for his scholarly pursuits that he is particularly known. An accomplished poet and skillful painter, he has left a collection of poems, *Ming Xuanzong Huangdi yuzhiji* [Collection of poems by Ming Emperor Xuanzong], and paintings, some of which are preserved in the National Palace Museum in Taipei.

Due to the Emperor's enthusiastic interest in the arts, imperial patronage of the porcelain kilns at Jingdezhen, in Jiangxi province, was particularly strong. Many technical and artistic developments took place, raising the level of blue-and-white porcelain to new heights. The quality of the porcelain attained near perfection on account of the famous Gaoling clay. While earlier designs were newly interpreted into blue-and-white, many new shapes and patterns were created. Blue-and-white porcelain became an imperial ware with for the first time, the reign mark of the emperor standardized in *kaishu* ('regular script'), as written in six-characters *Daming Xuande nianzhi* ('made in the Xuande period of the Great Ming dynasty') on the present bowl.

The vibrant, yet refined painting on the present bowl was conceived thanks to the imported *sumali* cobalt. It produced a rich blue, sometimes even inky paint, allowing for the famous 'heaped and piled' effect, celebrated and extensively imitated on later blue-and-white porcelain. The cobalt may have been first brought to China during the Yongle period (1403-24), from the Middle East. The name was possibly derived from the Arabic word *sumawi* meaning 'sky-coloured' or 'azure'. Rich in iron oxide, it was previously blended with local manganese cobalts, but in the Xuande period probably used in a purer form or in a higher percentage in the mixture. It gave extraordinary depth to the painting, with the different blooms and leaves emerging into a range of blue tones.

The artist who painted the present bowl had probably used a fine brush to apply the colour directly onto the porcelain body, in overlapping, yet continuous strokes, thereby preserving a dynamic and vibrant flow. This sophisticated freestyle painting, *xieyi* ('sketching thoughts') as opposed to *gongbi* ('brush craftmanship'), is skilfully executed. He created an admirably balanced composition, by painting the vessel's area without leaving any space vacant nor crowded. The overall impression is one of elegance and lightness, despite the sturdy potting of the vessel itself.

Xuande porcelains typically assume a wide range of shapes and decorative motifs. From plant and flower patterns to classic dragon and various figure and landscape scenes. Among these many pictorial elements, the flower motifs were particularly popular and they came in a variety of renderings, some naturalistic, others more stylized.

The lotus on this bowl is probably intended to represent the pink lotus, *nelumbo nucifera*, also known as Indian lotus. Connected with Buddhism and Buddha himself, it is considered a sacred flower with mystical qualities. As a plant growing in muddy ponds, but with its flower remaining clean and with a recurrent cycle of opening in the morning and closing in the evening, the lotus is associated with purity and rebirth. The different stages of bloom are synonymous with the various levels of spirituality attained. Fully opened lotus blooms, as seen on this piece would be a symbol of pure enlightenment.

While the lotus bloom is rendered in a nearly naturalistic manner, the undulating tendrils and pointed leaves do not

bear any resemblance to those of the natural plant at all. Scrolling flowers and leaves as an ornamental pattern, appear to have come from the West. The idea had traveled from the Mediterranean countries to India, Central Asia and China. First used in architectural stone ornaments, seen on plinths of temples and on religious sculpture, it was gradually introduced on silver ware for secular use and was finally exploited on porcelain, as a standard decorative pattern, see Jessica Rawson, *Chinese Ornament. The Lotus and the Dragon,* London, 1990.

On account of the bowl's solid potting, several ideas have been put forward regarding its use. Dice playing has been suggested since some bowls show unusual wear on the interior. The bowl's thick walls, plain white inside, would have been a perfect battleground for cricket fighting, traditionally a popular pastime in China. They may also have served as brush washers or as fruit bowls or simply have been multifunctional.

Bowls of this shape were popular in their time and were manufactured with a variety of designs, including composite flower scrolls, fruiting sprigs, *lingzhi,* lotus with Buddhist emblems and the 'three friends of winter'. Although mostly known from the Xuande period, they were already produced earlier, in the Yongle period. For a precursor of this type of bowl, compare an unmarked example painted with a beautiful rose design, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection,* London, 1994-2010, vol. 4, no. 1654.

While blue-and-white porcelain production was abundant, quality control was extremely strict. Tons of shards of smashed pieces, deemed unsatisfactory, have been uncovered at the imperial kiln site at Jingdezhen, see *Jingdezhen Zhushan chutu Yongle Xuande guanyao ciqi zhanlan/Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen,* Hong Kong, 1989.

Not surprisingly, Xuande porcelains became desirable collector's items. Particularly during the late Ming period, they were regarded as status symbols, and were valuable commodities in the contemporary art market. Literature on connoisseurship invariably placed Xuande blue-and-white porcelain on top, before Chenghua, Jiajing and Wanli, see Clarence F. Shangraw, 'Fifteenth Century Blue-and-White Porcelain in the Asian Art Museum of San Francisco', *Chinese Ceramics. Selected articles from Orientations 1982-1998,* Hong Kong, 1999, pp. 102-115, p. 106.

An identical bowl is in the National Palace Museum in Taipei, included in the Museum's exhibition *Mingdai Xuande guanyao jingcui tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty,* Taipei, 1998, cat. no. 43; another bowl is in the Ashmolean Museum in Oxford, illustrated in Stuart Young, 'An Analysis of Chinese Blue and White', *Oriental Art,* Summer 1956, New Series volume II, number 2, pl. 47, fig. 11, no. 36; a third example from the collection of C.T. Loo was included in the exhibition *Ming Blue-and-White,* Philadelphia Museum Bulletin, 1949, no. 64, probably the same bowl which was included in *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung',* Los Angeles Museum, Los Angeles 1952, no. 281; and a fourth piece is illustrated in *Sekai tōji zenshū: Ceramic Art of the World*, vol. 14: *Ming Dynasty*, Tokyo, 1976, pl. 150. At auction, a bowl from the collection of J.M. Hu, was sold in our New York rooms, 4th of June 1985, lot 6; another was sold in these rooms, 14th November 1989, lot 19.

Two smaller bowls of the same pattern are in the National Palace Museum in Taipei, one included in *Illustrated Catalogue of Ming Dynasty Porcelain*, Taipei, 1977, no. 60; the other in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty,* book II (part 2), Hong Kong, 1983, no. 46. A closely related bowl is also found in the Palace Museum in Beijing, with a differently painted lotus scroll, and florets at the foot and rim, illustrated in Geng Baochang, *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 141, together with a bowl decorated with *lingzhi,* pl. 140.

青花纏枝番蓮紋大盤，造形簡潔有力，紋飾纖柔雅緻，展現大明宣德朝（1426-35年）青花瓷之美善至臻。

宣朝雖不及十年，君王賢能勤政，朝政安平，民生富足。宣德帝博學精通詩畫，《明宣宗皇帝御製集》及台北故宮博物院所藏宣宗繪畫，可見一斑。

宣宗擅藝好雅，江西景德鎮御窯瓷業興盛，質臻藝絕，以青花瓷尤為出眾，高嶺土瓷胎質高緻密，擷古創新，器形紋飾新穎多貌，落楷書年款於青花瓷，亦屬創舉，如此器所見《大明宣德年製》款。

此盤以蘇麻離青繪纏枝番蓮紋，濃麗耀眼，畫工細膩，蘇麻離青積料處經燒製後於器表凝結成黑斑，即所謂之「鐵鏽斑」，後代御瓷爭相倣之。蘇麻離青乃永樂一朝，自中亞傳入，其名或源自阿拉伯語「sumawi」，意為「天空色」或「天藍色」。此料富含鐵質，多與當地鈷青混合使用，宣窯所用蘇麻離青應更為純淨，燒製後青花發色明豔鮮麗，花葉紋飾層次豐富。

宣窯畫工臻熟超絕，以寫意取代工筆，取細筆層疊點染，線條連綿不斷，紋飾生意盎然，氣韻生動，佈局虛實錯落，整體清朗典雅，而規整端莊。

宣瓷之器形、紋飾，琳瑯滿目，卷草、花卉、游龍、人物、山水等，以花卉紋飾最是盛行，或自然擬真，或傳統樣式。

本品之纏枝蓮紋似取自睡蓮，亦稱為番蓮，多見於佛教經典之中，出淤泥而不染，聖潔無瑕，晨開暮合，象徵輪迴重生。含苞至綻放，寓意修行之道的不同階段，此處所見蓮華盛開，圓滿輝煌，意喻證悟得道。

番蓮紋自然擬真，然嬌蕊間相連纏枝紋與卷葉紋卻非源自天地，纏枝花卉與卷葉紋飾乃借鏡西方，自地中海國度經由古印度、中亞，而傳至中國，始用於佛教建築或石雕紋飾，漸作於祭祀銀製禮器，最終成為瓷器紋飾，見羅森，《Chinese Ornament. The Lotus and the Dragon》，倫敦，1990年。

大盤厚實穩固，其確切用途有幾說：一為擲骰子用，因部份盤心內壁多有磨損；內壁素白，或為鬪蛐蛐用；或為筆洗，或盛器，皆有可能。

此類器形甚是盛行，存世可見多樣紋飾作例，纏枝花卉紋、折枝花卉紋、靈芝紋、蓮托八吉祥紋、歲寒三友紋等，雖多為宣德御瓷，永樂一朝已有。比較一件永樂作例，綴月季花紋，無年款，錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1654。

宣窯青花瓷產量豐，督陶嚴謹，景德鎮御窯遺址出土大量殘器，乃燒造成果不佳者，見《景德鎮珠山出土永樂宣德官窯瓷器展覽》，香港，1989年。

宣瓷深得當朝鑑藏家傾慕，晚明時期已成身份權位象徵，珍貴難求。文獻論其最上，凌駕成化、嘉靖、萬曆官窯，參考 Clarence F. Shangraw，〈Fifteenth Century Blue-and-White Porcelain in the Asian Art Museum of San Francisco〉，《Chinese Ceramics. Selected articles from Orientations 1982-1998》，香港，1999年，頁102-115，頁106。

台北故宮博物院藏一件相似大盤，展出於《明代宣德官窯精萃特展圖錄》，台北，1998年，編號43；另一例，藏牛津艾許莫林博物館，刊於 Stuart Young，〈An Analysis of Chinese Blue and White〉，《Oriental Art》，1956年夏，卷2，號2，圖版47，圖11，編號36。盧芹齋舊藏一盤，展於〈Ming Blue-and-White〉，《Philadelphia Museum Bulletin》，1949年，編號64，或與《Chinese Ceramics from the Prehistoric Period through Ch'ien Lung》，洛杉磯博物館，洛杉磯，1952年，編號281，為同一件。第四例錄於《世界陶磁全集》，卷14，東京，1976年，圖版150。胡惠春舊藏一例，1985年6月4日售於紐約蘇富比，編號6。另一盤於香港蘇富比1989年11月14日售出，編號19。

台北故宮博物院藏二件紋飾相同，尺寸略小瓷盤，載於《故宮明瓷圖錄》，台北，1977年，編號60。另一例，《故宮藏瓷．明青花瓷》，卷2，香港，1989年，編號46。北京故宮博物院藏一件相類大盤，蓮紋略異，口沿與盤足綴花卉紋，刊於耿寶昌，《故宮博物院藏明初青花瓷》，北京，2002年，卷2，圖版141，同錄一件靈芝紋大盤，圖版140。

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# DRAGONS WATERBORNE AND AIRBORNE

Regina Krahl

At first glance this exquisitely painted dish with its design of five imperial dragons would seem like an absolute classic of the Ming imperial kilns; yet it is not only extremely rare, it is also most unusual in its choice of flowers accompanying the dragons. Five-clawed dragons are typically shown to be waterborne, surrounded by flowering lotus, floating in the imaginary waters of a pond, like in the centre of this dish. It is most surprising, however, to see the other four dragons, depicted around the sides of this dish, to be shown without wings, yet airborne, hovering among flowering peonies. Peonies with their lush fluffy blooms were among the most highly admired flowers in Ming China, probably also at court, because they are ubiquitous in the decoration of porcelain, lacquer, textiles and other media of the period. This combination of imperial dragons with flowering peonies, however, is very seldom seen. This takes much of the formality away from a design that otherwise appears very official, and introduces an unexpected amiable note, as it evokes the imperial creatures disporting themselves in the congenial environment of flower-filled gardens – a most appropriate habitat, it would seem, for animals revered as guardians of the water supply.

This design appears to be unique to the Xuande period, while the more conventional, corresponding pattern, with all five dragons depicted among lotus, continued from the Yongle (1403-1424) over the Xuande (1426-1435) and Chenghua (1465-1487) reign to the Zhengde (1506-1521) period and beyond, becoming particularly popular in the latter reign not only for dishes but also for many other vessel forms.

Two 'five dragon' dishes of the present design, with lotuses and peonies and of Xuande mark and period, are recorded in the complete list of porcelains in the National Palace Museum,

*Gugong ciqi lu* [Record of porcelains from the Old Palace], Taipei, 1961-6, vol. 2, part 1, p.177, one of which was included in the exhibition *Ming Xuande ciqi tezhan mulu/Catalogue of a Special Exhibition of Hsuan-te Period Porcelain*, National Palace Museum, Taipei, 1980, cat. no. 57, and again in *Mingdai Xuande guanyao jinghua tezhan tulu/Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 188 (**fig. 1**).

A broken dish of this design has also been recovered from the waste heaps of the Ming imperial kilns at Zhushan, Jingdezhen, and is illustrated in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 3-119.

A dish with the more conventional design of five dragons among scrolling lotus, but with the dragon plunging, with its tail raised high above its head, was sold in these rooms, 4th April 2012, lot 3156 (**fig. 2**), where companion pieces from other periods are illustrated: an unmarked early Ming dish in the Shanghai Museum, after Lu Minghua, *op.cit.*, pl. 3-38; another example of Xuande mark and period in the National Palace Museum, Taipei, included in the 1998 catalogue, *op.cit.*, cat. no. 189; a dish of Chenghua mark and period in the Sir Percival David Collection in the British Museum, published in *Oriental Ceramics. The World's Great Collections*, Tokyo, New York, and San Francisco, 1980–82, vol. 6, col. pl. 32; and a dish of Zhengde mark and period from the collection of Mrs Alfred Clark, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1679, and sold in these rooms, 9th October 2012, lot 19.

**Fig. 1**
Blue and white 'dragon' dish, mark and period of Xuande
© Collection of the National Palace Museum, Taipei

圖一

明宣德　青花穿花游龍紋盤　《大明宣德年製》款
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**Fig. 2**
Blue and white 'dragon' dish, mark and period of Xuande
Sotheby's Hong Kong, 4th April 2012, lot 3156.

圖二

明宣德　青花穿花游龍紋盤　《大明宣德年製》款
香港蘇富比 2012 年 4 月 4 日，編號 3156

# 水天花間騰龍傲

康蕊君

此盤繪飾五龍，卓然騰躍花間，盡展龍權天威，驟眼誤以為明代御窯瓷器大宗，然類例極罕，所選花卉更是與別不同，誠宣窯稀珍。五爪龍紋，多採水生之貌，穿梭蓮花間，正於此盤心所繪，彷彿龍游蓮池，飄浮漣漪中。然而，此盤最令人錯愕之處，卻是盤壁內外四龍，雖無翼，卻能飛，化身空中御獸，傲翔牡丹花叢。牡丹密瓣豐姿，明人甚喜之，宮廷或如是，遂當時瓷器、雕漆、織物等常有牡丹飾紋，然而與御龍之搭配卻甚罕見。龍，雲行雨施，佑護蒼生泉源，雖是莊嚴之飾，伴綴芳菲，猶如龍遊花園自逍遙，返樸歸真，頓添賞心雅趣。

不同花卉的龍紋組合似乎僅見於宣德一朝，但五龍穿蓮圖，則從永樂（1403-1424年）肇始，宣德（1426-1435年）、成化（1465-1487年）、正德（1506-1521年）三代延燒，風靡後朝，盛行不衰，所飾之品更不限盤碟，器形多樣。

從台北故宮藏瓷清單《故宮瓷器錄》中，可悉圖案與本品相類之宣德帶款龍紋盤，該院所藏有二，皆畫五龍，穿梭蓮花、牡丹之間（台北，1961-6年，第二輯：明（甲），頁177），其中一器後展於《明宣德瓷器特展目錄》，台北，1980年，編號57，並載於《明代宣德官窯菁華特展圖錄》，台北，1998年，編號188（圖一）。

景德鎮珠山明代御窯遺址廢品堆中，有一出土殘盤，紋飾與此同，圖見陸明華，《上海博物館藏品研究大系・明代官窯瓷器》，上海，2007年，圖版3-119。

參考另一盤例，繪較常見之五龍穿蓮紋，盤心畫降龍，尾巴居上而龍首在下，售於香港蘇富比2012年4月4日，編號3156（圖二），圖錄並載年代不同但龍紋相類之盤，當中包括上海博物館藏明初無款例（原刊於陸明華，前述出處，圖版3-38）、台北故宮博物院藏另一宣德帶款例（載於1998年圖錄，前述出處，編號189）、大英博物館大維德爵士舊藏成化署款例（收錄於《東洋陶磁大觀》，東京、紐約及三藩市，1980-82年，卷6，彩圖版32），以及艾弗瑞・克拉克夫人舊藏正德年款例（圖載於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1679，後售於香港蘇富比2012年10月9日，編號19）。

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# AN EXTREMELY RARE BLUE AND WHITE ‘DRAGON’ DISH MARK AND PERIOD OF XUANDE

## 明宣德　青花穿花龍紋盤
## 《大明宣德年製》款

with shallow rounded sides rising from a short foot to a flared rim, superbly decorated in rich cobalt-blue tones on the exterior with a pair of five-clawed dragons soaring sinuously amidst peony scrolls and flaming wisps, above a key-fret border skirting the foot, the cavetto of the interior similarly rendered with a pair of dragons, encircling a central medallion enclosing a further five-clawed dragon depicted coiling amidst flaming wisps and meandering scrolls issuing lotus blooms and a bud, the base inscribed with a six-character reign mark within a double circle
19.5 cm, 7⅝ in.

### PROVENANCE

Collection of Yeung Wing Tak.
Acquired from the above, 1983.

### EXHIBITED

*Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1981, cat. no. 65.
*Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong Museum of Art, Hong Kong, 1985-1986, cat. no. 150.
*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 19.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 35.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.
*The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong Museum of Art, Hong Kong, 2010-11, cat. no. 130.

### LITERATURE

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 36.

來源：
楊永德收藏
1983年購自上述藏家

展覽：
《求知雅集珍藏中國古陶瓷展》，香港中文大學文物館，香港，1981年，編號65
《中國文物集珍：敏求精舍銀禧紀念展覽》，香港藝術館，香港，1985-1986年，編號150
《天民樓藏瓷》，香港藝術館，香港，1987年，編號19
《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，編號35
《天民樓青花瓷特展》，上海博物館，上海，1996年
《博古存珍－敏求精舍金禧紀念展》，香港藝術館，香港，2010-11年，編號130

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號36

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

Mark

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# A RARE BLUE AND WHITE ‘FLORAL’ FRUIT BOWL MARK AND PERIOD OF XUANDE

## 明宣德　青花纏枝四季花卉紋大盌 《大明宣德年製》款

well potted with low rounded sides supported on a slightly tapered foot, the thick walls brightly decorated around the exterior in deep tones of cobalt with a composite flowering scroll issuing eight different blooms loosely referencing the four seasons, including lotus, chrysanthemum, rose, tree peony, pomegranate, hibiscus, camellia and herbaceous peony, each flower depicted with its corresponding leaves, above a border of petal lappets and a classic scroll encircling the lower body and foot respectively, the interior and base left white, the footring unglazed, inscribed with a six-character horizontal reign mark below the rim
27.5 cm, 10⅞ in.

**PROVENANCE**

Acquired from Tai Sing, Hong Kong, 1985.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 26.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 42.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 43.

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

來源：
大成古玩，香港，1985年

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號26
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號42
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號43

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S. C. KO COLLECTION
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The elegance and harmony of this bowl captures the strength of Xuande reign porcelain, which is considered to be one of the most celebrated periods of porcelain production in China. The vivacity of the floral scroll with lush blooms and tendrils reveals a high degree of confidence in the use of cobalt. The exceptional quality and great variety of designs that were either created or perfected during the Xuande reign could hardly be better illustrated by the four 'fruit' bowls in this collection, including the present piece and **lots 5, 7** and **11**. The Imperial Porcelain Factory at Jingdezhen had been set up in the Hongwu reign and came under the control of the imperial administration in Beijing during the Yongle period. However, it was only during the Xuande reign that court officials and eunuchs began to be sent to Jingdezhen to supervise production. Under their close scrutiny, the Imperial Porcelain Factory was able to vastly increase its capacity while improving the standard of workmanship and control distribution. Refinement of body and glaze materials seems to have been stipulated, while forms and patterns were pre-designed.

The floral blooms on this bowl loosely reference the changing seasons; the lotus is followed by chrysanthemum, rose, tree peony, pomegranate, hibiscus and camellia. Flowers that came to symbolise the seasonal cycles in nature became a popular porcelain pattern during the Yuan dynasty. It is also in this period that the poet Yu Ji (1272-1348) first associated celebrated scholars with seasonal flowers: chrysanthemum, lotus, plum blossom and orchid came to represent Tao Yuanming (365-427), Zhou Maoshu (1017-1073), Lin Hejing (967-1028), and Huang Shangu (1045-1105) respectively. Auspicious flowers and birds were also a popular painting genre among professional court painters active in the early Ming dynasty. On porcelain, flower designs evolved from their Yuan dynasty origins, with a wider variety depicted in a naturalistic and identifiable manner.

The cobalt used for this piece was fired to a bright sapphire tone, and features the characteristic 'heaping and piling' effect. While imported *sumali* cobalt, which is believed to have originated in the area of Kashan in Iran, was favoured in the early 15th century, local cobalt high in manganese was sometimes mixed in. Imported cobalt, which arrived in China through the tribute system, was highly valued as exemplified by an entry from 1431 in the *Ming shi lu* [Veritable Records of the Ming dynasty] which recounts the arrival at court of a Samarkand envoy with 10,000 catties of foreign cobalt as gift to the Xuande Emperor. On this occasion the Emperor declared: 'We should show our appreciation of their having travelled such a long distance by sending them away with lavish gifts' (*Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory*, Hong Kong Museum of Art, Hong Kong, 1989, p. 70).

A closely related bowl in the National Palace Museum, Taipei, is illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum. Hsüan-te Ware I*, Taipei, 2000, pl. 52; one in the Palace Museum, Beijing, is illustrated in *Zhongguo taoci quanji* [The complete works of Chinese ceramics], vol. 12: *Ming (I)*, Shanghai, 2000, pl. 64; another from the collection of Mr and Mrs Eugene Bernat, included in the *Exhibition of Blue-Decorated Porcelain of the Ming Dynasty*, Philadelphia Museum of Art, Philadelphia, 1949, cat. no. 62, was sold twice in these rooms, 31st October 1974, lot 61, and 21st May 1984, lot 59; a fourth bowl from the collection of Major Lindsay F. Hay, was sold in our London rooms, 25th June 1946, lot 29, in our New York rooms, 25th October 1975, lot 177, and again at Christie's London, 7th June 1993, lot 47; and a further example from the Palmer collection illustrated in Sir Harry Garner, *Oriental Blue and White*, London, 1973, pl. 26a, was sold twice at Christie's Hong Kong, 17th January 1989, lot 573, and 1st-3rd May 1994, lot 632.

Bowls of this form, all featuring a Xuande reign mark under the rim, are known with a variety of motifs, including dragons amongst clouds, lotus, peony, rose and *lingzhi* scrolls, the Eight Buddhist Emblems, the Three Friends of Winter, and clusters of fruits. Eight bowls painted with different patterns, in the National Palace Museum, Taipei, were included in the *Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. nos 42-49.

此盌妙繪朵妍，枝葉相纏，運筆有勁，不失婉麗，大方悅目，展瓷匠畫功，顯宣窯雅風。宣德年間，藝匠精益求精，既納舊、也出新，專場所呈宣德大盌，除此外另有三例（拍品編號5、7及11），紋飾各異，恰為佳證。景德鎮御窯廠，洪武年間成立，永樂時內府「定奪樣制」，監管窯務，但到了宣德一朝，才派官宦督陶，讓御窯廠大幅增產，藝技更進步、分配更完善。當時御窯廠對瓷土與釉料似乎有一定規範，器形、紋飾顯然也是依樣而造。

盌上所繪，除了冬茶夏荷，還有象徵秋天的菊花、月季、芍藥、石榴及朱槿。瓷上四季花卉紋飾，自元朝風行，時詩人虞集（1272-1348年）談四愛，以花詠人，陶淵明（365-427年）愛菊、周茂叔（1017-1073年）愛蓮、林逋（967-1028年）愛梅、黃庭堅（1045-1105年）愛蘭。明初宮廷畫師也喜繪祥瑞花鳥圖，但在瓷器之上，花卉品種較元代多，且更生動寫實，較易辨識。

台北故宮博物院藏類似盌例，圖見《故宮藏瓷大系：宣德之部（上）》，台北，2000年，圖版52。北京故宮也有藏例，收錄於《中國陶瓷全集》，上海，2000年，卷12：明（上），圖版64。參考 Eugene Bernat 伉儷藏盌，曾展於《Exhibition of Blue-Decorated Porcelain of the Ming Dynasty》，費城美術館，美國費城，1949年，圖版62，曾兩度在香港蘇富比易手，1974年10月31日，編號61及1984年5月21日，編號59。Lindsay F. Hay 上校舊藏也可作例，1946年6月25日售於倫敦蘇富比，編號29，再先後售於紐約蘇富比1975年10月25日，編號177及倫敦佳士得1993年6月7日，編號47。還有一例，屬 Palmer 舊藏，刊於迦納爵士，《Oriental Blue and White》，倫敦，1973年，圖版26a，兩度在香港佳士得售出，分別為1989年1月17日，編號573及1994年5月1-3日，編號632。

採此器形之盌，沿下皆書宣德年款，紋飾不一，包括雲龍、蓮花、牡丹、月季、靈芝、八吉祥、歲寒三友及折枝果子。參考台北故宮博物院藏八盌，所畫紋飾各異，見於《明代宣德官窯精華特展圖錄》，台北，1998年，編號42-49。

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# A FINE AND RARE BLUE AND WHITE ‘LOTUS’ BOWL MARK AND PERIOD OF XUANDE

## 明宣德　青花纏枝番蓮紋盌
## 《大明宣德年製》款

well potted with deep rounded sides rising from a slightly tapered foot to a flared rim, the exterior painted with shaded tones of cobalt tones with characteristic ‘heaping and piling’ with five large lotus blooms borne on a leafy scroll meandering around the bowl, all between a key-fret band and petal lappets, the foot skirted with a classic scroll band, the interior similarly rendered with a central medallion enclosing a lotus bloom wreathed in leafy scrolls, surrounded by a composite floral scroll around the cavetto, the inner rim bordered with a meandering scroll bearing florets, the base inscribed with a six-character reign mark within a double circle
17.3 cm, 6¾ in.

**PROVENANCE**

Collection of Henry M. Knight (d. 1971), The Hague, Holland.
Bluett & Sons, London (label).
Sotheby’s Hong Kong, 20th May 1986, lot 18.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 22 (interior view incorrectly illustrated as cat. no. 21).
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 38.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 38.

來源：
亨利奈特（1971年卒）收藏，荷蘭海牙
Bluett & Sons，倫敦（標籤）
香港蘇富比1986年5月20日，編號18

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號22（盌心照片誤植於編號21）
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號38
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號38

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

Mark

Expertly painted on both the interior and exterior, this bowl epitomises the refinement of the early Ming aesthetic and embodies the ideals of harmony and precision. Its finely potted body, translucent glaze and delicate floral scroll that flows seamlessly around the vessel, are remarkable. Painting with cobalt on the cavetto was particularly difficult and the fine and vivid rendering of the floral scroll on this bowl testifies to the remarkable talent of the potters.

The form of this bowl and its delicate motif of lotus blooms appear to have enjoyed immediate success in the Yongle period and continued to be painted on imperial bowls through the succeeding reign. The remarkable technical and artistic advances made during the Xuande period are evident in the vividness and clarity of the design and consistent application of cobalt. The instability and fuzziness of the imported cobalt prevalent on the earlier Yongle wares demanded a revised formula of the pigment. With the inclusion of manganese native to China, the cobalt pigment used in the Xuande period enabled greater precision of the brushwork, which in turn conveyed a stronger sense of confidence on the part of the painter.

A devoted patron of the arts and himself a painter, the Xuande Emperor took a great interest in the production of porcelain at the Imperial kilns in Jingdezhen. Literary and archaeological evidence reveal an increased demand for imperial porcelain for both secular and religious use, resulting in the number of official kilns to increase from 32 to 58. Indeed the staggering number of shards unearthed from the Xuande stratum at the imperial kiln site in Zhushan, Jingdezhen, and the large collection of extant Xuande wares in the Qing Court collection and now in Beijing and Taipei, suggest a dramatic increase in production. Porcelain wares were made as gifts that signified imperial favour, but also for consumption at court and among members of the aristocracy. The Emperor himself reputedly ate three meals a day, each of which would have required a large number of utensils (Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.119).

Bowls painted with this motif of lotus on the exterior and a composite floral scroll on the interior include one in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 148; another in the National Palace Museum, Taipei, included in the *Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, cat. no. 134; and a third in the Jingdezhen Ceramic Museum, Jingdezhen, illustrated in *Keitokuchin jiki* [Jingdezhen porcelain], Kyoto, 1982, pl. 40 (top). See also two in the British Museum, London, the first from the Sir Percival David collection, illustrated in R.L. Hobson, *A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David Bt., FSA*, London, 1934, pl. CXXXIV (d), and the other from the collection of Mrs B.Z. Seligman, published in Jessica Harrison-Hall, *op.cit.,* pl. 4:25; one in the Ashmolean Museum, Oxford, illustrated in Mary Tregear, *Guide to Chinese Ceramics in the Ashmolean Museum*, Oxford, 1966, p. 30; and another in the Indianapolis Museum included in the exhibition *Blue and White: Chinese Porcelain and its Impact on the Western World*, University of Chicago, Chicago, 1985, cat. no. 19.

A slightly larger bowl of this pattern was excavated from the Yongle stratum at the site of the imperial kiln complex in Zhushan, Jingdezhen, and included in the exhibition *Jingdezhen chutu Ming chu guanyao ciqi/Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 123, together with a larger bowl recovered from the Hongwu stratum, painted in copper red with a scrolling lotus on the exterior, cat. no. 7.

Bowls of this design were treasured heirlooms, as attested by the depiction of ten bowls of this form and design in the handscroll of the imperial collection of the Yongzheng Emperor dated 1728. From the Moorhead and Sir Percival David collections, the scroll was sold in our London rooms, 19th May 1939, lot 62, and is now in the British Museum, London, published on the Museum's website, accession no. PDF X01, 16th view.

此盌內外兼飾，畫功卓絕，足見明初至臻和諧之美。器形精緻，釉色澄明，纏枝蓮紋優雅流暢，皆乃佳例。以鈷藍畫紋於盌上，其工極難，此盌之所繪細膩生動，非能工巧匠不能為也。

此盌之器形紋飾，永樂年間已享盛譽，而後多有承襲。至宣德一朝工藝尤甚精進，本盌紋樣逼真靈動，青花發色豔麗均勻，乃宣德佳作。永樂青花多以舶來鈷料製色，發色極難掌控，且紋飾常顯渾散模糊，故製色之法有待改良。宣德之鈷藍則添國產錳料製色，發色清晰，紋飾筆觸細膩，更見工匠之精湛畫功。

宣德帝善繪畫，重藝術，亦興景德鎮御窰廠製瓷。據史料記載，宣德一朝，御瓷之需逐年遞增，或宮廷御用，或宗教禮器，皆尚御瓷，景德鎮御窰廠之窰口亦由三十二增至五十八座，以上種種，皆與考古發掘之佐證相符。景德鎮珠山御窰廠窰址宣德地層出土之碎瓷殘片數量巨大，清宮舊藏宣德佳器亦多，現藏兩岸故宮，由此可見，宣德年間製瓷規模之驟增。官窰瓷常作賞賚瓷遠贈他國，亦供皇室及貴族日常所用。傳宣宗日食三餐，每餐皆需大量器皿，見霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，頁119。

北京故宮藏一青花纏枝蓮紋盌例，與本盌相類，內壁飾花卉紋，外壁飾纏枝蓮紋，錄於《明初青花瓷》，北京，2002年，圖版148。台北故宮亦藏一例，見於《明代宣德官窰菁華特展圖錄》，台北，2008年，編號134。第三例藏景德鎮中國陶瓷博物館，刊於《景德鎮磁器》，京都，1982年，圖版40（上）。大英博物館亦見兩例，其一為大維德爵士收藏，載於霍蒲孫，《A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David Bt., FSA》，倫敦，1934年，圖版 CXXXIV (d)，其二為 B.Z. Seligman 夫人收藏，錄於霍吉淑，前述出處，圖版4:25。英國阿什莫林博物館也藏一例，見於陶美，《Guide to Chinese Ceramics in the Ashmolean Museum》，牛津，1966年，頁30。美國印弟安納波里斯藝術博物館藏盌，則見錄於《Blue and White: Chinese Porcelain and its Impact on the Western World》，芝加哥大學，芝加哥，1985年，編號19。

景德鎮珠山御窰廠窰址永樂地層出土一相類紋飾但盌徑稍大之例，展於《景德鎮出土明初官窰瓷器》，鴻禧美術館，台北，1996年，編號123，同載洪武地層出土一尺寸稍大之盌，外壁飾釉裏紅纏枝蓮紋，編號7。

此類青花纏枝蓮紋盌歷代均為罕珍極品，世代相傳。成於清雍正六年（1728年）之〈古玩圖〉軸，繪纏枝蓮紋十盌疊置，可見一斑。此卷曾為 Moorhead 及大維德爵士收藏，後售於倫敦蘇富比1939年5月19日，編號62，現藏倫敦大英博物館，載於博物館官方網站，藏品編號 PDF X01，第16面。

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# A LARGE AND BRILLIANTLY PAINTED BLUE AND WHITE ‘PEONY’ FRUIT BOWL MARK AND PERIOD OF XUANDE

# 明宣德　青花纏枝牡丹紋大盌 《大明宣德年製》款

sturdily potted with deep rounded sides resting on a short foot, the exterior superbly painted in rich cobalt-blue tones with eight peony blooms borne on a meandering leafy scroll issuing further peony buds, above a band of upright lappets encircling the lower body, the foot skirted with a densely rendered undulating floral scroll, all between two double-line bands bordering the rim and foot, inscribed with a horizontal six-character reign mark below the rim
29.9 cm, 11¾ in.

**PROVENANCE**

Sotheby’s London, 3rd July 1956, lot 62.
Collection of Raymond F.A. Riesco (1877-1964).
Sotheby’s London, 11th December 1984, lot 321.
Christie’s Hong Kong, 13th January 1987, lot 562.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 27.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 43.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 44.

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

來源：
倫敦蘇富比1956年7月3日，編號62
Raymond F.A. Riesco（1877-1964年）收藏
倫敦蘇富比1984年12月11日，編號321
香港佳士得1987年1月13日，編號562

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號27
《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，編號43
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號44

大明宣德年製

This piece is a rare version of an important and interesting type of blue and white bowls made during the Xuande reign. Bowls of this group are remarkable for their expert potting and sturdy construction, with walls measuring almost 1cm in thickness, balanced by elegant and graceful decorations. Made only for a short period of time in the Xuande reign, bowls of this group are known with a variety of designs.

The original function of these bowls has not yet been definitely determined. While they are often referred to as 'dice bowls' and may have been used as such, some scholars believe they were used as brush washers, as fruit bowls or for the popular game of cricket fights. The latter appears to have been a favourite pastime of the Xuande Emperor. Shen Defu (1578-1642) in his *Wanli yehuo bian* (Miscellaneous compilation of the Wanli period), recounts that Xuande 'was most adept in [cricket] play. He sent a secret edict to the magistrate of Suzhou prefecture, Kuang Zhong, to provide one thousand crickets as tribute' (Liu Xinyuan, 'Amusing the Emperor: The Discovery of Xuande Period Cricket Jars from the Ming Imperial Kilns, *Orientations,* September 1995, p. 62). The Emperor's enthusiasm for this activity is further displayed by the relatively large quantity of extant and excavated porcelain cricket jars of the period.

A bowl of this design from the Qing Court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (I)*, Shanghai, 2000, pl. 145; one in the National Palace Museum, Taipei, was included in the Museum's *Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming dynasty*, Taipei, 1998, cat. no. 48; another from the Avery Brundage collection, in the Asian Art Museum of San Francisco, is illustrated in René-Yvon Lefebvre d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco 1967, pl. LI B; and a fourth bowl in the Idemitsu Museum of Arts, Tokyo, is published in *The Panoramic View of Chinese Patterns*, Tokyo, 1985, pl. 106.

Two further bowls of this pattern were sold in these rooms, 7th May 2002, lot 565, and 5th October 2016, lot 3631, the latter from the Gulbenkian Museum of Oriental Art and Archaeology, Durham, previously sold at Christie's London, 9th November 2004, lot 132.

These sturdy and shallow bowls are also known painted with Indian lotuses, such as **lot 7** in this sale, clusters of fruits, **lot 5**, and composite floral scrolls, **lot 9**. Designs of roses and *lingzhi* are also found on bowls of this type. A bowl painted with roses from the Sir Percival David collection, now in the British Museum, London, is illustrated in Margaret Medley, 'Regrouping 15th Century Blue and White', *Transactions of the Oriental Ceramic Society*, vol. 34, 1962-63, pl. 3a.

縱覽宣德青花，此盌趣緻高貴，頗為珍罕。同類盌者，瓷胎湛密，構造精實，壁厚約達1公分，且紋飾雍容典雅，相輔而成燦然奪目之效。此類青花大盌僅短暫產於宣德年間，稍瞬即歇，然其紋飾變化不一而足。

此類盌初為何用，學界尚無定論，有學者稱之曰骰子盌，提出作為博具之可能，也有筆洗、果盌之說，甚或推斷為蟋蟀鬥盆，蓋因宣德帝酷嗜促織之戲以作消遣。沈德符（1578-1642年）所撰《萬曆野獲編》有述，「我朝宣宗最嫻此戲，曾密詔蘇州知府況鍾進千個」（譯文見劉新園，〈Amusing the Emperor: The Discovery of Xuande Period Cricket Jars from the Ming Imperial Kilns〉，《Orientations》，1995年9月，頁62）。存世及出土蟋蟀罐數量可觀，亦可佐證宣德帝鬥蟋之好。

參考一盌，同飾纏枝牡丹，清宮舊藏，仍貯北京，刊於《故宮博物院藏文物珍品大系・青花釉裏紅（上）》，上海，2000年，圖版145。且見台北故宮博物院藏盌，曾展於該院《明代宣德官窯菁華特展》，台北，1998年，編號48。另一例，原屬布倫戴奇所藏，現為舊金山亞洲藝術博物館蓄，錄於 René-Yvon Lefebvre d' Argencé，《Chinese Ceramics in the Avery Brundage Collection》，三藩市，1967年，圖版LI B。還有一例，東京出光美術館寶蓄，載於《展開写真による中国の文様》，東京，1985年，圖版106。

仍知二盌，紋飾同此，其一，售於香港蘇富比2002年5月7日編號565，其二，原貯杜倫 Gulbenkian 東方藝術與考古博物館，先後售於倫敦佳士得2004年11月9日，編號132，及香港蘇富比2016年10月5日，編號3631。

此類壁厚腹淺之盌，亦有繪番蓮者（本場拍品編號7）、繪折枝瑞果者（拍品編號5）或繪纏枝花卉者（拍品編號9）。同類盌另見其他花卉及吉祥紋飾，如薔薇、靈芝等。比較大維德爵士舊藏月季紋盌，現為倫敦大英博物館雅蓄，刊於 Margaret Medley，〈Regrouping 15th Century Blue and White〉，《東方陶瓷學會彙刊》，第34期，1962-63年，圖版3a。

12

# A FINE YELLOW-GROUND BLUE AND WHITE ‘GARDENIA’ DISH MARK AND PERIOD OF ZHENGDE

## 明正德　黃地青花梔子花盤《大明正德年製》款

potted with shallow rounded sides supported on a slightly tapered foot, freely painted on the interior with a central medallion enclosing a leafy branch bearing two five-petalled gardenia blooms flanking a bud, encircled on the cavetto by fruiting branches of pomegranates, grapes and peaches, as well as a beribboned lotus bouquet, all within double-line borders, the exterior with a continuous floral scroll of six blooming roses borne on a foliate stem between two double-line borders at the rim and foot, the design rendered in shaded tones of cobalt against a yellow enamel ground, save for a white base inscribed with a six-character reign mark within a double circle
19.8 cm, 7¾ in.

**PROVENANCE**

Collection of Leung Yee.
Acquired from the above, 1982.

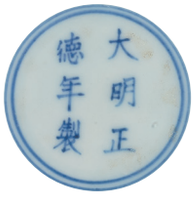
**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 67.

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

來源：
梁義收藏
1982年購自上述藏家

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號67



Mark

大明正德年製
THE TIANMINLOU FOUNDATION H.K.
TIANMINLOU
S.C. KO COLLECTION
67
天民樓藏

This gardenia design, which is known from examples ranging from the Xuande (1426-1435) to the Jiajing (1522-1566) period and was executed in blue-against-yellow, blue-and-white, and brown-and-white, underwent a distinct style change in the Zhengde reign (1506-1521). Dishes of this pattern were then produced also in smaller sizes than before, the central design was tightened, the arrangement of the surrounding branches altered, with the lotus bouquet placed straight above the gardenia branch, the crab apple replaced by the peach, and the mark often reduced from a six- to a four-character version – the prevalent imperial mark of the time. While the design generally remained similar, on Zhengde versions the fruit and flower sprays can also be differently distributed around the central motif.

Two Zhengde dishes of this design with marks of four and six characters in the British Museum are published in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pls 8:23 and 24. A similar dish with a six-character mark in the Shanghai Museum is illustrated in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 1-41. Another example with a six-character reign mark from the Meiyintang collection is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 683 and was later sold in these rooms, 9th October 2012, lot 43. Compare also an example from the collection of the Toguri Museum of Art, Tokyo, illustrated in Fujioka Ryoichi & Hasebe Gakuji, eds, *Sekai tōji zenshū/Ceramic Art of the World*, vol. XIV: *Min/Ming Dynasty*, Tokyo, 1976, col. pl. 171, sold twice in our London rooms, and again in these rooms, 8th October 2013, lot 213.

For dishes with four-character marks, see one in the Palace Museum, Beijing, included in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, vol. 2, Shanghai, 2000, pl. 233, together with Chenghua and Hongzhi prototypes, pls 230 and 231. A slightly larger dish with a four-character reign mark, formerly in the collections of Mr and Mrs R.H.R. Palmer, Roger Pilkington and Maureen Pilkington, was sold in these rooms, 5th April 2017, lot 4. On the Pilkington dish, the positions of the peach and pomegranate sprays are interchanged.

梔子花紋樣，始作於宣德一朝，及至嘉靖而終，有黃地青花、青花、白地褐彩各飾。正德年間，瓷匠推陳出新，此類紋飾風格遽變。正德梔子花紋盤，尺寸較前朝小，盤心紋飾團簇緊密，內壁折枝花果也有改動，梔子花紋正上方綴以折枝蓮紋而非石榴，而海棠花則以壽桃紋代之。有別於前朝六字款，正德年款一般減為四字。此類梔子紋盤圖樣雖大同小異，但正德盤例內壁折枝花果紋之分佈可有不同變化。

倫敦大英博物館藏兩例，紋飾與此類同，四與六字年款各一，見霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，圖版8:23及8:24。另一相似署六字款識之盤，為上海博物館所藏，載於陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007 年，圖版1-41。玫茵堂舊藏也有一六字年款例，刊於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號683，後在2012年10月9日售於香港蘇富比，編號43。東京戶栗美術館舊藏且有一例，圖見藤岡了一、長谷部樂爾，《世界陶磁全集》，卷14，東京，1976年，彩圖171，兩度售於倫敦蘇富比，後再在香港蘇富比拍出，2013年10月8日，編號213。

尚有四字落款作例可資比較，如北京故宮博物院藏盤，錄於《故宮博物院藏文物珍品全集．青花釉裏紅（中）》，上海，2000年，圖版233，並有成化及弘治雛本，見圖版230及231。另有一四字款例，尺寸稍大，曾為 R.H.R. Palmer 及琵金頓伉儷收藏，2017年4月5日售於香港蘇富比，編號4，與此品比較，該盤上折枝蟠桃及石榴的位置恰好對調。

13

# A RARE BLUE AND WHITE 'DRAGON' ZHADOU MARK AND PERIOD OF ZHENGDE

# 明正德　青花穿花龍紋渣斗《正德年製》款

with a bulbous body rising from a splayed foot to a wide trumpet-shaped neck, painted with three pairs of five-clawed dragons soaring sinuously amongst lotus scrolls, distributed over the interior and exterior of the neck and the bulbous lower body, all above a *ruyi* band skirting the foot, the base inscribed with a four-character reign mark within a double circle
w. 15.5 cm, 6⅛ in.

**PROVENANCE**

Sotheby's Parke Bernet Los Angeles, 14th June 1979 (sale 252), lot 1102.
Christie's New York, 10th December 1987, lot 226.
Christie's Hong Kong, 19th March 1991, lot 523.

**EXHIBITED**

*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 52.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

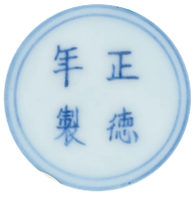
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 57.

HK$ 3,000,000-5,000,000
US$ 383,000-640,000

來源：
洛杉磯蘇富比1979年6月14日（拍賣代號252），編號1102
紐約佳士得1987年12月10日，編號226
香港佳士得1991年3月19日，編號523

展覽：
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號52
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號57



Mark

This jar is striking for its delicate yet lively painting of dragons amidst a luscious floral scroll, a motif that originated in the early Ming dynasty and was particularly favoured at the Zhengde court. The writhing movement of the creature, which captures its auspicious and positive essence, the unctuous glaze and well-proportioned body of the vessel are all characteristic of this period.

The Zhengde reign marks a transition from the refined porcelain vessels of the preceding Chenghua reign to the bold designs of the Jiajing period. Stylistic changes resulted from the political and social instability created by the excessive power and increasing number of corrupt eunuchs at court. While the Zhengde Emperor was encouraged to live a life of luxury and extravagance away from official duties, eunuchs took control of court administration. This had a profound effect on porcelain production at the Imperial kilns in Jingdezhen: the standard of quality for imperial porcelain remained exceptionally high and the variety of forms and designs increased, however production shrank as testified by the small amount of excavated material. The subtle hue of the cobalt blue of these wares as seen on this jar is also noticeably different from the preceding and succeeding reigns, as the material most probably came from local mines. The *Ruizhou fuzhi* (Annals of Ruizhou prefecture) from 1515 mentions that 'At Tianzi Hill in Shanggao County [Jiangxi province] there is a nameless stone which is used at Jingdezhen as a painting medium on porcelain', which suggests that Jiangxi was one source of cobalt pigment (Wang Qingzheng, *Qinghua youlihong/ Underglaze Blue and Red*, Hong Kong, 1987, p. 11).

Both the form and decoration of this jar follow early Ming prototypes. The globular shape with its wide everted rim originated from archaic bronze *zun*, but was made in porcelain from the early 15th century. Over the centuries the rim evolved to become wider and the body more compact. Although jars of this form are often referred to as 'spittoons', they were probably used as general waste jars at table. A Yuan scholar observed that 'During Song times, when prominent families held banquets, *jinping* (receptacle for chopsticks) and *zhadou* (spittoon) would certainly be placed on the tables (*The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong Museum of History, Hong Kong, 2015-2016, p. 37).

Three closely related *zhadou* in the Palace Museum, Beijing, were included in the Museum's exhibition *Imperial Porcelains from the Reign of Hongzhi and Zhengde in the Ming Dynasty*, Beijing, 2017, vol. 2, cat. nos 180-182, together with a reconstructed example excavated at the imperial kiln site in Zhushan, cat. no. 418; one in the National Palace Museum, Taipei, was included in *Radiating Hues of Blue and White*, Taipei, 2016, pl. 76; another from the Sir Percival David collection now in the British Museum, London, is published in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1980, vol. 6, pl. 124; and a further example from the Lauritzen collection in the Museum of Far Eastern Antiquities, Stockholm, is illustrated ibid., vol. 8, pl. 228.

*Zhadou* of this type from important private collections have also been sold at auction; a jar from the collections of L.F. Hay, H.M. Knight and Frederick Knight, included in the exhibition *Oosterse Schatten. 4000 Jaar Aziatische Kunst*, Rijksmuseum, Amsterdam, 1954, cat. no. 247, was sold in our London rooms, 16th June 1939, lot 99, in these rooms, 18th May 1982, lot 30, and in our New York rooms, 15th June 1983, lot 278; one from the Meiyintang collection was sold in these rooms, 7th April 2011, lot 60; and another from the collection of Ira and Nancy Koger, was sold at Christie's New York, 19th September 2006, lot 245, and again in these rooms, 8th October 2013, lot 212.

It is interesting to note that this jar belongs to a group of blue and white wares from the Zhengde reign that feature a reign mark with the '*nian*' character written with four horizontal strokes and a slightly elongated '*de*' character. The mark on all these wares appears to have been written by the same hand, and is also found on the excavated *zhadou* mentioned above.

渣斗紋樣妍巧精細，觀之如活龍騰躍纏枝蓮間，遊龍矯健而蓮花曼妙，動感十足，寓意祥瑞，教人注目難忘。穿花龍紋可追溯至明初御窯，時至正德，甚得上心而備受鍾愛。加之本品釉質油潤，器型周正，此皆本朝顯徵。

正德青花，上承成化而下啟嘉靖，乃明瓷由精細轉粗放之過度時期。物象既呈，便可推究，瓷器之變，實則社會、政治之變。是時武宗受奸佞教唆，荒淫享樂，怠政瀆職，以致宦官當道，擅權亂政，腐敗不堪。景德鎮御窯廠頗受其影響：一面，官窯品質要求依舊嚴苛，惟上上品可進獻宮廷，且頻見新式器型、紋飾，以足聖上所好。然同時，瓷業卻不免呈蕭條之勢，產量驟減，現今出土之正德器甚少便可為證。本品鈷青呈色微妙，青中略泛灰調，未見施於前朝器，亦有別於後代者，應屬國產料。據正德十年（1515年）《瑞州府志》載：「上高縣天則崗有無名子，景德鎮用以繪畫瓷器」，故知江西當為彼時青料產地之一（參見汪慶正，《青花釉裏紅》，香港，1987年，頁11）。

此渣斗之形、飾皆因循明初之制。渣斗之形，腹部圓碩如球，口沿寬敞外擴，源自高古青銅尊造型，瓷質渣斗則早見於十五世紀初。歷時數百載，器型略有演變，口愈大而身漸小。渣斗常被指作「唾盂」，但據元人閒箋載：「宋季大族設席，几案間必用筋瓶、渣斗」，可知或曾用於宴上，作盛放渣滓之用（參考敏求精舍展覽圖錄《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，頁37）。

可參北京故宮博物院藏三件相似例，刊於本院《明代弘治正德御窯瓷器》展覽，北京，2017年，卷2，編號180-182，同錄一復原器，珠山御窯遺址出土，編號418。台北故宮博物院亦存一相若作例，圖載於《藍白輝映：院藏明代青花瓷展》，台北，2016年，圖版76。大維德爵士雅蓄中也有一近例，現貯倫敦大英博物館，錄於《東洋陶磁大觀》，東京，1980年，卷6，圖版124。此外，Lauritzen 典藏另有一例，存斯德哥爾摩遠東文物博物館，前述出處，卷8，圖版228。

拍賣市場有見重要私人收藏同類渣斗，可資比較，一類同作例曾為 L.F. Hay、H.M. Knight 及 Frederick Knight 收藏，展於《Oosterse Schatten. 4000 Jaar Aziatische Kunst》，國家博物館， 阿姆斯特丹，1954年，編號247，曾三度售於蘇富比，倫敦1939年6月16日，編號99，香港1982年5月18日，編號30，紐約1983年6月15日，編號278。另見一例，屬玫茵堂舊藏，售於香港蘇富比2011年4月7日，編號60。此外，Ira and Nancy Koger 伉儷珍藏亦見一近例，售於紐約佳士得2006年9月19日，編號245，後售於香港蘇富比2013年10月8日，編號212。

本品款識寫法獨特之處，值得一提，其「年」字筆劃由四短橫構成，而「德」字字體略顯細長，有一批正德青花器之年款寫法與之相同，或出一人之手，且上述出土器中也見有此類款識。

14

# A VERY FINE BLUE AND WHITE ‘FLOWER AND FRUIT’ GARLIC-MOUTH BOTTLE VASE SEAL MARK AND PERIOD OF QIANLONG

# 清乾隆　青花折枝花果紋蒜頭瓶 《大清乾隆年製》款

with a pear-shaped body supported on a spreading foot and tapering to a tall slender neck with a garlic-head mouth and thin lip, the body painted in bright cobalt-blue tones with stipples to imitate the ‘heaped and piled’ effect, decorated with alternating flowering and fruiting branches of the *sanduo* arranged in two registers, all between lappet borders, the neck adorned with a band of pendent lappets, each enclosing a double-trefoil motif above a key-fret band and pendent *ruyi* heads, the bulbous mouth with a floral scroll below a further key-fret frieze at the rim, the foot skirted with a band of waves, the base inscribed with a six-character seal mark, wood stand 27.7 cm, 10⅞ in.

**PROVENANCE**

Collection of T.Y. Chao (1912-1999).
Sotheby’s Hong Kong, 18th November 1986, lot 81.

**EXHIBITED**

*Exhibition of Ming and Ch’ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 91.
*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 61.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 86.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

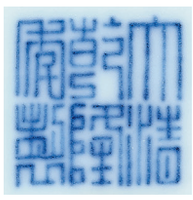
Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5: *Ch’ing Official and Popular Wares,* Taipei, 1991, p. 159.
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 92.

來源：
趙從衍（1912-1999年）收藏
香港蘇富比1986年11月18日，編號81

展覽：
《趙從衍家族基金會藏明清瓷器》，香港藝術館，香港，1978年，編號91
《天民樓藏瓷》，香港藝術館，香港，1987年，編號61
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號86
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
劉良佑，《中國歷代陶瓷鑑賞》，卷5：清官窯及民窯，台北，1991年，頁159
《天民樓珍藏青花瓷器》，上海，1996年，編號92

HK$ 5,000,000-7,000,000
US$ 640,000-895,000



Mark

Elegantly shaped with smoothly sloping shoulders and elongated neck, *suantouping* or 'garlic-mouth' vases are among the most interesting vessel shapes of Chinese porcelain. The form, featuring a distinctive bulbous mouth in the shape of a garlic fruit, was popular in the Ming (1368-1644) and Qing (1644-1911) dynasties. Generally, imperial porcelain vases during the Qing period were manufactured for decorative purposes or as flower vases. *Suantouping,* with their typical narrow mouth, would be suited to hold one flower or a single fruiting branch, which would match one of those depicted on the vase. Fired at the imperial kilns at Jingdezhen, this attractive design is beautifully rendered, successfully displaying the mottled 'heaped and piled' effect of the most desirable of early Ming period (1368-1644) blue-and-white porcelains.

The Qianlong Emperor (r. 1736-1795) is known to have commissioned close copies of early Ming porcelains at the imperial kilns at Jingdezhen. Although there appears to be no exact prototype of this kind of *suantouping* from the early Ming period, its design of individual fruiting branches is seen on ceramic wares as early as the Yongle reign (1403-1424). The Yongle prototypes are painted with six or ten fruiting sprigs, varying in size and border decoration, see *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 12, pl. 12 where a Yongle *meiping* vase is illustrated from the Palace Museum in Beijing. At that time, the design is mostly seen on vases, although bowls, however rare, are also known, such as the bowl sold in these rooms, 7th October 2015, lot 3606.

After the Yongle period, the 'fruiting branch' design, celebrating auspicious wishes for longevity and prosperity, continued to be popular on imperial wares, but then mainly on bowls and less on vases, compare for example, a Xuande bowl of conical shape, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection,* London, 1994, vol. 2, no. 671. In the Qing dynasty, this design re-appears on vases.

The origin of the 'garlic-mouth' as a decorative element, is uncertain, but the vessel itself is modeled after an archaic bronze wine vessel named *hu* with a mouth distinctively formed of garlic cloves, see Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections,* New York, 1995, no. 52, where the *hu* is attributed to the late Eastern Zhou, late Warring States period, 4th-3rd century BC. The bronze *hu* equally features a slightly flaring ring foot, but a shorter, rounder body and a longer neck. In its shape, the *suantouping* of the Ming period tends to be closer to the bronze prototype than the Qing variant, which is much more elegantly shaped and better adapted to Qing court taste.

'Garlic-mouth' vases of this design were first produced in the Yongzheng reign, a Yongzheng example was sold in these rooms, 29th November 1978, lot 234, and continued to be popular throughout the Qing dynasty; compare a Jiaqing version in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III),* Hong Kong, 2000, pl. 145; and a Daoguang example, included in the exhibition *Imperial Porcelain of Late Qing,* The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 1, from the Simon Kwan collection.

These vases are also known with various monochrome glazes, celadon, teadust, iron-red or claire-de-lune. A rare Qianlong-marked Ru-type glazed vase, was sold in these rooms, 8th October 2013, lot 3120.

Identical vases of Qianlong mark and period are in several museums: in the National Palace Museum in Taipei, illustrated in *Gugong cang ci. Qing qinghua ci/Porcelain of the National Palace Museum. Blue and White Ware of the Ch'ing Dynasty,* Hong Kong, 1968, vol. 2, pls 5a-c; in the Capital Museum in Beijing, included in *Zhongguo taoci quanji* [The complete works of Chinese ceramics], vol. 15: Qing (II), Shanghai, 1999, no. 8 and in the Nanjing Museum illustrated in *Zhongguo Qingdai guanyao ciqi/The Official Kiln Porcelain of the Chinese Qing Dynasty,* Shanghai, 2003, p. 211.

Similar examples have been sold in these rooms, 19th November 1986, lot 225 and in our New York rooms, 30th March 2006, lot 314.

蒜頭瓶器形優雅，長頸垂肩，近口沿處圓鼓如蒜形，屬歷代官瓷造形中特為突出者，盛行於明、清二代。清代御窯所造瓷瓶多為陳設器或花器，蒜頭瓶口斂，適合插飾單枝花卉，或繁果枝條，正如同瓶身所繪折枝花果。紋飾以青花點染鉤描，積料處色深濃豔，仿傚早明青花瓷著名之鐵斑效果。

乾隆帝命景德鎮御窯燒造仿明瓷之器，此類蒜頭瓶雖無形、飾完全吻合之明初先例，永樂官瓷已可見類同折枝紋飾，多為六組或八組，尺寸相異，見《中國陶瓷全集》，卷12，上海，1999-2000年，圖版12，北京故宮博物院藏永樂梅瓶。此時，折枝花果紋多見於瓶器，鮮有盌例，其一2015年10月7日售於香港蘇富比，編號3606。

永樂以降，折枝花果仍為官瓷常見紋飾，象徵長壽多子，然多飾於瓷盌，如一件宣德窯笠式盌，刊於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994年，卷2，編號671，直到清代，方見折枝花果紋復作於瓶器。

瓶口蒜頭造形雖來源未明，此器形應取材高古青銅壺，其壺口亦為類同蒜頭形，見蘇芳淑，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷3，紐約，1995年，編號52，斷代東周，戰國晚期，公元前四至三世紀，圈足微撇，頸較長，器腹更圓短。以此為礎，明代蒜頭瓶造形更為近似青銅雛本，然清代器形越顯優雅，迎合當朝美感。

此款青花蒜頭瓶初見於雍正朝，如一例1978年11月29日售於香港蘇富比，編號234，並盛行至清末，比較一件嘉慶朝作例，藏於北京故宮博物院，錄於《故宮博物院藏文物珍品全集．青花釉裏紅 （下）》 ，香港，2000 年，圖版145；還有一件關善明珍藏道光作例，展出於《關氏所藏晚清官窯瓷器》，香港中文大學文物館，香港，1983年，編號1。

蒜頭瓶亦有施單色釉者，如青釉、茶葉末釉、礬紅、月白等，一件乾隆窯仿汝釉蒜頭瓶，2013年10月8日售於香港蘇富比，編號3120。

博物館藏類同乾隆青花蒜頭瓶：台北故宮博物院藏品，錄於《故宮藏瓷》，香港，1968年，圖版5a、5b、5c；北京首都博物館藏品，載於《中國陶瓷全集》，卷15：清（下），上海，1999年，編號8，以及南京博物院藏品，刊於《中國清代官窯瓷器》，上海，2003年，頁211。香港蘇富比1986年11月19日曾售出相類作例，編號225，另一例售於紐約蘇富比，2006年3月30日，編號314。

15

# AN IMPERIAL INSCRIBED CELADON-GROUND GILT-DECORATED WALL VASE
# SEAL MARK AND PERIOD OF QIANLONG

## 清乾隆　粉青地描金御製詩掛瓶
## 《乾隆乙酉御題》款「乾」、「隆」印

of rectangular section, the facetted body with a flat back and supported on a splayed foot, rising to a waisted neck flanked by a pair of handles modelled in the form of *chilong*, the front centred by a rectangular cartouche inscribed with an imperial poem dated to *yiyou* year of the Qianlong reign (in accordance with 1765), followed by two red seals reading *Qian* and *Long*, all reserved against a pale celadon ground and framed by gilt-decorated archaistic *kui* dragons, the neck similarly decorated with a pair of *kui* dragons below stylised *ruyi* and foliate strapwork, the foot skirted with a lappet band, fitted wood stand
overall 23.7 cm, 9⅜ in.

**PROVENANCE**

Acquired in Hong Kong, 1977.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 116.

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

題詩：
依然膽搥式，卻異汝官珍；
動挈路搴秀，靜懸屋盎春。
製惟日趨巧，道不易還淳；
紅紫隨時閱，何曾著點塵。
乾隆乙酉御題。

來源：
1977年購於香港

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號116

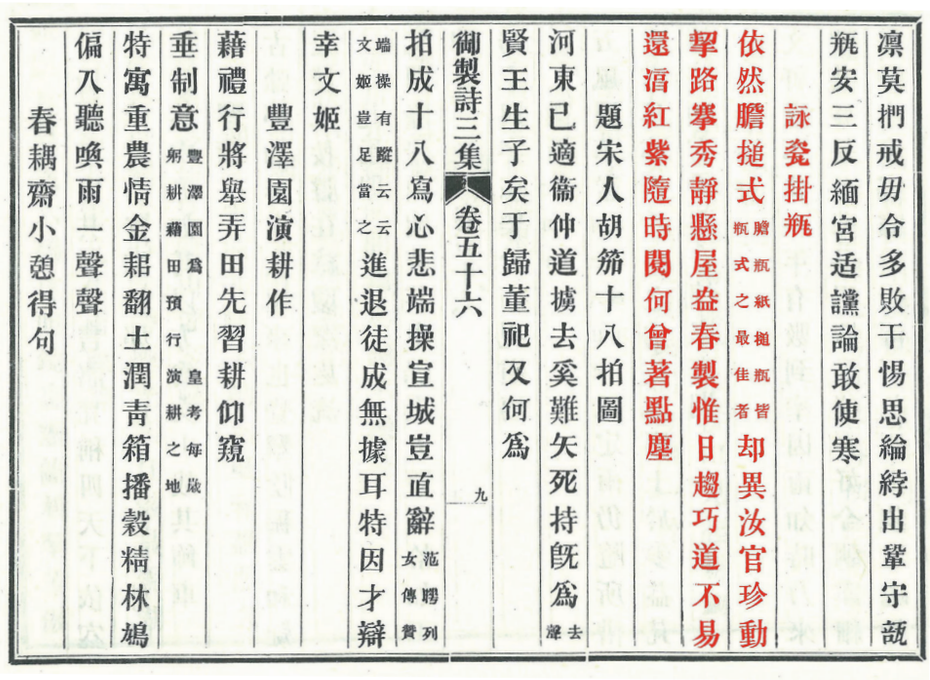
依然膳鄉美胡異林
宵瑰鄰夢蹄廣秀顏
縣屋釜高懸崖圓穩
巧藏采易還僕紅菊
隨時閬衙曾遙高點
乾隆乙酉禦題

The innovation of wall vases can be traced back to at least the Ming dynasty. Flattened at the back as though cut in half and often made in pairs, these vases were used to hold flowers both in indoor settings and inside sedan chairs. During the Qianlong reign, they were particularly favoured by the Emperor and many wall vases were made using different materials, frequently inscribed with imperial poems and seals. In a poem featured on one porcelain wall vase, the Qianlong Emperor commented on the pleasure provided by these vases when filled with flowers, which allowed him to enjoy their fragrance while the 'red dust' (cares of the world) could not reach him (see the catalogue to the exhibition *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, pl. 445). A wall vase hanging on the interior of a sedan chair is depicted in the painting *An Ice Game* by Jin Kun, Cheng Zhidao and Fu Longan, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, no. 61. A group of Qianlong wall vases of different forms can be seen *in situ* at the Sanxitang (The Studio of Three Rarities) in the Palace Museum, Beijing, as illustrated in the exhibition catalogue *China. The Three Emperors 1662-1795*, *op.cit.,* p. 44, fig. 15.

According to an official memorial on wall vases written by Tang Ying (1682-1756) dated to the 7th year (1742), imperial poems were to be inscribed in one of four styles – seal, clerical, cursive and regular scripts – to match the different forms of wall vases.

The poem inscribed on this wall vase, entitled *On Porcelain Wall Vase*, was written by the Qianlong Emperor in the 30th year of his reign (corresponding to 1765) and was included in a compilation of imperial poems the following year(**fig. 1**). Four *yangcai* wall vases in the collection of the National Palace Museum, Taipei, are adorned with the same poem, albeit in various scripts: Two handled vases bear inscriptions in regular script (accession nos *zhong ci* 01932 and 01931), another handled vase features clerical-script poem (*zhong ci* 01934) and a fourth one running-cursive script (*zhong ci* 01926). They all bear similar seals reading *Qian* and *Long*, and are inscribed with four-character horizontal reign marks. See also a blue-ground gilt-decorated double-gourd wall vase in the Palace Museum, Beijing, decorated with the same poem in regular script, illustrated in *Hall of Mental Cultivation of The Palace Museum – Imperial Residence of Eight Emperors*, Hong Kong, 2017, cat. no. 53.

Evenly enveloped by a Longquan-inspired celadon glaze and pencilled in gilt with archaistic *kui* dragons, this wall vase exemplifies the Qianlong period's reverence for antiquity. However, despite the *chilong* handles which draw reference from ancient bronzes, the present flattened rectangular form appears to be a Qianlong period innovation. Wall vases of this form are preserved in the National Palace Museum, Taipei; a robin's-egg glazed archaistic example similarly decorated with *kui* dragons in gilt, is included in *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, Taipei, 2014, no. II-47 (*zhong ci* 01946). There are also a *famille-rose* wall vase with floral scrolls (*zhong ci* 01927) and another decorated with puce enamel (*zhong ci* 05391).


凜莫捫戒毋令多敗干惕思綸綍出鞏守疏
瓶安三反緬宮适讜論敢使寒

詠瓷掛瓶

依然瞻搥式（瞻瓶紙拋瓶皆瓶式之最佳者）却異汝官珍動
挈路搴秀靜懸屋益春製惟日趨巧道不易
還滔紅紫隨時閱何曾著點塵

題宋人胡笳十八拍圖

河東已適衞仲道擄去奚難矢死持既爲去
賢王生子矣于歸董祀又何爲

御製詩三集 卷五十六 九

拍成十八寫心悲端操宣城豈直辭（范曄列女傳贊）
端操有蹤云云文姬豈足當之進退徒成無據耳特因才辯
幸文姬

豐澤園演耕作

藉禮行將舉弄田先習耕仰窺
垂制意（豐澤園爲皇考每歲躬耕藉田預行演耕之地）
特寓重農情金耜翻土潤青箱播穀精林鳩
偏入聽喚雨一聲聲
春耦齋小憩得句

fig. 1
*Qing Gaozong yuzhi shiwen quan ji* [Anthology of imperial Qianlong poems], *Yuzhi shi san ji* [Imperial poem, vol. 3], *juan* 56, p. 9.

圖一
《清高宗御製詩文全集 · 御製詩三集》· 卷 56 · 頁 9

轎瓶，又稱壁瓶，明代已有，背平彷若從中剖半，多作成雙，或置室內，或懸轎中，故名之。乾隆一朝，高宗尤好轎瓶，製有各式轎瓶，材質不一，時以御製詩文、鈐印飾之。乾隆帝曾作詩頌壁瓶，道：「官汝稱名品，新瓶製更嘉；隨行供嘯咏，沿路擷芳華。掛處輕車稱，簪來野卉斜；紅塵安得近，香籟度帷紗」，咏轎瓶插花，讓鮮蕊幽香隨行，清雅脫俗，不受紅塵紛擾（參考倫敦大英博物館藏御製詩文轎瓶，見於《盛世華章》，英國皇家藝術學院，倫敦，2005年，圖版445）。北京故宮博物院藏金昆、程志道、福隆安等人合製〈冰嬉圖〉，即繪有壁瓶掛在轎內，見《故宮博物院藏文物珍品全集．清代宮廷繪畫》，香港，1996年，編號61。另參考北京故宮三希堂內所掛轎瓶，其形飾各異，共置一壁，清逸風雅，圖見《盛世華章》，前述出處，頁44，圖15。

唐英在乾隆七年（1742年）十一月十七日所呈〈遵旨燒磁詩文轎瓶折〉曾道：「轎瓶之樣不一，奴才遵將睿藻敬安瓶上。字分四體，與瓶式配合。」由此推斷，乾隆年間有依轎瓶器形、嚴選書體之習，是以有見不同轎瓶題寫相同詩文之況。

此〈咏瓷掛瓶〉詩御製於乾隆三十年（1765年），收錄於翌年御製詩集(圖一)。除此器外，另有其他轎瓶書有此詩，如台北故宮博物院所藏四例，書體有別，但詩末均有白文「乾」印及朱文「隆」印，底署「乾隆年製」單行篆款：其中兩器夔耳轎瓶，綴洋彩綠地福壽紋及洋彩紅地花卉紋，均以楷書題詩，下承仿漆座（中瓷01932及01931）；另一為洋彩粉紅地花卉雙耳轎瓶，下托仿漆木座，以隸書題詩（中瓷01934）；還有一洋彩黃地雲蝠紋開光花卉轎瓶，詩則以行草書就（中瓷01926）。北京故宮博物院也藏書有相同詩文之壁瓶，參考一霽藍地描金葫蘆轎瓶，下方開光內以楷書題詩，近展於《八代帝居：故宮養心殿文物展》，香港，2017年，編號53。

此轎瓶以粉青釉為地，色翠近龍泉，以描金繪仿古紋，並添螭耳，式甚懷古，然此倭角壁瓶之形，前所未見，應為乾隆年間所創。參考台北故宮博物院藏乾隆仿銅金彩轎瓶，色彩搭配雖與此別，但形與此近，同以仿古夔紋作飾，圖見《瓶盆風華：明清花器特展》，台北，2014年，編號II-47（中瓷01946）。該院另藏器形相類但飾紋迥異之器，包括粉彩纏枝洋花（中瓷01927）及胭脂紅彩萬福花卉紋例（中瓷05391）。

16

# A FINE AND LARGE BLUE AND WHITE 'BAJIXIANG' VASE, HU SEAL MARK AND PERIOD OF QIANLONG

# 清乾隆　青花纏枝番蓮托八吉祥紋舖首壺 《大清乾隆年製》款

the robust ovoid body supported on a splayed foot, sweeping up to a waisted neck and everted rim, set with two *taotie*-mask handles suspending mock rings, brightly painted in deep shades of cobalt accented by contrived 'heaping and piling' with a wide band of scrolling lotus, the large blooms borne in an alternating double register with the upper row each supporting one of the beribboned *bajixiang* (Eight Buddhist Emblems), each of the lotus blooms further superbly decorated in the central pod with a *shou* character, the neck encircled by a band of quatrefoil crenulated motifs divided by flower sprigs and further wrapped with a lotus scroll, the base skirted with petal panels, all between a band of tumultuous waves encircling the rim and foot, the base inscribed with a six-character seal mark
49.5 cm, 19½ in.

**PROVENANCE**

Sotheby's Hong Kong, 29th November 1977, lot 206.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 58.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 83.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.
*Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong Museum of Art, Hong Kong, 2005, cat. no. 212.

**LITERATURE**

Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5: *Ch'ing Official and Popular Wares,* Taipei, 1991, p. 156.
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 89.

HK$ 8,000,000-12,000,000
US$ 1,020,000-1,530,000

Mark

來源：
香港蘇富比1977年11月29日，編號206

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號58
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號83
《天民樓青花瓷特展》，上海博物館，上海，1996年
《千祥雲集：中國吉祥圖案文物－敏求精舍四十五週年紀念展》，香港藝術館，香港，2005年，編號212

出版：
劉良佑，《中國歷代陶瓷鑑賞》，卷5：清官窯及民窯，台北，1991年，頁156
《天民樓珍藏青花瓷器》，上海，1996年，編號89

With its ample, majestic form, flanked by two animal-mask handles, this imposing vase embodies the Qianlong Emperor's (r. 1736-95) taste. It combines the rich vocabulary of the Emperor's interests with the technology available at the time.

In line with and perhaps surpassing his grandfather, the Kangxi Emperor (r. 1662-1722) and his father, the Yongzheng Emperor (r. 1723-35), the Qianlong Emperor was a passionate patron of the arts. With his insatiable appetite for collecting, the imperial collections grew to become vast holdings. The Emperor's passions were wide-ranged, from scholarly and literary to scientific and religious.

The porcelains manufactured at the imperial kilns at Jingdezhen during the Emperor's reign, were directly connected with Tang Ying (1682-1756), Superintendent of Customs and Director of the imperial kilns, who began his career at the imperial factory under the reign of the Yongzheng Emperor. He ingeniously transformed the Emperor's wishes into perfect end products. The present vase is typical of his work 'in the style of the ancients', illustrating the Qianlong Emperor's great interest in archaic bronzes, but also his religious involvement with Tibetan Buddhism.

Archaic bronze shapes always appear to have inspired artworks in various materials and the present porcelain piece also falls in this category. The bronze vessel that may have been a model for this vase could have been a *hu* from the late Eastern Zhou period, 3rd century BC, such as the one illustrated in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections,* New York, 1995, no. 51. Such bronze *hu* may also have been the source of inspiration for *hu*-shaped painted lacquer bottles of the Western Han period (206 BC-AD 9), illustrated in *Hubei chutu Zhanguo Qin Han qiqi/Lacquerware from the Warring States to the Han periods excavated in Hubei province,* The University of Hong Kong, 1944, nos 71A and 71B, and for similarly shaped painted pottery *hu* from around the same period, as illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection,* London, 1994, vol. 1, no. 71, attributed to the Western Han dynasty, late 2nd or 1st century BC .

The Eight Buddhist Emblems is a decorative design introduced from Tibetan Buddhist art. On Chinese blue-and-white porcelain, we find the motif as early as the Yuan dynasty, on vases and jars, mostly as border decoration, compare for example, a jar illustrated in Krahl, *op.cit.*, vol. 2, no. 640. With time, the Eight Buddhist Emblems developed into a principal motif, in combination with lotus, on mainly bowls and dishes. For an example of a bowl, from the Tianminlou collection, see *Blue and White Porcelain from the Collection of Tianminlou Foundation*, *op.cit.,* no. 46 and the Min Chiu Society exhibition catalogue *The Radiant Ming 1368-1644 through the Min Chiu Society Collection,* Hong Kong Museum of History, Hong Kong, 2015-2016, cat. no. 122. In the Qing period, the Eight Buddhist Emblems on lotus re-appear on upright vessels. The present vase shows the familiar design, but includes an uncommon variant, a *shou* character in the lotus pod.

As a fervent believer and patron of Tibetan Buddhist art and literature, the design of Eight Buddhist Emblems with lotus on an archaic-inspired vessel, would have met the Emperor's approval. The decoration with the motif of lotus enclosing a *shou* character in its pod may be compared to that of an important documentary blue-and-white altar vase with a dedicatory inscription of Tang Ying, dated to 1741, which was sold in these rooms, 8th April 2007, lot 508. Although without the Buddhist emblems, the scrolling *shou* lotus on the altar vase is rendered in a similar way.

An identical vase with a Qianlong reign mark, was included in the Hong Kong Museum of Art exhibition catalogue *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition,* Hong Kong, 1985, cat. no. 185 and another was sold in these rooms, 29th October 1991, lot 152, and is illustrated in *Sotheby's Hong Kong Twenty Years 1973-1993,* Hong Kong, 1993, pl. 179. An unmarked Qianlong period vase, featuring the *shou* character enclosed in a lotus pod, is illustrated in *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection,* Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 97.

A Yongzheng vase of very similar design, but not including a *shou* character in a lotus pod, with *ruyi* lappets encircling the shoulder and a classic scroll at the foot, is illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns,* Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 44.

青花舖首壺，敦碩沉穩，端莊華麗，盡顯皇家風範，不僅迎合帝王之品味，亦反映乾隆帝對於當朝新穎製瓷技術之喜好。

承襲康熙、雍正遺風，乾隆皇帝崇文尚藝，熱衷鑑藏，大量擴充宮廷藏珍，金石、文房、科學、宗教，皆甚有涉獵。

著名督陶官唐英（1682-1756年）自雍正時期領導御窯廠製瓷，本品乃其順應帝王慕古之情、崇佛之意，取高古青銅器形制，綴以藏傳佛教紋飾，匠心獨具。

歷代工藝品常以高古青銅器為雛本，本器亦同，應以東漢晚期青銅壺造形為礎，參考蘇芳淑，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，紐約，1995年，編號51。亦或以西漢漆壺為本，如《湖北出土戰國秦漢漆器》，香港大學，香港，1944年，編號71A、71B，類同造形、年代相近之陶壺，見康蕊君，《玫茵堂中國陶瓷》，倫敦，1994年，卷1，編號71，斷代西漢，公元前二至一世紀。

八吉祥紋源自藏傳佛教，最早現於元代瓷瓶、罐，多做為邊界紋飾，比較一例，錄於康蕊君，前述出處，卷2，編號640。自此，八吉祥紋逐漸發展為瓷盌、盤器之主體紋飾，且多與蓮紋搭配。如天民樓藏一盌，錄於《天民樓珍藏青花瓷器》，前述出處，編號46，及敏求精舍展覽，《日昇月騰：從敏求精舍藏品看明代》，香港歷史博物館，香港，2015-2016年，編號122。至清代，蓮托八吉祥紋復見於瓷作立件，本品蓮心綴「壽」字，創新獨特。

乾隆帝虔心信佛，本器飾蓮托八吉祥紋於壺，應深得帝王歡心。蓮心壽字，可比較一件銘唐英供文，紀年乾隆六年之瓷供，2007年4月8日售於香港蘇富比，編號508，其纏枝蓮紋與本品甚為相似。

一件類同作例，書乾隆年款，展出於《中國文物集珍：敏求精舍銀禧紀念展覽》，香港，1985年，編號185；另一例售於香港蘇富比1991年10月29日，編號152，載於《香港蘇富比二十週年1973-1993》，香港，1993年，圖版179。還有一瓶，飾類同壽字蓮紋，無年款，刊於林業強，《機暇清賞：懷海堂藏清代御瓷器》，香港中文大學文物館，香港，2007年，編號97。

一件近類雍正作例，蓮紋無壽字，如意紋飾器肩，錄於《清瓷萃珍：清代康雍乾官窯瓷器》，香港中文大學文物館，香港，1995年，編號44。

17

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

# 清乾隆　青花竹石芭蕉紋玉壺春瓶 《大清乾隆年製》款

well potted with a pear-shaped body supported on a gently splayed foot, elegantly rising to a waisted neck and flared rim, the exterior painted in bright cobalt blue with long leafy stems of bamboo and plantain growing beside craggy rocks, amongst a fenced garden landscape with further flowering sprays above a lappet band, all below upright plantain leaves, a foliate scroll and pendent trefoils around the neck, the foot skirted with a band of demi florets, inscribed to the base with a six-character seal mark
28.9 cm, 11⅜in.

**PROVENANCE**

Acquired in Hong Kong, 1986.

**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 62.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 87.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

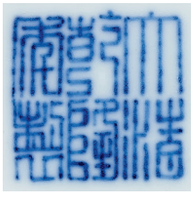
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 93.

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

來源：
1986年購於香港

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號62
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號87
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
《天民樓珍藏青花瓷器》，上海，1996年，編號93



Mark

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

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

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

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

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

玉壺春口沿微撇、頸細而腹碩，器型雅緻，為清代景德鎮典範之作，彼時製瓷工藝之純熟，由此可見一斑。能工者既摹古創新，雙管齊下，彰顯中國輝煌歷史。此般功績，非技藝高超、思維廣散之巧匠而不能就；還歸功於督陶官之朝督暮責，唐英便為其一，任職於雍正與乾隆早年期間，天賦異禀、瓷藝卓絕。同時，清初統治者急欲借復興瓷業之舉以匡正其統治，宣揚聖威，亦視為關鍵因素。

雍正時期，皇帝便時常傳旨運送歷代佳瓷至景德鎮御窰廠，著其照樣燒造，至乾隆朝，此舉愈興。據唐英所紀官窰事宜，明初青花器備受清廷眷睞，自雍正十年（1732年）起，仿永、宣二朝之佳品迭出。竹石芭蕉圖玉壺春瓶始燒於洪武朝，然清代仿製品之形制更近永窰器，不論花、石樣式，頸部蕉葉紋及卷草紋之描繪，或是圈足點綴之蓮瓣紋，均甚為相似，可見北京故宮所藏一作例，圖刊於《故宮博物院藏文物珍品全集．青花釉裏紅（上）》，香港，2000年，圖版33。

繪庭院小景題材之青花器，始見於元，繪欄柵、洞石，配修竹、芭蕉等，清麗風雅，別開生面。此番中式景緻，饒有本土意境，尤投中東諸國所好，喜其異國情調。明朝圖樣設計，多以物喻人，寄興寓情。竹，冬寒而常青，風饕愈凌然，素托以長壽、堅韌、忠貞之品質。石質堅，象徵隱忍、剛毅之性情，又可表牢靠之關係、友誼。蕉能代紙，為文人十四寶之一，以其借喻學識淵博、品行高遠之士。文人墨客以蕉代紙，揮毫撒墨，於其上習字題詩，古有懷素「蕉書」之韻事。佚名宮廷畫師曾作一幅四阿哥弘曆蕉書圖，現藏北京故宮博物院，展於《盛世華章》，皇家藝術學院，倫敦，2005年，編號187。

台北故宮博物院藏一類例，圖見《故宮藏瓷．清青花瓷》，卷2，香港，1968年，圖版12。北京故宮博物院亦存一例，著錄於《中國陶瓷全集》，卷15，上海，2000年，圖版12。另一相若例，售於紐約蘇富比1976年3月20日，編號174，後又於紐約佳士得2008年9月17日易手，編號459。再比較一例，兩度售於香港佳士得，分別為2006年5月30日，編號1410，及2010年10月8日，編號2773。

竹石芭蕉圖玉壺春瓶自雍正至宣統均有燒造，上海博物館現藏雍正、乾隆、道光、咸豐及同治五朝作例，可資比較，圖見陸明華，《清代雍正．宣統官窰瓷器》，上海，2014年，圖版3-107及3-32。

18

# A FINE AND RARE BLUE AND WHITE EWER SEAL MARK AND PERIOD OF QIANLONG

# 清乾隆　青花開光花果紋執壺 《大清乾隆年製》款

superbly potted, the generous pear-shaped body rising from a splayed foot to a waited neck flaring at the rim, set on one side with a curved spout joined to the neck by a cloud-shaped strut, opposite the arched strap handle adorned by grooves and surmounted by a small loop on top and accented with three knobs of clay at the base, imitating metalwork studs, finely painted in deep cobalt-blue tones with simulated 'heaping and piling', with a quatrefoil panel on either side, one enclosing a branch of peaches with two fruit among blossoms and foliage, the other with a branch of loquat with many stylised fruit, the panels flanked by flowers of the 'Four Seasons' with pomegranate, peony, chrysanthemum and camellia, all between the neck collared by lotus scroll and upright plantain leaves, and the foot skirted with a band of upright lappet petals, the spout decorated with a foliate scroll, with *ruyi*-clouds on the strut and sprays of *lingzhi* on the handle, inscribed on the base with a six-character seal mark
26.7 cm, 10½in.

**PROVENANCE**

Sotheby's Hong Kong, 20th May 1986, lot 43.

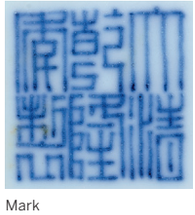
**EXHIBITED**

*Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 59.
*Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, cat. no. 84.
*Tianminlou qinghua ci tezhan* [Special exhibition of blue and white porcelain from the Tianminlou collection], Shanghai Museum, Shanghai, 1996.

**LITERATURE**

Rosemary E. Scott, 'Archaism and Invention: Sources of Ceramic Design in the Ming and Qing Dynasties', George Kuwayama ed., *New Perspectives on the Art of Ceramics in China*, Los Angeles, 1992, p. 87, pl. 21.
*Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 90.

HK$ 3,000,000-5,000,000
US$ 383,000-640,000



Mark

來源：
香港蘇富比1986年5月20日，編號43

展覽：
《天民樓藏瓷》，香港藝術館，香港，1987年，編號59
《天民樓青花瓷特展》，鴻禧美術館，台北，1992 年，編號84
《天民樓青花瓷特展》，上海博物館，上海，1996年

出版：
蘇玫瑰，〈Archaism and Invention: Sources of Ceramic Design in the Ming and Qing Dynasties〉，George Kuwayama 編，《New Perspectives on the Art of Ceramics in China》，洛杉磯，1992年，頁87，圖版21
《天民樓珍藏青花瓷器》，上海，1996年，編號90

Striking for its elegant and well-proportioned form, flawless potting and carefully executed motif, this ewer represents one of the most successful porcelain designs of the Qianlong reign and belongs to an exclusive group of wares made to imitate early 15th century porcelains. The decoration is notable for its bold and vigorous rendering in brilliant hues of cobalt and reflects the high level of resources available to the potters working at the imperial kilns at Jingdezhen. The Qianlong Emperor's reverence for Ming dynasty porcelain is well recorded and he is known to have commissioned close reproductions of such pieces.

Ewers of this elegant form were first made in the Hongwu and Yongle reigns, and are known with a variety of motifs, including flower scrolls, garden scenes and fruit. Their form and the use of quatrefoil panels as decorative devices date back to the Yuan dynasty. However, the motif of peaches and loquats and the surrounding 'Flowers of the Four Seasons', which include rose, peony, chrysanthemum and camellia, would have resonated with significance among the Ming aristocracy and literati elite. One of China's most auspicious fruit, the peach is an omen of longevity and harbinger of happiness, while the loquat embodies the spirit of the four seasons: it buds in autumn, blossoms in winter, sets fruit in spring and ripens in summer.

Copies of Ming prototypes were first created in the Yongzheng reign, but became more popular during the Qianlong period, when the original design was successfully transformed to suit contemporary taste. The effectiveness of the Qing version lies in its reinterpretation of the original design as displayed in the more linear rendering of the flowers and leaves and the composition of the design to complement the elegant form. Furthermore, while attempting to imitate the sought-after 'heaping and piling effect' of 15th century examples with the deliberate application of darker spots of cobalt, craftsmen skilfully reproduced the ripening skin of the fruits and turning of leaves.

Vases of this form are held in important museums and private collections worldwide; a closely related ewer from the Qing Court collection and still in Beijing, is illustrated in Geng Baochang, *Gugong Bowuguan cang Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], Beijing, 2002, vol. 2, pl. 210; one in the National Palace Museum, Taipei, is published in *Porcelain of the National Palace Museum. Blue-and-White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, vol. II, pl. 14; another in the Topkapi Saray Museum, Istanbul, is illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, London, 1986, vol. III, pl. 2565; and a slightly larger example in the Nanjing Museum is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 214. See also a closely related ewer from the Meiyintang collection, sold twice in these rooms, 26th October 1993, lot 179, and 4th April 2012, lot 28; and another with its matching cover from the Malcolm collection, included in the Oriental Ceramic Society exhibition *Chinese Blue and White Porcelain*, London, 1953, cat. no. 311, and sold in our London rooms, 5th July 1977, lot 247.

Ewers of this form and design continued to be produced in the succeeding reigns; a Jiaqing mark and period version in the Palace Museum, Beijing is illustrated in Geng Baochang, *Gugong Bowuguan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], Beijing, 2005, vol. II, pl. 249; and a pair of ewers with Daoguang marks and of the period, from the Ohlmer collection in the Roemer-Museum, Hildeshein, are published in Ulrich Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, pls 71 and 72.

For the Yongle prototype of this form and design see a ewer recovered from the Yongle stratum of the Imperial kiln site at Zhushan, Jingdezhen, included in the exhibition *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 59; and one with a cover, in the Palace Museum, Beijing, included in the Museum's exhibition *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, cat. no. 94.

執壺器型雅緻勻稱，胎釉澄淨無暇，紋飾妍巧精湛，屬仿明初青花之佳作，可堪乾隆御窯至臻典範，錚錚佼佼。景德鎮匠人以鈷青作畫，選料上乘，加之筆觸大膽生動，故而呈效明艷爽儁，教人觀之心生歡喜，可見彼時御窯廠乃集舉國之力製瓷，無不物用其優。眾人皆知，乾隆皇帝愛慕明瓷，傾心不已，數次著人照樣燒造，以今懷古。

此器型初燒於洪武、永樂年間，上飾紋樣各異：多為纏枝花卉，庭院小景及四季瓜果。四瓣蔕式開光則可上元朝，然此執壺上開光內繪折枝桃、枇杷，其外以四季花卉紋相襯，例如玫瑰、牡丹、菊花以及山茶之組合，寓意喜慶，均是明代流行飾紋，甚得當時達官顯貴、文人雅士垂青。自古伊始，桃便為祥瑞之果，含長壽、萬福之吉兆；而枇杷則「秋蔭、冬花、春實、夏熟」，承四季菁華，「備四時之氣」。

此類仿明報壺，首製於雍正年間，時至乾隆一朝，愈加風行，且將原有紋樣稍作更進，古為今用，翻陳出新，頗符時人審美，甚得上心。清代紋飾愈加注重線條運用，刻畫花葉、卷草曲折有致，清晰分明，流暢靈動，無半分刻板之感，搭配端莊之器型，可謂相得益彰。此外，能工巧匠以鈷青點染瓜果、花葉，既擬明初青花特有之「鐵鏽斑」視效，又深淺暈散，彰顯熟果豐碩之態，葉隨風轉之姿。

此類執壺，見於世界各大博物館及私人收藏。清宮舊藏有一相似例，現存北京故宮博物院，圖見耿寶昌，《故宮博物館藏明初青花瓷》，北京，2002年，卷2，圖版210。台北故宮博物院蓄一類例，刊於《故宮藏瓷・清青花瓷》，香港，1968年，卷2，圖版14。另有一例，現貯伊斯坦堡托普卡比宮殿，圖載於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，倫敦，1986年，卷3，圖版2565。南京博物館亦存一例，尺寸稍大，錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，圖版214。此外，玫茵堂珍藏一相若作例，曾兩度售於香港蘇富比，分別為1993年10月26日，編號179，及2012年4月4日，編號28。另見一帶蓋執壺例，為 Malcolm 典藏，展於東方陶瓷協會，《Chinese Blue and White Porcelain》，倫敦，1953年，編號311，後售於倫敦蘇富比1977年7月5日，編號247。

執壺與此紋飾、器型相仿者，後世歷代均有續燒。北京故宮藏一嘉慶款作例，圖載耿寶昌，《故宮博物院藏古陶瓷選萃》，北京，2005年，卷2，圖版249。另見一對道光款類例，屬 Ohlmer 雅蓄，現貯位處希爾德斯海的姆羅默博物館，錄於 Ulrich Wiesner，《Chinesisches Porzellan》，美因茨，1981年，圖版71及72。

永樂本朝作例，可參一景德鎮珠山御窯廠遺址永樂地層出土執壺，器型、紋飾與本品相若，展於《景德鎮出土明初官窯瓷器》，鴻禧美術館，台北，1996年，編號59。另見一永樂執壺例，配蓋，藏北京故宮，錄於《明代洪武永樂御窯瓷器》，北京，2015年，編號94。

## CHRONOLOGY 中國歷代年表

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

## GLOSSARY FOR CHINESE WORKS OF ART

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

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

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

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

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

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

5. With respect to Asian hardwoods, the terms '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$3,500,000, 20% of any amount in excess of HK$3,500,000 up to and including HK$31,000,000, and 13.9% of any amount in excess of HK$31,000,000.

### 1. BEFORE THE AUCTION

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

**Deposit** If you wish to bid on (🜲) lots in the printed catalogue and (✧) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK$500,000 or such other higher amount as maybe 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[LIVE].
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$^{now}$** If you cannot attend the auction, it may be possible to bid online via BID$^{now}$ for selected sales. This service is free and confidential. For information about registering to bid via BID$^{now}$, please refer to sothebys.com. Bidders using the BID$^{now}$ service are subject to the Additional Terms and Conditions for Live Online Bidding via BID$^{now}$, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID$^{now}$ online bidding service is not avaliable for premium lots.

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

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

## 3. THE AUCTION

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

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

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

## 4. AFTER THE AUCTION

**Payment** Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).
It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK$80,000.
It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.
Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.
Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.
If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK$1,000,000.
Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

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

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

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

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

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

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

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

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

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

## 5. ADDITIONAL SERVICES

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

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

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

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## 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。

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## 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。

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## 給準買家之指引

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

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

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

## 1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄，請致電(852) 2822 8142。

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

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

**符號表示**

以下為本圖錄所載符號之說明：

♌ **高估價拍賣品**

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

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

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

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

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

⊻ **有利害關係的各方** 附有⊻符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。

倘有利害關係的一方為成功競投人，他們須支付全數買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ **無底價** 除以□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錘價 位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

◉ **受限制物料**

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

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

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

## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或BID[now]網上競投服務進行競投。

拍賣過程需時各有不同，但平均為每小時50至120件拍賣品。每次出價通常較前一次出價高約10%。

請參閱印於本圖錄之買家業務規則第5及6條。

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

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

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

**透過BID[now]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[now]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[now]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[now]網上競投服務之競投人受透過BID[now]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。

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

請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，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。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

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

5. **其他服務**

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

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

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

## TAX INFORMATION FOR BUYERS

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

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

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

**買家稅務信息**

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

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

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

## CONDITIONS OF BUSINESS

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

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

### 1. INTRODUCTION

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

(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
(v) in respect of online bidding via the internet, the BID[now] 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 ("BID[now]") are made subject to the BID[now] Conditions available on the Sotheby's website or upon request. The BID[now] 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.

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**蘇富比之香港業務規則**

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

**1. 序言**
(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

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

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

**2. 一般條款**
於本業務規則：

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

**3. 競投人及蘇富比有關出售物品之責任**
(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

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

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作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膺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，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

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

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

見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

**11. 一般資料**

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售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發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

**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「贋品」，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，「贋品」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），不應視為贋品。

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，證明該物品乃膺品之唯一方法，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贋品之理由；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 responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

**USING THE ABSENTEE BIDS**

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

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

**SUCCESSFUL BIDS**

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

**DATA PROTECTION**

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

**給缺席競投人指引**

**缺席競投**

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

**使用缺席競投**

請使用所提供之缺席競投表,並確保準確填寫拍賣品編號及描述,以及閣下願意就每件拍賣品支付之最高落錘價。「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

Sotheby's EST. 1744

## 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** HK0867 | **Sale Title** SELECTED IMPERIAL CERAMICS FROM THE TIANMINLOU COLLECTION | **Sale Date** 3 APRIL 2019

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

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

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

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

### IMPORTANT

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

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/ABSENTEE BIDS

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

### FOR TELEPHONE BIDS

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

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

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

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

Address

City State/Province

Country Postal Code

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

The buyer's premium is 25% up to and including $3,500,000, 20% from $3,500,000 to $31,000,000, and 13.9% above $31,000,000.

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

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

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

SIGNED _____ DATED _____

### ARRANGING PAYMENT

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

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG
TEL (852) 2822 8142 I FAX (852) 2522 1063 I 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** HK0867 | **拍賣名稱** 天民樓藏御瓷選萃 | **拍賣日期** 2019年4月3日

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

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

拍賣期間之聯絡電話（只限電話競投） 1) _____ 2) _____

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

**重要事項**

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

請注意蘇富比或會向新客戶索取銀行證明。

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

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

**書面競投/缺席競投**

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。
- 可於拍賣編號之間以“或”字 兩者(或若干)中擇一競投。
- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

**電話競投**

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

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

**重要通告—估價拍賣品（♧）**

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

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

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

**地址** _____

**城市** _____ **州份/ 省份** _____

**國家** _____ **郵編** _____

❑ 本人/ 本人之代理人將親身領取拍賣品。

❑ 本人之付運人將代表領取拍賣品。

❑ 保存上述選項以作往後拍賣之用

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

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

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

❑ 本人不希望收到蘇富比發出的推廣資訊。

**簽署** _____ **日期** _____

**付款方式**

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

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

SALE # 拍賣編號 HK _____ LOT # 拍賣品編號 _____

*First Name 名 *Last Name 姓 Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話 Fax 傳真 *Email Address 電子郵箱

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。

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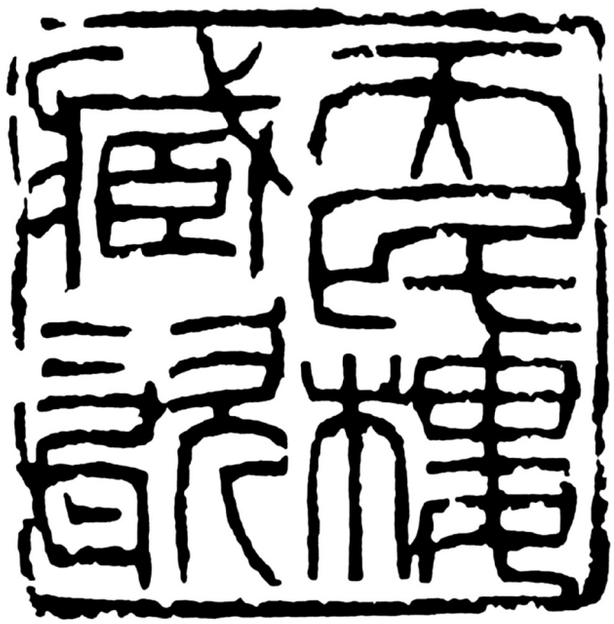

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