

A large, detailed ceramic vase with a green and red dragon motif. The dragon is depicted in a dynamic, coiled pose, with its head facing left and its body curving upwards. The green glaze is used for the dragon's body and the swirling clouds, while the red glaze highlights the dragon's scales and the background. The vase is set against a dark background, which makes the colors stand out.

# COLOURS BEYOND LANDSCAPES

IMPORTANT CHINESE ART INCLUDING  
EUROPEAN AND AMERICAN COLLECTIONS

不止青綠：歐美藏家藏中國色彩藝術珍品

Hong Kong 14 July 2022  
香港 2022 年 7 月 14 日

 **POLY AUCTION**  
保利香港拍賣









## 保利香港 拍賣日程

### 陳年普洱茶及茶道具專場

編號: HKA1622-2  
2022年7月10日 星期日  
上午 11:00

### 陳年茅台酒、威士忌及干邑專場

編號: HKA1622-1  
2022年7月10日 星期日  
下午 2:00

### 名貴鐘錶專場

編號: HKA2622-2  
2022年7月11日 星期一  
下午 12:00

### 尚品手袋及潮玩專場

編號: HKA2922  
2022年7月11日 星期一  
下午 4:00

### 中國書畫專場

編號: HKA3022  
2022年7月12日 星期二  
上午 10:00

### 現當代藝術 晚間拍賣

編號: HKA1022-1  
2022年7月12日 星期二  
下午 6:30

### 現當代藝術 日間拍賣

編號: HKA1022-2  
2022年7月13日 星期三  
上午 11:00

### 璀璨珠寶專場

編號: HKA2622-1  
2022年7月13日 星期三  
下午 3:30

### 花舞大唐:

北美十面靈壁山居珍藏唐三彩  
編號: HKA3322-2  
2022年7月14日 星期四  
上午 10:30

### 不止青綠:

歐美藏家藏中國色彩藝術珍品  
編號: HKA3322-3  
2022年7月14日 星期四  
下午 2:00

### 御海凝珍: 懷海堂藏清乾隆御瓷粹珍

編號: HKA3322-4  
2022年7月14日 星期四  
下午 2:45

### 中國古董珍玩專場

編號: HKA3322-1  
2022年7月14日 星期四  
下午 3:00

## POLY AUCTION (HONG KONG) SALES CALENDAR

### RARE PU'ER TEA AND TEAWARE

SALE: HKA1622-2  
SUNDAY, 10 JULY 2022  
11:00AM

### MOUTAI, WHISKY AND COGNAC

SALE: HKA1622-1  
SUNDAY, 10 JULY 2022  
2:00PM

### IMPORTANT WATCHES

SALE: HKA2622-2  
MONDAY, 11 JULY 2022  
12:00PM

### NOBLE HANDBAGS AND HYPE COLLECTIBLES

SALE: HKA2922  
MONDAY, 11 JULY 2022  
4:00PM

### FINE CHINESE PAINTINGS AND CALLIGRAPHY

SALE: HKA3022  
TUESDAY, 12 JULY 2022  
10:00AM

### MODERN AND CONTEMPORARY ART EVENING SALE

SALE: HKA1022-1  
TUESDAY, 12 JULY 2022  
6:30PM

### MODERN AND CONTEMPORARY ART DAY SALE

SALE: HKA1022-2  
WEDNESDAY, 13 JULY 2022  
11:00AM

### MAGNIFICENT JEWELS

SALE: HKA2622-1  
WEDNESDAY, 13 JULY 2022  
3:30PM

### TANG SANCAI CERAMICS FROM THE TEN-VIEWS LINGBI ROCK RETREAT COLLECTION

SALE: HKA3322-2  
THURSDAY, 14 JULY 2022  
10:30AM

### COLOURS BEYOND LANDSCAPES: IMPORTANT CHINESE ART INCLUDING EUROPEAN AND AMERICAN COLLECTIONS

SALE: HKA3322-3  
THURSDAY, 14 JULY 2022  
2:00PM

### QIANLONG: THE HUAHAI TANG COLLECTION

SALE: HKA3322-4  
THURSDAY, 14 JULY 2022  
2:45PM

### CHINESE CERAMICS AND WORKS OF ART

SALE: HKA3322-1  
THURSDAY, 14 JULY 2022  
3:00PM

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2022 年 6 月 18 至 19 日

微風南山藝文展演中心

臺灣臺北市信義區松仁路 100 號 3 樓

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2022 年 7 月 9 至 14 日

香港會議展覽中心

香港灣仔博覽道 1 號

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9 to 14 July 2022

Hong Kong Convention and Exhibition Centre

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# COLOURS BEYOND LANDSCAPES: IMPORTANT CHINESE ART INCLUDING EUROPEAN AND AMERICAN COLLECTIONS

## 不止青綠： 歐美藏家藏中國色彩藝術珍品

### 拍賣

花舞大唐：北美十面靈壁山居珍藏唐三彩

2022 年 7 月 14 日 星期四 上午 10:30 (拍品 3201-3264)

拍賣編號：HKA3322-2

不止青綠：歐美藏家藏中國色彩藝術珍品

2022 年 7 月 14 日 星期四 下午 2:00 (拍品 3301-3343)

拍賣編號：HKA3322-3

御海凝珍：懷海堂藏清乾隆御瓷粹珍

2022 年 7 月 14 日 星期四 下午 2:45 (拍品 3801-3806)

拍賣編號：HKA3322-4

中國古董珍玩專場

2022 年 7 月 14 日 星期四 下午 3:00 (拍品 3001-3169)

拍賣編號：HKA3322-1

### AUCTION

**TANG SANCAI CERAMICS FROM THE TEN-VIEWS LINGBI ROCK  
RETREAT COLLECTION**

Thursday, 14 July 2022 10:30AM (Lots 3201-3264)

Sale Number: HKA3322-2

**COLOURS BEYOND LANDSCAPES: IMPORTANT CHINESE ART  
INCLUDING EUROPEAN AND AMERICAN COLLECTIONS**

Thursday, 14 July 2022 2:30PM (Lots 3301-3343)

Sale Number: HKF3322-3

**QIANLONG : THE HUAIHAI TANG COLLECTION**

Thursday, 14 July 2022 2:45PM (Lots 3801-3806)

Sale Number: HKF3322-4

**CHINESE CERAMICS AND WORKS OF ART**

Thursday, 14 July 2022 3:00PM (Lot 3001-3169)

Sale Number: HKF3322-1

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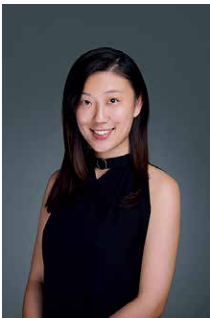
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# COLOURS BEYOND LANDSCAPES: IMPORTANT CHINESE ART INCLUDING EUROPEAN AND AMERICAN COLLECTIONS

## 不止青綠： 歐美藏家藏中國色彩藝術珍品

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3301

宋 純金海水龜紋龍首銜環匜

A GOLD BOWL WITH A DRAGON HANDLE, YI  
SONG DYNASTY, 10TH-13TH CENTURY

此件匜一側以龍首雕繪，匜邊以精美紋飾相輔相成，整體金碧輝煌，色澤沉穩，古樸大方，工藝細膩，精細中透出靈動，傳承久遠，歲月的滄桑為其彰顯出古樸感，為宋代金器之精品。

匜音同儀，是中國禮器之一，用於沃盥之禮，為客人洗手所用。周朝沃盥之禮所用水器由盤、盂組合變為盤、匜組合。

此匜純金為質，柄為龍首銜環，昂首向前，毛發后揚，伏托圓形匜，內底運用錘碟和鑿刻工藝飾游龜紋飾，海水隨波，中間臥伏一隻小龜，形象生動。類似宋代牡丹紋龍首金杯見於Carl Kempe收藏。

來源

美國私人收藏

出版

Michael C. Teller IV, 《Royal Chinese Treasures: Tang and Song Dynasties》, 維珍尼亞威廉斯堡, 1991年, 頁40-41, 圖版20

HK\$ 120,000 - 180,000

US\$ 16,000 - 23,000

PROVENANCE

An American private collection

LITERATURE

Michael C. Teller IV, *Royal Chinese Treasures: Tang and Song Dynasties*, Williamsburg, Virginia, 1991, p. 40-41, pl.20

W 12.1cm 95g

The bowl has a shallow body with rounded sides with the handle exquisitely executed as a dragon head suspending a loose ring from its clenched jaws. The interior is chased with bands of water waves under a turtle. See a bowl similarly executed with a dragon-head handle, sold in Christies New York, 12 September 2019, Lot 571.



匜心  
the interior



Carl Kempe收藏  
宋 牡丹紋龍首金杯



3302

宋 金鑿刻牡丹紋折沿盤

A GOLD INCISED 'FLORAL' DISH

SONG DYNASTY, 960-1279

此盤鑿刻牡丹紋飾，雕刻之刀如筆描繪，寫真動人，線條細膩精美，雕刻章法有度，構思精妙，雕飾之功力非同一般，同類紋飾及形制可見宋代定窯白瓷作品。類似宋代牡丹紋圓形金盤見於Carl Kempe收藏。

來源

美國私人收藏

出版

Michael C. Teller IV, 《Royal Chinese Treasures: Tang and Song Dynasties》, 維珍尼亞威廉斯堡, 1991年, 頁50-51, 圖版25

HK\$ 100,000 - 180,000

US\$ 13,000 - 23,000

PROVENANCE

An American private collection

LITERATURE

Michael C. Teller IV, *Royal Chinese Treasures: Tang and Song Dynasties*, Williamsburg, Virginia, 1991, p. 50-51, pl.25

D 16.7cm 119g

The dish is elegantly proportioned and exquisitely hammered into an attractive round shape with everted and galleried rim which is further enhanced by a band of coin pattern. The interior is engraved with a large medallion of exotic foliage and flowers at the center. Compare a parcel-gilt bowl in lobed design in Bonhams New York, 21 September 2020, Lot 167.



Carl Kempe收藏  
宋 牡丹紋圓形金盤



3303

宋 銀素面玉壺春瓶

A PLAIN SILVER PEAR-SHAPED VASE, *YUHUCHUNPING*  
SONG DYNASTY, 960-1279

瓶巧作纖頸撇口，垂肩豐腹，下承矮足。雙曲優雅流麗，姿態婀娜，卻又比例恰宜，不失端莊。本品秀巧典雅，曲線雋美多姿，銀面光滑，體現出宋代時期，銀器的超高工藝。同類器型在宋代瓷器中多見。

來源

美國私人收藏

出版

Michael C. Teller IV, 《Royal Chinese Treasures: Tang and Song Dynasties》, 維珍尼亞威廉斯堡, 1991年, 頁34-35, 圖版17

HK\$ 50,000 - 80,000

US\$ 7,000 - 11,000

PROVENANCE

An American private collection

LITERATURE

Michael C. Teller IV, *Royal Chinese Treasures: Tang and Song Dynasties*, Williamsburg, Virginia, 1991, p. 34-35, pl.17

H 31.8cm 468g

The vase is elegantly cast with the swelling pear-shaped body rising from a short straight foot to a slender neck and flared rim. Compare a pear-shaped silver vase excavated in 1994 from a hoard at Shidong village, Qiaotouhe town, Lianyuan city, Hunan province, illustrated in *Wenwu*, Beijing, 2009, p. 280, no. 570.



3304

宋 銀鑿刻雲雀紋梅瓶連蓋  
「長口宅」

AN INCISED 'PHEASANT' VASE AND COVER, *MEIPING*  
SONG DYNASTY, 960-1279

本品造型盤口，帶有原蓋，蓋為平口，折肩，壁外撇，蓋外銀質光滑，質感極強，蓋內以銀胎塑一錐形，以固梅瓶之口；瓶溜肩，下漸收斂，線條修長挺拔，極為優美；瓶身鑿刻雲雀紋，雀鳥神態各異，展翅飛翔，祥雲點綴其中，生動自然，雋秀雅致。本品極其秀美，帶有原蓋者極其罕見。

相同器宋代瓷器常有見到，帶蓋則不常見，梅瓶身上所鑿刻雲雀紋，在宋代織錦中常見，是一種級別較高的紋飾。

梅瓶底足鑿刻有使用者的府宅字號，保存至今品相仍非常完美，極為少見。

來源

美國私人收藏

出版

Michael C. Teller IV, 《Royal Chinese Treasures: Tang and Song Dynasties》, 維珍尼亞威廉斯堡, 1991年, 頁32-33, 圖版16

HK\$ 50,000 - 80,000

US\$ 7,000 - 11,000

PROVENANCE

An American private collection

LITERATURE

Michael C. Teller IV, *Royal Chinese Treasures: Tang and Song Dynasties*, Williamsburg, Virginia, 1991, p. 32-33, pl.16

H 20.8cm 272g

The vase is well cast with a long slender body rising from the countersunk base to rounded shoulders, surmounted by a short neck tapering to a lipped rim. The body is crisply engraved with birds flying amidst the clouds. The matching cover seems to be used as a cup for drinking.



款識  
Mark



另一面  
another view



3305

## 清康熙 郎窯紅釉膽瓶

A LANGYAO BOTTLE VASE

KANGXI PERIOD, 1662-1722

本品直口，細長直頸微束，溜肩，圓鼓腹，及底內收，下承圈足，造型挺拔。通體施郎窯紅釉，釉面玻璃質感強，清澈透亮，釉汁凝厚，蒼鬱鮮豔，口沿露白色燈草口，垂釉近足，底釉開片呈米湯色。其釉色是典型的郎窯紅釉，「明如鏡、潤如玉、赤如血」，極具視覺衝擊，曾得乾隆皇帝「世上朱砂非所擬，西方寶石致難同」之讚歎，乃清代單色釉中的名品，實為藏家所重。

郎窯，清代的官窯之一，以康熙時仿明代宣德寶石紅釉而蜚聲馳名。康熙四十四年至五十一年（1705-1712），江西巡撫郎廷極督理監燒的御窯。郎窯的產品除郎窯紅外，還有郎窯綠，郎窯藍釉及描金、郎窯青花、五彩等，故名「郎窯」。恢復了明中期失傳的銅紅釉燒造技術，成功地燒成著名的郎窯紅，其釉面光潔透亮，有玻璃質感，開紋片並有牛毛紋。色深紅者猩紅奪目，而亦有色濃者泛黑，色淺者粉紅，色淡者暗褐。因其「垂釉」工藝精湛和掌握好火候，使郎窯紅器垂釉一般均不過足，稱之「郎不流」，然實際傳世品中亦有一定數量為流釉過足而稍加修整的。由於郎窯紅的釉料製作和燒成溫度極難掌握，所以清代景德鎮流傳有「若要窮，燒郎紅」之俗語，也為郎窯紅名貴之鑒證。清人許謹齋曾有詩讚美曰：「宣成陶器誇前朝，……邇來傑出推郎窯，郎窯本以中丞名……比試成宣欲亂真，乾坤萬象歸陶甄，雨過天青紅琢玉，貢之廊廟光鴻鈞」。詩中「貢之廊廟」指郎窯紅器物曾供內廷專用。結合郎窯紅的傳世之物，如觀音尊、棒槌瓶、穿帶瓶、膽式瓶、梅瓶、僧帽壺、高足杯等，無論其造型、釉色都不難看出絕非一般民窯所能燒製而成。

此外本品原為山中商會收藏。山中商會是近代日本古董商和文物經營機構，在全世界範圍內有著重要的影響，其經營的主要業務為東亞地區的文物，特別是中國古代的藝術品，如今在世界上各大知名博物館收藏的中國文物中，有不少高品質的作品都是源自山中商會。

### 來源

1. 日本山中商會舊藏，編號2（根據標籤）
2. 紐約蘇富比，1982年6月4日，編號228
3. 香港蘇富比，2011年4月8日，編號3044
4. 香港佳士得，2017年11月29日，編號3017

HK\$ 300,000 - 600,000

US\$ 38,000 - 77,000



底部 base

### PROVENANCE

1. Yamanaka & Co., Japan, no. 2 (according to label)
2. Sotheby's New York, 4 June 1982, lot 228
3. Sotheby's Hong Kong, 8 April 2011, lot 3044
4. Christie's Hong Kong, 29 November 2017, lot 3017

H 42cm

The vase is potted with a globular body rising from a short foot to a tall cylindrical neck, surmounted by a slightly flared rim. It is covered overall in a thick bright raspberry-red glaze thinning below the rim, streaking slightly down the sides and pooling just above the neatly trimmed tapering foot. The glaze is further suffused with a tight network of crackles. The base is applied with a crackled straw glaze.

The term *langyao* is derived from Lang Tingji, governor of Jiangxi province and supervisor of the imperial kilns from 1705 to 1712, who is known for reviving monochrome glazes, copper-red in particular.

A copper-red vase of this form in the Metropolitan Museum of Art is illustrated by Warren Cox, *The Book of Pottery and Porcelain*, vol. I, pl. 157 and another with a slightly shorter neck, in the Baur Foundation, is illustrated in the revised *Sekai Toji Zenshu / Ceramic Art of the World*, vol. 15, Tokyo, 1983, pl. 255, together with a black-glazed bottle in the Victoria and Albert Museum, pl. 251.



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清康熙 郎窯紅釉膽瓶

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



3306

明嘉靖 黃地青花礬紅纏枝花卉紋葫蘆瓶  
「大明嘉靖年製」

A RARE YELLOW GROUND 'FLORAL' GOURD-SHAPED VASE  
DECORATED WITH UNDERGLAZE BLUE AND IRON-RED  
JIAJING PERIOD, 1522-1566

嘉靖皇帝篤信道教，壽禮神仙，追求長生，痴迷煉丹之術。因此，在他在位期間，藝術及工藝品紋飾上充滿道教色彩。葫蘆造型，頗具道家教義，神仙法器，內丹修煉，祈求長生。

據嘉靖本《江西省大志》卷之七「陶書」一章載錄嘉靖八年至三十八年里燒造御瓷的名目，當中不乏道教色彩濃厚的器皿，而且檢閱其全部名目記載，發現嘉靖二十年前後道教色彩濃重的器皿開始大肆出現，應該與嘉靖皇帝二十一年移居西苑潛心修道密切攸關。御器當中有葫蘆瓶一式，頗為嘉靖皇帝所愛，造型多樣，紋飾豐富，大小各異，富具時代氣息。

#### 來源

香港佳士得，2008年12月3日，編號2543A

HK\$ 800,000 - 1,800,000

US\$ 102,000 - 230,000

#### PROVENANCE

Christie's Hong Kong, 3 December 2008, lot 2543A

H 21.6cm

The vase is potted with the compressed globular lower body rising through a waisted center to the pear-form tapering upper bulb and is painted in underglaze-blue on the upper and lower bulbs with a continuous scroll of undulating tendrils with widely spaced, spiky leaves enclosing peony heads enamelled with iron-red, divided at the mid-section by a band of detached florettes between double-lines and ruyi-head band. A stylised petal lappets is decorated above the foot. All patterns are reserved on a ground of rich, egg-yolk yellow tone.

A pair of similar double-gourd vases formerly from the Harry Oppenheim collection, now in the British Museum, is illustrated by J. Harrison-Hall, *Ming Ceramics*, London, 2001, p. 254, nos. 9.88 & 9.89. Another example from the Toguri Collection was sold at Sotheby's London, 9 June 2004, lot 37; another similar vase painted in lotus scrolls was sold in Sotheby's Hong Kong, 20 May 1987, lot 425.

Compare similar Jiajing mark and period yellow-ground double-gourd vases, one in the Ise Collection, illustrated in Sophie Makariou and Tetsuro Degawa, *The Enchanting Chinese Ceramics from the Ise Collection*, Osaka, 2017, cat. no 57; and one from the Ataka Collection, now at the Museum of Oriental Ceramics, Osaka, illustrated in *The Beauty of Asian Ceramics*, Osaka, 2014, pl. 58.

Other examples can be found at the Metropolitan Museum of Art, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 170, and in the Percival David Foundation, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 7, Tokyo, 1976, pl. 64.



款識  
Mark



雍正皇帝畫像

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections





日本安宅英一藏  
明嘉靖 黃地青花葫蘆瓶



明嘉靖 黃地青花簪紅彩葫蘆瓶  
《香港蘇富比二十週年》，  
1993年，頁147，圖164

拍品依天然葫蘆造型制器，通體以黃釉為地，青花繪纏枝枝葉，加繪紅彩花卉，形成黃地青花加紅品種，鮮艷醒目，為嘉靖朝獨特的瓷器品種。全器上下部皆繪繁密之纏枝花卉紋圖案，腰部繪疏朗裝飾，形成疏密有間的裝飾風格。器底書青花「大明嘉靖年製」六字雙圈楷款。

黃釉是皇家控制最嚴格的一種釉色。「黃」與「皇」同音，因而黃色也成為皇家至尊之色，明清兩代黃釉瓷器只有皇家才能使用。嘉靖皇帝尊崇道教，他喜愛色彩繽紛之物，深信五彩能闢邪。所以，嘉靖朝御窯陶匠承舊創新，於黃釉、青花之上罩紅彩，創造了不同的風格及釉彩，豐富了色彩層次，造就了一個專屬於嘉靖朝的時代經典。

檢視目前收藏典籍可知，相同器物可見售於香港蘇富比1978年11月28日明嘉靖黃地青花簪紅彩葫蘆瓶，編號102，後1993年出版於《香港蘇富比二十週年》，147頁，圖164。此外，日本安宅英一也收藏有一件相同明嘉靖黃地青花葫蘆瓶，出版於《中國陶磁名品展》，日本經濟新聞社，1975年，頁98。北京故宮博物院藏有黃地青花葫蘆瓶，造型、紋飾相同，但沒有紅彩，出版於《明代嘉靖隆慶萬曆御窯瓷器》，故宮出版社，2018年，頁214-215，圖130。另外，泰山岱廟亦藏有一件明嘉靖黃地青花葫蘆瓶，被稱為「泰山三寶」之一。清乾隆五十二年，即公元1787年，乾隆皇帝登臨泰山，為了給人民祈福，乾隆皇帝將此寶葫蘆瓶御賜泰山岱廟。



泰山岱廟藏「泰山三寶」之一  
明嘉靖 青花葫蘆瓶



©故宮博物院藏  
明嘉靖 黃地青花葫蘆瓶



3307

清乾隆 仿汝釉藍料彩繪夔鳳紋魚簍尊  
「大清乾隆年製」

A BLUE AND WHITE DECORATED 'PHOENIX' RU-IMITATION  
JAR, YULOUZUN

QIANLONG PERIOD, 1736-1795

瓶撇口，短頸，斜肩，肩部有三繫，腹鼓而扁，圈足。通體內外均施天藍釉，器身滿佈淺淡開片紋，冰裂紋秀麗，色澤瑩潤典雅。口沿一周以藍釉飾古蟬紋，肩及雙耳以藍釉於乳釘紋上繪夔鳳。近底處一圈凸起鼓釘裝飾，底心以青花書「大清乾隆年製」六字三行篆書款。

來源

東京美術俱樂部

HK\$ 1,800,000 - 2,200,000

US\$ 230,000 - 281,000

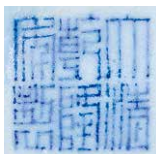
#### PROVENANCE

Tokyo Art Club

D 21cm

The jar is potted with the compressed globular body covered in an even and lustrous sky-blue glaze with a pair of small upright loop handles on the shoulder, rising to a short neck and a flared mouthrim. The lower part of the body is elegantly decorated with a row of twelve bosses, all raised on three short rounded feet dressed in dark brown. The shoulder is enamelled with a band of stylized phoenix in blue and white and the mouthrim is also painted with a band of lappets with classic scrolls. The base is inscribed with a six-character seal mark in underglaze blue.

The 'fish basket' vessel is an outstanding example of tradition and innovation embraced by the Yongzheng and Qianlong emperors, and brought to fruition through the exceptional skills of the potters in the imperial kilns. Deceptively modest in look, it is a masterful feat of well-balanced form combined with a superbly executed glaze, resulting in an exquisite harmonious work of art.

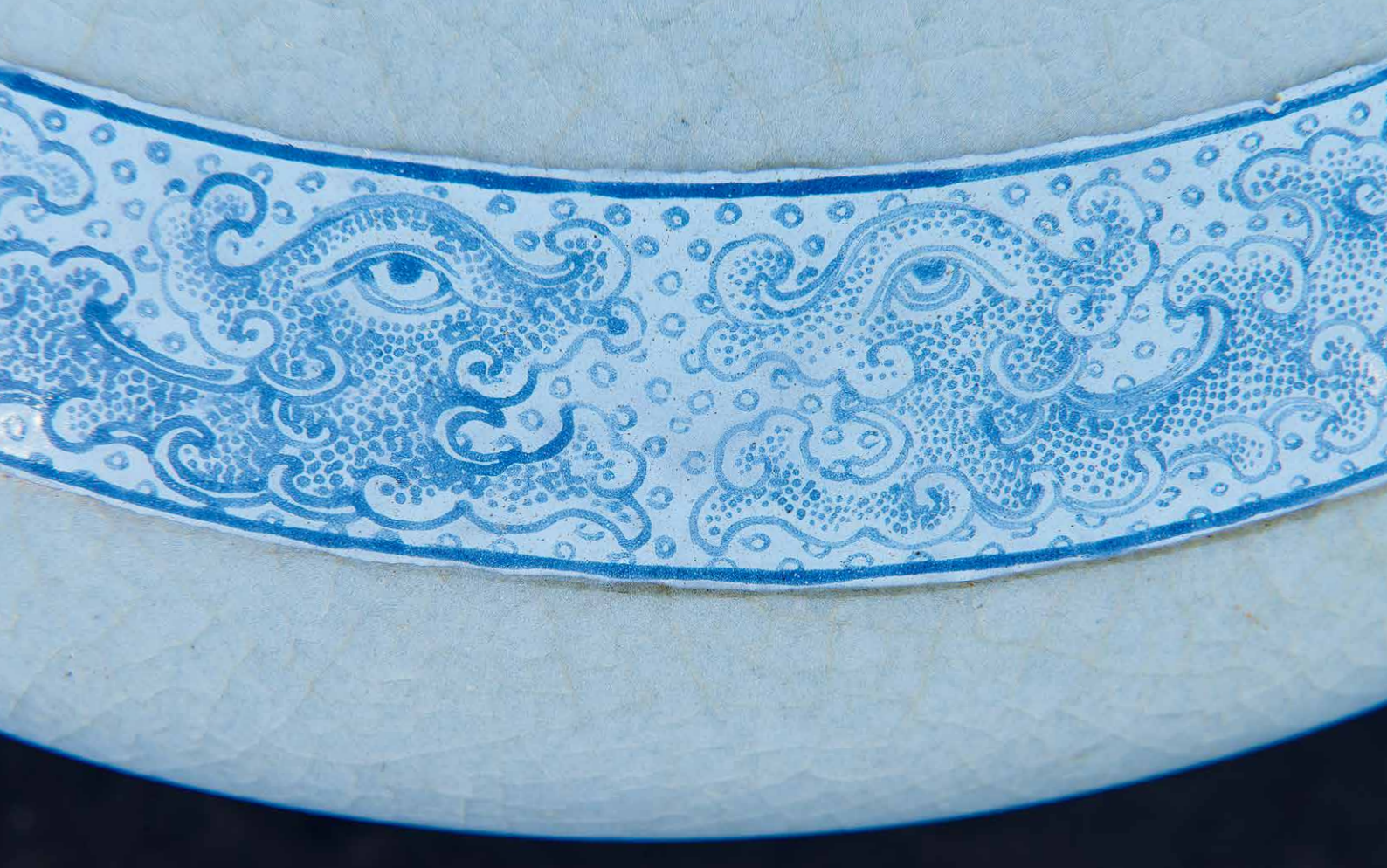


款識  
Mark



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清乾隆 仿汝窯魚簍尊





此器仿製魚簍尊，又稱花囊，為插花器物，始見於雍正朝，多為單色釉見《故宮博物院藏文物珍品大系·顏色釉》，香港，1999，編號131。至乾隆時期由圈足演變為露胎三乳足式，北京故宮博物院藏之乾隆時期魚簍尊有三例：見仿汝窯例，著錄於《故宮陶瓷館：下編》，北京，2010年，圖381；仿官釉例，見《故宮博物院藏文物珍品大系·顏色釉》，圖209，頁231；另有以爐鈞釉燒製而成者，見馮先明、耿寶昌，《故宮博物院藏清盛世瓷選粹》，北京，1994年，圖93；上海博物館亦有一件清乾隆青花纏枝紋魚簍尊可供參考，見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁229。

The earliest examples of this form, referred to as *yu lou zun* ('fish basket') dated to the Yongzheng period; see a teadust-glazed 'fish basket' vessel, Yongzheng seal mark and period, illustrated by Geng Baochang, *Gugong bowuyuan cang qingdai yuyao ciqi*, vol.1, part 2, Beijing, 2005, pl.13; and also a guan-type glazed 'fish basket' vessel, Yongzheng seal mark and period, from the collection of Sir Augustus Wollaston Franks in the British Museum, London, museum no.Franks.736. In form the vessel is inspired by Song dynasty incense burners or washers, particularly with regard to the raised studs, such as the one illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl.129. The glaze imitates the prized guan glaze produced during the Southern Song dynasty, which alongside other Song dynasty *ru* and *jun* glaze were reproduced during the Yongzheng and Qianlong reigns.

Three examples of similar 'fish basket' vessels, Qianlong seal mark and period, in varying glazes are in the Palace Museum, Beijing: the first, with a guan-type glaze, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.209; the second, with a ru-type glaze, is illustrated in *Ceramics Gallery of the Palace Museum: Part II*, Beijing, 2010, pl.381; and the third with a robin's egg glaze, is illustrated by Feng Xianming and Geng Baochang, *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Hong Kong, 1994, p.356, pl.93. See also an example painted with lotus scrolls in underglaze blue, Qianlong seal mark and period, from the Shanghai Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.229.



3308

清雍正 天藍釉團壽心蓮花式盞托  
「雍正年製」

A CLAIR-DE-LUNE-GLAZED LOTUS-FORM CUP STAND  
YONGZHENG PERIOD, 1723-1735

雍正皇帝在位僅十三年，期間製瓷水平卻達到歷代高峰，品種之多、工藝之精，其它朝代不可比擬。在藝術方面，雍正帝持有嚴謹和創新的態度，酷愛瓷器，曾親自參與修訂瓷器的樣式、圖紋並要求工匠深入考究，制度上沿襲康熙時期景德鎮督窯官制度，指派年希堯、唐英任職，改良康熙時期古樸厚重的風格，展現瓷器的精緻嫵媚。同時怡親王胤祥分管造辦處事宜，對內務府瓷器的製造也起到了關鍵作用。秀雅的單色釉瓷器是雍正朝精彩絕倫的瓷器品種之一，眼前的天藍釉團壽心蓮花式盞托正彰顯出雍正皇帝儒雅的品味。

來源

1. 仇炎之舊藏
2. 香港蘇富比，1980年11月25日，編號75
3. 葛沃得舊藏，編號48
4. 香港佳士得，2010年12月1日，編號2817

出版

Gerald M. Greenwald，《Greenwald收藏——中國陶瓷兩千年》，1996年，編號48

HK\$ 2,200,000 - 2,800,000

US\$ 281,000 - 358,000

PROVENANCE

1. Edward T. Chow Collection
2. Sotheby's Hong Kong, 25 November 1980, lot 75
3. Greenwald Collection, no. 48
4. Christie's Hong Kong, 1 December 2010, lot 2817

LITERATURE

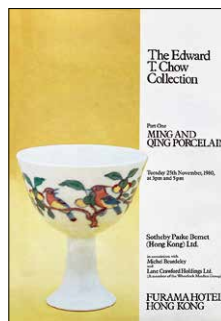
Gerald M. Greenwald, *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, Catalogue, no. 48

D 14cm

The cupstand is well moulded as a mallow flower with the furled edges of the six overlapping petals alternately barbed and gently incurved. The raised centre is decorated with indented and moulded with a *Shou*, Longevity, character carved in crisp relief. The underside base bears six spur marks evenly spaced around the recessed ring which is inscribed with a four-character reign mark within a double circle.



款識  
Mark



香港蘇富比，仇炎之舊藏專場，1980年11月25日，編號75

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



此盞托呈六瓣蓮花形，花瓣相疊，瓣沿微收，瓣尖出筋，精巧雅致，工藝難度極大。底部均勻分佈六枚支釘痕，圈足內凹，內書青花「雍正年製」四字篆書款。托中央突起杯槽，槽心模印團壽紋樣作裝飾。此器釉色近似月白，釉質瑩潤，色澤淡雅柔和，為雍正時期年窯天藍釉之經典佳作。器型設計甚為獨特，精緻巧麗的造型惹人心扉，十分罕見，如此天藍釉團壽心蓮花式盞托可謂絕世孤品。類似一例可參見香港佳士得，2012年11月28日，編號2308，清雍正白釉團壽心蓮花式盞托，器型與本拍品相當類近，惟其釉色不同。

本作品通體罩天藍釉，釉色淡雅悅目，色澤柔和，釉質瑩潤。天藍釉是氧化鈷含量1%以下的高溫釉，為康熙朝所創，雍正朝製品則更進一步，為雍正時期年窯天藍釉之經典佳作，一般以小物件文房器具為主，可以與豇豆紅釉的小件文房互相媲美，直到雍正後期、乾隆年間才用以燒製較大的器皿。

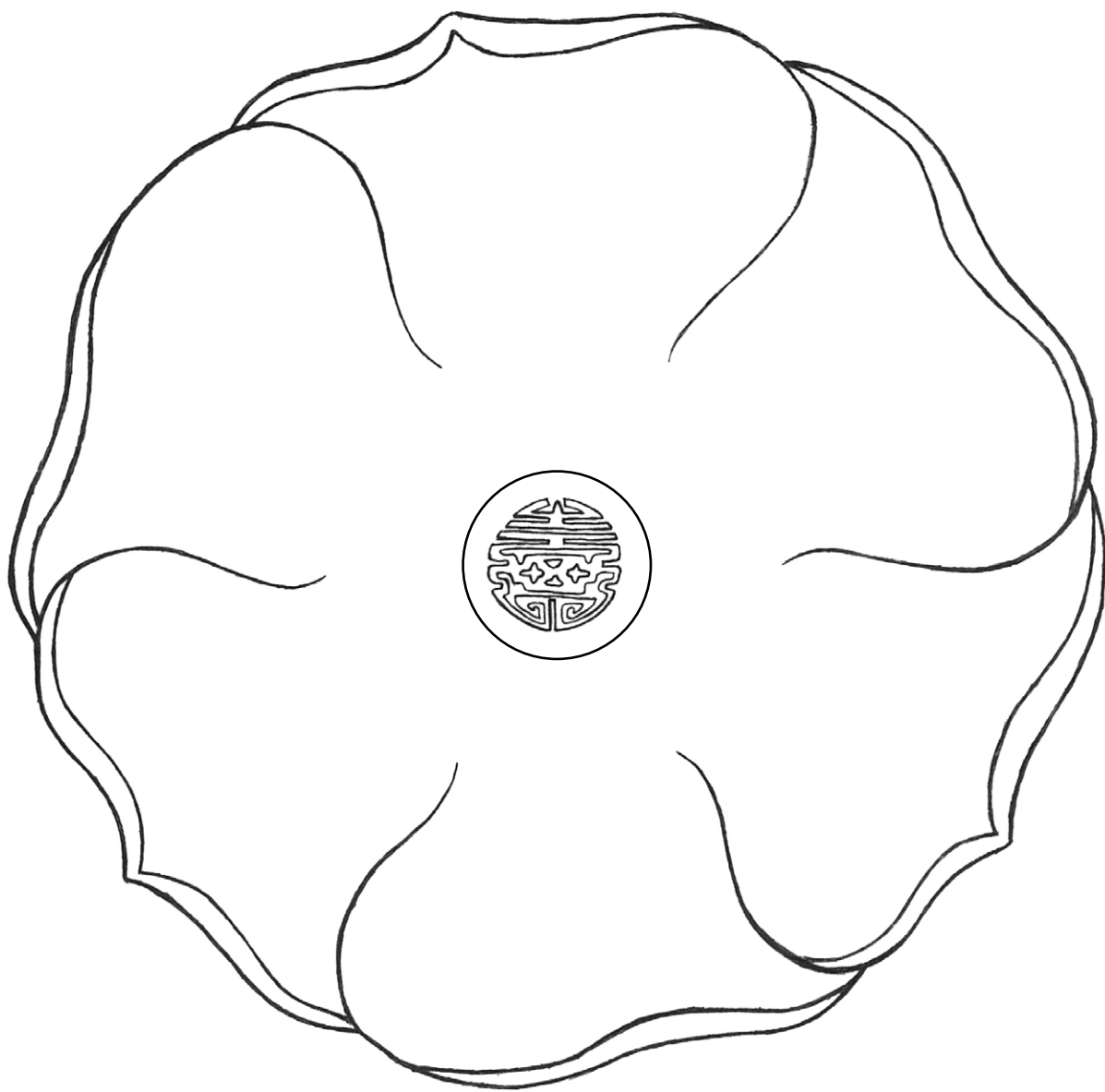
The floral form of the present cupstand is reminiscent of Song dynasty lacquer wares such as the two rare lacquer mallow-form dishes from the Lee Family Collection, sold at Christie's Hong Kong, 3 December 2008, lots 2103 and 2107. These Song lacquer dishes were originally inspired by floral-shaped ceramics at the *Ding* kilns. By the Qing dynasty, floral forms made successful appearances in monochrome ceramics such as the Yongzheng-marked yellow-enamelled moulded lotus dish in the National Palace Museum, Taipei, included in the exhibition, *Qingdai Danseyou Ciqi* (Monochromes of the Qing Dynasty), Taipei, 1981, p. 73, no. 27.

The present cupstand appears to be unique. A related unmarked cupstand moulded of six-petal form covered with a *Guan*-type glaze, dated to the 18th century, and a lotus leaf form brushwasher, are both illustrated by B. Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 200-224.



仇炎之（1910-1980）抗希齋







ET CHOW COLLECTION  
75  
Sotheby's

羅正  
南正

雍正  
開彩竹紋小盤



3309

清雍正 鬥彩翠竹紋茶圓  
「大清雍正年製」

A RARE DOUCAI 'BAMBOO' BOWL  
YONGZHENG PERIOD, 1723-1735

碗侈口，深弧壁，平底，矮圈足。器內白釉無紋，外壁繪翠竹，紋飾均以青花勾邊，後填綠彩，有些葉尖填紅彩，以示竹葉枯黃。胎骨略厚，質地瑩潤光潔，器底青花書「大清雍正年製」六字雙行楷書款，外加雙方款。

雍正鬥彩器型、紋飾簡單高雅，釉色清麗脫俗，此小碗應為雍正皇帝用來品茗的「茶圓」，原屬紫禁城茶庫之物品。《雍正十年各作成做活計清檔》十一月二十七日曾載：「司庫常保、首領李久明、薩木哈奉旨：今日呈進黑菊花蝶，嗣後，少畫些青山水。茶圓、酒圓畫的俱要，再畫些。其畫青竹子茶圓，但竹子不宜青色，嗣後，青色竹子不必畫。欽此。」此鬥彩翠竹或為修正過後的竹紋茶圓。

來源

1. 購於2000年
2. 謝兆邦收藏，香港（傳）

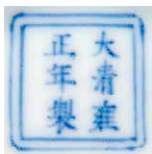
HK\$ 4,500,000 - 6,500,000  
US\$ 575,000 - 831,000

PROVENANCE

1. Purchased in 2000
2. Collection of Xie Zhao Bang, by repute

D 10.1cm

The small bowl is delicately potted with deep rounded sides rising from a short straight foot. The exterior is intricately enamelled with a continuous scene of clusters of pale apple-green bamboo leaves issuing from pale lime-green bamboo shoots and some leaves are finely highlighted at the tip with a faint brown accent. All the details are faintly outlined in underglaze blue. The base is also inscribed in underglaze blue with a six-character reign mark within a double square.



款識  
Mark



©台北故宮博物院藏  
清雍正 鬥彩翠竹茶圓





本件斗彩翠竹茶圓是雍正一朝的名品，無論公私收藏皆視為珍品，可遇不可求。

本件茶圓上繪竹紋對雍正而言有著特殊寓意。其父康熙在晚年曾對內臣宰相方苞說：四子若竹，剛勁不得婉曲，恐其他困陷奪嫡糾葛之中。此番言語即是康熙皇帝對愛子的中肯評價，也是其慈父之心、舐犢之情的流露。同時竹子風過不折，雨過不污，軀有節而不蔓，傲骨通透，一如雍正皇帝剛毅嚴謹的性格，另其大為贊賞。胤禛亦作《題墨竹詩一十二首》贊美竹子，所以雍正御窯在竹紋瓷器的燒造上更為講究。

拍品與台北故宮博物院藏清雍正鬥彩翠竹茶圓相同，參見《也可以清心—茶器·茶事·茶畫》，台北故宮博物院，2002年，頁135，圖114。此外，南京博物院亦藏有相同一例，參見《宮廷珍藏—中國清代官窯瓷器》，上海文化出版社，2003年，頁143。

此類斗彩翠竹茶圓除本品之外，還有一件竹葉較細小的品種，可見美國大都會博物館藏清雍正斗彩翠竹茶圓。另見雍正以竹入紋飾的可參見莊紹綏收藏清雍正琺瑯彩竹石圖小杯，購於香港佳士得1999年4月26日，編號535。



©南京博物院藏  
清雍正 鬥彩綠竹紋碗



This charming cup, with delicate pencilled outlines in underglaze blue that have been filled with green enamel, is a particularly fine example of the simple yet elegant style of decoration highly favoured by the Yongzheng emperor. The craftsman has imbued the scene with a sense of naturalism, as though offering a snapshot of the scene, by extending and boldly cutting off the leafy branches at the rim. A pair of closely related cups, from the H.M. Langton collection, was included in the Oriental Ceramics Society exhibition *The Arts of the Ch'ing Dynasty*, London, 1964, cat. no. 198; another was sold in Sotheby's Hong Kong, 20 May 1977, lot 625; and a third pair was sold in Sotheby's London, 26 June 1973, lot 304.

Compare larger bowls decorated with this motif in *doucai* enamels, such as one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 22; two in the National Palace Museum, Taipei, one published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain*, vol. 1, Tokyo, 1981, pl. 91, and the other included in the Museum's *Catalogue of the Special Exhibition of K'ang-hsi. Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum, Taipei*, 1986, cat. no. 45; and a fourth bowl, from the Goldschmidt collection, sold in Sotheby's Hong Kong, 13 November 1990, lot 34.



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清雍正 琺瑯彩月季竹石圖杯



©美國大都會博物館藏  
清雍正 門彩竹枝紋茶圓







3310

清雍正 鬥彩雞缸杯

「大明成化年製」

AN IMPORTANT DOUCAI 'CHICKEN' CUP

YONGZHENG PERIOD, 1723-1735

拍品直壁，深腹，矮圈足，造型簡約端莊。胎體輕薄，質地潔白細膩。杯外壁繪出雌、雄雞各一，帶領數隻雞雛悠然覓食，雞雛各有盼顧，情態可愛傳神。所置庭院美景，雞冠花盛放於太湖石間，竹影綽約，一幅夏日景致躍然杯上。畫筆生動細膩，雙雞翎毛細如髮絲，勾勒清晰可見。整器模仿成化風格，用色頗為豐富，計有釉下青花及釉上鮮紅、葉綠、鵝黃、黑等彩；但設色淡雅，繁而不妖，完全得成化鬥彩敷色之妙。整個畫面神采奕奕，盡寫生之趣。底心青花雙方欄內楷書「大明成化年製」雙行六字款。

本品原為清宮舊藏，由清朝最後一位皇帝溥儀手中流落到英國哈里森家族（N.C Harrison）。哈里森家族是上世紀二十年代天津開灤煤礦掌門人，把持著中國天津乃至全國的礦業大權。開灤煤礦是華商灤州礦務股份有限公司與英商開平礦務股份有限公司聯合經營的，合稱開灤。1894年張翼聘請天津海關稅務司德璉琳為會辦，繼續擴展營業。1900年八國聯軍攻入北京，簽訂了《辛丑合約》，割地賠款，全國的礦山亦在賠款之列。德璉琳借招募外股之名暗中使手段出賣灤煤礦礦權，致使中方失去了煤礦的主權。德璉琳的三女婿即納森·哈里森，1912年成為開灤煤礦董事部主席兼總經理。1924年底，清遜帝溥儀被馮玉祥趕出紫禁城，到達天津之後將一批清宮珍藏變賣給哈里森，其中就包括了這隻雍正鬥彩雞缸杯。

#### 來源

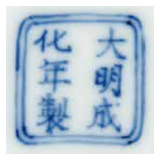
1. N.C. Harrison 收藏
2. 倫敦蘇富比，1967年5月16日，編號153
3. J. Harris Phillips 及 Harris收藏
4. Mr. Evans收藏，入藏於1970年2月23日（附購買收據）
5. Canterbury拍賣，2012年5月22-23日，編號77

#### 出版

Soame Jenyns，《Later Chinese porcelain: The Ch'ing Dynasty, 1644-1912》，倫敦，1951年，圖版CX，圖3B

HK\$ 1,200,000 - 1,800,000

US\$ 154,000 - 230,000



款識  
Mark

#### PROVENANCE

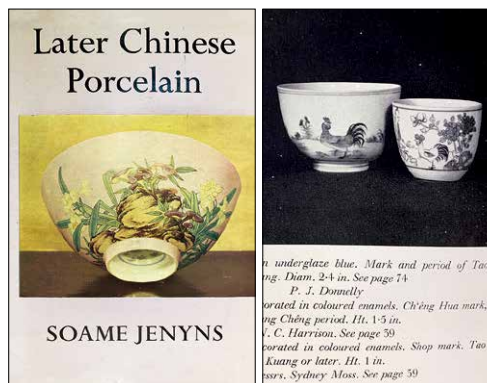
1. Collection of N.C. Harrison
2. Sotheby's London, 16 May 1967, lot 153
3. Collection of J. Harris Phillips and Harris
4. Collection of Mr. Evans, acquired on 23 February 1970 (with record of purchase)
5. The Canterbury Auction Galleries, 22-23 May 2012, lot 77

#### LITERATURE

Soame Jenyns, *Later Chinese porcelain: The Ch'ing Dynasty, 1644-1912*, London, 1951, pl.CX, fig. 3B

H 5.8cm

This cup is finely painted with a cockerel, hen and five chicks among flowering plants. The deep rounded sides are further decorated with a gnarled and pierced rocky outcrop issuing coxcomb plants, all within pencilled underglaze blue outlines coloured in a soft palette of iron red, shades of green and yellow, between two double-line borders. The base is inscribed with six-character Chenghua mark enclosed within a double-square.



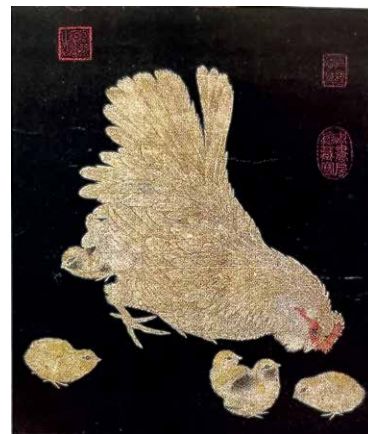
出版於《Later Chinese porcelain: The Ch'ing Dynasty, 1644-1912》，Soame Jenyns，倫敦，1951年，圖版CX，圖3B



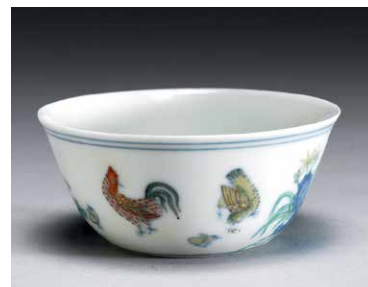
成窯雞缸杯是中國美學的經典，是為瓷史上的一段傳奇，深為後世推崇，清康熙、乾隆三朝均有仿製。乾隆皇帝好古慕雅，在其御題《詠雞缸杯》一詩中就有這樣的讚歎：「朱明去此弗甚遠，宣成雅具時猶見。寒芒秀采總稱珍，就中雞缸最為冠」，認為成窯雞缸杯乃無比珍貴之名品。此杯紋飾為仿成化雞缸盃而設，但在造型、所施色彩和書工上略有不同，但各有可愛之處。

子母雞圖，早興於宋，然瓷上畫公雞偕母雞，率幼雛於園中覓食，則始於成化。憲宗曾為宋人畫子母雞圖，撰詩御題，詳見參考蔡和璧文章，刊於《The Emperor's broken china: Reconstructing Chinghua porcelain》，倫敦，1995年，頁22，圖1。考其畫片之由來，可知是以內府所藏明代宮廷繪畫為藍本。臺北故宮博物院典藏「明弘治 呂紀《壽祝恒春軸》」之群雞局部與本品一面的主題紋飾非常相似。而其另一面主題紋飾則與臺北故宮博物院典藏宣德皇帝敕賞輔臣楊時的《宣宗御筆子母雞圖》如出一轍。此二畫一直為清內府所藏，相信正是其特別的題材正好符合皇帝對成化雞缸杯的好古情懷而受到重視，最終移植於瓷器之上。由此可見，清代官窯瓷圖案與院畫之間存在着緊密聯繫。根據清宮檔案記載，在官窯瓷器製作之前，先由內務府造辦處指派宮廷畫師依據諭旨繪出所設計器型、圖案，并由皇帝本人裁定，如有修改再度發回重新繪樣，直至皇帝滿意後方可命令遞交御廠依樣製作，此舉稱為「內廷頒樣」。在雍正朝，御窯廠瓷樣均由怡親王、內務府總管大臣海望等親自過問、管理，製作過程相當嚴謹。

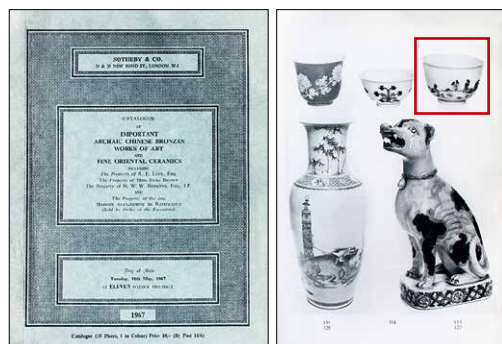
本品是為雍正御瓷之精絕雋品，存世極為珍罕，與成化御窯題材一致，器形不同，正好折射出雍正皇帝好古而不擬古之品性。其造型輕盈優美，蕩漾出一種陰柔婉約之氣，唯雍正御瓷所獨有。胎質細膩，撫之似玉，釉質滋潤瑩澤，青花淡恬幽雅，彩繪絢麗清新，畫筆生動傳神，圖中群雞皆神采欲飛，「北雞逐隊雄雞鳴，金尾鐵距首昂藏」，翎毛尤極工致，絕非庸手所能及。可謂奪造化之天工，極製作之能事，絲毫不遜色於成窯。1990年敏求精舍三十周年紀念展曾展有一對雍正正門彩雞缸杯，其紋飾精細，與拍品相近，收錄於《曆代文物萃珍：敏求精舍三十周年紀念展》，香港藝術館，香港，1990—1年，編號165，後售於香港蘇富比2014年4月8日，編號3109。香港佳士得2006年5月30日，售出一隻相似作品編號1242。



©台北故宮博物院藏  
宋《子母雞圖》軸（局部）



©台北故宮博物院藏  
明成化鬥彩雞缸杯



來源於倫敦蘇富比，1967年5月16日，編號153

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections





This exquisitely painted piece is an extremely rare version of chicken cups produced during the Yongzheng reign that were directly inspired by the treasured Chenghua originals. In form, composition and style of reign mark on the base, it closely follows the Chenghua prototype but with the slightest variation on the design, such as the more elaborate tails of the cocks instead of three long feathers. Furthermore, the proportions of the flowers and rocks have also been rendered in a more refined manner in accordance with the taste of the Yongzheng Emperor. Compare another cup sold at Christie's Hong Kong, 31 October 2000, lot 911.

The design of a cock and a hen with chicks in a garden setting was a design innovation of the Chenghua reign, although the subject was a well-known topic of Song dynasty painting. By the Yongzheng period, developments in enamel technology saw the invention of glossy black enamel that was added to the tails of the cocks to capture the richness of the birds as well as provide an attractive calligraphic contrast with the *doucai* palette. The black on Chenghua cups was actually a dark colour derived by adding khaki-green enamel to underglaze blue, while the black enamel developed in the Kangxi period was matt and relatively unstable so required a layer of clear pale green or purple to be applied over the top.

See one from the collection of Mrs Walter C. Sedgwick, included in the Oriental Ceramic Society exhibitions *Enamelled Polychrome of the Manchu Dynasty*, London, 1951, cat. no. 100, and *Arts of the Ch'ing Dynasty*, London, 1964, cat. no. 194, illustrated in Regina Krahel, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, pt. II, London, 2010, pl. 1745, sold in Sotheby's Hong Kong, 14 November 1989, lot 230.

Further cups without foot ring include one sold in Sotheby's Hong Kong, 28 April 1998, lot 815; one sold at Christie's Hong Kong, 29 April 2002, lot 608, and again in Sotheby's Hong Kong, 2 May 2005, lot 608; another sold in Sotheby's Hong Kong, 15 May 1990, lot 284, and again at Christie's Hong Kong, 27 May 2009, lot 1822; and a fourth cup sold at Christie's Hong Kong, 3 June 2015, lot 3144.



清雍正 鬥彩雞缸杯  
香港蘇富比，2014年4月8日，編號3109



原Paul Bernat 藏  
清雍正 鬥彩雞缸杯  
香港蘇富比，1988年11月15日，編號4

3311

清康熙 白地素三彩暗刻龍紋折枝三多紋盤  
「大清康熙年製」

A BISCUIT-ENAMELLED INCISED 'DRAGON AND  
SANDUO' DISH

KANGXI PERIOD, 1662-1722

盤撇口，腹壁弧曲，淺腹，大圈足。胎質堅硬細膩，器內、外均施白釉，釉質光潔。盤內壁和外壁暗刻雲龍紋，龍紋穿於雲紋之間，凌空而起，張牙舞爪，神態兇猛，其鱗片顆粒可見，刻劃十分細膩，並於外壁底端暗刻變形蓮瓣紋一周作為邊飾。這類雲龍紋裝飾多見於青花式樣，暗刻手法比較少見，彌足珍貴。器物釉上則飾素三彩折枝瑞果紋，以綠、黃、紫、墨等色繪製而成。內壁為折枝石榴、香櫞、壽桃紋，枝葉纏連，果實豐碩飽滿，石榴露出粒粒果籽，寓意多子，桃實寓意多壽，香櫞諧音「元」，與其它兩種果實構成「連中三元」之意。科舉考試中鄉試、會試、殿試三個級別考試的第一名分別為解元、會元、狀元，「連中三元」是稱頌考生成績優異的吉語，在明清時極受青睞。康熙朝大興文治，求賢若渴。此「連中三元」盤亦是康熙朝開科拔士、優武修文的一個體現。外壁為雙折枝花卉紋，朵朵盛開，而葉脈以墨色塗繪。素三彩折枝三多紋與釉下暗刻雲龍紋，交相呼應，輝映成趣，顯得富貴吉祥。

來源

1. 藍理捷，紐約，編號4392
2. 法國重要私人收藏

出版

《保利拍賣十五週年精品集—古董珍玩卷（上）》，文物出版社，2021年，圖356

HK\$ 1,000,000 - 2,200,000  
US\$ 128,000 - 281,000

PROVENANCE

1. J.J. Lally & Co., New York, no. 4392
2. An important French private collection

LITERATURE

*Poly Auction 15<sup>th</sup> Anniversary, Chinese Ceramics and Works of Art*, vol. 1, 2021, pl. 356

D 24.8cm

The dish is potted with the shallow rounded sides supported on a tapered foot and rising to a flaring rim. It is decorated to the interior with clusters of plump pomegranates and peaches borne on leafy branches, all well painted in vibrant tones of yellow, turquoise, green and aubergine. The centre is further delicately incised with a ferocious five-clawed dragon writhing amidst cloud scrolls and flames to reach for a flaming pearl. The cavetto is incised with two further striding dragons and the exterior is painted with lush branches of rose and camellia, with again two further incised dragons and a band of lotus lappets above the foot. The base is inscribed in underglaze blue with a six-character reign mark within a double circle.



款識  
Mark



出版於《保利拍賣十五週年精品集—古董珍玩卷（上）》，文物出版社，2021年，圖356



北京保利，2008年5月30日，編號2010（封面）



此盤繪吉祥瑞果，寓意多子多福，配色雅致，突顯樸素低調之美，屬康熙御瓷典型，為世所慕。此類素三彩盤，紋飾獨特，技藝要求極高，難得佳器。匠人先於素胎盤內外暗刻龍紋，靈動逼真，並以鈷青書康熙年製款，僅器底施以透明釉，先經高溫窯燒，後於素燒區域塗奶白色不透明釉，以深棕繪折枝瑞果輪廓，填以各色彩料，再經二次低溫窯燒。

類似暗刻龍紋素三彩果紋，亦見於盃例，然因其燒製工序繁雜，且頗費時日，不論盃或盤，產量均甚少。世界知名博物館以及私人收藏中有數例，可資比較，例如臺北故宮藏品，錄於《故宮藏瓷》，卷1，香港，1969年，圖版8；東京國立博物館藏例，載於《東洋陶磁大觀》，卷1，東京，1982年，編號158；臺北鴻禧美術館可見一例，刊於史彬士，《中國歷代陶瓷選集》，臺北，1990年，圖版120；且見一例，展於《清朝瑰寶》，香港藝術館，香港，1992年，編號144。

器物釉上則飾素三彩折枝瑞果紋，以綠、黃、紫、墨等色繪制而成。內壁為折枝石榴、香櫞、壽桃紋，枝葉纏連，果實豐碩飽滿，石榴露出粒粒果籽，寓意多子，桃實寓意多壽，香櫞諧音「元」，與其它兩種果實構成「連中三元」之意。科舉考試中鄉試、會試、殿試三個級別考試的第一名分別為解元、會元、狀元，「連中三元」是稱頌考生成績優異的古語，在明清時極受青睞。康熙朝大興文治，求賢若渴。此「連中三元」盤亦是康熙朝開科拔士、偃武修文的一個體現。外壁為雙折枝花卉紋，朵朵盛開，而葉脈以墨色塗繪。素三彩折枝三多紋與釉下暗刻雲龍紋，交相呼應，輝映成趣，顯得富貴吉祥。

Finely painted with auspicious fruits symbolising abundance of offspring, in an elegant palette of understated beauty, the present dish belongs to one of the most representative and sought-after types of porcelain from the imperial kilns of the Kangxi Emperor. They feature a highly unusual decoration that required remarkable skill, technology and labour to manufacture. These dishes were first incised in body, both inside and outside, with fine designs of lively dragons and inscribed on the base with the imperial reign mark in cobalt blue. Only the bases were then covered with a clear transparent glaze, and the pieces submitted to a first firing at a high porcelain temperature. The biscuit-fired areas were then applied with a coating of opaque cream-coloured glaze, painted with fruiting branches in brown outlines and coloured washes and fired a second time at a lower enamel temperature.

Similar decoration can also be found on bowls, but due to the complicated and long manufacturing process, such dishes and bowls were produced in fairly small numbers. Yet they are represented in world-famous museums and private collections, for example, in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ch'ing Dynasty*, vol. I, Hong Kong, 1969, pl. 8; in the Tokyo National Museum, included in *Oriental Ceramics. The World's Great Collections*, vol. 1, Tokyo, 1982, no. 158; in the Chang Foundation, Taipei, illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 120; and in the exhibition *Splendour of the Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, cat. no. 144.



◎台北故宮博物院藏  
清康熙 白地素三彩暗刻龍紋折枝三多紋盤  
(編號013529)



清康熙 白地素三彩暗龍花蝶紋碗  
香港佳士得，2013年5月29日，編號2114





大 清  
年 製  
康熙

此康熙名品百年來素為藏家所重，追求不怠，今日多貯藏於海內外之大型博物館與重要私藏。類似暗刻龍紋素三彩果紋，亦見於盃例，然因其燒制工序繁雜，且頗費時日，不論盃或盤，產量均甚少。世界知名博物館以及私人收藏中有數例，可資比較，例如台北故宮藏品，錄於《故宮藏瓷》，卷1，香港，1969年，圖版8；東京國立博物館藏例，載於《東洋陶磁大觀》，卷1，東京，1982年，編號158；台北鴻禧美術館可見一例，刊於史彬士，《中國歷代陶瓷選集》，台北，1990年，圖版120；且見一例，展於《清朝瑰寶》，香港藝術館，香港，1992年，編號144。還有一碗，源自英國 Riesco Collection 舊藏，後售於香港佳士得，2013年5月29日，編號2114。

英國鐵路養老基金會舊藏一盤，與此相近，1985-88年間借展於達拉斯藝術博物館，先後售於倫敦蘇富比1976年4月6日，編號163，及香港蘇富比，1989年5月16日，編號70，並錄於康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷4，編號1818，同書錄有一盃，也可作例，卷2，編號889。另比較仇焱之舊藏盤，售於香港蘇富比，1980年11月25日，編號165，刊於《樂山堂藏瓷》，台北，2005年，編號43。另見一器，展於《趙從衍家族基金會藏明清瓷器》，香港藝術館，香港，1978年，編號40，後售於香港蘇富比，1987年5月19日，編號302。還有一對例，售於香港蘇富比，2008年4月11日，編號2918。

A similar dish from the British Rail Pension Fund, exhibited on loan at the Dallas Museum of Art 1985-1988, was sold in Sotheby's London, 6 April 1976, lot 163, and is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1818, together with a matching bowl, vol. 2, no. 889. Another dish from the collection of Edward T. Chow was illustrated in *The Leshantang Collection of Chinese Porcelain*, Taipei, 2005, cat. no. 43. Further examples include one illustrated in the exhibition catalogue *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. 40, and sold in Sotheby's Hong Kong, 19 May 1987, lot 302; and two pairs sold in Sotheby's Hong Kong, 23 October 2005, lot 375 and 11 April 2008, lot 2918.



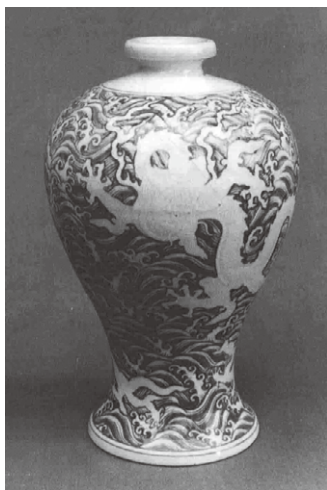




# 御海蒼龍

清雍正 釉裡紅剔刻海水蒼龍教子圖梅瓶

李婷婷 撰



附圖1  
©故宮博物院清宮舊藏  
明永樂 釉裡紅海水龍紋瓶



附圖2  
©美國西陵基金會(Xiling Group)收藏  
明永樂 釉裡紅暗刻龍紋梅瓶  
Eskenazi、玫茵堂舊藏

雍正帝善鑒明辨、審美不凡，在位年間所製御器，素以雅致靈秀著稱。世宗尚古，青睞明代名瓷，尤其對永宣官窯垂青有加，督窯官唐英在雍正十三年（1735）完成的《陶成紀事碑記》中對雍正官窯仿宣德官窯有明確記載：「一仿古宣窯霽紅，有鮮紅、寶石紅二種。……一仿宣窯霽青，色澤泛紅，有橘皮棕眼；一仿宣窯寶燒，有三魚、三果、三芝、五福四種……」，其中所述之「寶燒」即為釉裡紅器。本拍品自永宣御窯化裁而來，其器型轉折柔潤，所繪五爪飛龍氣勢萬千，將雍正帝的思古之情與審美高度納於一身，可堪寶藏。

永宣時期，此類留白錐拱海水龍紋梅瓶有兩種體型，一種造型相對傳統，線條起伏平緩，另一種為在此基礎上唇口凸厚，將脛部略作束腰處理，放大足部外撇程度，器型曲線更為粗曠，拍品即仿此種造型而製，復古又另見新意，饒有風

致，更加貼合許之衡所謂「至脛稍狹，折於足則微豐」的審美情趣。

檢索傳世及出土資料可知，此制式永樂束腰梅瓶目前僅見3例，皆為傳世品，存世罕見，其稀少珍貴程度可見一斑。一件為故宮博物院清宮舊藏（附圖1），刊載於《明清瓷器鑒定》，頁19，圖26C；一件曾屬著名古董商戴潤齋（J.T.Tai）舊藏（附圖2），後經埃斯肯納齊（Eskenazi）、瑞士玫茵堂遞藏，由美國西陵基金會（Xiling Group）收藏至今。另一件為2021年秋天於北京拍賣會釋出，成交價為7475萬人民幣。足見收藏家及世界知名博物館對此類稀世作品的認可和珍視。

眾所周知，明代承襲元代制度，宮廷所需瓷器，都先由內府「定奪樣制」，後發於御窯照樣製作。故拍品此類永樂釉裡紅留白梅瓶應為明代宮廷內使用，珍貴異常。



附圖3  
1994年景德鎮御窯東門頭出土  
明永樂 青花海水刻白龍梅瓶



附圖4  
©上海博物館藏  
明洪武 青花雲龍紋「春壽」瓶

除此之外，該類型束腰梅瓶還可見青花類作品，參考1994年出土於景德鎮御窯東門頭一件明永樂青花海水刻白龍梅瓶（附圖3），載錄於《明代洪武永樂御窯瓷器——景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，圖79。這種造型，其束腰形脛部和誇張的撇足顯然延續了金元時期梅瓶的有關特徵，同類器亦可見上海博物館藏明洪武青花雲龍紋「春壽」瓶（附圖4）及1995年北京香山出土明永樂白釉青花「內府」梅瓶，錄於《中國出土磁器全集·1·北京》，圖195。

由於明清兩代審美意趣的變化，雍正帝在摹古抒情之際，力

求復刻經典，以期競技於古人，同時又另見新意，加入自己的審美喜好，所出作品筆觸更趨細膩，成器更為端莊秀麗。對比拍品與永宣作品可以看出，拍品整體造型更加儒秀，雖皆為束脛造型，但體態適中，重心更穩。構圖更加豐滿，永樂作品，紋飾上至肩部，下至圈足上緣；而雍正之作，自口部以下到底底邊皆有繪制，且無弦紋相隔。海浪紋飾更為清晰工整，嚴謹而規範，嚴格按著皇家規制而做。大小龍身形放大，龍軀圓實，故雄健之態倍增，穿梭於驚濤駭浪間，盡顯帝王神威。釉裡紅髮色更趨於穩定成熟，顏色愈鮮妍清晰，偶有頓筆處刻意仿效早明釉裡紅色濃帶黑斑效果，反映出當時瓷匠的高超技術，如斯細節猶一絲不苟。



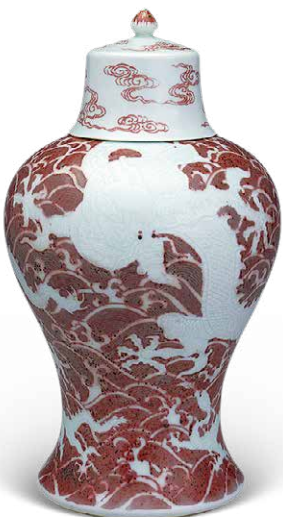
附圖5  
©Geraldine Rockefeller Dodge、英國鐵路基金會舊藏  
後經香港佳士得2001年4月拍賣，編號602  
(封面)



附圖6  
《世界陶瓷全集-15·清》，頁49·圖40  
清雍正 釉里紅白龍紋瓶



附圖7  
©美國克利夫蘭美術館藏  
清雍正 紅地白龍海水紋梅瓶



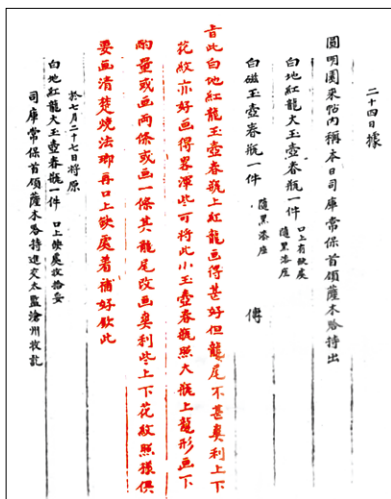
附圖8  
©台北故宮博物院藏  
清雍正 紅地白龍海水紋帶蓋梅瓶



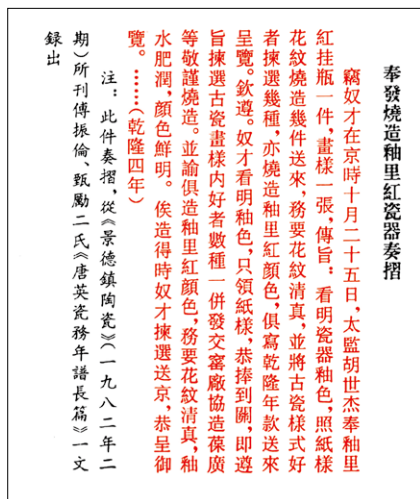
附圖9  
©日本萬野美術館(Manno Art Museum)舊藏  
後售於倫敦佳士得2001年6月專場拍賣會，編號109



附圖10  
©故宮博物院藏  
清雍正 釉里紅海水白龍梅瓶  
(館藏編號:新00142087)



附圖11  
雍正十年七月《各作成做活計清檔》中相關內容記錄



附圖12  
乾隆四年唐英《奏折》中相關內容記錄

查閱目前所見資料，海內外館藏中，雍正時期束脞裡紅留白龍紋梅瓶僅零星可見，參考台北故宮博物院兩件藏品，其中一件配原蓋（附圖8），錄於《雍正——清世宗文物大展》，頁175，圖II-8；另一件底署宣德寄託款，錄於《瓷器上的龍紋》，圖84。《世界陶瓷全集——15·清》一書中刊載一件雍正款同類器（圖6），值得注意的是，所繪龍紋與拍品一樣，皆未點睛；另外美國克利夫蘭美術館藏品亦如此，館藏編號：1989.314（圖7），可對比參考。瑞士鮑爾基金會藏有一件，落宣德款，刊載於《鮑爾收藏》第四冊，圖版A526。中國園林博物館於2020年9月舉辦的「園說II——頤和園建園270週年文物特展」中展出一件頤和園收藏清雍正紅地白龍梅瓶，亦底落宣德款。

在拍賣市場中，此類作品亦屬稀少珍貴之物，典數過往十數年買賣紀錄發現，這種梅瓶可謂寥寥無幾，其稀缺程度不言而喻。參考兩件，其一曾屬Geraldine Rockefeller Dodge、英國鐵路基金會舊藏，售於香港蘇富比1989年5月專場拍賣會，編號34，當時成交價為176萬港幣，後經香港佳士得2001年4月拍賣，編號602，為當時封面之作（附圖5）。另一件，為日本萬野美術館（Manno Art Museum）舊藏，後售於倫敦佳士得2001年6月專場拍賣會，編號109（附圖9）。

傳統風格蒼龍教子圖梅瓶於公私收藏中亦有例參考，如故宮博物院藏品，（館藏編號：新00142087）（附圖10），錄於《故宮博物院藏文物珍品大系——青花釉裡紅（下）》，頁187，圖版171。紐約大都會藝術博物館藏有一例，館藏編號29.100.312。香港望星樓收藏一件，刊於《清代康雍乾官窯瓷器一望星樓藏瓷》，頁76-77，圖24。遼寧省博物館亦曾展出一件同類器，底落雍正本朝款。

此類梅瓶的產燒雖然不見於雍正朝的檔案記事，但雍正皇帝連續在雍正十年、十三年（1732、1735）表達瓷器上的龍紋務必驚喜描繪，其中雍正十年七月《各作成做活計清檔》中記錄皇帝對於一件白底紅龍玉壺春瓶上龍紋的燒製修改意見（附圖11），足見帝王的重視程度，以及此類描繪象徵九五之尊的紋樣之作，或可看成是內廷恭造下象徵皇權的器物。

而釉裡紅自元代創燒以來就屬釉彩中的名貴之品，燒造難度巨大。若得鮮亮純正者，不僅要求御窯場高超的工技，更需幾分寥若星辰之運氣。由於耗資甚巨，且成品稀少，永宣之後一度中斷燒造，直至清代康、雍、乾三朝才得以復蘇。乾隆四年（1739）唐英在京觀樣並親自領旨燒釉裡紅瓷，他在《奏折》中述：「竊奴才在京時十月二十五日，太監胡世傑交出釉裡紅馬掛瓶一件，畫樣一張，傳旨看明瓷瓶釉色，照紙樣花紋燒造幾件送來，務要花紋清真。並將古瓷樣式好者揀選幾種，亦燒造釉裡紅顏色，俱寫乾隆款送來呈覽。欽遵奴才看明釉色，祇領紙樣，恭捧到關，即遵旨揀選古瓷、畫樣內好者數種，一並交窯廠協造葆廣等敬謹燒造，並諭俱造釉裡紅務要花紋清真，釉水肥潤，顏色鮮明。俟造得時奴才揀選送京恭呈御覽。」（附圖12）由此可見，御窯廠奉旨燒造釉裡紅的詳細情況。

本品梅瓶，器形秀麗，造型比例恰宜，胎質細緻，釉汁光潤，雅致逸朗，渾然天成。整體紋飾繪制生動精美，圖案精彩絕倫，一大一小雙龍神形俱佳，栩栩如生，相顧之際，更得以妙筆傳達濃濃殷切之情。中國傳統裝飾圖案中，以大小二龍為題材者，多呈對龍狀，稱為「蒼龍教子」。拍品整器氣勢磅礴，具有強烈的藝術感染力和視覺衝擊力，雍正御瓷之審美取向，由此亦可見一斑，當屬雍正朝追慕永宣遺風之上乘之作。

○3312

清雍正 釉裏紅剔刻海水龍紋梅瓶  
「大清雍正年製」

A VERY RARE COPPER-RED GLAZED 'DRAGONS AT SEA'  
VASE, *MEIPING*  
YONGZHENG PERIOD, 1723-1735

本品唇口，短頸，豐肩斂腹，脛部收束，至足部外撇，平底。通體以釉裏紅為飾繪海水，留白暗刻海濤中騰躍大、小二龍，有「蒼龍教子」之寓意。外底青花雙圈內書「大清雍正年製」六字楷書款。造型端莊秀麗，線條優美，亭亭玉立。瓶通體施透明釉，釉面清潤厚腴，如脂似玉，宛如隱青呈色。

來源

Sheelah M. Langan (1910-1993) 舊藏，後由家族傳承（Sheelah M. Langan於二次世界大戰期間加入美國外交部，曾駐羅馬、曼谷、黎波里、拉巴特、雅典、倫敦、波哥大及墨西哥城）

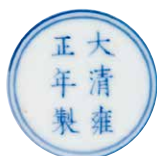
HK\$ 26,000,000 - 35,000,000  
US\$ 3,321,000 - 4,470,000

PROVENANCE

Collection of Sheelah M. Langan (1910-1993), thence by descent within the family. Sheelah Langan served in the United States Foreign Service, her service lasted from the World War II when she joined to 1970. She was assigned to Rome, Bangkok, Tripoli, Rabat, Athens, London, Bogota and Mexico City.

H 27.8cm

The vase is potted in robust form with swelling shoulder, short cylindrical neck and flared lip and foot. The shoulder is carved in low relief with two dramatic sinuous five-clawed dragons, above a smaller pair of incised dragons at the foot. All dragons are reserved in white and depicted against stylized crashing wave in underglaze red. The underside is inscribed with a six-character mark within a double circle.



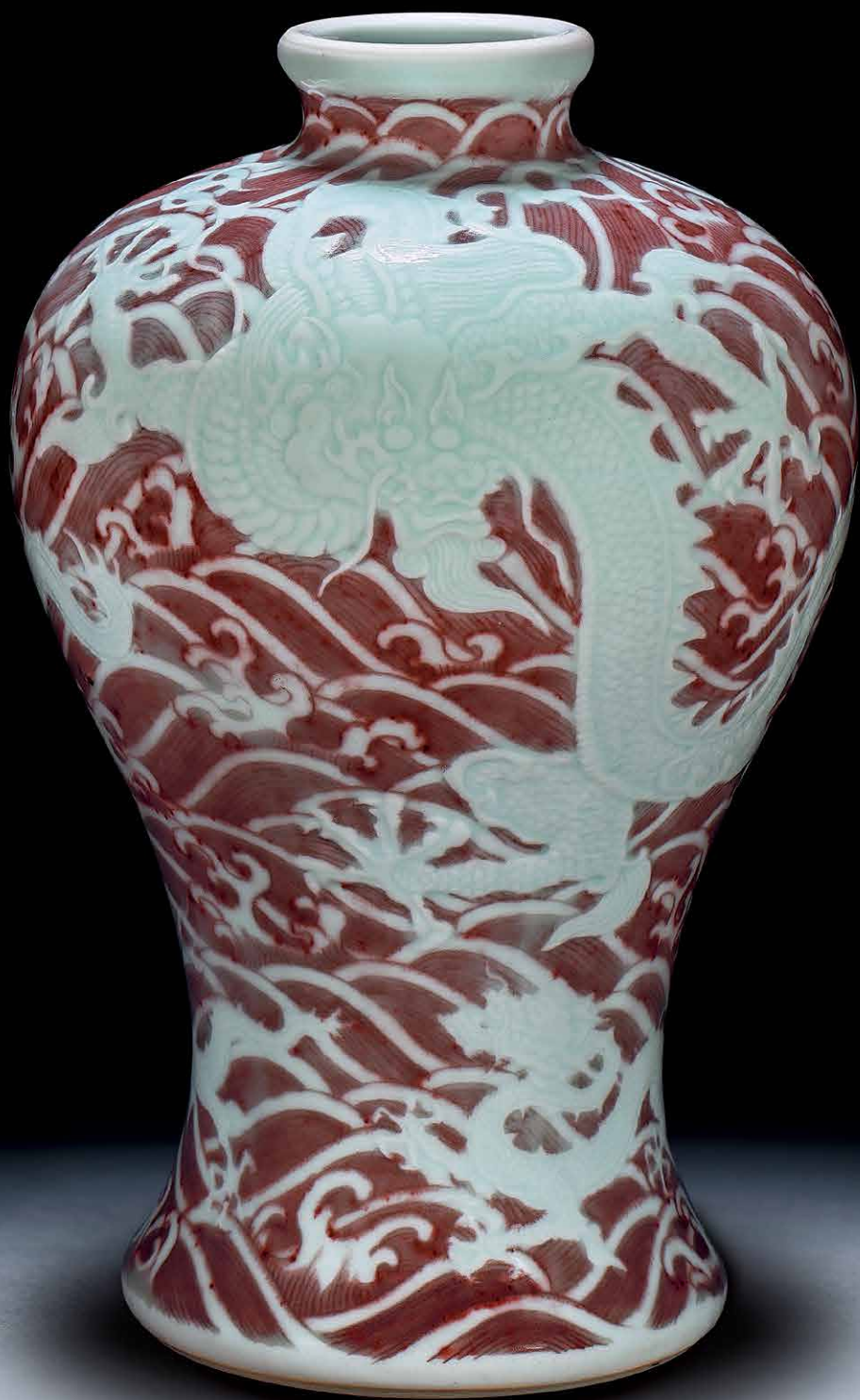
款識  
Mark



(右) Sheelah M. Langan (1910-1993)



©美國西陵基金會(Xiling Group)收藏  
明永樂 釉裏紅暗刻龍紋梅瓶  
Eskenazi、玫茵堂舊藏





清雍正 釉裡紅海水龍紋梅瓶  
 Geraldine Rockefeller Dodge舊藏  
 紐約佳士得1975年10月25日，編號255  
 香港蘇富比，1989年5月16日，「英國鐵路基金會」專場，編號34  
 香港佳士得，2001年4月，編號602  
 《香港蘇富比二十週年》，兩木出版社，1993年，頁159，圖192  
 《香港佳士得二十週年回顧—中國瓷器及工藝品精選》，2006年，圖369



清雍正 釉裡紅海水龍紋梅瓶  
 《世界陶磁全集·15·清》，小學館，1983年，頁49，圖40



此式梅瓶仿明永樂所製，作品原形見於博物館及重要收藏機構，如北京故宮博物院藏二例、台北故宮博物院一例、瑞士玫茵堂。而兩岸故宮博物院，東京國立博物館、「英國鐵路基金會」、Geraldine Rockefeller Dodge 及《世界陶磁全集·15·清》等皆有藏雍正仿永樂作品，可資比較研究。

釉裡紅是明清景德鎮窯燒製的釉下彩瓷品種之一，以銅紅料為著色劑在瓷胎上繪畫紋飾，罩以透明釉，在高溫還原氣氛中燒成，使釉下呈現紅色花紋。銅只有在還原氣氛中才呈現紅色，因此釉裡紅瓷器的燒製對窯室中氣氛要求十分嚴格，燒成難度大，成品率低。宣德時期釉裡紅燒製很成功，能依據畫面的需要自如描繪。這時期還有以白釉剔花填紅料作紋飾，燒成後圖案凸出白色釉面的方法，呈色鮮紅。清乾隆年唐英編《陶冶圖編次》稱這種方法為「寶燒」。可知宣德時期對釉下銅紅燒製掌握得比較純熟，達到運用自如的程度。宣德以後，釉裡紅數量銳減，及至清雍正一朝，是燒製釉裡紅最為成功的時期，呈色穩定，色調紅艷。其燒造品種一類為仿明代永宣瓷器所作，有三魚高足杯、盤、碗，三果高足碗和雲龍紋碗等，製作精工，足以亂真。另一類是雍正時期的典型器，有三果紋玉壺春瓶、海水龍紋梅瓶等，本品即為仿明永宣的典型例子。

藝匠以精湛雕工，在器身剔刻通景蒼龍教子圖，蒼龍於洶湧海水間騰躍，龍身雄健壯碩，爪牙鋒利，叱咤其中，在翻騰細浪襯托下氣度非凡，大有氣奪千里之勢。幼龍於驚濤海面中迎蒼龍而起，二龍四目相對，教子之殷殷期望躍然於瓷上。整器紋飾繪製生動精美，深得迥邐之姿，江崖海水之中波濤洶湧，細節之處一絲不苟，工藝細膩而嫺熟。兩龍神形俱佳，栩栩如生，相顧之際，更得以妙筆傳示出濃濃的殷切之情。雕刻與燒製配合得宜，展現出雍正上品御瓷的非凡麗質。

所飾龍紋以留白剔刻而成，龍鱗背鰭之刻畫纖毫畢現，且與釉裡紅分界鮮明，凸顯了其尊貴的主體地位。海水則純以釉裡紅繪就，線描、渲染及留白技法相結合，極具裝飾效果。蒼龍教子圖誕生於明代永樂時期，其雖為瓷器裝飾紋樣，但卻飽含了永樂皇帝對於儲君朱高熾的殷切期望。



©故宮博物院藏  
清雍正 釉裡紅海水龍紋梅瓶



©台北故宮博物院藏  
清雍正 釉裡紅海水龍紋帶蓋梅瓶



清康熙 釉裡紅海水龍紋梅瓶  
《香港蘇富比二十週年》，1993  
年，頁159，圖191



The present vase is a rare example of a small group of wares made for the Yongzheng court, inspired by Yongle period (1402-1424) porcelain prototypes, themselves based on Yuan styles of decoration, which feature reserved dragons carved in low relief against a ground of crashing waves executed in variations of underglaze blue and red.

There appear to be two closely related Yongzheng mark and period types. One version, slightly larger with more stylized crashing waves, is typified by the examples in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collections of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III)*, 2012, p. 187, no. 171, and in the collection of Stephen Junkunc, III, sold at Christie's New York, September 21, 1995, lot 225.

The second group, to which the present vase belongs, includes a *meiping* sold in London in 1966 and now at the Cleveland Museum Of Art, Ohio, bequest of Mrs. Severance A. Millikin #1989.314, and another, formerly in the collection of the Manno Art Museum, Japan, later sold at Christie's London, 21 June 2001, lot 109.

For other examples of Yongzheng mark and period porcelains with carved dragons reserved against a blue-decorated ground in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III)*, pp. 90, 115, 116, nos. 76, 101, 102.

In the description for the Palace Museum *meiping* cited above, the author discusses the theme of larger and smaller dragons has been variously understood to imply not only the importance of teaching the young, but also to bring one's descendants up to succeed in court or higher office. This would certainly have had relevance for the Yongzheng Emperor who succeeded his illustrious father, the Kangxi Emperor, and in turn was to nurture the development of his own son, the Qianlong Emperor.



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清雍正 釉裡紅海水龍紋梅瓶



©香港望星樓藏  
清雍正 釉裡紅海水龍紋梅瓶











○3313

清乾隆 釉裡紅九龍圖抱月瓶  
「大清乾隆年製」

AN EXTREMELY RARE COPPER-RED DECORATED 'NINE DRAGONS' MOONFLASK  
SEAL MARK AND PERIOD OF QIANLONG

來源

1. 英國私人藝術品商舊藏，康沃爾，英格蘭
2. 重要私人收藏，購自1970年代
3. 香港蘇富比，2008年10月8日，編號2208
4. Eskenazi，倫敦
5. 北美十面靈壁山居舊藏，編號EK352

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2. 《龍翔九天——元明清御用龍紋瓷器展》，保利藝術博物館，北京，2020年，編號46
3. 《弘曆的世界——乾隆御製詩文稿、蘭亭圖帖緙絲卷暨重要宮廷藝術特展》，保利藝術研究院、保利藝術博物館，北京，2021年，編號109

展覽

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2. 《弘曆的世界——乾隆御製詩文稿、蘭亭圖帖緙絲卷暨重要宮廷藝術特展》，保利藝術研究院、保利藝術博物館，北京，2021年，編號109

HK\$ 15,000,000 - 20,000,000  
US\$ 1,916,000 - 2,555,000

PROVENANCE

1. Private collection of a dealer in Cornwall, England
2. An important private collection, acquired in the 1970s
3. Sotheby's Hong Kong, 8 October 2008, lot 2208
4. Eskenazi, London
5. The Ten-views Lingbi Rock Retreat Collection, no. EK352

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1. Eskenazi, *A Dealer's Hand: the Chinese Art World through the Eyes of Giuseppe Eskenazi*, 2012, p.346, pl.425
2. *Exalted Beings: Imperial Porcelain with Dragon Decorations from the Yuan, Ming and Qing Dynasties*, Poly Art Museum, Beijing, 2020, no. 46
3. *The World of Hongli: Qianlong Imperial Poem Manuscripts, Orchid Pavilion Picture Tie Kesi Scrolls and Important Palace Art Special Exhibition*, Poly Art Research Institute and Poly Art Museum, Beijing, 2021, no. 109

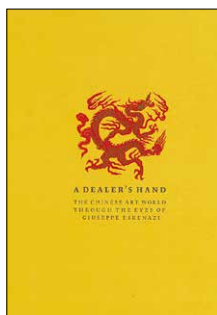
EXHIBITED

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2. *The World of Hongli: Qianlong Imperial Poem Manuscripts, Orchid Pavilion Picture Tie Kesi Scrolls and Important Palace Art Special Exhibition*, Poly Art Research Institute and Poly Art Museum, Beijing, 2021, no. 109

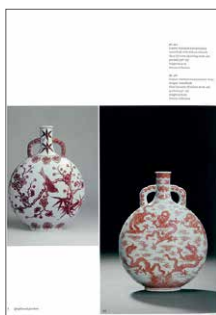
H 25.8cm



款識  
Mark



出版於《中國藝術品經眼錄：埃斯卡納齊的回憶》  
2012年，頁346，圖版425







清乾隆 青花雲龍戲珠紋螭龍耳扁壺  
香港蘇富比，2018年4月3日，編號3204



清乾隆 釉裡紅垂肩如意水波九龍紋雙耳扁瓶  
香港蘇富比，2001年5月1日，編號538

本品直口，細頸，扁圓腹，橢圓形圈足，頸肩處飾如意形雙耳。通體釉裡紅為飾，口沿外飾如意雲頭紋，頸繪蝠紋，腹部繪九龍圖為主題紋飾，九龍穿梭祥雲，翻騰江海之上，雙目炯炯，五爪分張，恰應乾隆御宇天下，國力隆盛之氣象。腹下以海浪一周做邊飾。底青花書「大清乾隆年製」篆書款。

本品正是唐英《陶成紀事碑》所言「釉裡紅器皿，有通用紅釉繪畫者」。運用釉裡紅線描技法裝飾全器是乾隆御瓷獨特之處，此類器皿品質精良，存世寥寥無幾，本品為當中至為珍貴的一例。檢閱清宮檔案所載，乾隆皇帝對釉裡紅瓷器頗為鐘情，多次諭旨御窯廠燒造，尤為留心釉裡紅的燒成效果，根據清宮檔案載，乾隆三年（1738年），高宗指「釉裡紅龍梅瓶，紅龍顏色不好，往好里燒造」（見馮先銘，《中國古陶瓷文獻集釋》，台北，2000年，頁232）。唐英在乾隆四年的一份奏折里曾如此記述「竊奴才在京時十月二十五日，太監胡世傑交出釉裡紅馬掛瓶一件，畫樣一張，傳旨看明瓷瓶釉色，照紙樣花紋燒造幾件送來，務要花紋清真。並將古瓷樣式好者揀選幾種，亦燒造釉裡紅顏色，俱寫乾隆款送來呈覽。欽遵奴才看明釉色，祇領紙樣，恭捧到關，即遵旨揀選古瓷、畫樣內好者數種，一並交窯廠協造葆廣等敬謹燒造，並諭俱造釉裡紅顏色務要花紋清真，釉水肥潤，顏色鮮明。俟造得時奴才揀選送京恭呈御覽。」

釉裡紅燒造工藝繁復，講究物理變化之妙，由於在燒成過程當中氧化銅離子游離激烈，往往易於聚結，凹凸不平，若大面積塗飾，致使紋飾漫漶不清，遂成瑕疵；若火候氣氛掌握不准，其色或是暗沈，或是淺薄，皆不堪入目，影響美觀，故乾隆皇帝對此頗為不滿。為了達到「花紋清真，釉水肥潤，顏色鮮明」的效果，乾隆皇帝專門拿出認為發色理想

的釉裡紅馬掛瓶作為唐英燒造的標準，可見乾隆皇帝對釉裡紅的燒造費煞心思。所以唐英引領下的御窯廠秉承乾隆諭旨敬謹燒造，只有從以上兩個方面改進和提升，而火候多賴天成，全靠經驗，唯裝飾分布則可人為規避，最佳方案則是以線描一法為之。所以乾隆朝釉裡紅器物多見以線描法繪就，本品亦然，以釉裡紅勾勒紋飾後加點塗法而成，不使用平塗技法。本品出色鮮妍清晰，不可不歸功於乾隆皇帝的勤勉關注。據此可以推定乾隆朝以線描技法繪畫的「花紋清真，釉水肥潤，顏色鮮明」的釉裡紅御瓷應是乾隆四年之後的產品。

唯一例傳世與本品同類者，乾隆年款釉裡紅九龍紋扁壺，正面飾一條坐龍，四龍環繞，背面有四龍，九龍騰雲駕御海，壺頸飾一道如意紋（圖載《樂山堂藏瓷》，台北，2005年，圖版47，售於香港蘇富比2001年5月1日，編號538）。乾隆時期的釉裡紅抱月瓶甚為罕見，參考之例不多，見故宮博物院清宮舊藏一例，釉裡紅梅雀紋扁壺，為仿永宣風格作品（錄於《故宮博物院藏文物珍品全集·青花釉裡紅（下）》，香港，2000年，圖版177）。它例包括另一件釉裡紅葫蘆瓶，瓶身飾團螭，售於香港蘇富比1990年5月15日，編號193。另見一對類例，存紫禁城養心殿隨安室，據載乃乾隆靜心齋戒時常留之地（實景圖載於《清代宮廷生活》，香港，1985年，圖版177）。清宮舊藏一件釉裡紅穿芝行龍紋葫蘆瓶，現仍存北京（錄於《故宮博物院藏文物珍品大系·青花釉裡紅（下）》，上海，2000年，圖版174）。



The moonflask is finely potted with the flattened globular body and is superbly painted in vivid ruby tones of copper-red enhanced by simulated 'heaping and piling'. One side is decorated with a leaping five-clawed horned dragon entwining a central 'flaming pearl' surrounded by four further ferocious dragons while the reverse is painted with four dragons in pursuit of a further 'flaming pearl' in the centre. The nine dragons with undulating scaly bodies fly amid a scatter of vaporous clouds and above crashing waves. The shoulder is flanked by a pair of handles with *ruyi* designs reaching up to the slightly waisted neck decorated on each side with hovering bat, with a band of *ruyi* heads below the rim. The base is inscribed with the six-character seal mark in underglaze-blue.

Vessels decorated in underglaze copper-red are extremely rare and even rarer are those in the form of moonflasks. Only one other similar flask appears to be recorded, although slightly larger in size, sold in Sotheby's Hong Kong, 1 May 2001, lot 538.

The present flask belongs to a very small and special group of imperial Qianlong vessels painted in this style with copper-red dragons amongst clouds above waves. Compare for example, two vases from the Qing Court collection and still preserved in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pls. 174 and 178; and a pair of double-gourd vases, also in the Forbidden City, Beijing, on display in the Suianshi (Room of Finding Peace) in the Yangxin Dian (Hall of Mental Cultivation) published *in situ* in *Life in the Forbidden City*, Hong Kong, 1985, pl. 177.

Qianlong period moonflasks painted with a single large front-facing dragon are also known decorated in underglaze-blue and underglaze-red. See a slightly larger flask of closely related form and handles included in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, *op.cit.*, pl. 213. Compare also a larger blue-and-white moonflask, with a Qianlong reign mark and of the period, with elaborate dragon-form handles and painted with a ferocious front-facing dragon, published *ibid.*, pl. 132; and another vessel of this type decorated with the 'dragon and phoenix' design sold in Sotheby's Hong Kong, 23 October 2005, lot 212.

The number nine (*jiu*) in China is considered the highest *yang* or male principle number and is the homonym for the word 'eternity'(*jiu*). The dragon is the symbol of the emperor, and the motif of 'nine dragons' represents the wish for eternal generations of rulers and the desire that 'all members of the Imperial family live in eternal harmony together'. The nine-dragon motif can be found on a number of Qianlong vessels, including the blue-and-white *meiping* with the dragons in underglaze-red, in the Palace Museum, illustrated in the *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, *op.cit.*, pl. 205.









3314

清嘉慶 黃釉暗刻「蒼龍教子」雲龍紋天球瓶  
「大清嘉慶年製」

A VERY RARE CARVED YELLOW-GLAZED 'DRAGONS' BOTTLE VASE  
JIAQING PERIOD, 1796-1820

本品造型挺拔規整，長直頸，腹部渾圓，底部內挖成圈足，通體施黃釉，色近杏黃，釉層明潤，頗具玻璃質感。釉下劃刻「蒼龍教子圖」，圖中祥雲迭現，形態各異，深得洶湧之象，但見五爪蒼龍自祥雲中探身而出，神情兇猛，身姿矯健，大有氣奪千里之勢。足脛處海浪翻滾，一幼龍字海水中躍起，與側首下顧的蒼龍深情對望。兩龍神形俱佳，栩栩如生，相顧之際，更得以妙筆傳出濃濃的殷切之情。其製作工藝頗為不易，需在素胎上描繪底稿，再以鋒利尖錐沿紋飾在素胎上刻劃，工匠須有百倍信心，方能運刀如筆，使得紋飾生動流暢，刻花完成後，通體再施黃釉入窯燒造，方能成此佳器。

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3. 北美十面靈璧山居收藏，購自Eskenazi，編號EK393

出版

1. 《清代瓷器賞鑑》，錢振宗，1995年，圖255
2. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，編號28
3. 《龍翔九天——元明清御用龍紋瓷器展》，保利藝術博物館，北京，2020年，編號61

展覽

1. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，編號28
2. 《龍翔九天——元明清御用龍紋瓷器展》，保利藝術博物館，北京，2020年，編號61

HK\$ 3,500,000 - 5,500,000  
US\$ 449,000 - 706,000

PROVENANCE

1. Sotheby's Hong Kong, 29 April 1997, lot 602
2. Sotheby's Hong Kong, 8 October 2010, lot 2661
3. The Ten-views Lingbi Rock Retreat Collection, purchased from Eskenazi, no. EK393

LITERATURE

1. Qian Zhenzong, *Qing dai ciqi shangjian [Appreciation of Qing dynasty porcelain]*, Hong Kong, 1995, pl. 255
2. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, no.28
3. *Exalted Beings: Imperial Porcelain with Dragon Decorations from the Yuan, Ming and Qing Dynasties*, Poly Art Museum, Beijing, 2020, no. 61

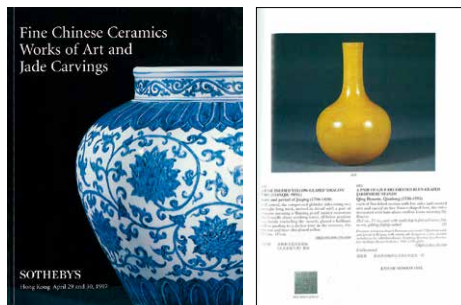
EXHIBITED

1. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, no.28
2. *Exalted Beings: Imperial Porcelain with Dragon Decorations from the Yuan, Ming and Qing Dynasties*, Poly Art Museum, Beijing, 2020, no. 61

H 29.5cm



出版於《清代瓷器賞鑑》，錢振宗，1995年，圖255



來源於香港蘇富比，1997年4月29日，編號602



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



蒼龍教子圖作為清宮御瓷裝飾題材始見於雍正一朝，而到了乾隆後期及嘉慶初期，此種紋飾成為御瓷之中最寓特殊意義的一類，存世數量珍稀，寄託了乾隆皇帝對大清天下的下一任繼承者的殷殷期望。大清自關外入主中原，於馬上得天下，雖經康雍乾三朝盛世，基業甫定，但對乾隆皇帝而言，如何於諸皇子之中考察選取最佳者即太子位，關乎社稷安危，天下得失，他面臨艱難的抉擇和巨大的壓力可想而知。乾隆三十八年，弘曆秘密建儲，決定皇位傳給皇十五子顥琰，即後來的嘉慶皇帝。如何培養繼承人自然是弘曆必須考慮的問題，雖然沒有公開皇儲身份，但是實際事務之中乾隆皇帝對顥琰格外器重，已經暗示其儲位所屬，因而一直在教導和培養他。乾隆皇帝對「教子」行為的重視可以借後來其禪位之後對嘉慶皇帝實行的「訓政」得以體現。訓政，即是舊時皇帝退位為太上皇，嗣皇帝仍須稟承訓示處理大政，即乾隆皇帝在禪位之後，朝中大事嘉慶皇帝仍需要聆聽他的教誨，以免施政失當，此狀況延續至嘉慶四年初乾隆皇帝駕崩為止。顥琰忠厚老實、規規矩矩、重視仁孝，對乾隆皇帝的意旨一向言聽計從，無疑最符合乾隆皇帝的訓政目的。嘉慶二年，弘曆已當了兩年的太上皇，五世同堂，本該娛悅於山水之間，頤養天年，卻依然朝夕牽掛著朝政，因此特意刻製了「歸政仍訓政」印章，告誡自己不可鬆懈培養繼承人的重任，由此可見其對大清江山的重視，對嘉慶皇帝執政的關切。

嘉慶元年（1796年）正月初一，在位六十年的乾隆皇帝宣佈歸政於皇太子顥琰，嘉慶朝由此開始。但是嘉慶元年至四年之間，弘曆作為太上皇仍掌握著最高決策權，嘉慶皇帝並不能獨斷朝綱，一切唯有遵循前朝規製施政。御窯燒造一項亦然，據內務府嘉慶三年《造辦處各作成做活計清檔》載，嘉慶三年發往江西燒造的官窯瓷器，尚須要求「一半乾隆款，一半嘉慶款」，如此獨特的燒造現象是明清御窯絕無僅有之事，亦恰好說明嘉慶御瓷與乾隆官窯淵源密切，斷不可截然區分。彼時工匠秉承前朝之造器精神，技術物料相同，故所出之物量雖少然其品質無異於乾隆後期，是為嘉慶官窯水準之最佳時期。本品製作精良，款識筆法與乾隆晚期官窯如出一轍，正是嘉慶早期官窯之力作，是乾隆皇帝此番「教子」苦心的見證，寄寓乾隆皇帝教導大清新一代君主的款款真情，所繪蒼龍教子圖之中幼龍則是皇十五子顥琰的化身，昭示其嗣承大統之位元依然需要聽從太上皇諄諄教導，蒼龍殷切的眼神也折射出乾隆皇帝對顥琰的關切和對大清江山的思慮。

The vase is potted with the globular body rising from a recessed base to a tall slightly waisted neck. It is finely incised around the exterior with two large scaly five-clawed dragons in mutual pursuit of a flaming pearl. The body is decorated with the dragons writhing around the vessel amidst *ruyi*-head cloud scrolls and above foaming tumultuous waves, all below a *ruyi* band at the rim. It is covered overall in a rich egg-yolk yellow glaze. The base is incised with six-character seal mark.

The present vase belongs to a distinct group of yellow-glazed vases with incised decoration created during the Jiaqing reign. Jiaqing vases of this type but of various forms, similarly decorated with dragons, include a pear-shaped example from the Huaihaitang collection, included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 55.

See another one with tubular handles, included in the exhibition *From the Dragon's Treasure*, Museum für Kunsthandwerk, Frankfurt, 1987, cat. no. 2; a tianqiuping included in the exhibition *The World in Monochromes*, Brunei Gallery, School of Oriental and African Studies, London, 2009, cat. no. 185; and another sold in Sotheby's Hong Kong, 29 April 1997, lot 602.

See also a Jiaqing mark and period vase decorated with a flower scroll, in the National Palace Museum, Taipei, included in the Museum's exhibition *Qingdai dansi you ciqi [Monochrome Porcelains of the Qing Dynasty]*, Taipei, 1981, cat. no. 35.



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清嘉慶 青花海水雲龍紋葫蘆瓶



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清嘉慶 青花雲龍紋瓶



3315

### 明永樂 甜白釉暗刻菊瓣紋雞心盤

AN INCISED SWEET-WHITE GLAZED BOWL

YONGLE PERIOD, 1403-1424

此碗即為永樂一朝典型之甜白器，碗敞口，深弧壁，圈足。外壁暗刻一周蓮瓣紋，若隱若現。通體施甜白釉，釉質致密細膩，釉色恬靜溫潤，純若凝脂，素猶積雪，甚適於心。整體器型碩大，釉色潔素瑩然，紋飾流暢舒展，佈局清疏自然，工藝精緻細膩，充分彰顯甜白釉之純美，甚愜心賞，當為永樂瓷器之珍品，彌足珍貴。

作為宮廷瓷器的主要品種，白釉瓷器的製作在明代從未間斷過，而以永樂，宣德二朝所製為佳。萬曆十七年王世懋的《窺天外乘》中謂：「永樂，宣德年間，內府燒造，迄今為貴。其時以鬚眼甜白釉為常。」此種潔素瑩然的白釉瓷深得永樂皇帝喜愛，這也是白瓷於永樂一朝風行的主要原因，因其色澤純美動人，更是冠絕後世。

甜白釉瓷器以明代永樂窯生產的最為著名，甜白一詞出現於明代黃一正所著的《事物紀原》中，有「鬚眼甜白」之說。甜白釉瓷是在元代樞府瓷的基礎上，由明代永樂一朝景德鎮官窯創燒而成，此時期景德鎮窯工在瓷胎中提高了高嶺土和氧鉛的含量，從而提高了瓷釉本身的白度和透光度，胎質變得潔白致密，並避免了瓷釉白中泛青的情況，使瓷器更加潔白純淨，幾近無瑕，給人以瑩然似玉之觀感。便給人一種「甜」的感受，故名「甜白」。永樂甜白瓷恬靜冷美，超然物外，讓原本單一的白色呈現出無與倫比的色感，體現了中國瓷器「合於天造，厭於人意」的美學境界。沒有青花的藍白相映，沒有彩瓷的繁復繽紛，卻素有「白如凝脂，素猶積雪」之譽，為單色釉中的貴族。

此拍品上的設計為明初經典，其纏枝花紋亦見於同期青花瓷及青瓷上。北京故宮博物院收藏一例，原屬清宮舊藏，其形飾尺寸與此拍品接近，收編於《明代洪武永樂御窯瓷器：景德鎮御窯遺址出土與故宮博物院傳世瓷器對比》，北京，2015，圖版117；台北故宮亦藏有一件甜白四季花卉紋蓮子碗，著錄於1992年日本巡展《中國名陶展：中國陶磁2000年の精華》圖錄，圖版70，頁78；此外尚可參考倫敦大英博物館戴維德基金會舊藏一件白釉刻纏枝花卉紋碗，館藏編號：PDF.A.412。私人收藏方面，香港長青館藏一件大小接近的永樂甜白釉划花卉紋蓮子碗，見《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，圖版1。

#### 來源

1. 費城 Henry Charles Lea (1825-1909年) 收藏，或約1900年得自寧波，此後由 Charles Matthew Lea (1853-1927年) 承繼，再傳予 Mary Mason Hudson，後入其承產收藏
2. 紐約蘇富比，2002年3月20日，編號181
3. 香港蘇富比，2019年4月3日，編號3305
4. 少雪齋，香港

HK\$ 1,200,000 - 1,800,000

US\$ 154,000 - 230,000

#### PROVENANCE

1. Collection of Henry Charles Lea (1825-1909), Philadelphia, possibly acquired in 1900s from Ningbo, thence by descent to Charles Matthew Lea (1853-1927), and later by descent to the estate of Mary Mason Hudson
2. Sotheby's New York, 20 March 2002, lot 181
3. Sotheby's Hong Kong, 3 April 2019, lot 3305
4. Collection of Chamber of Young Snow

D 16cm

The bowl is superbly potted with deep rounded sides converging to a pointed base, supported on a narrow, gently tapering foot. The central interior is incised with a stylised flower, encircled by a floral band and interlocking strapwork motifs rendered in the anhua technique, all below a cash coin diaper band around the rim. The exterior is incised with a keyfret border above a band of long lappets encircling the foot. It is covered overall in an opaque white glaze.

The present bowl belongs to a group of sweet white-glazed (tianbai) porcelain bowls favoured during the Yongle period. Its subtle combination of incised and anhua decoration on a beautifully potted lianzi shape manifested one of the most classic decorative repertoires in the early Ming dynasty. Anhua, 'hidden decoration', was practised almost exclusively at the beginning of the Ming dynasty, from the Hongwu to the Xuande period, and only at Jingdezhen.

Although blue and white bowls of this form and decoration were also produced, including one in the British Museum, London, illustrated in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, pl. 28B, the Yongle Emperor is believed to have preferred monochrome white wares, and blue and white counterparts of such bowls only became popular later during the Xuande period.

Closely related white-glazed bowls rendered in this decoration include one from the Frederick M. Mayer collection, also formerly in the A.D. Brankston and Eumorfopoulos collections, sold at Christie's London, 24 June 1974, lot 81; and another sold in Sotheby's New York, 20 March 2002, lot 181. Compare also a white-glazed bowl decorated in the same techniques, but with the interior and exterior designs reversed, from the Qing court collection and now preserved 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, pl. 117.



3316

清康熙 白釉暗刻外纏枝蓮內九桃紋碗  
「大清康熙年製」

A FINE INCISED WHITE-GLAZED BOWL  
KANGXI PERIOD, 1662-1722

碗撇口，弧腹，圈足。碗外壁暗刻纏枝番蓮紋，刻畫工整。通體施亮白釉，釉色瑩潤光潔，勻淨自然，是為康熙一朝的「緊皮亮釉」。外底圈足內亦施亮白釉，落「大清康熙年製」六字青花雙行楷書款。

此種白釉半脫胎瓷器始於永樂一朝，胎壁極薄，釉面瑩潤，又以薄胎而刻暗花者為最佳。明永樂一朝特受青睞，或因永樂帝篤奉佛教，而白色於佛事儀式功若丘山，單色白釉瓷更為永樂帝所喜。永樂後，宣德、成化、弘治亦有類似作品，直至康熙一朝繼續燒造。此時政權日趨穩固，社會經濟呈現出全面繁榮的景象，制瓷業亦得到長遠發展。從碗的造型、釉色、刻花風格看，應是康熙時期仿永樂甜白刻花之作，質量極佳，非常稀有。碗胎色潔白，釉面瑩潤，暗刻花卉若隱若現，盡顯柔美含蓄。

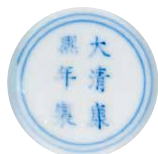
康熙帝好古慕雅，尤善創新，於當朝復興御窯，鼓勵燒瓷技藝發展，以穩定清朝的統治及安定漢族人心。本盃足見康熙一朝之精湛技藝，其釉色及紋飾設計深受明式風格影響。可參考一北京故宮博物院藏永樂白釉暗花盆，錄於《明代洪武永樂御窯瓷器—景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版248。

可參考一對相類盃例，售於香港蘇富比，1975年11月17日，編號144；另一例售於香港佳士得1989年9月26日，編號690。尚可比較數例，分別售於倫敦蘇富比，1974年4月1至2日，編號261；紐約蘇富比1983年6月15日，編號326；及售於紐約佳士得2004年9月21日，編號261。

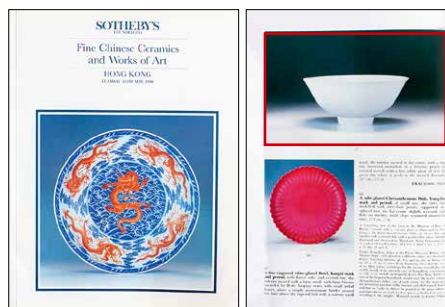
來源

1. 香港蘇富比，1990年5月15日，編號67
2. 天民樓，香港
3. 香港蘇富比，2019年5月29日，編號201
4. 少雪齋，香港

HK\$ 800,000 - 1,000,000  
US\$ 103,000 - 128,000



款識  
Mark



來源於香港蘇富比，1990年5月15日，編號67

PROVENANCE

1. Sotheby's Hong Kong, 15 May 1990, lot 67
2. The Tianminlou Collection, Hong Kong
3. Sotheby's Hong Kong, 29 May 2019, lot 201
4. Collection of Chamber of Young Snow

D 14.9cm

The bowl is potted with deep rounded sides rising from a tapered foot to a gently flared rim. The exterior is decorated in the anhua technique with six stylised lotus blooms borne on an undulating foliate scroll, above a stylised pomegranate border above the foot and a classic scroll encircling the foot. The interior is decorated with a medallion enclosing a gnarled peach tree bearing nine ripe fruits. The base is inscribed with a reign mark in underglaze blue within a double circle.

This lotus scroll motif on this piece is rendered in the subtle anhua technique, or hidden decoration, a complicated and not yet fully understood manner of decoration that involved impressing the design into a layer of slip. First developed in the Song period (960-1279), this technique gained popularity during the early Ming dynasty (1368-1644), particularly in the reign of the Yongle Emperor (r.1403-1424), whose direct patronage of Buddhism also led to a renewed interest in monochrome white wares. The anhua technique was mastered in the Kangxi reign, with vessels displaying increasingly thin walls and sophisticated motifs. Porcelain vessels decorated in this technique required to be handled and inspected closely, as the motif is visible only when light shines through it.

This bowl exemplifies this trend as it clearly references early Ming porcelain through its glaze and decoration. A white-glazed bowl from the Yongle period, decorated with a floral scroll, in the Palace Museum, Beijing, is illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, pl. 248.

A closely related pair of bowls was sold in Sotheby's Hong Kong, 17 November 1975, lot 144; another was sold at Christie's Hong Kong, 26th September 1989, lot 690; a slightly smaller bowl was sold in Sotheby's London, 1st/2nd April 1974, lot 261; and another was sold in Sotheby's New York, 15 June 1983, lot 326, and at Christie's New York, 21 September 2004, lot 261.



3317

清康熙 綠地紫彩雲龍紋碗  
「大清康熙年製」

AN AUBERGINE AND GREEN-ENAMELLED 'DRAGON' BOWL  
KANGXI PERIOD, 1662-1722

此碗樣式為清代後宮的歲例用瓷，專供貴人一級使用。清代內廷等級森嚴，在日常用度中都有明確規定，決不可僭越。據清乾隆《國朝宮史》卷十七「經費——鋪宮」記載，內廷對瓷器的使用有明確規定。皇太后、皇后用裏外黃釉瓷；皇貴妃用黃釉白裏器；貴妃、妃用黃地綠龍器；嬪用藍地黃龍器；貴人用綠地紫龍器；常在用五彩紅龍器。結合傳世實物，此規定最早應該出現在康熙年間，順治一朝未曾有，可能當時天下初定，內廷制度尚未有暇顧及，後至康熙帝平定三藩之亂後，四海升平，康熙帝參考前朝，復位禮制，制定出許多詳細的內容，包括內廷後宮的各方規定，並為後世所遵循，終清一代不曾更迭。康熙一朝此類宮瓷傳世數量遠不及雍正、乾隆朝多，所見完美者極少，較為珍貴。

綠地紫彩為永樂御窯所創的低溫釉，有明一代，僅見嘉靖一朝曾有續燒，其工藝頗為複雜，先於鏤刻好的紋飾上填繪紫彩原料，高溫燒成後於留白處覆施綠釉，低溫焙燒而成。此碗造型典雅尊貴，胎骨細薄輕盈，外壁以綠釉為地，以紫彩繪江崖海水與趕珠雲龍紋，工藝細緻，逼真傳神。翠韻悠揚，紫霞炫亮，盡顯皇家氣派。行龍刻畫生動，游於海天之間象徵皇權神聖，不可小視，道法治國，天下一統。

來源

1. 香港蘇富比，1979年11月28日，編號284
2. 葛沃德舊藏，編號61
3. 私人收藏
4. 北美十面靈璧山居收藏，編號EK404

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1. Gerald M. Greenwald, 《葛沃得收藏：兩千年中國陶瓷》，1996年，編號61
2. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，第107-108頁，編號61

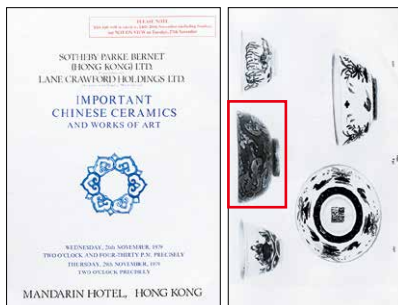
展覽

《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，第107-108頁，編號61

HK\$ 350,000 - 550,000  
US\$ 45,000 - 71,000



款識  
Mark



來源於香港蘇富比，1979年11月28日，編號284

PROVENANCE

1. Sotheby's Hong Kong, 28 November 1979, lot 284
2. The Greenwald Collection, no. 61
3. A private collection
4. The Ten-views Lingbi Rock Retreat Collection, no. EK404

LITERATURE

1. Gerald M. Greenwald, *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, no. 61
2. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, pp.107-108, no.61

EXHIBITED

*Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, pp.107-108, no.61

D11.1 cm

The bowl is potted with deep rounded sides rising from a straight foot to a flared rim and is incised and painted in aubergine enamel against a bright green ground. The exterior is decorated with two ferocious dragons striding amid radiating cloud wisps and flame scrolls in pursuit of 'flaming pearls', all above turbulent cresting waves. The interior is glazed white. The base is inscribed with a six-character seal mark in underglaze blue.

Bowls of this green and aubergine enamel design are known with the reign mark either written in three or two line format. An identical Kangxi bowl with the reign mark written in the same three line format as the present bowl, in the Helen and Peter Lin Collection, was included in the exhibition, *Joined Colors, Decoration and Meaning in Chinese Porcelain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 1993, p. 91, no. 20. The same publication also illustrates another Kangxi bowl of this design from the same Helen and Peter Lin Collection with its reign mark written in a two line format, p. 90, no. 19.



3318

清雍正 粉青釉暗刻福山壽海紋碗  
「大清雍正年製」

A PALE CELADON-GLAZED 'LONGEVITY' BOWL  
YONGZHENG PERIOD, 1723-1735

本品侈口微外撇，弧腹，圈足。內外均施粉青釉，釉質晶瑩。粉青釉錐花暗刻，據唐英在其雍正十三年所撰的《陶成紀事碑》中記載，為雍正朝唐英仿宋湖田窯品種。碗心暗花錐刻海浪翻滾，兩隻蝙蝠上下翻飛；外壁暗花裝飾，通景福山壽海，九隻蝙蝠飛翔天際，寓意九五之尊福壽萬年。積釉處釉色清澈瑩亮，極類宋代影青瓷之特徵，傳世器中相當少見。底施粉青釉，正中落「大清雍正年製」六字雙行青花楷書款。

Eumorfopoulos 珍藏中有一類似瓷碗，現藏倫敦大英博物館，錄於R.L.Hobson 著《The George Eumorfopoulos Collection of Chinese Korean and Persian Pottery and Porcelain》（倫敦，1925-1928年，卷5，圖版XLI，編號E314）。何東爵士家族基金會舊藏一例清雍正粉青釉淺浮雕刻纏枝蓮紋碗（編號3546）與本拍品相類，可資比較。

來源

1. 日本大阪私人收藏
2. Eskenazi, 倫敦
3. 北美十面靈壁山居舊藏，編號EK248

出版

1. 《清代藝術之美》，大阪，1992年，頁40，編號109
2. 《明清陶瓷選粹》，Eskenazi, 2004年，頁40-41，編號10
3. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁142，編號52

展覽

1. 《明清陶瓷選粹》，Eskenazi, 2004年，頁40-41，編號10
2. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁142，編號52

HK\$ 1,200,000 - 1,500,000  
US\$ 154,000 - 192,000

PROVENANCE

1. An Osaka private collection
2. Eskenazi, London
3. The Ten-views Lingbi Rock Retreat Collection, no. EK248

LITERATURE

1. *Qingdai yishu zhi mei (The Beauty of Qing Dynasty art)*, Osaka, 1992, p. 40, no. 109
2. *A Selection of Ming and Qing Porcelain*, Eskenazi, London, 2004, pp. 40-41, no.10
3. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p.142, no.52

EXHIBITED

1. *A Selection of Ming and Qing Porcelain*, Eskenazi, London, 2004, pp. 40-41, no.10
2. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p.142, no.52

D 12cm

The bowl is elegantly and deeply potted with a short tapered foot rising to a gently flaring rim. The interior is carved with two bats flying above crashing waves. The exterior is decorated with nine bats flying above rocky cliffs emerging from crashing waves. The bowl is covered overall in a translucent soft bluish-green glaze. The base is inscribed with a six-character reign mark in underglaze-blue.

Compare one example with similar decoration in the collection of the British Museum, published in *The George Eumorfopoulos Collection of Chinese Korean and Persian Pottery and Porcelain*, London, 1925-1928, Vol. 5, pl. XLI, no. E314. See another bowl in the Palace Museum, Beijing, published in *Gugong Bowuyuan qingdai yuyao ciqi*, vol. 1, pt. 2, Beijing, 2005, pl.10, p.240.



款識  
Mark



出版於《明清陶瓷選粹》，埃斯肯納齊，2004年，頁40-41，編號10



3319

清雍正 淡綠釉花口杯  
「大清雍正年製」

A LIME GREEN-ENAMELLED FOLIATE CUP  
YONGZHENG PERIOD, 1723-1735

雍正一朝，技藝發展蓬勃，在宮廷傳教士的影響下，御瓷推陳出新。此杯形雅胎薄，釉彩青綠明亮，清朗簡約，誠當中罕見典範。中國雖盛產鉛鎘，但直到傳教士抵華，始促其用，陶工才把銅加入鉛鎘，成就如本品般奪目之淡綠釉彩。

淡綠或為雍正朝最罕見的釉彩，其光潤勻稱，讓人贊嘆。淡綠釉彩乃以低溫燒就，是以此色彩瓷必經復燒，發色純粹如此杯者甚為難得。參考台北故宮博物院藏一例，出版於《也可以清心——茶器·茶事·茶畫》，台北故宮博物院，2002年，頁128，圖107。還可參考底署雙方框款圓口之例，原玫茵堂舊藏，出版於《玫茵堂藏中國陶瓷》倫敦，1994-2010年，卷2，編號906，後售於香港蘇富比2011年4月7日，編號30。

來源

美國舊金山Ashkenazie收藏

HK\$ 250,000 - 600,000  
US\$ 32,000 - 77,000

PROVENANCE

Ashkenazie, San Francisco

D 6.3cm

The cup is delicately potted with deep fluted sides rising from a short circular foot to a flared foliate rim. It is covered on the exterior with a lustrous enamel of bright lime-green tone. The interior and base are glazed white and the latter is inscribed in underglaze blue with a six-character reign mark within a double circle.

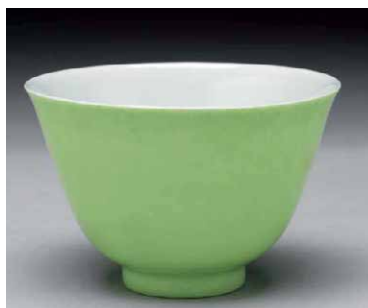
The current cup, with its vibrant lime-green enamel covering the exterior of its delicate porcelain body, is an exceptionally rare paradigm of the Yongzheng Emperor's pursuit of innovation and the influence of Jesuit technology. Despite having an abundant supply of lead-antimonate in China, it was not until the Jesuit missionaries had a direct influence on the manufacture of arts and crafts that Chinese potters started adding copper to lead-antimonate to produce the lime-green enamel seen on the current cup. In addition to lime-green being among the rarest enamels used in the Yongzheng reign, the evenness of the enamel is also particularly noteworthy. The lime-green enamel would have required a second firing at a lower temperature and it is difficult to achieve a satisfactory result as seen on the current cup.

See two lime-green examples in Taipei, one published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China: K'ang-hsi Ware and Yung-cheng Ware*, Tokyo, 1980, pl. 153; and the other included in the exhibition *Qingdai danse you ciqu tezhan [Special exhibition of monochrome glazed porcelain of the Qing dynasty]*, Taipei, 1981, pl. 44.

See also a similar pair included in the exhibition *Shimmering Colours. Monochromes of the Yuan to Qing Period: The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 113. Related examples with reign marks inscribed within double squares include a pair sold in Sotheby's Hong Kong, 7 April 2011, lot 30, from the Meiyintang collection.



款識  
Mark



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清雍正 吹綠釉杯 (編號002908)





3320

清雍正 黃地綠彩暗刻雲蝠銜葫蘆綬帶紋碗  
「大清雍正年製」

A YELLOW-GROUND GREEN-ENAMELLED 'BATS' BOWL  
YONGZHENG PERIOD, 1723-1735

此碗敞口，斜腹，高圈足，外撇。通體施黃釉，外壁口沿以綠彩飾以一周如意雲頭紋，中間飾十二隻蝙蝠銜綬帶葫蘆飛翔於祥雲間，脛部飾蓮瓣紋飾，寓意「福壽萬代」的吉祥圖。碗底書以青花雙圈內書「大清雍正年製」六字雙行楷書款。此器胎質細膩，淘洗精煉，胎體輕薄，修胎考究，器型端正，式樣優雅，彰顯皇家氣派。

來源

1. 香港藏家舊藏
2. 香港蘇富比，2011年4月8日，編號3178

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

US\$ 192,000 - 320,000

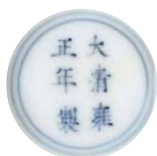
PROVENANCE

1. Property of a Hong Kong Collector
2. Sotheby's Hong Kong, 8 April 2011, lot.3178

H 7cm D 15.2cm

This bowl is thinly potted with deep rounded sides supported on a splayed foot, the exterior finely incised with twelve bats, each grasping in its mouth a beribboned double gourd and flying amidst scrolling clouds, between ruyi heads at the rim and a lappet band at the foot, coloured in green and white, the bats picked out in iron red, the ribbons in blue and the gourds with brown spots, and reserved on a pale yellow ground repeated on the interior, save for the white base inscribed with a six-character reign mark in underglaze blue within double circles. A similar bowl in the Palace Museum, Beijing has been published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 83.

A closely related example also in the Palace Museum, Beijing, is illustrated in *Qingdai yuyao ciqu*, vol. I, pt. II, Beijing, 2005, pl. 66; one from the Constantinidi collection is published in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LXIX, fig. 3; two were sold in Sotheby's Hong Kong, one from the collection of the British Rail Pension Fund, 16 May 1989, lot 78, and the other, 25 April 2004, lot 231; and a pair of bowls, one from the Elphinstone collection, was sold in Sotheby's London, 7 June 1994, lot 390.



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections





細節  
detail

此種類型的碗俗稱「雞心碗」，出現於明永樂、宣德時期。該碗沿襲舊制，但造型更加秀美。以嬌黃釉襯托綠彩，點綴紅、藍粉彩，這是雍正時期新創的粉彩品種，此後曆朝皆無此例。雍正十三年督陶官唐英撰《陶成紀事》中提到「新試澆黃五彩器皿」，即指此類黃地粉彩器；《清宮內務府檔案》中也有「新試所得……淺黃五彩」的記載。此器正應為雍正十三年督陶官唐英所監製的五彩新品，其輕巧俊秀，工麗嫵媚，纖巧雋雅，胎質、釉料、繪畫、款式無一不精。比例協調，恰到好處，線條之美可與以纖細秀麗著稱的明永樂、成化瓷器相提並論。

蝙蝠為長壽之物，相傳服食之可延壽。《抱樸子》云：「千歲蝙蝠，色如白雪，集則倒懸，腦重故也。此物得而陰乾未服之，令人壽萬歲。」又因為「蝠」、「福」同音，蝙蝠遂成為一種傳統的吉祥象徵物。蝙蝠紋樣的變化相當豐富，有單獨蝙蝠紋，也有蝙蝠組合圖案。據傳，蝙蝠因曾在戰鬥中救過清太祖努爾哈赤一命，故封為清朝的第一吉祥物，永不

傷害，凡此種種，蝙蝠在清代被廣為運用在瓷器裝飾上，以紅彩繪畫，又諧音「洪福齊天」。而葫蘆又諧音「福祿」，同時象徵子孫萬代，故而蝙蝠與葫蘆，兆寓意孫萬代，福祿綿綿。

翻閱典藏記錄，同類藏品僅見於世上數間大型博物館，拍賣場上甚為少見。北京故宮博物院收藏一件近例，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁238，圖版67；《故宮博物院藏文物珍品全集——琺瑯彩·粉彩》，香港，1999年，頁95，圖版83；耿寶昌主編，《故宮博物院藏清代御窖瓷器》，北京，2005年，卷2，圖版66。另有一例為Constantinidi舊藏，售於倫敦蘇富比，1947年7月8日，編號24，錄於《Later Chinese Porcelain: The Ch'ing Dynasty》，Soame Jenyns 著，倫敦，1951年，圖版LXIX，編號3。紐約蘇富比，1975年4月24日曾拍出一例，編號364，後納入英國鐵路基金會收藏，再售於倫敦蘇富比，1989年5月16日，編號78。



©故宮博物院藏  
清雍正 黃地綠彩雲蝠紋碗



清雍正 黃地綠彩雲蝠紋碗  
《香港佳士得二十週年回顧—中國瓷器及工藝品精選》，2006年，圖369



3321

明萬曆 五彩龍鳳紋盤  
「大明萬曆年製」

A WUCAI 'DRAGON AND PHOENIX' DISH  
WANLI PERIOD, 1573-1620

來源

1. 仇炎之舊藏
2. 王季遷舊藏，40年代
3. 亞洲私人舊藏
4. 紐約佳士得，2009年3月19日，編號720
5. 北美十面靈壁山居舊藏，編號EK358

出版

1. Helen D. Ling及仇炎之，《抗希齋珍藏明全代景德鎮名瓷影譜》，卷2，香港，1950年，編號109
2. 《龍翔九天——元明清御用龍紋瓷器展》，保利藝術博物館，北京，2020年，編號31

展覽

《龍翔九天——元明清御用龍紋瓷器展》，保利藝術博物館，北京，2020年，編號31

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

PROVENANCE

1. Collection of Edward T. Chow
2. Collection of C. C. Wang
3. An Asian private collection
4. Christie's New York, 19 March 2009, no. 720
5. The Ten-views Lingbi Rock Retreat Collection, no. EK358

LITERATURE

1. Helen D. Ling & Edward T. Chow, *Collection of Chinese Ceramics from the Hall of Leisurely Pastime*, vol. II, Hong Kong, 1950, no. 109
2. *Exalted Beings: Imperial Porcelain with Dragon Decorations from the Yuan, Ming and Qing Dynasties*, Poly Art Museum, Beijing, 2020, no. 31

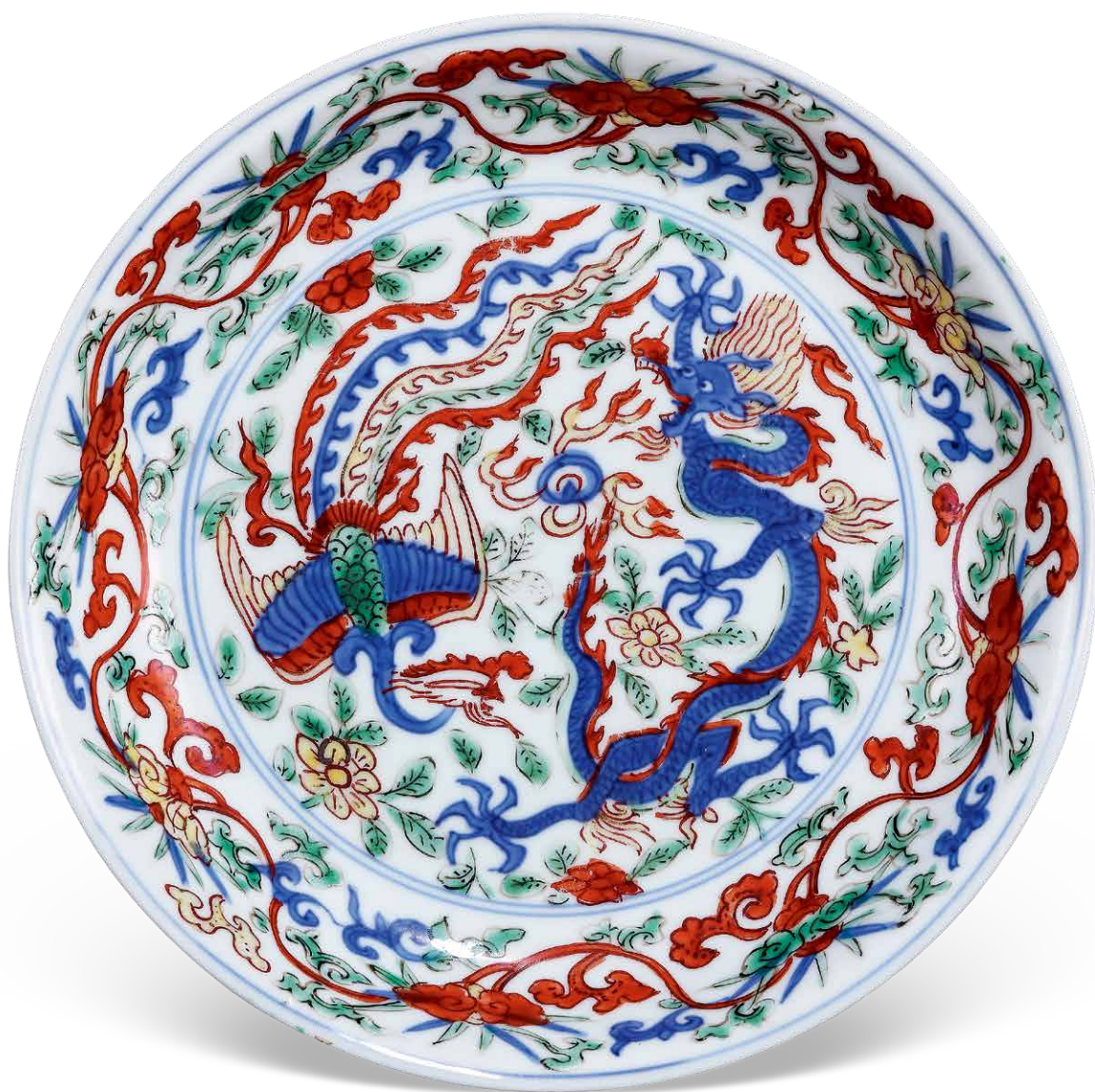
EXHIBITED

*Exalted Beings: Imperial Porcelain with Dragon Decorations from the Yuan, Ming and Qing Dynasties*, Poly Art Museum, Beijing, 2020, no. 31

D 17.5cm



款識  
Mark





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明萬曆 五彩龍鳳紋盤

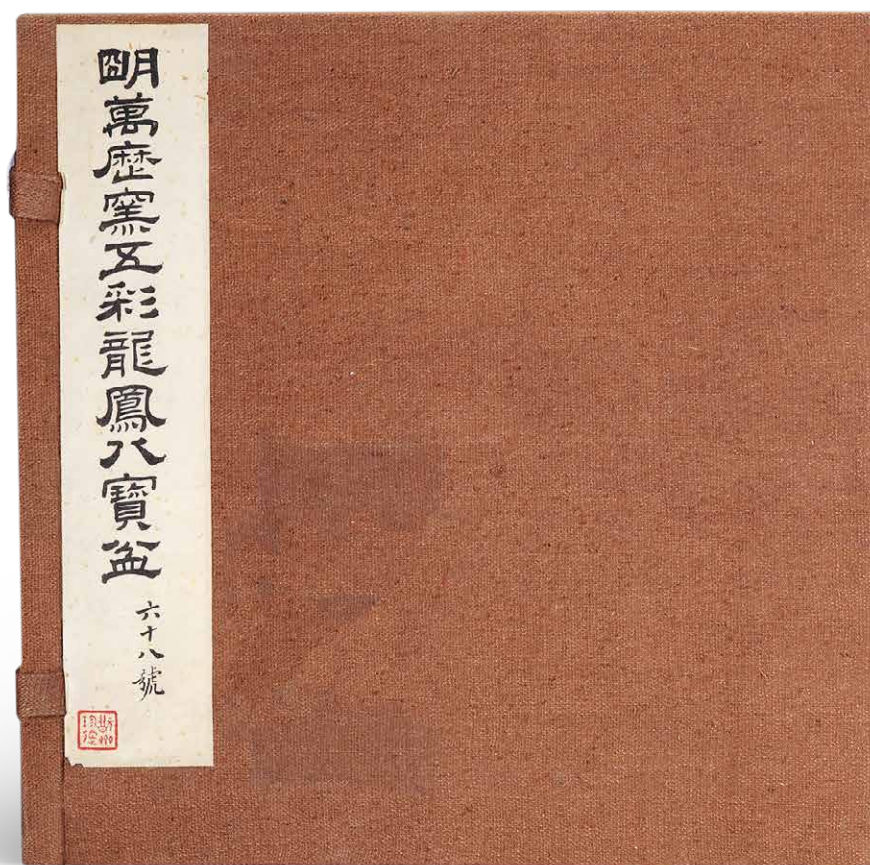
《飲流齋說瓷》寫到：「瓷之繪一龍一鳳者，大抵皆歷代君主大婚時所制，以志紀念者也。」本件拍品青花濃艷發紫，所用回青料，為萬曆早期器。可見此碗應為萬曆大婚用器。萬曆六年，朱翊鈞年僅十三歲，舉行大婚迎娶皇后，張居正時任首輔，史稱「萬曆新政」，晚明中興之勢已初成。

此時萬曆一窯，名品迭出，尤其五彩一項，熱烈奔放，引人稱道。萬曆青花五彩龍鳳器，可見花瓶、瓶、盤、盒等器，樣式眾多，皆胎釉精良、造型規整，款識硬朗，本品可為其中代表。盤心繪一龍一鳳相對，內壁繪纏枝花卉八朵，外壁繪寶物八種。所繪龍紋神采飛揚，鳳舞率性灑脫，明代瓷器的古拙硬朗，可見一斑。此盤堂皇富麗而稚拙可掬，佳器誠屬。

The dish is potted with rounded sides rising to an everted rim. The center is decorated with a leaping dragon and descending phoenix contesting a flaming pearl amidst flower sprigs, below a band of lingzhi meander in the well. The exterior is decorated with eight ribbon-tied auspicious emblems. The base is inscribed with a six-character reign mark.

A nearly identical dish painted in wucai enamels with a dragon and a phoenix encircled by lingzhi scroll at the cavetto, and beribboned babao or 'eight treasures' on the exterior, was recently sold in Christie's Hong Kong, 31 October 2004, lot 19, with similar reign mark. Compare also a slightly larger dish in the Baur Collection, with pairs of dragons chasing phoenixes at the cavetto and lotus scroll on the exterior, illustrated by J. Ayers, *The Baur Collection*, Geneva: *Chinese Ceramics*, vol. II, Geneva, 1969, no. A199.

The dragon and phoenix represent the Emperor and Empress respectively, and for this reason were popular motifs for Imperial porcelain. Related dish also with Wanli mark can be found in the Tokyo National Museum, included in the Illustrated *Catalogues of Tokyo National Museum: Chinese Ceramics (II)*, Tokyo, 1990, no.342.



盒  
Box





3322

清康熙 鬥彩雉雞牡丹花卉紋缸

A DOUCAI 'BIRDS AND FLOWERS' BASIN

KANGXI PERIOD, 1662-1722

拍品形制規範，胎質潔白，外壁通體以鬥彩裝飾，主體紋飾為兩雉雞昂首立於石上，牡丹、玉蘭、菊花等圍繞左右，外壁另一面繪雙飛燕，寓意「玉堂富貴」、「喜報春來」。鬥彩色彩妍麗，整器大氣雍容。清康熙時期瓷缸式樣之多，尺寸之大，製作之精，不遜於明嘉靖、萬曆時期，雖胎體厚重，但器型端莊規整，此缸為康熙時期罕見的大器。若於其中飼喂金魚，波光荷景相稱，俯身即可細賞，更添意趣。

大缸燒造一直為景德鎮明清兩代製瓷業之難題，由於形體巨碩，普通窯爐無法進入，需要專設窯爐為之，名曰「龍缸窯」。但是即使專窯燒造，由於胎體厚實，火力難透，往往在燒造過程中極易疵裂，故出窯之後成功者百中不得一二，歷史上關於大缸舊造無成的記載不止一處，在景德鎮被敬奉為窯神的童賓傳說就是為燒大缸而捨身，可鑒大缸燒製不易。

來源

香港蘇富比，2011年4月8日，編號3175

HK\$ 1,200,000 - 1,800,000

US\$ 154,000 - 230,000

PROVENANCE

Sotheby's Hong Kong, 8 April 2011, lot 3175

D 60.5cm H 25.8cm

The present jardiniere is potted in broad circular form with deep rounded sides and is painted in brilliant *doucai* enamels with a continuous garden scene depicting two pheasants, one male and one female. The feathery plumage of the cock is embellished in gilt. The birds perch upon rockwork amid flowering peony, hibiscus, lotus, magnolia and cherry blossoms. The gnarled branches bear luscious blooms in shaded tones of pale-yellow, lilac, blue and iron-red splashed with gilt, amid bamboo and foliage picked out in contrasted tones of green interspersed with tight and opening buds.

The present jardinière is impressive for its magnificent large size and painterly decoration in the *doucai* palette. Vessels of this form and decorative technique are extremely rare, although a *doucai* jardinière of similar shape and size, painted with a continuous scene of immortals, was sold in Sotheby's Hong Kong, 24 November 1987, lot 166. See also a slightly smaller jardinière of this type, also decorated with immortals in a landscape setting, sold in Sotheby's London, 12 November 2003, lot 250.



©中國國家博物館藏  
清康熙 鬥彩雉雞牡丹紋缸

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections





到了清初，御窯廠恢復生產。順治十一年奉旨燒造大缸，徑面三尺五寸，牆厚三寸，底厚五寸，高二尺五寸。每燒出窯或塌或裂，三四年造缸二百餘口，無一成器。經饒守道董顯忠、王天眷、王瑛等俱親臨監督，終不克成（見《浮梁縣誌》）。可見此前景德鎮燒造大缸的困難程度。

康熙十九年三藩之亂既為平定，康熙皇帝參考前朝，釐定內府制度，諸式器用遂成規制，瓷器一項亦委之珠山御器廠燒造，開啟清宮御瓷貢奉之例。據康熙二十二年本《饒州府志》卷之十一「陶政」記載：「康熙十九年九月內，奉旨燒造御器，差總管內務府廣儲司郎中徐廷弼、主事李延禧、工部虞衡司郎中加三級臧應選、六品筆帖式車爾德於二十年二月內駐廠督造。每製成之器實估價值，陸續進呈御覽。」此次燒造前後延續六七年之久，其間佳器迭出，即有承前之作，亦見創新之品，藝術水準之高獨有一時，遂啟有清一代御瓷美學藝術之新境地。本品便為其中之佳品。

此缸胎體厚重，器形規整，展現了康熙官窯高超的製作工藝。青花加彩組合於大缸中非常少見。拍品與中國國家博物館藏清康熙門彩雉雞牡丹紋缸相同，詳見《中國國家博物館藏文物研究叢書—瓷器卷·清代》，中國國家博物館編，2007年，26頁，圖版15，可茲比較。此外，北京保利2021年6月7日拍賣一件清康熙釉裡紅雙龍戲珠青花五彩海水江涯紋大缸，編號5116，亦可作為參閱。

The form of this vessel is known from large jardinières of similar size but decorated in blue-and-white; for example see a vessel, from the Mayer collection, sold in Sotheby's New York, 3 June 1976, lot 428, attributed to the 18th century; and another with similar tall, slightly flared sides, and of the same dimensions, painted with a dense lotus scroll and attributed to the Qianlong period, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu*, Shanghai, 1989, p. 92, pl. 57; and another example decorated with birds amongst bamboo and prunus, sold in Christie's Hong Kong, 29 May 2019, lot 3107.

The naturalistic treatment of the birds and flowering plants, seen on this jardinière, is also of exceptional quality and is after bird and flower paintings of the Ming dynasty. It was during the reign of the Kangxi Emperor that this decorative pattern became popular on *famille-verte* and blue-and-white wares. See a large circular-form *famille-verte* jardinière decorated with birds and flowers, inscribed with a Kangxi reign mark and of the period, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Wucai, Doucai, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 149; and another vessel also decorated in the *famille-verte* palette, with birds perched on flowering branches, included in the exhibition *Qing Imperial Porcelain*, the Chinese University of Hong Kong, Hong Kong, 1995, cat. no. 22. See also a Kangxi fishbowl painted with the pattern of long-tailed pheasants perched amongst rockwork, flowering shrubs and other birds in flight, sold in Sotheby's New York, 16 May 2007, lot 82.



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清康熙 門彩雉雞牡丹紋碗





3323

清雍正 鬥彩仙人乘槎圖盤一對  
「大清雍正年製」

A PAIR OF DOUCAI 'IMMORTALS' DISHES  
YONGZHENG PERIOD, 1723-1735

此品為宮廷壽誕用器，盤外壁繪兩組靈芝壽石，盤心繪壽星攜仙桃泛槎於在洶湧波濤中安然自若，空中紅日高升，祥雲環繞，仙鶴隨行，福壽實不可量。整體畫面佈局精妙，繪工細緻，彩釉瑩潤，為雍正時期御窯鬥彩之佳作。

來源

1. 香港佳士得，1989年9月27日，編號739
2. 香港蘇富比，2003年10月26日，編號5
3. 倫敦蘇富比，2013年11月6日，編號169

HK\$ 1,200,000 - 1,800,000  
US\$ 154,000 - 230,000

PROVENANCE

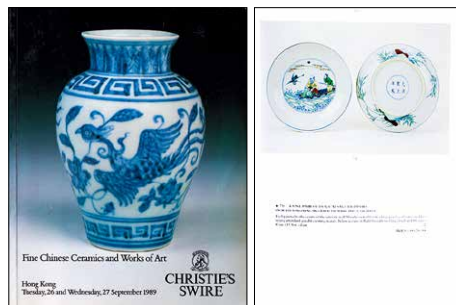
1. Christie's Hong Kong, 27 September 1989, lot 739
2. Sotheby's Hong Kong, 26 October 2003, lot 5
3. Sotheby's London, 6 November 2013, lot 169

D 16cm

Each dish is potted with shallow rounded sides rising from a short straight foot to an everted rim. Both dishes are finely painted and enamelled to the interior with a medallion enclosing Shoulao and his attendant crossing a river in a log raft, with a crane in flight alongside under the red sun. The exteriors are decorated with bamboo and *ruyi* issuing from rockwork.



款識  
Marks



來源於香港佳士得，1989年9月27日，編號739



「仙人乘槎」的故事，是晉人張華在他的志怪小說《博物志》中，記載的一段傳說中的怪異現象。原文這樣寫道：「舊說云：天河與海通。近世有人居海渚者，年年八月有浮槎去來，不失期。人有奇志，立飛閣於槎上，多齎糧，乘槎而去。二餘日中猶觀星月日辰，自後芒芒忽忽，亦不覺晝夜。去十餘日，奄至一處，有城郭狀，屋舍甚嚴，遙望宮中多織婦。見一丈夫牽牛渚次飲之。牽牛人乃驚問曰：「何由至此？」此人具說來意，並問此是何處。答曰：「君還至蜀郡，訪嚴君平則知之。」竟不上岸，因還如期。後至蜀問君平，平曰：「某年月日有客星犯牽牛宿。」計年月，正是此人到天河時也。」

類似畫意還可見張騫乘槎、八仙祝壽、海屋添籌、壽桃靈芝等祝壽紋飾，為康熙、雍正兩朝宮廷壽誕流行題材，底部多署官窯六字三行款或以霽紅繪仙鶴銜桃紋為款識，所見者均畫面靈動，工藝精湛。如此類雍正御窯上品，其畫稿當出自宮廷畫師之手，再經景德鎮御窯燒造，為雍正御瓷之精絕雋品，存世極為珍罕。目前所知，廣州市文物總店收藏有一對相同藏品，見《廣州市文物總店藏品集》，嶺南美術出版社，2000年，頁161，圖145。

A closely related pair of dishes was sold at Christie's Hong Kong, 26 September 1989, lot 739; and a slightly larger dish was sold in Sotheby's Hong Kong rooms, 2 November 1974, lot 584. Dishes of this type appear to belong to a group that were similarly decorated with a central scene and plain well on the interior and *lingzhi* and bamboo issuing from rockwork on the exterior; see a dish depicting a Daoist immortal with attendant in a landscape, sold in Sotheby's Hong Kong rooms, 29 November 1977, lot 183.

Compare a smaller *doucai* dish also depicting Shoulao but sitting under a tree, the well decorated with the *bajixiang* and the Eight Daoist Immortals on the reverse, attributed to the Yongzheng period, in the Palace Museum, Beijing, illustrated in *the Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 219; and a pair from the Paul and Helen Bernat collection, sold in Sotheby's Hong Kong, 15 November 1988, lot 12.



©廣州市文物總店藏  
清雍正 門彩仙人乘槎圖盤一對



3324

清康熙 釉裡紅加彩月季花紋馬蹄尊  
「大清康熙年製」

AN ENAMELLED AND UNDERGLAZE RED 'FLORAL' VASE, ZU/N  
KANGXI PERIOD, 1662-1722

此器大口、卷唇、斜肩、平底、矮圈足，因造型似馬蹄，故稱為「馬蹄尊」。用器面一側以釉裡紅繪一朵盛開的月季花，再以釉上五彩描繪其枝葉，自然優雅。

本品唇口束頸，肩腹外張，內挖圈足，足端露胎處可見胎骨堅白細膩，通體施透明釉，釉面光潔清亮。尊外壁一側以釉裡紅加紅綠彩繪並蒂而生的花卉，釉裡紅深沉內斂，礬紅彩亮麗濃豔。花葉、花枝以釉上綠彩繪製，先以墨線勾點枝葉輪廓及葉脈，再覆以綠彩。整個畫面花朵綻放，枝葉互持，姿態極為靈動。尊外底青花書「大清康熙年製」六字三行楷書款。

來源

1. 胡惠春收藏
2. 香港佳士得，1995年10月30日，編號715
3. 香港佳士得，2019年5月29日，編號2801

HK\$ 3,500,000 - 4,000,000

US\$ 449,000 - 513,000

PROVENANCE

1. The J. M. Hu Collection
2. Christie's Hong Kong, 30 October 1995, lot 715
3. Christie's Hong Kong, 29 May 2019, lot 2801

D 12.4cm

The waterpot is potted with steep incurved sides terminating in a wide mouth with lipped rim. Each side is painted with a rose in bloom rising on leafy stems from the foot. The copper-red flowers in rich strawberry-red tones with the leafy stem in green enamel are all elegantly detailed in black. The interior and base are glazed white. The base is inscribed with a six-character reign mark in three columns in underglaze blue.



款識  
Mark



來源於香港佳士得，1995年10月30日，編號715



康熙朝御窯所製文房用器種類之豐，造型之奇，釉色之秀雅，均可稱冠於世。此件釉里紅加紅綠彩馬蹄尊即為盛世熙朝下誕生的文房佳器。其款識與康熙御窯名品豇豆紅八大碼完全相同，應為同一時期所作。此外，這種釉里紅和釉上彩相結合的裝飾技法，僅用於如本品一類的馬蹄尊和同樣紋飾的小口水盂之上，特色鮮明，數量稀少，檔次高貴。

此馬蹄尊結合了高溫釉裡紅及低溫釉上五彩，為康熙官窯生產的一種特殊品種，通常以製作小件文具和陳設瓷為主。與此器形及紋飾近乎相同的例子見於：大英博物館大維德珍藏，見蘇玫瑰著《Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art》，倫敦，1991年，圖版B706；瑞士鮑氏東方藝術館，見John Ayers 著《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1991年，圖版148；上海博物館，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版84；及一例載於《景德鎮千年展》，東京，2006年，圖版31。另可比較巴黎吉美博物館所藏一件構圖與此對稱並以藍、紫彩多飾了兩朵月季的例子，見《The World's Great Collections, Oriental Ceramics: Musée Guimet, Paris》，第7冊，東京，1981年，圖版42。

此類品種及紋飾的水丞亦見有蘋果尊造型，多飾以兩朵月季，見《故宮珍藏康雍乾瓷器圖錄》，圖版24；瑞士鮑氏東方藝術館，《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1991年，圖版149；玫茵堂舊藏一例，2011年4月7日於香港蘇富比，編號2。

Exquisitely potted and sparingly painted with a serene design of two rose sprays, this rare vase highlights the technical progress achieved by craftsmen under the visionary Kangxi Emperor. This elegant water pot belongs to an elite group of small scholar's objects made during the Kangxi reign which employed a rare combination of underglaze copper-red and overglaze green, and black.

Compare to four water pots of this design, one in the Baur Collection, illustrated in Chinese Ceramics in The Baur Collection, vol. 2, no. 148; one in the Percival David Foundation on loan to the British Museum, illustrated in Rosemary Scott, Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art, London, 1991, p.59, no. B706; one in the Shanghai Museum, see Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, no. 84; one illustrated in the Chang Foundation, illustrated in One Thousand Years of Jingdezhen, Tokyo, 2006, p. 49, no. 31. Compare also with another example in the Musée Guimet painted with two additional blossoms in overglaze purple and blue, illustrated in The World's Great Collections, Oriental Ceramics, vol.7, Musée Guimet, Paris, Tokyo, 1981, no. 42.

Also included in this group are globular water pots painted with a comparable design, such as an example in the Palace Museum, Beijing, illustrated in Kangxi Yongzheng Qianlong: Qing Porcelain from the Palace Museum Collection, Beijing, 1989, p. 41, no. 24; in the Baur Collection, illustrated in Chinese Ceramics in The Baur Collection, vol. 2, 1999, no. 149; and from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 2.

Similar vases are also in the Sir Percival David Collection in the British Museum, London, included in the Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art, London, 2006, no. B 702; in the Asian Art Museum of San Francisco, illustrated in He Li, Chinese Ceramics. A New Standard Guide, London, 1996, pl. 579.







3325

清嘉慶 粉彩浮雕西湖山水圖筆筒  
「大清嘉慶年製」

A FAMILLE ROSE 'WEST LAKE' BRUSHPOT DECORATED IN  
RELIEF, *BITONG*

JIAQING PERIOD, 1796-1820

嘉慶一朝，粉彩仍然是主要的瓷器品種，且保持大致承襲乾隆的風格，惟白地粉彩較為少見。此筆筒飾通景山水，用色得宜，帶著清新典雅的氣息。口沿描金，直筒狀，筆筒內及圈足施松石綠釉。通景繪山林水榭，懸崖峭壁，怪石嶙峋，綠樹青蔥，水榭臨水依山而建，山中寶塔錯落聳立；同時繪遠峰起伏綿延，水波蕩漾，小橋茅舍，一派生機盎然之景。底心以紅彩書「大清嘉慶年製」六字三行篆書款。

來源

黃民三博士藏，香港

黃民三博士原名良弼，祖籍廣東臺山，1896年出生於加拿大。小時候曾在廣東讀書，後於美國結識孫中山先生，因為拜服於孫中山的三民主義理論，甚至將自己的名字改為「民三」，後來他還在海外幫助孫中山先生籌款。黃民三先生是一位著名牙醫，是牙醫國際學院中國五位發起人之一，同時也是香港牙醫學會的發起人之一。黃民三愛好收藏古玩，於1947年帶同藏品，在他去世三十年後，其後人把他的藏品拍賣。

HK\$ 4,000,000 - 6,000,000

US\$ 511,000 - 767,000

PROVENANCE

Collection of Dr. Min Sam Wong, Hong Kong

H 13.5cm D 12.2cm

The cylindrical vessel is painted with a continuous landscape scene of mountains with winding rivers, pavilions and a walled structure. The rim is gilt and the base is applied with turquoise enamel. The center of the base is inscribed a six-character mark in iron red.

The exterior is exquisitely carved in relief and delicately painted with an idyllic lakeside scene of elegant studios and pavilions overlooking the water, surrounded by jagged rockwork and twisting trees all enameled in shades of green and blue, tall jagged mountains rising vertically above and around, the depth conveyed through the skillful use of paler enamels, negative space, and washes of *grisaille*.



款識  
Mark



黃民三博士及其舊居照片





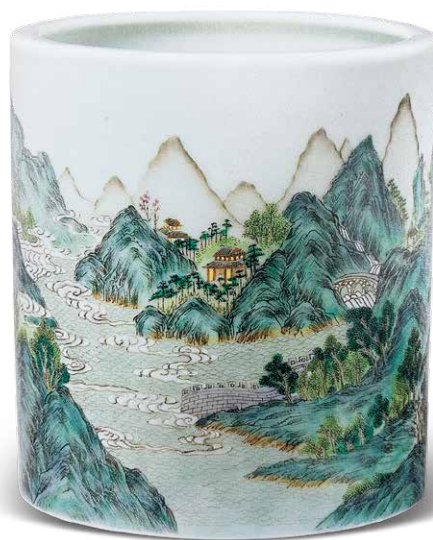
筆筒通體以雕瓷裝飾西湖山水圖，刀工細膩，線條流暢，工藝上別帶一番功夫之外，更為山水紋飾帶來立體感，整件器物看上去層次。畫中山石稠密高疊、綿延起伏，煙氣雲霧瀰漫山間。浮雕精細入微，底章深壓而令諸物象凸顯眼前，給人以強有力的視覺沖擊，可謂極盡雕飾之能事。巧奪天工之技巧足以令其成為此類器中之傑作。加之粉彩的描繪更是錦上添花，愈顯此器雍容華貴，其標志著乾隆至嘉慶時期製瓷技術水平的高度成熟。圓形筆筒的燒造存在著諸多製作工藝方面的局限性，其成型難度極高，燒造過程當中極易變形，因而傳世罕少。與本件筆筒相似者見於故宮博物院，瑞士鮑爾博物館收藏。

The brilliantly painted interior indicates that imperial kilns at that time have reached a new height in terms of craftsmanship and innovation. Painted from the perspective of the 'bird's eye view', the scene is richly depicted with pavilions, mountains and streams. Roofs of pavilions emerge from within the misty mountains and are articulately drawn.

Porcelains painted in this flamboyant blue-green style, with highlights in relief, are probably the most striking pieces during the Qing dynasty. Similar landscapes can be seen on the famous vase from the collections of Wong Kai Zu, Charles Russell, Paul and Helen Bernat and now Alan Chuang, included in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, cat. no. 101, and sold in Sotheby's London room 25 June 1946, lot 79, in Sotheby's Hong Kong, 15 November 1988, lot 52, at Christie's Hong Kong, 29 April 2001, lot 516, and illustrated in *Sotheby's Hong Kong - Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 294;



細部  
detail



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清嘉慶 粉彩山水紋筆筒











3326

清嘉慶 松石綠地粉彩描金夔龍捧壽紋雙福耳瓶  
「大清嘉慶年製」

A TURQUOISE-GROUND FAMILLE-ROSE 'DRAGON' VASE DECORATED WITH GILT  
JIAQING PERIOD, 1796-1820

嘉慶時期瓷器承襲乾隆的藝術風格，其造型創新式樣少，紋飾也多採用傳統寓意吉慶的圖案，繪制技法工筆多於寫意。但也有不少延續乾隆風格技術的經典之作。乾隆皇帝雖已遜位，但仍以太上皇的地位威懾朝政，因而嘉慶初年御窯廠的燒制仍為乾隆御窯的延續，其造型式樣、圖案等，均因襲前朝舊制，不敢僭越，因而有「乾、嘉不分」之說。此件作品即為充分延續乾隆時期瓷器高超技藝水平的精品作品。

瓶撇口，細長頸，溜肩，鼓腹，腹下收，圈足，底心紅彩篆書「大清嘉慶年製」六字三行款。造型考究典雅，修胎細緻，嚴謹有度。內外均以松石綠為地，淡雅柔美，嬌嫩怡人。口沿描金，金彩燦爛，富麗堂皇。口沿下及肩部環飾如意雲頭一周，頸部繪吉磬紋，間以纏枝西番蓮纏繞其間。腹部滿繪四組螭龍捧壽圖。設色妍麗奪目，繽紛多彩，盡現尊貴雍容。近足處繪變體蓮花瓣紋。構圖圓碩，主題鮮明，寄寓古慶連連，福壽雙全，圓滿幸福之意。勾畫細膩，纏枝婉轉舒展，著色深淺有致，頗見柔美之姿。繪畫細緻工整，工藝精湛絕倫，松石綠釉勻淨厚潤，至為可愛，金彩璀璨輝煌，諸彩絢麗濃妍。釉彩、造型、紋飾均為繼承自乾隆時期風格，色彩華麗，造型優美，毫不遜於乾隆時期官窯的上乘作品，其製作之精良細膩，在嘉慶時期頗為難得，實為嘉慶粉彩瓷之精品。

來源

法國私人收藏

HK\$ 2,000,000 - 3,000,000

US\$ 256,000 - 384,000

PROVENANCE

A French private collection

H 34.1cm

The vase is well potted with a tall funnel neck flanked by a pair of stylized bat handles and rising towards an everted gilt rim decorated with a ruyi-head border below. The exterior of the neck is painted with dripping jewel pendants with continuous decoration comprised of lotus sprays and emanating vines. The lower portion of the bulb-form body is painted with the flowers arranged in the shape of a medallion with long tendril vines joining together and surrounded by blue sinuous dragons. On the other side, the medallion is repeated with dragons replaced by phoenixes in pink. All patterns are completed with fine gilt detailing throughout and against a pale turquoise ground. The base is enamelled in turquoise and is inscribed with a six-character mark in gilt.

This vase belongs to a group of wares decorated with bright enamels on a turquoise ground in imitation of cloisonné enamelware. Although the idea of porcelain imitating other materials was pioneered in the early Qing dynasty, it was during



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



福壽吉慶紋飾流行於清乾隆時期，以各種色釉為地，多粉彩描繪。縱觀中國裝飾的發展，不同的審美要求，使工藝美術裝飾精細，形式豐富，形成不同的風格，但相同的是祥瑞神仙的思想演變為吉祥如意的願望。長期以來，在我國傳統裝飾中，追求吉祥美滿寓意的表現形式就是一大重要主題。吉祥觀念主要包括：納福迎祥、驅邪避惡、多子長壽、升官發財及喜慶如意等。特別在清朝時期，這種裝飾現象十分流行，以至達到了「圖必有意，意必吉祥」的地步。這種觀念恰好符合中國傳統美學強調的「求全美滿」的美學意識。此瓶即是一例，蝠諧音「福」，戟諧音「吉」，磬諧音「慶」，又以金彩書「壽」字，故圖案寓有福壽吉慶之意，體現出清代瓷器裝飾的時代特徵。

此器尊貴秀挺，裝飾雍容華麗，紋飾佈局繁密，圖案化的裝飾，盡展乾隆時期瓷器奢華的藝術遺風，為嘉慶粉彩器難得的上乘之作。

the Qianlong period that the technique became very popular, and continued to be used during Emperor Jiaqing's reign. In cloisonné enamel, raised lines are applied to create 'cloisons' on the body of a metal vessel which are then filled in with coloured glass paste, fired and later gilt. On the present vases, the gilt outlines enclose enamelled colours to produce the visual effect of cloisonné.

Compare with a similar example with blue handles sold at Waddington's, 10 June 2013. A pair of double gourd vases with similar colour and gilt marks from the Robert Chang Collection was sold at Christie's Hong Kong November 28, 2006, lot 1311.

This vase shares similarities with a smaller turquoise-ground vase with handles formerly in the collections of W.W. Winkworth and Robert Chang, and the Meiyintang collection, sold in Sotheby's Hong Kong, 8 April 2013, lot 3052; another example sold at Christie's South Kensington, 11 November 2011, lot 1489. See also another vase sold at Christie's London, 14th-17th June 1985, lot 482.



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清乾隆 粉彩穿花鳳如意耳瓶  
(編號011732)



©台北故宮博物院藏  
清乾隆 綠地五彩雙耳扁瓶  
(編號003962)

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



3327

清嘉慶 粉彩百花不露地燈籠瓶  
「大清嘉慶年製」

A FAMILLE-ROSE 'A HUNDRED FLOWERS' LANTERN VASE  
JIAQING PERIOD, 1796-1820

瓶身裝飾沿用乾隆時期的百花圖案，因器物上佈滿千姿百態的花朵，不露地色，故稱「百花不露地」。清代瓷器紋樣不同，用處不同，據乾隆清宮內務府記事記載，繪此種圖案之器，為尋常賞花時所用，象徵「萬花獻瑞」。底礬紅篆書「大清嘉慶年製」款。

此器為燈籠瓶制式，頗為少見。器形飽滿，器身以礬紅、黃、紫、粉、藍、綠等粉彩滿飾各色花朵，圖案以牡丹為主題，周圍繪菊花、茶花、牽牛花、蓮花、玫瑰花、百合等。畫面繁密細緻，五彩繽紛，猶如萬花齊放，富麗堂皇。百花不露地裝飾之出現必在工藝繁榮之世，考其源流，可知雍正一朝為初創階段，多見碗杯之屬，花葉之間留有空隙，尚無緻密之象，實物可參見北京故宮博物院藏品，乾隆之後發展至極致，嘉慶初年尚見，本品即為典範。其工序之繁縟，設色之豐富，繪畫之多彩，絕非數人之力可成，當為彩瓷之翹首。

來源

1. 紐約重要家族收藏，1980年入藏，後由家族傳承
2. 紐約佳士得，2019年9月13日，編號1134

HK\$ 6,000,000 - 8,000,000

US\$ 767,000 - 1,022,000

PROVENANCE

1. An important New York family collection, acquired in the 1980s, thence by descent within the family
2. Christie's New York, 13 September 2019, lot 1134

H 33.8cm

The vase is potted with the tapering cylindrical body under the inverted trumpet-necked and the sloping shoulder, all supported on a short foot ring. It is superbly enameled overall with an abundance of naturalistically rendered flowers and leaves. It is decorated with a wide variety of floral species including lotus, peony, prunus, chrysanthemum, rose, aster, dahlia, orchid, morning glory, hydrangea and *lingzhi*, with gilt borders encircling the mouth rim and above the foot. The interior and base are covered with turquoise enamel. The base is inscribed with a six-character seal mark in iron-red.

The dense arrangement of various flowers decorating this vase is known as *wanhuajin* (myriad flower brocade), as well as *baihuadi* (ground of one hundred flowers), and, according to T. Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, during the Qing dynasty the design conveyed the hope that the Qing dynasty "would last as long as flowers continue to bloom."

A Qianlong-marked double-gourd vase with similar *mille fleurs* decoration is illustrated by S. W. Bushell, *Oriental Ceramic Art*, London, 1981 edition (reprint of the ten-volume 1896 edition), p. 214, figure 279. Bushell noted that the flowers on the vase were "... painted in natural colors, so that each species may be recognized at a glance by one familiar with the garden flora of China. Among them may be distinguished peonies of several kinds, lotus, chrysanthemum, magnolia, roses, hibiscus (both pink and yellow), orchids, iris, lilies (scarlet and white), asters, hydrangea, wisteria, dielytra, pomegranate, begonia, narcissus, convolvulus, syringa (white and lilac), *Pyrus japonica* (*hai-t'ang*) and double peach, *Olea fragrans*, cockscomb, etc."



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections

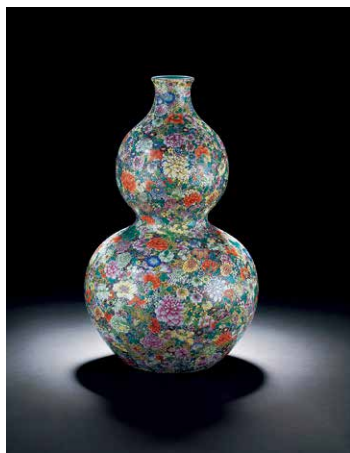


尊貴秀雅，裝飾雍容華麗，通體點綴各式花卉，圍簇繁麗，上下相映，各盡其妍，種類之多，不勝分辨，使人仿佛置身百花叢中，目不暇接。其設計獨具匠心，畫面雖繁密卻不亂，花葉分佈各有主次，婉轉舒展，頗見柔美之姿。其筆意精美絕倫，彩料妍亮，色彩搭配與轉換之妙又恐非言語可表。

本瓶以粉彩分別繪月季、牡丹、菊花、曇花、刺梅花、紫薇花、羽毛花、蘭花、牽牛花、大波斯菊、雞冠花、秋海棠、百合、矢車菊、酢漿草、梅花、荷花、荷葉、虞美人等各色花卉及花葉，滿布器身，竟達數十種之多，中外品種聚於一處，相配相伴恰是巧妙。千姿百態的花朵，競相鬥豔，盡顯嬌媚本色，花團錦簇，象徵著「百花獻瑞」的吉祥之意。

此瓶百花不露地裝飾工藝在繪畫上受到宮廷畫家工筆寫實和惲南田沒骨畫法的影響。同時受到了當時西方皇室裝飾影響，繁花層疊，不見胎骨；在設色及陰暗透視上又受到就職於造辦處的西洋畫家影響。再加上瓷工藝匠用不同濃淡、深淺的顏色表現花朵，並運用油畫畫法中的陰陽向背與凹凸感使其更為鮮活，形神兼備，各具不同的風采，故「百花」雖繁，卻密而不亂，極富層次感，給人以一種迎面而來密不透風的美。本瓶雖落嘉慶款識，仍可看作是乾隆朝瓷匠的延續之作，其藝術價值不輸乾隆本朝。

百花不露地裝飾之出現必在工藝繁榮之世，考其源流，可知雍正一朝為初創階段，多見碗杯之屬，花葉之間留有空隙，尚無緻密之象，實物可參見北京故宮博物院藏品，乾隆之後發展至極致，嘉慶初年尚見，本品即為典範。其工序之繁縟，設色之豐富，繪畫之多彩，絕非數人之力可成，當為彩瓷之翹首。



清乾隆 粉彩百花不落地葫蘆瓶  
北京保利，2010年12月5日，編號4686





The *mille fleurs* design first appeared during the Yongzheng period (1723-1735), as represented by a small bowl in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 18, no. 15. Another similar Yongzheng-marked bowl, formerly in the Edward T. Chow Collection, is illustrated by M. Beurdeley and G. Raindre in *Qing Porcelain - Famille Verte, Famille Rose*, London, 1987, p. 102, pl. 146. Two other similar bowls have been sold at Christie's, one in Hong Kong, 28 October 2002, lot 606, and one in New York, 15 September 2009, lot 371. This same design continued into the Qianlong period as seen on a bowl from the Robert Chang Collection sold at Christie's Hong Kong, 31 October 2000, lot 811, that has a *Cai Xiu Tang zhi* mark in blue enamel.

During the Qianlong period a variation of this design appeared, with the design becoming denser, allowing no visible white space between the flowers and leaves. The famille rose palette also became richer and with more realistic shading of the enamels, as well as with the addition of iron-red. This version of the pattern is well represented by a large Qianlong-marked vase in the Musée Guimet, illustrated by Beurdeley and Raindre, *op. cit.*, pp. 118-19, pls. 164 and 165. Another well-known Qianlong-marked example is the bottle vase in the Asian Art Museum of San Francisco, illustrated by He Li in *Chinese Ceramics*, New York, 1996, p. 307, no. 664. See, also, the double-gourd vase decorated with this design sold at Christie's London, 11 November 2003, lot 94.

This version of the design, with its rich interweaving of the flowers to form a harmonious overall pattern, continued to be admired during the reign of the Jiaqing emperor. A fine example of this is the Jiaqing-marked vase in the Shanghai Museum illustrated in *Zhongguo taoci quanji*, vol. 21, Shanghai, 1981, pl. 144. A pair of cups with this design and iron-red Jiaqing marks from the Edward T. Chow Collection was illustrated by C. and M. Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no. 151, and later sold at Sotheby's Hong Kong, The Edward T. Chow Collection, Part One, 25 November 1989, lot 171, and again at Christie's Hong Kong, 29-30 April 2002, lot 708. Another pair of similar cups was sold at Christie's New York, 21 September 2004, lot 343, and a single cup at Christie's Hong Kong, 27 May 2008, lot 1751.

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清雍正 青金藍釉菊瓣盤  
「大清雍正年製」

A BLUE-GLAZED CHRYSANTHEMUM DISH  
YONGZHENG PERIOD, 1723-1735

來源

1. 香港蘇富比，2003年10月26日，編號54
2. 北美十面靈壁山居藏，購自Eskenazi，編號EK187

出版

1. 《埃斯肯納齊中國藝術品經眼錄》，埃斯肯納齊，倫敦，2012年，頁338，圖版402
2. 《大樸尚簡-明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁338，編號402

展覽

《大樸尚簡-明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁338，編號402

HK\$ 1,500,000 - 2,000,000  
US\$ 192,000 - 256,000

PROVENANCE

1. Sotheby's Hong Kong, 26 October, 2003, lot 54
2. The Ten-views Lingbi Rock Retreat Collection, purchased from Eskenazi, no. EK187

LITERATURE

1. Eskenazi, *A Dealer's Hand: the Chinese Art World through the Eyes of Giuseppe Eskenazi*, 2012, p.338, pl.402
2. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p. 338, no. 402

EXHIBITED

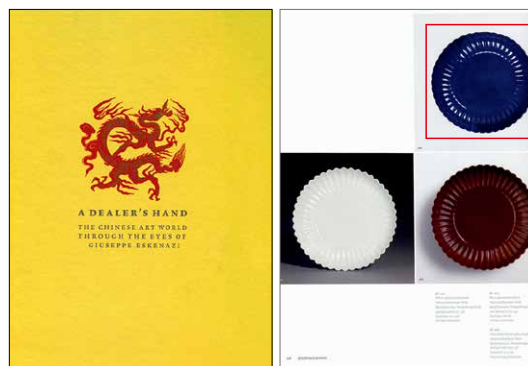
*Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p. 338, no. 402

D 18 cm

The dish is potted with shallow rounded sides molded as narrow chrysanthemum petals surrounding a plain center on the interior, and rising from the correspondingly lobed shallow ring foot, and is covered inside and out in blue glaze.



款識  
Mark



出版於《埃斯肯納齊中國藝術品經眼錄》，Eskenazi，倫敦，2012年，頁338，圖版402



本品敞口，盤壁呈菊花瓣狀，淺弧壁，圈足。盤壁花瓣大小分布均勻，線條優美舒暢。造型秀美端整，胎體細緻堅密，迎光能透，顯示了雍正時期製器靜雅纖麗的藝術風格以及極為高超的製胎水準。通體灑藍釉，釉光鮮亮細潤，使人深深陶醉。此盤擬取秋菊之形，造型雋美，配以勻淨瑩潤的釉色，彰顯出此器清新脫俗之藝術魅力。器底雙圈「大清雍正年製」兩行六字青花楷書款。

菊瓣盤是清代雍正御窯名貴品種，也是雍正朝極具特色的藝術品。據《清檔·雍正記事雜錄》記載，雍正十一年「十二月二十七日，內務府總管年希堯家人鄭天賜宋濤各色菊花式盤十二色，內每色一件。司庫常保、首領太監薩木哈呈覽。奉旨：著交與燒造磁器處，照此樣每式燒造四十件。」足見雍正皇帝對於此種作品的喜愛之情。查閱公私資料收藏，此類灑藍釉菊瓣盤留存極少，故宮博物院所藏一套雍正菊瓣盤其中一隻，可作比對。

A chrysanthemum dish of similar form but with a Qianlong mark on the base, is illustrated by R. Krahling in *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, p. 245, no. 916. Chrysanthemum-shaped dishes with Yongzheng marks were made in a series of twelve colors, of which this is one. A complete set in the Qing Court Collection, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pp. 282-83, no. 257. A group of variously colored chrysanthemum dishes from the Yongzheng to the Qianlong periods is illustrated by J. Ayers, *The Baur Collection Geneva*, vol. 3, 1972, nos. A496-A500.



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清雍正 灑藍釉菊瓣盤



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清雍正 湖水綠釉菊瓣盤  
「大清雍正年製」

A GREEN-GLAZED CHRYSANTHEMUM DISH  
YONGZHENG PERIOD, 1723-1735

本品盤呈菊瓣形，侈口弧壁，下承圈足，形制秀美。盤內外壁均施湖水綠釉，瑩潤光亮。圈足內施白釉，釉色與形制搭配相宜，遠望如素菊靜放。外底施白釉，內書青花雙圈「大清雍正年製」六字雙行楷書款。

來源

1. 趙從衍先生舊藏，香港
2. 香港蘇富比，1986年11月18日，編號106
3. Argentero舊藏，都靈
4. 香港佳士得，2011年11月30日，編號2927
5. 北美十面靈壁山居舊藏，編號EK403

展覽及出版

1. 《趙從衍家族基金會藏中國明清瓷器》，香港藝術博物館，香港，1978年，編號57
2. 《大樸尚簡——明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁115

HK\$ 2,200,000 - 2,800,000  
US\$ 281,000 - 358,000

PROVENANCE

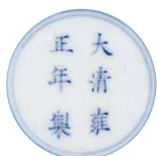
1. The T. Y. Chao Collection, Hong Kong
2. Sotheby's Hong Kong, 18 November 1986, lot 106
3. Collection of Argentero, Torino, Italy
4. Christie's Hong Kong, 30 November 2011, lot 2927
5. The Ten-views Lingbi Rock Retreat Collection, no. EK403

EXHIBITED AND LITERATURE

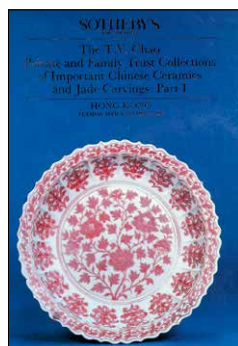
1. *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, no. 57
2. *Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p. 115

D17.6cm

The rounded sides moulded to the interior and exterior as petals rising to a scalloped rim, supported on a similarly shaped short foot, covered overall in an opaque turquoise enamel except for the medallion with the reign mark on the base and foot rim.



款識  
Mark



來源於香港蘇富比，1986年11月18日，編號106





關於此式菊瓣盤的燒造，清宮檔案中曾有明確檔案記錄，據《清檔-雍正記事雜錄》載：「雍正十一年（1733），十二月二十七日，年希堯家人鄭天賜送來各式菊花式瓷盤十二色（內每色一件）呈覽。奉旨：著江西燒造瓷器處照此樣各色燒造四十件。」可知此類菊瓣盤深為雍正皇帝所青睞。雍正皇帝鍾愛菊花，懷揣著如陶淵明那般閒雲野逸的文人情懷。這種思想在宮廷器物的製作中也可見端倪。在故宮藏《雍正行樂圖》冊頁中，一幅雍正皇帝穿著漢服扮陶淵明東籬賞菊的圖畫，可見其對菊花的喜愛之深。同時雍正皇帝高深的佛學造詣又賦予其更為清韻雅致的審美。

在清初之際景德鎮窯廠已掌握十分成熟的綠釉配方和燒造技術，釉色可達翠色怡人之境，燒成時釉中的銅大部分被氧化而形成深淺不一的綠色，一般在淺綠色底上雜有深綠色斑點，少數地方微泛紅色，酷似新鮮蘋果。在康熙二十年，此種釉瓷正式成為官窯燒造的品類之一。而傳世品與館藏品種，此類湖水綠釉器物並不多見，菊瓣盤更為罕有，翻閱海內外公私資料，鮮見類品，極為珍貴。

與本品釉色相同器物清宮舊命名為「磁胎洋彩翡翠釉」，台北故宮博物院一件原定名稱為「清乾隆窯松綠釉盤」的藏品，清宮舊配木盒上刻有「乾隆年枚磁胎洋彩翡翠果盤」的品名（參見《華麗彩瓷-乾隆洋彩》，頁78、79，圖16），後者與清宮《活計檔》、《陳設檔》記載相符。本品與是件台北故宮藏品屬同類釉色，故可稱為磁胎洋彩翡翠綠釉菊瓣盤。雖稱洋彩，但其妝瓷技法與唐英所謂的西洋繪法無關，而是指色料來自西洋琺瑯彩，故稱「洋彩」而非「畫琺瑯」。

傳世所見施湖水綠釉的器物極為罕見，北京故宮博物院藏有一套湖水綠花杯及盞托，造型精巧別緻，應是御窯廠專為康熙皇帝所制的訂燒瓷器，檔次極高，而後續燒。見有一例與本品釉色近似例，著錄於《嘉德五週年》，97春，編號309，後售於北京保利，2019年12月4日，編號5781；另可還比較一淡綠釉菊瓣盤例，售出於香港蘇富比，2005年10月23日，編號0315。

Chrysanthemums are one of the 'flowers of the four seasons' in China, representing autumn, while along with lotus, orchid and bamboo, they are regarded as one of the 'four gentlemen of flowers'.

Chrysanthemum-shaped dishes with slender petals, like those on this dish, were made in both the Yongzheng and the Qianlong reigns, but those made for the Yongzheng Emperor have petals with slightly more pointed ends, adding to the delicacy of the form.

Palace records for the 27th day of the 12th month of the 11th year of Yongzheng's reign (1733) note an order from the emperor to the director at the imperial kilns requesting twelve chrysanthemum-shaped dishes in different colours. An identical example is included in the complete set of twelve colours at the Palace Museum, Beijing, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pp. 282-283, no. 257. Another example in turquoise enamel was sold at Sotheby's Hong Kong, 2 May 2000, lot 553.



©故宮博物院藏品  
清雍正 湖水綠釉菊瓣盤



大清  
雍正  
年製

3330

清雍正 胭脂紅釉菊瓣盤  
「大清雍正年製」

A RUBY-RED GLAZED CHRYSANTHEMUM DISH  
YONGZHENG PERIOD, 1723-1735

淺弧腹，花口，寬圈足。本品經模印而成，花瓣平行仰立，相迭飄逸，猶如綻放之秋葵，外壁施松石綠釉為地，內整施白釉。使整器清雅明快，如一汪秋水，靜謐怡人。底落「大清雍正年製」青花雙行六字楷書款。

來源

1. 香港蘇富比，2002年10月30日，編號240
2. 北美十面靈壁山居舊藏，編號EK147

展覽及出版

《大樸尚簡—明清單色釉瓷器菁華展》，保利藝術博物館，北京，2018年，頁278-279，編號106

HK\$ 2,000,000 - 2,800,000  
US\$ 256,000 - 358,000

PROVENANCE

1. Sotheby's Hong Kong, 30 October 2002, lot 240
2. The Ten-views Lingbi Rock Retreat Collection, no. EK147

EXHIBITED AND LITERATURE

*Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, pp.278-279, no.106

D 16cm

The dish is moulded in the form of an open chrysanthemum flower with the petals curving upwards to a lobed rim. It is potted with twenty-four flutes rising from a gently tapered foot and is covered inside and out with an even bright enamel of puce tone with the exception of the base of the foot ring. The base is inscribed with a six-character reign mark within a double circle.



款識  
Mark





©英國馬錢特舊藏  
清雍正 胭脂粉釉菊瓣盤  
北京保利，2018年6月20日，編號5894

此件盤呈板沿口，盤壁呈菊花瓣狀，淺弧壁，圈足。盤壁花瓣大小分布均勻，線條優美舒暢。造型秀美端整，胎體細緻堅密，胎體細薄，顯示了雍乾時期制器靜雅纖麗的藝術風格以及極為高超的制胎水準。此盤擬取秋菊之形，造型雋美，配以勻淨瑩潤的釉色，彰顯出此器清新脫俗之藝術魅力。菊瓣盤是清代雍正御窯名貴品種，也是雍正朝極具特色的藝術品。據《清檔·雍正記事雜錄》記載，雍正十一年「十二月二十七日，內務府總管年希堯家人鄭天賜宋濤各色菊花式盤十二色，內每色一件。司庫常保、首領太監薩木哈呈覽。奉旨：著交與燒造磁器處，照此樣每式燒造四十件。」足見雍正皇帝對於此種作品的喜愛之情。胭脂紅釉，絕色嬌艷，甚為罕見。E.T.Hall藏品中有類似小盤一對，先後售於香港蘇富比2000年5月2日，編號547及2006年4月10日，編號1625；香港蘇富比另於1994年11月1日（編號101）售出一隻胭脂紅釉盤，紐約大都會藝術博物館藏胭脂紅釉盤，器型略小，書方款，刊於Suzanne G.Valenstein，《A Handbook of Chinese Ceramics》，紐約，1989年，圖版2。

The present dish with wider petals is the rarer type among chrysanthemum dishes from the Yongzheng period, as most of the other monochrome examples are found with narrower flutes, such as the set of twelve dishes in the Palace Museum, Beijing, each is in a different colour, illustrated in *Qingdai yuyao ciqu*, vol.1, pt. II, Beijing, 2005, pp. 414-415, no. 194. Compare other Yongzheng-marked monochrome dishes in this form, such as a pair of celadon-glazed dishes sold at Sotheby's London, 16 May 2012, lot 170; and three white-glazed examples, one in the Meiyintang collection, illustrated by Regina KrahI, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4(II), pp. 320-321, no. 1781, and two sold at Sotheby's Hong Kong, 30 April 1991, lot 84, and 9 October 2007, lot 1533, respectively.



EK147

大清  
雍正  
年製

240  
OCT 2002  
SOOTHEBY'S HONG KONG

3331

清雍正 淺松石綠釉花口盤

「大清雍正年製」

A TURQUOISE-GLAZED FOLIATE DISH

YONGZHENG PERIOD, 1723-1735

淺弧腹，花口，寬圈足。本品經模印而成，花瓣平行仰立，相迭飄逸，猶如綻放之秋葵，外壁施松石綠釉為地，內整施白釉。使整器清雅明快，如一汪秋水，靜謐怡人。底落「大清雍正年製」青花雙行六字楷書款。

#### 來源

1. Eva Kollsman收藏
2. 紐約蘇富比，2006年3月30日，編號320
3. 北美十面靈壁山居收藏，編號SO415

#### 展覽及出版

《大樸尚簡—明清單色釉瓷器菁華展》，2018年，頁212，編號79

HK\$ 600,000 - 800,000

US\$ 77,000 - 103,000

#### PROVENANCE

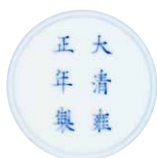
1. Collection of Eva Kollsman
2. Sotheby's New York, 30 March 2006, lot 320
3. The Ten-views Lingbi Rock Retreat Collection, no. SO415

#### EXHIBITED AND LITERATURE

*Pure and Natural: Special Exhibition of Ming and Qing Monochrome Porcelains*, Poly Art Museum, Beijing, 2018, p. 212, no. 79

D 20cm

The dish is delicately potted into gently indented six lobes with shallow rounded sides resting on a short tapered foot. It is covered to the exterior save for the base with a light turquoise-blue glaze. The interior and the base are incised and the base is inscribed with a six-character reign mark within a double circle.



款識  
Mark

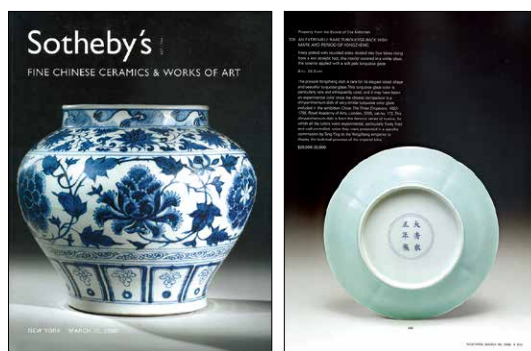


雍正皇帝極為推崇宋瓷一色純淨的風尚，促使本朝御瓷之顏色釉燒造甚多，仿古與創新俱精，美若七彩霓虹，斑斕奪目，松石綠釉乃是雍窯之新出，其以氧化銅為呈色劑，經低溫燒造而成，為內府尊貴之色釉。

與本品釉色相同器物，於清宮舊命名為「磁胎洋彩翡翠釉」，可茲參考台北故宮博物院藏有一例，原定名稱為「清乾隆窯松綠釉盤」的藏品，清宮舊配木盒上刻有「乾隆年款磁胎洋彩翡翠果盤」的品名，著錄於《華麗彩瓷-乾隆洋彩》，頁78、79，圖16；此類記載與清宮《活計檔》、《陳設檔》記載相符。此外，故宮博物院清宮舊藏的清雍正十二色菊瓣盤中就有松石綠釉者。另亦可參閱《故宮博物院藏文物珍品大系-顏色釉》相似一例，上海科學技術出版社，1999年，頁282、283，圖257。

This charming dish belongs to a select group of exquisitely potted hemispherical bowls covered in vivid pastel enamels and made in the Yongzheng period. Known also in lemon yellow, rose-pink, coral red and lime green, examples covered in this striking turquoise glaze are unusual. This enamel colour was first developed during the Yongzheng period and was achieved by adding an opaque white enamel to the glaze mixture.

A related bowl with the same glaze color in the Fondation Baur, Geneva, is illustrated in John Ayers, *The Baur Collection Geneva. Chinese Ceramics*, Geneva, 1972, vol. III, pl. A478; another in the Metropolitan Museum of Art, New York, is published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 257; a third, from the collection of Emily Trevor and the Meiyintang collection, was sold at Christie's New York in 2007, and in Sotheby's Hong Kong rooms, 4 April 2012, lot 2; and its pair was sold in Sotheby's London, 7 November 2012, lot 270.



來源於紐約蘇富比，2006年3月30日，編號320







3332

## 清康熙 天藍釉百條缸

AN EXTREMELY RARE 'CLAIR-DE-LUNE' GLAZED 'HUNDRED RIB' JAR  
KANGXI PERIOD, 1662-1722

此器縮頸直唇口，鼓肩，腹下部急收至底，底部露胎。器身塑整一百根直柳條紋，故而得名百條缸。器內外施天藍釉，釉色恬淡清雅，素樸而高貴。此類條紋於晚清被稱「百折」，天藍釉則以為仿汝。據清宮檔案載，光緒十一年（1885年）陳設檔內〈十二月芳園居等處陳設鋪墊等項清檔〉有載「磁器鋪內設……乳釉磁百折小魚缸一口」，可知當時有承德避暑山莊芳園居內有貯與此同類之器。

天藍釉是含氧化鈷的高溫色釉，為康熙年間景德鎮御窯廠創新釉色。其釉色淡雅悅目，似天青之藍，故名「天藍釉」。可與同一時期創燒的豇豆紅釉媲美。天藍釉更多用於文房瓷器，器物種類則多見於精巧小件，而文房案缸之類甚為罕見，且完整傳世極少，至雍正、乾隆時期才多用於瓶罐等大件器型。

在拍場上，胡慧春舊藏一例，售於紐約蘇富比1985年，後於2011年在北京拍賣行以552萬人民幣成交；再比較一類似例，為藍理捷舊藏，售於香港蘇富比，2017年4月5日，編號1111，成交價為586萬港幣；北京翰海2006年春拍中的一件與此相同的康熙天藍釉柳條罐以341萬人民幣成交。再比較一類似例，分別售於紐約蘇富比1979年7月10日，編號203，及香港1980年5月20日，編號98。此外，紐約蘇富比亦曾售兩件相似例子，其一為 William L. Parker 典藏，售於1978年5月11日，編號212；其二售於1984年12月4日，編號345。及一仇焱之舊藏，售於香港蘇富比，1980年12月25日，編號73；後售於保利廈門，2017年6月25日，編號912。

### 來源

紐約古董商藍理捷舊藏

HK\$ 450,000 - 650,000

US\$ 58,000 - 84,000



原仇焱之舊藏  
清康熙 天藍釉百條缸

### PROVENANCE

J.J. Lally & Co., New York

H 17.6cm W 24.5cm

This jar is skieefueey potted with a baluster body sweeping up to a broad rounded shoulder and a raised rim, all supported on a flat base. The exterior is exquisitely divided with precision into one hundred narrow ribs and is covered evenly overall save for the base with an unctuous pale milky-blue glaze pooling to a darker tone in the grooves. The unglazed base reveals the fine body.

The present jar is remarkable for its precisely potted large form which has been covered in a luminous clair-de-lune glaze. This high-fired glaze, with a cobalt content of about 1%, was first produced by the imperial kilns in Jingdezhen during the Kangxi Emperor's reign. Known in the West by the nineteenth-century French connoisseurs' term clair-de-lune ('moon light'), and in China as tianlan ('sky blue'), it was one of the most successful monochrome glazes created in Jingdezhen during the Kangxi reign, its soft hue reserved exclusively for imperial porcelains. The colour remained popular throughout the Qing dynasty, but after the Kangxi period lost its delicate tone.

Jars of this type may in the later Qing period have been described as having a Ru glaze, the ribs referred to as 'hundred folds' (baizhe). According to the inventory of the Qing imperial court archives, dated to the twelfth month of the eleventh year of the Guangxu period (in accordance with 1885), *Ru you ci baizhe xiao yugang yi kou* or 'a small Ru-glazed hundred-fold fish jar' was stored in the porcelain quarter of Fangyuanju ['Residence of the aromatic garden'] in the Imperial Summer Palace at Chengde.

A closely related jar, exhibited on loan at the Indianapolis Museum of Art, was offered in Sotheby's New York, 6 December 1989, lot 192; one from the Edward T. Chow Collection was sold in Sotheby's Hong Kong, 25 November 1980, lot 73; and another from the J.M. Hu Collection was sold in Sotheby's New York, 4 June 1985, lot 29. See also one sold in Sotheby's London, 10 July 1979, lot 203, and again in Sotheby's Hong Kong, 20 May 1980, lot 98; and two further jars sold in Sotheby's New York, one from the collection of William L. Parker, 11 May 1978, lot 212, and the other, 4 December 1984, lot 345.



3333

清雍正 青釉六棱形渣鬥  
「大清雍正年製」

A CELADON-GLAZED VESSEL, ZUN  
YONGZHENG PERIOD, 1723-1735

本品外形簡潔，豆青釉色瑩潤生輝，足見雍正一朝匠人的工藝水平已達爐火純青的境界。雍正帝風雅慕古，下令製作的宮廷御藏多不勝數。一如雍正朝所造的單色器物，本品外形和釉色皆承襲自中國文化的輝煌傳統。其中外形借鏡高古青銅尊，含蓄釉色則為仿宋龍泉青釉。燒製單色釉瓷，技藝須凝練，從高純度的黏土和均勻的釉層，到拿捏精準的火候，稍一不慎就會功虧一簣。

相同一例，見於原香港趙從衍（1912-1999年）收藏，售於香港蘇富比1987年5月19日，編號285；後又售於香港蘇富比2019年10月8日利國偉爵士重要中國藝術珍品專場，編號116。

來源

1. 仇炎之收藏
2. 倫敦蘇富比，2013年11月6日，編號332

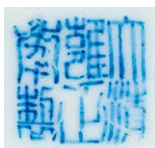
HK\$ 1,200,000 - 1,800,000  
US\$ 154,000 - 230,000

PROVENANCE

1. Collection of Edward T. Chow
2. Sotheby's London, 6 November 2013, lot 332

D 21.4cm H 14cm

This vessel is potted with the shouldered body divided into six undulating lobes resembling petals, all supported on a stepped splayed foot and surmounted by a short trumpet-shaped mouth. It is covered overall save for the footring with an even bluish-green glaze. The base is inscribed in underglaze blue with a six-character seal mark.



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



見一近例，鮑氏典藏，載於長谷部樂爾及中沢富士雄合編，《中國の陶磁・清の官窯》，卷11，東京，1996年，圖版50。另一例藏景德鎮陶瓷博物館，收錄於《江西藏瓷全集》，北京，2008年，卷II，圖版69。還有一例曾在新加坡國家博物館《中國青瓷》展覽上展出，新加坡，1979年，編號274。胡惠春家族舊藏一款式相類之渣鬥，售於紐約蘇富比1995年9月23日，編號427。再有一例，兩度售於倫敦蘇富比，1974年12月3日，編號356及2009年5月13日，編號220。

此類渣鬥器形似乎深得雍正歡心，成品釉色豐富，一例仿汝釉，台北故宮博物院藏，見《故宮藏瓷大系·鈞窯之部》，台北，1999年，圖版15。另一例仿官釉，Herbert Ingram爵士舊藏，現藏牛津阿什莫林博物館，見詹寧斯，《Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)》，倫敦，1951年，圖版LXVI，圖2。再有兩件孔雀藍釉例，售於倫敦佳士得1984年4月10日，編號227。大維德爵士舊藏雍正六年（1728年）製《古玩圖》卷載有兩尊渣鬥，手卷現存倫敦大英博物館，曾展於《盛世華章》，皇家美術學院，倫敦，2005年，編號168。

A closely related example from the Baur collection is illustrated in Gakuji Hasebe and Fujio Nakazawa eds, *Chūgoku no tōji. Shin no kanyō* [Chinese ceramics. Official wares in Qing dynasty], vol. 11, Tokyo, 1996, pl. 50; another in the Jingdezhen Ceramic Museum is illustrated in *The Complete Collection of Porcelain of Jiangxi Province*, Beijing, 2008, vol. II, pl. 69; and a further example was included in the exhibition *Chinese Celadons and Other Related Wares in Southeast Asia*, National Museum of Singapore, 1979, cat. no. 274. See also a *zhadou* of this type, from the J.M. Hu Family collection, sold in Sotheby's New York rooms, 23 September 1995, lot 427; and another sold in Sotheby's Hong Kong, 8 October 2019, lot 116.

*Zhadou* of this form appear to have been favoured by the Yongzheng Emperor and were also created with various glazes; for example, one of comparable size, but with a *Ru*-type glaze, in the National Palace Museum, Taipei is illustrated in *A Panorama of Ceramics in the National Palace Museum: Chun ware*, Taipei, 1999, pl. 15; one covered in a *guan*-type glaze, from the collection of Sir Herbert Ingram, now in the Ashmolean Museum, Oxford, is illustrated in Soame Jenyns, *Later Chinese Porcelain. The Ch'ing Dynasty (1644-1912)*, London, 1951, pl. LXVI, fig. 2; and two turquoise-glazed examples were sold at Christie's London, 10 April 1984, lot 227.



趙從衍（1912-1999年）舊藏  
清雍正 青釉六稜式渣鬥



3334

清雍正 爐鈞釉玉壺春瓶  
「雍正年製」

A ROBIN'S EGG-GLAZED VASE, *YUHUCHUNPING*  
YONGZHENG PERIOD, 1723-1735

本品撇口，束頸，弧腹，下承圈足。整體別無繁飾，僅以通身華美爐鈞釉色裝點。其釉色斑斕濃醞，絲絲縷縷向下垂墜，充滿流動之感，觀之令人炫目。底足露胎處罩施黑色護胎釉，中心暗刻「雍正年製」四字篆書款。

#### 來源

1. 重要私人收藏
2. 香港蘇富比，2008年10月8日，編號2515
3. 北美十面靈壁山居舊藏，編號EK351

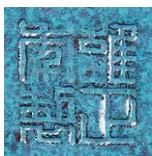
HK\$ 2,600,000 - 3,500,000  
US\$ 333,000 - 447,000

#### PROVENANCE

1. An important private collection
2. Sotheby's Hong Kong, 8 October 2008, lot 2515
3. The Ten-views Lingbi Rock Retreat Collection, no. EK351

H 25.6cm

The vase is potted with the rounded lower body supported by a splayed foot, rising to a tapered neck and flared mouth. It is applied overall with a mottled glaze of turquoise and lavender tones extending to the interior of the neck and base. The base is impressed with the four-character reign mark.



款識  
Mark





爐鈞釉瓷品稀有，其中玉壺春瓶更屬珍罕。目前資料尚未見造型、裝飾與之皆相同的藏品。雍正皇帝風雅慕古，在朝期間陶瓷工藝有了極大的發展，據唐英的《陶成紀事》記載，單雍正朝仿古創新的各種高低溫顏色釉便列出五十七條之多，其中對爐鈞釉的描述為「色在廣東窯與宜興掛釉之間，而花紋流淌過之」，在其所載試配成功與通用的十九種釉水品種中，爐鈞釉居首，頗受皇室青睞。雍正朝爐鈞釉器物多作仿古或本朝經典造型，多見荸薺瓶、蒜頭瓶、銅爐等造型，玉壺春瓶甚為珍罕，級別極高。

It is rare to find vases of this shape decorated in the vibrant 'Robin's egg' glaze, although a closely related example of slightly larger size, from the collection of T.Y. Chao, was sold in Sotheby's Hong Kong rooms, 18 November 1986, lot 94. See also Yongzheng period examples of 'Robin's egg' glazed vessels of various forms, such as a pear-shaped vase with garlic head, in the National Palace Museum, Taipei, illustrated in *Qingdai danse you ciqi tezhan*, Taipei, 1981, pl. 41; and a bottle vase with lotus-shaped mouth, in the Palace Museum, Beijing, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 120.



原仇炎之舊藏  
清乾隆 爐鈞釉玉壺春瓶  
香港蘇富比，1980年11月25日，「太倉仇氏  
抗希齋曾藏珍品圖錄 第一輯 明清瓷器」專  
場，編號80





3335

清乾隆 淡綠釉雙夔龍耳尊一對  
「大清乾隆年製」

A PAIR OF PALE-CELADON GLAZED VASES WITH 'KUI-  
DRAGON' HANDLES

QIANLONG PERIOD, 1736-1795

來源

英國約克郡藏家收藏

尊撇口，短頸飾對稱螭耳，鼓腹，圈足。造型敦厚，式樣佳妙，雖是素服淡妝，卻別有風韻，時有簡約淡雅而韻味無窮之感。頸部飾對稱饕餮紅描金雙夔龍耳，通體施淡綠釉，釉色清麗淡雅，光潔如玉。底書「大清乾隆年製」六字篆書款。其造型與故宮博物院清宮舊藏清乾隆青花紅彩花卉紋螭耳瓶相同，參見《故宮博物院藏文物珍品大系—青花釉里紅（下）》，上海科學技術出版社，2000年，頁247，編號225。

本品外形簡潔，釉色瑩潤生輝，足見乾隆一朝匠人的工藝水平已達爐火純青的境界。乾隆皇帝風雅慕古，下令製作的宮廷御藏多不勝數。一如乾隆朝所造的單色器物，本品外形承襲自中國文化的輝煌傳統，其外形借鑒高古青銅尊。

HK\$ 3,600,000 - 6,000,000

US\$ 460,000 - 766,000

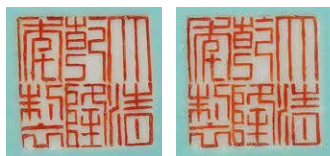
PROVENANCE

A Yorkshire collection, United Kingdom

H 20cm

Each vase is potted with the body of globular form rising from a short straight foot to a wide flared gilt rim above a waisted and stepped neck flanked by a pair of chi-dragon handles in iron-red and gilt. Both are covered overall in a soft bluish-green glaze. The bases are covered with turquoise enamel and bear six-character Qianlong seal mark in iron-red.

This rare vase is remarkable for its exquisite luminous bluish glaze, the purity of which accentuates the graceful curves of its profile. Created in imitation of Longquan celadon vases of the Song period, it reflects the emperor's penchant for these early wares and the remarkable technical developments achieved at the imperial kiln and made to meet the specific taste of the emperor.



款識  
Marks





蘋果綠釉是我們通俗所講的淡綠釉，淡綠釉是雍正晚期、乾隆早期研制的新釉色，在鉛黃釉中加入銅，再混入鋅使釉呈不透明狀態，需經低溫二次燒成。因製造過程非常困難及危險，故淡綠釉器燒造時間不長，存世量不多，可參考柯玫瑰著，《Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986年，91頁。仇焱之舊藏有一件清嘉慶蘋果綠釉粉彩如意耳瓶，釉色為淡綠釉，與本品相近，後售於香港蘇富比1980年11月25日的仇炎之專場，編號175。

蘋果綠釉作品傳世少見，可作參考者僅見乾隆時期碗盤之類小件作品。本器當屬近年拍場中少見的蘋果綠釉立件作品，至珍至罕。台北故宮博物院一件原定名稱為「清乾隆窯松綠釉盤」的藏品，清宮舊配木盒上刻有「乾隆年制磁胎洋彩翡翠果盤」品名，命名與清宮《活計檔》、《陳設檔》記載相符，其釉色與拍品相近。

In the 18th century the Jingdezhen imperial kilns devoted considerable research and development to the production of celadon glazes applied to a white porcelain body. Although celadon-type glazes, coloured with small quantities of iron, were applied to porcelain bodies at the Jingdezhen imperial kilns in the early Ming period, the Kangxi potters perfected a particularly delicate version over a very white (low iron) porcelain body. The delicate celadon glaze was coloured using only about half the amount of iron found in typical Longquan celadon glazes of the Southern Song and Yuan dynasties. The new celadon glaze for porcelain was further modified in the Yongzheng period to produce an even more finely textured and slightly bluer pale celadon glaze, and small adjustments continued to be made in the Qianlong reign.

According to the *Taocheng shiyi jishi beiji* [Commemorative stele on ceramic production], compiled in 1735 by the brilliant supervisor of the imperial factory, Tang Ying (1682-1756), several varieties of celadon glazes were experimented with at the time (see S.W. Bushell, *Oriental Ceramic Art*, London, 1981, p. 197).

This range of delicate Qing dynasty celadon glazes has been much admired by Chinese connoisseurs, and individual glazes have been given names such as *douqing* (bean green) and *dongqing* (eastern green) in the Kangxi reign, *dongqing* (winter green) and *fenqing* (soft green) in the Yongzheng reign. In the Qianlong reign these fine celadon glazes were sometimes used on undecorated pieces - the perfection of the glaze enhancing the elegance of the form.



©故宮博物院清宮舊藏  
清乾隆 青花紅彩花卉紋螭耳瓶



原仇焱之舊藏  
清乾隆 淺綠釉雙耳瓶

3336

清乾隆 窯變釉海棠花觚  
「大清乾隆年製」

A FLAMBE-GLAZED VASE, GU  
QIANLONG PERIOD, 1736-1795

本品呈海棠式造型，口作四瓣花形，腹部鼓起，底足外撇，自上而下凹四條筋線至足邊，圈足，造型仿自商周青銅器，雋秀挺拔，秀麗文雅。花觚通體施窯變釉，釉層肥厚，外壁玫瑰紫滿覆，燦若晚霞，其間融入絲縷藍釉，平添清幽淡然之感，內壁近天青色，靜謐雅致。足內覆以醬釉，底心刻「大清乾隆年製」六字三行篆書款。

來源

1. 馬錢特，倫敦
2. M.H. Hall收藏，編號553
3. E.T.Hall收藏
4. 倫敦佳士得，2004年6月7日，編號133
5. 北美十面靈璧山居舊藏，購自Eskenazi，編號EK388

HK\$ 800,000 - 1,200,000

US\$ 103,000 - 154,000

PROVENANCE

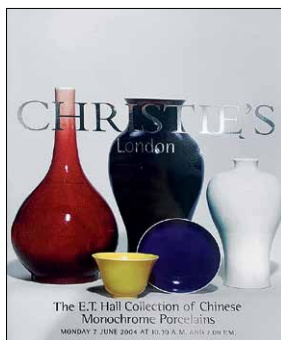
1. Marchant, London
2. Collection of M. H. Hall, no. 553
3. Collection of E. T. Hall
4. Christie's London, 7 June 2004, lot 133
5. The Ten-views Lingbi Rock Retreat Collection, purchased from Eskenazi, no. EK388

H 36.5cm

The vase is potted in quatrefoil section with a wide flaring trumpet mouth above a central knop and a spreading base. The exterior is covered with a rich raspberry-coloured glaze streaked in purple and lavender blue. The interior of the foot is glazed brown and the base is inscribed with a six-character seal mark.



款識  
Mark



倫敦佳士得，2004年6月7日，編號133







© 瑞士玫茵堂舊藏  
清乾隆 窯變釉海棠花觚

明清時期觚較為流行，應與明代後期花道的流行遍及文人士大夫階層有關，花器的選擇更為重要，青銅觚以其古樸典雅備受眾人推崇。袁宏道著《瓶史》記有：「嘗見江南人家所藏舊觚，青翠入骨，砂斑垤起，可謂花之金屋。」摹古以瓷制器，不失意韻。考各方典藏，雍正時期窯變釉花觚便有燒造，可見北京故宮博物院所藏；另有一例藏於南京博物館，《宮廷珍藏-中國清代官窯瓷器》，南京博物館，上海文化出版社，2003年，頁201，可資比較。而乾隆造例可見中國國家博物館、東京國家博物館館藏例。乾隆例另見玫茵堂藏，錄於《玫茵堂中國陶瓷》，康蕊君，倫敦，1994-2010年，卷4，編號1810。

Compare with other flambe-glazed beaker vases of this type, one in the Tokyo National Museum, illustrated in *Sekai Toji Zenshu*, vol. 15, Tokyo, 1983, col. pl. 278; and another sold in Christie's London, 28 November 2005, lot 1325 and a larger example sold in Christie's Hong Kong, 30 May 2006, lot 1367. Another vase bearing Qianlong mark is illustrated by Regina Krahl in *Chinese Ceramics From The Meiyintang Collection*, Vol. 4, London, 1994-2010, no. 1810.



3337

清乾隆 青釉凸雕夔龍紋腰圓花盆  
A CELADON-GLAZED FLOWER POT IN RELIEF  
QIANLONG PERIOD, 1736-1795

花盆折沿，沿邊一圈回紋，外壁飾夔龍紋，下承四如意雲頭形足，腹部下緣一周蓮瓣紋，近足處則凸飾一圈乳釘紋。整器施青釉，釉色淡雅，釉光瑩潤。

來源

1. 倫敦佳士得，2007年5月15日，編號257
2. 紐約佳士得，2010年9月16-17日，編號1443
3. Eskenazi, 倫敦，入藏於2010年
4. 香港佳士得，2017年11月29日，編號3018

HK\$ 550,000 - 650,000  
US\$ 71,000 - 84,000

本品外形簡潔，豆青釉色瑩潤生輝，足見雍正一朝匠人的工藝水平已達爐火純青的境界。雍正帝風雅慕古，下令製作的宮廷御藏多不勝數。一如雍正朝所造的單色器物，本品外形和釉色皆承襲自中國文化的輝煌傳統。其中外形借鏡高古青銅尊，含蓄釉色則為仿宋龍泉青釉。燒製單色釉瓷，技藝須凝練，從高純度的黏土和均勻的釉層，到拿捏精準的火候，稍一不慎就會功虧一簣。

本品所見青釉，通常用於浮雕紋樣，呈明快海綠色調，謂之「豆青」。此種釉質可使色地與浮雕圖案間形成強烈反差，異於乾隆早期常見的藍綠色「粉青」釉種，「粉青」者，因其乳濁失透，無法清晰呈現紋飾，遂多見於素面無紋之器。此花盆滿罩青釉，深海綠色，薄釉巧施，圖案顯明。清代早期單色釉登峰造極，當居魁位，透過本品，可見陶工對於色、釉技藝凝練革新之卓著成就，同時配以曼妙紋樣，使得此類優雅傑作得以呈現於世。



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清 沈煥 仙葩清供冊 靈芝文房用具（故畫03420-4）

PROVENANCE

1. Christie's London, 15 May 2007, lot 257
2. Christie's New York, 16-17 September 2010, lot 1443
3. Eskenazi, London, acquired in 2010
4. Christie's Hong Kong, 29 November 2017, lot 3018

W 19.3cm H 10cm

This flower pot is raised on four *ruyi*-head supports and the sides are crisply molded with a wide band of confronted *kui* dragons above bands of lappets and dots. The top of the everted rim is decorated with a band of archaistic scroll. It is covered all over in an attractive pale celadon glaze shading to a paler tone on the raised areas. The base is pierced with two holes for drainage.

此花盆紋飾獨特，意仿古代銅器紋樣，乾隆瓷器形制喜追古溯源，清初藝匠更擅將造型與樣式相合，以求無窮變化，藉以創思出新，本器亦不例外，其紋樣仿自古代青銅器夔龍紋樣。身為鑒賞大家的乾隆，藏古、好古，而此鑒古思變之風，無疑更深得高宗皇帝讚賞推崇。

乾隆皇帝重視生活美學，插花、盆景作為歷代文人雅士生活情趣的載體，亦為乾隆時期宮廷生活重要的一環。清宮舊藏中保存了不少雍乾時期單色釉的花盆，釉色種類多樣，包括銅紅釉、霽藍釉、鐵銹花釉、仿鈞窯、仿汝釉等。此類尺寸的花盆，應用於種植室內盆景為主。類似器型的藍釉花盆，在清畫家沈煥筆下的《仙葩清供一靈芝文房用具》一圖中則用以培養靈芝，花色繽紛，姿態優雅。此盆釉色青翠，釉質溫潤，為乾隆御窯廠仿南宋龍泉青釉的絕佳作品。



底部  
base



3338

清乾隆 茶葉末釉荸薺瓶  
「大清乾隆年製」

A TEADUST-GLAZED VASE

QIANLONG PERIOD, 1736-1795

此器造型圓渾飽滿，端莊規整，做工精細。釉面平淨潤澤，釉色黃綠交映似茶葉細末，顏色素雅而深沈。底足露胎呈黑褐色，胎釉相接處留有刮削時形成的小鋸齒紋。底款刻「大清乾隆年制」六字三行篆書款，並於款識上朱砂填塗，可推測此瓶曾供奉於皇家寺廟之中。茶葉末釉原名廠官釉，是清雍正、乾隆時期御窯廠督陶官唐英在明代磁州窯所產黑釉器物基礎上的創新之作。其釉呈色穩定，因失透而顯莊嚴、沈穩；因窯變而形成黃綠變化，高雅精美。清代內務府檔案記載乾隆皇帝曾多次過問茶葉末釉瓷器，不惜人力、物力，力求其完美。清乾隆茶葉末品種多為大器，作為宮廷觀賞之用，本品作為陳設雅玩之器，可賞可玩，殊可珍貴，是帝王醉心之物。

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在中國古陶瓷藝術品中屬於一流收藏品。英國維多利亞阿爾伯特博物館有同樣收藏品。世界聞名的英國收藏家S. Marchant & Son 2011年出版其收藏的50件中國清朝瓷器，曾將乾隆茶葉末釉荸薺瓶珍為封面。

來源

1. Ralph M. Chait Galleries，紐約
2. Gerson 及 Judith Leiber 伉儷收藏
3. 紐約蘇富比，2018年3月20日，編號437
4. 亞洲私人收藏

HK\$ 800,000 - 1,200,000

US\$ 103,000 - 154,000

PROVENANCE

1. Ralph M. Chait Galleries, New York
2. Collection of Gerson and Judith Leiber
3. Sotheby's New York, 20 March 2018, lot 437
4. An Asian private collection

H 33cm

The vase is potted with compressed globular body rising from the splayed foot to a long cylindrical neck. It is overall covered with mottled olive-green glaze subtly flecked with gold tones. The foot ring is dressed in a dark brown wash. The base is incised with a six-character seal mark reserved in a square and applied with a mottled brown glaze.

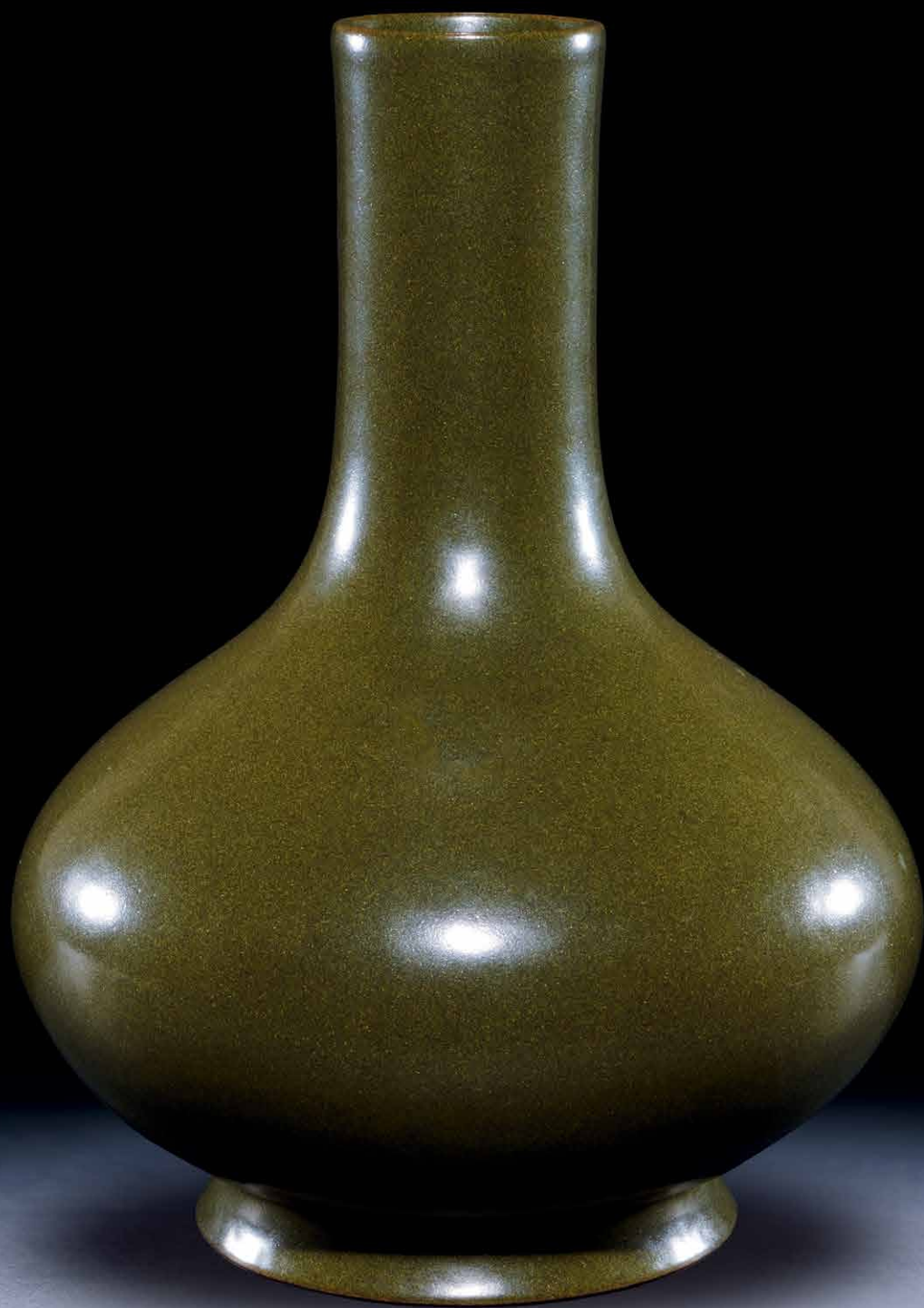
A pair of closely related vases preserved in the Seikado Bunko Museum, Tokyo, was included in the Museum's exhibition, *Seikado zo Shincho toji. Keitokuchin kanyo no bi [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns]*, Tokyo, 2006, cat. no. 109; one from the Meiyintang Collection, is illustrated in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 936.



款識  
Mark

不止青綠：歐美藏家藏中國色彩藝術珍品

Colours Beyond Landscapes: Important Chinese Art including European and American Collections



3339

宋 定窯白釉模印孔雀穿花紋葵口盤

A DINGYAO WHITE-GLAZED MOULDED 'PHOENIX' FOLIATE-RIM DISH  
SONG DYNASTY, 960-1279

本品定窯盤於六瓣花式開光中模印兩只展翅的孔雀，口銜一束花枝飛翔於牡丹花從中，別具匠心。孔雀是來自南方的珍禽，被用作裝飾紋樣和牡丹紋共同出現具有吉祥富貴的寓意。金元時期流行一種孔雀圖，描繪孔雀信步於奇石牡丹之間，見台北故宮博物院藏《絳絲孔雀圖》，著錄於《國立故宮博物院——絳絲》，東京，1970年，圖錄編號22。定州絳絲素有盛名，有學者指出定窯印花圖案多受同時期織物的啓發，對比本件定窯的孔雀紋和故宮藏《絳絲孔雀圖》，或可窺見其母題的承續關係。此類定窯孔雀紋器物頗為罕見，近似例僅見台北故宮博物院藏三件，包括兩件器壁飾螭龍紋，盤底無花式開光的例子；一件器壁飾纏枝牡丹，回紋位於盤底的折沿大盤，載於蔡汝芬，《定州花瓷——院藏定窯系白瓷特展》，台北，2014年，188-189、192頁。

來源

1. 藍理捷，1990年，紐約
2. 倫敦蘇富比，2004年6月9日，編號156
3. 北美十面靈璧山居收藏，購自Eskenazi，編號EK228

出版

《中國高古藝術》，藍理捷，紐約，1990年，編號33

HK\$ 4,500,000 - 5,500,000

US\$ 575,000 - 703,000

PROVENANCE

1. J.J. Lally & Co., New York, 1990
2. Sotheby's London, 9 June 2004, lot 156
3. The Ten-views Lingbi Rock Retreat Collection, purchased from Eskenazi, no. EK228

LITERATURE

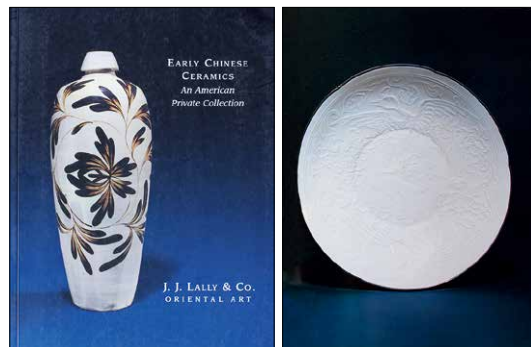
*Arts of Ancient China*. New York: J.J. Lally & Co., 1990, cat. no. 33

D 19cm

The mouth rim is gently indented to form six lobes. The dish is delicately potted with shortflaring sides and is crisply moulded to the interior with two peacocks flying amid peonies and leaves below two bow-string bands. The dish is covered overall in a warm ivory glaze, thinning in some areas near the edge of the patterns on the interior to reveal the white biscuit body. The rim is bound with a metal band.



底部  
base



出版於《中國高古藝術》，藍理捷，紐約，1990年，編號33





©台北故宮博物院  
北宋至金 定窯孔雀雲螭盤

此盤之六瓣花式開光是一種仿金銀器的做法。可參照一件南宋八曲花鳥紋銀碟，出版在 J.J. Lally & Co., 《Silver and Gold in Ancient China》，2012年，圖錄編號23。宋金時期在一些高水平的窯廠中常生產仿金銀器的器形，這些器物都是高檔產品，供達官貴人乃至宮廷使用。《大金集禮》記載，「天眷二年奏定公主禮物。依惠妃例，外，成造衣襖器用等物：… 定磁一千事。」可見定窯在金代仍為宮廷御用。這一時期的定窯不僅為金代宮廷所倚重，而且通過榷場貿易進入南宋宮廷。故本品印花孔雀紋盤即為這一時期宮廷品味的代表。

Moulded decoration on Ding wares was adopted in the latter part of the Northern Song dynasty and flourished in Jin dynasty. The moulding technique allowed the Ding potters to adopt more complex and formal designs. The gorgeous peacock on the interior of the present dish is among new animal patterns appeared in the late Northern Song-Jin period. The peacock, an exotic and precious bird from the west, was regarded as an auspicious symbol.

There are two other known examples of circular shape and similar moulding method, both in the National Palace Museum collection. The first with a slightly splayed foot is decorated with three chi-dragons in the well, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, p. 188, no. II-125. The second with a flat base is also decorated with three *chi*-dragons on the well, *ibid.*, p. 189, no. II-126. Compare also with a large moulded 'peacock' dish with everted rim, illustrated *ibid.*, p. 192, no. II-128.



另一面  
another view



3340

宋 建窯兔毫盞

AJIANYAO BLACK-GLAZED CUP

SONG DYNASTY, 960-1279

兔毫者，舉世稀珍，釉色盈潤光潔，與建窯名品油滴相類，唯紋式有異。細觀兔毫其紋，纖俊秀逸，宛若清清細雨，隨雲起，破長空醉舞，飄然落，又如屢屢銀波，伴明月，邀靜夜輕風，拂水過。建窯兔毫，謙素而內斂，多為佛寺所用。黑盞鬪茶，擊拂見白花，清晰可辨，易於觀色，宋人盡皆追之。徽宗趙佶，鐘迷茶事，曾言道，「盞色貴青黑，玉毫條達者為上」。鎌倉時代，大宋精髓隨禪宗東渡，導日人尚建盞、研茶道、修禪門，人盡奉之，以為至珍。

來源

日本私人收藏

HK\$ 1,150,000 - 1,500,000

US\$ 147,000 - 192,000

PROVENANCE

A Japanese private collection

D 12.4cm

This cup is superbly potted with the deep rounded sides rising from a short straight foot to a rim indented with a thin concave groove. It is unctuously covered with a lustrous black glaze with iridescent silvery-blue 'hare's fur' streaks, the glaze draining from the rim and falling short of the foot in a glossy black bulge revealing the dark brown body. The rim is bound with metal.



底部  
base



建窯黑釉屬於鐵鈣是結晶釉，在高溫燒製過程中鐵氧化物在釉面表層結晶，再往下流淌，因而形成貌似兔毫的褐色斑紋。鐵氧化物在釉中的浮沉及氧化程度不同，會令斑紋的色澤及形態隨之而變，因此每件建窯器均獨一無二。宋代飲茶活動高度發展，其中鬪茶文化熾熱，由裁判根據盞內茶液泡沫的品質及持久度評選。黑褐盞較能襯托白色茶沫觀察茶色，因此最受歡迎。北宋蔡襄《茶錄》載：「茶色白，宜黑盞，建安所造者紺黑紋如兔毫，其坯微厚，燴之久，熱難冷，最為妥用，出他處者皆不及也。」

可見一相類盞例，展於《唐物天目》，MOA美術館，熱海，1994年，圖版6。此展編錄數件日本傳世天目，兼有大量出土標本，集眾之所成，尤見其品別之精廣。另見一例，藏紐約大都會藝術博物館，展於《Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400》，哈佛藝術博物館，劍橋，麻塞諸塞州，1996年，圖版83。

Black-glazed tea bowls produced from the Jian kiln, present-day Jianyang county of Fujian province, were classic vessels for tea consumption in the Song dynasty. Black tea bowls were particularly appreciated in Buddhist monasteries, where tea was drunk for its beneficial effects on body and mind as well as ritually offered to the Buddha.

The seemingly humble aspect of black tea bowls made them particularly appropriate in this context. The groove below the rim made them comfortable to hold, their heavy potting had an insulating effect, keeping the tea inside hot while protecting the fingers outside from the heat, and their dark interiors made for a striking contrast with the white froth of whipped tea.



3341

宋 醬釉斂口鉢式盞

AN AUBERGINE-GLAZED ALMS-BOWL SHAPED CUP  
SONG DYNASTY, 960-1279

鉢式盞斂口，鼓腹，外施醬釉，口沿及盞內施白釉，通體素面無工，只用線條勾勒出靈動的器型。此造型在鉢式基礎上稍作變化而來，型制素雅，深合宋人審美。

明代曹昭曾在《古木要論》評價此類醬釉瓷器道：「紫定色紫，有墨定色黑如漆，土俱白，紫定瓷器其價高於白定。」可見醬釉瓷器稀缺、珍貴，令世人矚目。

定窯是宋代北方著名的瓷窯，可列入定窯系的除曲陽澗磁村的定窯外，多在山西境內。定窯除了白瓷為主之外，兼燒醬釉、黑釉等釉色，而醬釉被稱為紫定，醬釉與黑釉著色均為氧化鐵成分，推測與當時的審美風尚有關。

來源

大阪萬野美術館（標籤）

HK\$ 50,000 - 80,000

US\$ 6,000 - 10,000

PROVENANCE

The Manno Art Museum (label)

D 9.3cm

The bowl is potted with the incurved rounded sides resting on a straight foot and is covered overall with a lustrous persimmon 'mottles' over a black glaze, draining to olive and mushroom tones at the rim and stopping evenly above the foot to reveal the beige body.

See one example with similar form and colour in the collection of Ronald W. Longsdorf and published by J.J. Lally & Co., New York, later sold in Sotheby's New York, 23 September 2020, lot 708.



標籤  
label



底部  
base



3342

北宋 紫定斗笠碗

A PERSIMMON-GLAZED CONICAL BOWL

NORTHERN SONG DYNASTY, 10TH-12TH CENTURY

此件柿釉盞侈口外撇，斜壁微弧，淺圈足，線條自然而流暢，造型簡約，制式優雅。器物滿釉，通體施醬色釉，足底心亦施釉，釉色勻淨溫和，薄且均勻，撫摩其上，倍感細膩如玉，潤滑如脂。圈足所露的胎骨質地細密輕薄，潔白堅致。本品胎、釉、形無一不佳，簡潔而優雅，華貴而含蓄，雋永淡泊，靜穆滋潤，為高古瓷器之佳作也。

柿醬釉出現於宋代中期，意為模仿宋代漆器而生產，在北方諸窯口中皆有燒造，具有代表性的有河北定窯、磁州窯，河南當陽峪窯，以及陝西耀州窯。同為柿醬釉的參考例子，可見清宮舊藏一例，錄於《故宮博物院藏文物珍品大系：兩宋瓷器（上）》，1996年，第96頁，圖87。另於東京出光美術館藏有一件相似釉色的葵口盤，著錄於《出光美術館圖錄：中國陶磁》，東京，1987年，圖版525。

來源

1. Eskenazi, 倫敦，2006年
2. 北美十面靈璧山居收藏，編號EK298

HK\$ 450,000 - 650,000

US\$ 58,000 - 84,000

PROVENANCE

1. Eskenazi, London, 2006
2. The Ten-views Lingbi Rock Retreat Collection, no. EK298

D 13cm

The bowl is potted with thin widely flaring sides, supported on a short tapering foot, covered inside and out with a smooth glossy persimmon glaze thinning to a moss-green tone at the rim. The foot ring is unglazed, revealing the cream white biscuit body.

Although persimmon-glazed bowls were made by many northern kilns during the Song dynasty in China, the striking near-white body exposed at the foot and equally visible through the glaze at the rim, are distinctive of the 'Ding' kilns which made the finest and rarest examples.

A similar bowl can be found in the *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics*, vol.1, Tokyo, 1988, cat. no. 368; and a related russet 'Ding' bowl of lobed conical form, in the Chang Foundation, Taipei, is illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 28. Compare also a bowl in the Freer Gallery of Art, Washington D.C., published in *Oriental Ceramics. The World's Great Collections*, vol. 9, Tokyo, 1981, pl. 62.



3343

## 漢 水晶羽觴杯

### A CRYSTAL WINE VESSEL WITH FLAT HANDLES

HAN DYNASTY, 246 B.C.-220

羽觴取水晶製成，長橢圓型，帶對稱弧形圓耳，碾磨精細，光亮清澈，光素質樸，胎體極薄，紋路如裂冰自然延展，俯仰之間，不飲自醉。漢時人席地而坐，酒樽、挹酒器置於席間，飲酒器具置於地上，故多口沿寬平，形體矮胖。平民之家酒宴盛傳杯共飲，而貴族酒宴鑿「流觴曲水」於園囿，拾飲浮杯，便於持、遞，易漂浮的羽觴則是為充分適應這種飲酒習俗而設計。漢地釀酒少蒸餾多醪糟，常色如琥珀，或有浮沫雪白，配此白水晶剔透羽觴，著實美妙奪目。

#### 來源

1. 本，簡森東方藝術畫廊，倫敦
2. 北美十面靈壁山居舊藏，編號BE16

#### 出版

《Oriental Art》，Ben Janssens，歐洲藝術博覽會，荷蘭，2009年3月，頁39

HK\$ 350,000 - 450,000

US\$ 45,000 - 58,000

#### PROVENANCE

1. Ben Janssens Oriental Art, London
2. The Ten-views Lingbi Rock Retreat Collection, no. BE16

#### LITERATURE

*Oriental Art*, Ben Janssens, TEFAF, Amsterdam, March 2009, p. 39

L 8.6cm

The wine cup in oval shape is raised on a narrow base to a wide mouth with a pair of elongated arc-shaped handles. It is made of white crystal with a few brown russet inclusions.



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附有▲符號之拍賣品於編制圖錄當時已識別為含有受限制物料，而有關物料可能受到進出口之限制。有關資料為方便競投人查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。由植物或動物材料（如珊瑚、鱷魚、象牙、鯨骨、玳瑁、犀牛角及巴西玫瑰木等）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，將歷時不足一百年之象牙進口至美國即屬非法。競投人應向相關政府查核有關野生動物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或證書，以及任何其他所需文件。

#### RESTRICTED MATERIALS

Properties with a ▲ symbol have been identified to be made of or containing restricted materials at the time of the compiling of the catalogue, and the materials concerned may be subject to import and export restraints. Properties without this symbol it is not guaranteed that Properties are not subject to import and export restraints. For items made of botanic or animal materials (coral, crocodile, ivory, whalebone, tortoise, rhinoceros horn and Brazilian Rosewood, etc.) or containing botanic or animal materials, regardless of their year or value, may require an application for permits or certificates before exporting outside Hong Kong, and other application for permits or certificates may be required when importing into countries outside Hong Kong. Please pay attention that the ability to obtain export permits or certificates does not ensure that import permits or certificates can be obtained in another country and vice versa. For example, importing ivory for fewer than 100 years is illegal in the USA. Bidders should enquire about the import regulations on products made of or containing wild animals and plants materials of the governments concerned before participating in an auction. Buyers must be responsible for obtaining any export or import permits/or certificates and any other documents required.

#### 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。

#### ELECTRICAL APPLIANCES AND MECHANICAL MERCHANDISES

All electrical appliances and mechanical merchandise are sold on an "as is" basis, and should not be assumed that they operate. Before putting into any use, electrical appliances must be inspected and approved by qualified electric technicians.

#### 珠寶、鐘錶及手袋尚品

有關是次珠寶拍賣品的狀況陳述通常會載於圖錄上，然而沒有說明不代表該拍賣品沒有缺陷、瑕疵或未經美化處理。有色寶石的美化處理，如加熱、用油或放射等，已被國際珠寶市場普遍接受。如該件拍賣品已向國際公認寶石化驗所取得驗證報告，所知的重要事實及珠寶狀況均已記載於圖錄上，本公司不會對驗證報告之準確性承擔責任。本公司或不可能就每一件珠寶拍賣品取得驗證報告，估價乃就當刻已知悉之所有資料而作出，競投人應於拍賣前自行審看拍賣品，事後持不同意見不足構

成撤回或撤銷對該拍賣品之競投或延遲付款的理由。如要求提供指定驗證報告，需另行付費及於拍賣會十四個工作天前提出要求。競投人另需注意源自緬甸的寶石或翡翠，可能會被禁止進口美國，此限制不足構成撤回或撤銷對該拍賣品之競投或延遲付款的理由。

圖錄中的所有鐘錶拍賣品均以當刻的狀況賣出，競投人應親自檢查拍賣品的狀況，圖錄中對各拍賣品的描述僅供參考，沒有說明不代表該拍賣品狀況良好、沒有損壞或不曾作過修復。狀況報告只屬保利香港拍賣專家的主觀意見，可能並不完整，亦未必對所有零件更換、損壞修復作出記錄。本公司不會對鐘錶拍賣品的運作、防水性、個別零配件（包括錶帶）的真實性及是否原廠作出保證。此外，競投人需注意美國對高級鐘錶的進口限制。因印刷或攝影等技術原因造成拍賣品在圖錄及/或其他任何形式的圖示、影像製品和宣傳品中的色調、顏色、層次、形態等與原物存在誤差者，以原物為準。本公司及其工作人員或其代理人對任何拍賣品用任何方式（包括證書、圖錄、幻燈投影、新聞媒體等）所作的介紹及評價，均為參考性意見，不構成對拍賣品的任何擔保。本公司及其工作人員或其代理人對上述之介紹及評價中的不準確或遺漏之處不承擔責任。

免費提供的狀況報告及評級，是為方便買家而設，只供參考，並不能代替閣下親身檢驗拍賣品或向專家尋求專業意見。競投人應於拍賣前自行審查拍賣品，事後對拍賣品的狀況有任何不滿不足構成撤回或撤銷對該拍賣品之競投或延遲付款的理由。拍賣中所出售的拍賣品的狀況可受多種因素如時間、先前的損壞、修復、維修及磨損等影響而有較大變化。鐘錶評級是根據拍賣品的整體狀況、品質、製作工藝、歷史價值、生產年代及稀有程度而定，每件拍賣品均以拍賣時的實際狀況出售，保利香港拍賣或賣家對於拍賣品的狀況不設任何聲明或保證。買家承認及同意，任何出售均完全是買家的決定，而過程中買家沒有依賴保利香港拍賣或賣家的任何陳述或其他訊息（不論口頭或書面形式）。

#### 鐘錶品相評級

評級 1：品相如新。鐘錶狀況如全新，沒有明顯使用或放置痕跡，機芯製作圖錄時運作正常。  
評級 1.5：品相極佳。鐘錶有極輕微放置痕跡，外殼或有微細頭髮絲劃痕，但沒有明顯使用痕跡，機芯製作圖錄時運作正常。  
評級 2：品相非常好。鐘錶有輕微使用痕跡，外殼或有輕微劃痕，機芯製作圖錄時運作正常。  
評級 2.5：品相良好。鐘錶有明顯使用痕跡，外殼有明顯刮花或劃刻，機芯製作圖錄時運作正常。  
評級 3：品相尚可。鐘錶有非常明顯的使用痕跡，並有明顯磨損或瑕疵，或需維修。  
詳細的拍賣品品相狀況請參考品相報告

#### 手袋尚品品相評級

評級 1：如新。看來從不曾使用過。沒有任何磨損跡象。  
評級 1.5：嶄新。肉眼未見明顯使用痕跡，但因長期收藏，可見輕微放置痕跡。  
評級 2：處於原始狀態。在未受過訓練的人眼中是全新的。可能有輕微的狀況注意事項，但總體而言袋的狀況幾近完美。  
評級 3：狀況優良。看來較少使用表面幾乎沒有任何磨損。可能會有少許的狀況注意事項，但總體而言袋的狀況優良。  
評級 4：狀況非常良好。可能會有輕微的磨損。狀況非常良好但邊角可能呈現輕微的劃傷痕跡，底部可能會出現輕微劃痕，而金屬配件亦可能會出現淺刮痕。  
評級 5：狀況良好。有使用痕跡。狀況報告會顯示狀況注意事項。

#### JEWELRY, WATCHES AND HANDBAGS

Description of the conditions of Jewelry Lot(s) usually contained in the catalogue, however, absence of a description does not imply that the Lot(s) is free from

defects or imperfection or beautification process. Beautification processes of coloured gemstones, such as heat enhancement, oiling or irradiation, etc, have been generally accepted by the international jewellery markets. If Poly Auction (Hong Kong) has obtained gemological reports from internationally recognized gemological laboratories for the Lot(s), all known important facts and conditions of the Lot(s) have contained in the catalogue, our Company assumes no responsibility for the accuracy of the reports. It may not be feasible for Poly Auction (Hong Kong) to obtain laboratory reports for all Lot(s), the estimates are based on all known information at the moment. Bidders must inspect conditions of the Lot(s) by themselves before the auction. Any dissent about conditions of the Lot(s) after the bid shall not justify rescission or cancellation of a sale or any delayed payment. If bidders request a designated laboratory report for any Lot(s), such request should be raised out 14 working days before the auction and at their own cost. Bidders should also be aware that Lot(s) containing jadeite or gemstones originating from Burma may not be allowed to be imported into the U.S.. This will not constitute a ground for rescission or cancellation of a sale or any delayed payment.

Lot(s) of clocks and watches in the catalogue will be sold at current status (i.e. as is). Bidders should personally inspect the conditions of the Lot(s) before the auction. Descriptions of the Lot(s) in the catalogue are for reference only. The absence of a description does not imply that the Lot(s) is in good condition, free from defects or restorations. Descriptions only reflect subjective opinions of experts of Poly Auction (Hong Kong), it is not a statement of facts, nor a complete record of all repairs, component replacements or restorations. Poly Auction (Hong Kong) makes no guarantee on operation, water-resistance, authenticity and originality of individual parts (including watchstrap) of the Lot(s). In addition, bidders should be aware of the import restrictions of the U.S. concerning luxury watches. Where the tone, colour, graduation shape or any other feature of the Lot shown in the catalogue and/or any other illustrations, images and public materials differ from those of the original Lot due to printing, photography or other technical reasons, the original Lot shall take precedence. Any introduction and appraisal of any Lot made by the Company and its employees or its agents in any way (including the certificate, catalogue, slideshow and news media) are only opinions for reference and do not constitute any guarantee for the Lot. The Company and its employees or agents shall undertake no liability for any inaccuracy or omission in the aforesaid introduction or appraisal.

Condition reports and grades are provided free of charge as a convenience to our buyers and are for guidance only. They are not an alternative for examining a lot in person or taking your own professional advice from Specialists. Bidders must inspect the conditions of the Lot (s) by themselves before the auction. Any dissent about conditions of the Lot (s) after the bid shall not justify rescission or cancellation of a sale or any delay in payment. The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear tear. The grading of watches is based on the general condition, quality, technical and historical interest, age and rarity of each timepiece. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Poly Auction (Hong Kong) or by the seller. The buyers acknowledge and agree that any sale is entirely the buyers' decision, and the buyers have

not relied upon any representation or other information (whether oral or written) by Poly Auction (Hong Kong) or by the seller.

#### Condition Grades of Watches

Grading 1: As new. The timepiece appears with neither signs of use nor ownership over time. The movement is in working order when cataloguing.

Grading 1.5: In excellent condition. The timepiece appears with extremely slight signs of ownership over time. It may exhibit very slight hairline scratches on the case but no obvious signs of use. The movement is in working order when cataloguing.

Grading 2: In very good condition. The timepiece appears with slight signs of use over time. It may exhibit slight scratches on the case. The movement is in working order when cataloguing.

Grading 2.5: In good condition. The timepiece appears with obvious signs of use and scratches on the case. The movement is in working order when cataloguing.

Grading 3: In fair condition. The timepiece appears with very obvious signs of use and scratches/defects. Maintenance may be required.

For more details, please refer to the Condition Report for each Lot.

#### Condition Grades of Handbags

Grading 1: As new. Appears never to have been used. It exhibits no signs of wear.

Grading 1.5: In mint condition; virtually new and unused with very minor signs of ownership over time.

Grading 2: In pristine condition. To the untrained eye, it may appear brand new. There may be a slight condition note, but overall the piece is in excellent condition.

Grading 3: In excellent condition. This is a piece that has seldom been used and shows little to no wear. There may be small condition issues to note overall the piece is in excellent condition.

Grading 4: In very good condition. This piece may show signs of light wear. It is in very good condition but the corners may show signs of light scuffing, the base may show light scratches, and the hardware may exhibit light marks.

Grading 5: In good condition. This piece shows significant wear. There are condition issues that will be noted in the condition report.

#### 酒類及茶葉

有關是次酒類及茶葉拍賣品的陳述已列於圖錄上，本公司提醒競投人應在競投前詳細了解拍賣品。競投人在現場參與競投即視為競投人認可並接受所競投拍賣品之包裝、品質、狀態等，競投人競投成功後對拍賣品持不同意見，不足構成撤回或撤銷對該拍賣品之競投或延遲付款的理由。買家提貨時請審慎驗貨。買家（或其代理人）簽收後，即表示已接受拍賣品之狀況及質量，包括但不限於貨品包裝盒、標籤、耗損量、酒塞上等存在的缺陷或瑕疵，且無異議。

#### ALCOHOL AND TEA

The descriptions about the auction of alcohol and tea are being stated in the catalogue. Our Company reminds bidders to learn more about the auctioned products before bidding. Bidder's participation in bidding at auction is deemed as the bidder's approval and acceptance of the package, quality and status of the auctioned items. Any different opinion formed by the bidders after successful bidding, will not constitute a valid reason to withdraw or cancel the bid and delay payment for the auctioned item. Buyers should cautiously inspect the auctioned item during collection. Upon acknowledging receipt of the auctioned item by

the buyer (or his agent), the buyer confirms that he or she has accepted the state and quality including but not limited to any defect or flaw on, e.g. the packaging, labels, level of wear and tear, cork, etc., of the auctioned items without any objection.

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#### LANGUAGE

The Chinese version of the Conditions of Business, Important Notice, Explanation of Cataloguing Practice, Important Notice about Bidding Registration, Important Notice about Payment, Important Notice about Storage Collection Shipping and Export and all other documents such as the terms, conditions, notices, forms etc. contained in this catalogue, announced by the auctioneer or provided at the saleroom as well as the descriptions of the Properties in this catalogue of our Company shall be binding and the English version is for reference only.

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The right of interpretation in respect of the Conditions of Business, Important Notice, Explanation of Cataloguing Practice, Important Notice about Bidding Registration, Important Notice about Payment, Important Notice about Storage Collection Shipping and Export and all other documents such as the terms, conditions, notices, forms, etc. contained in this catalogue, announced by the auctioneer or provided at the salesroom, shall be exercised by our Company.

## 目錄編列方法之說明

### EXPLANATION OF CATALOGUING PRACTICE

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#### 所有量度皆為約數及狀況報告

保利香港拍賣目錄只會在多類型作品（例如印刷品、書本、酒類及茶葉）的描述中提及狀況事宜。至於其他所有拍賣品，除列明重整或替換部分外，均無其他狀況聲明。如欲索取某拍賣品的狀況報告，請與專家聯絡。狀況報告乃保利香港拍賣向有興趣客戶提供的一項服務。準買家應注意每項拍賣品均以現狀出售，拍賣品的描述並不可作保證。

#### ALL MEASUREMENTS ARE APPROXIMATES AND CONDITION REPORTS

Poly Auction (Hong Kong) catalogues include references to condition only in descriptions of multiple works (such as prints, books, alcohol and tea). For all other properties, no statement of the condition is made, and only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold on an "as is" basis.

#### 本目錄採用之貨幣兌換率

7.8 港元 = 1 美元

本目錄中標示的貨幣兌換率是根據目錄付印時的兌換率設定，可能與拍賣當日兌換率有差別。競投者請注意，所有貨品的估價均是多月前擬定，並非一成不變，拍賣時可能會作出調整。

#### CATALOGUE EXCHANGE RATE

HK\$7.8 = US\$1

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#### 目錄編列方法之說明

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- 三、「\_\_\_\_\_之創作室」及「\_\_\_\_\_之工作室」指以保利香港拍賣合資格之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。
- 四、「\_\_\_\_\_時期」指以保利香港拍賣合資格之意見認為，某作品屬於某藝術家一個時期之創作，並且反映出該藝術家之創作風格。
- 五、「跟隨\_\_\_\_\_風格」指以保利香港拍賣合資格之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。
- 六、「具有\_\_\_\_\_創作手法」指以保利香港拍賣合資格之意見認為，某作品具有某藝術家之風格，但於較後時期完成。
- 七、「\_\_\_\_\_複製品」指以保利香港拍賣合資格之意見認為，某作品是某藝術家作品之複製品（任何日期）。
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- 九、「附有\_\_\_\_\_簽名」、「附有\_\_\_\_\_之題詞」指以保利香港拍賣合資格之意見認為某簽名/ 題詞應不是某藝術家所為。
- 十、「附有\_\_\_\_\_日期」指以保利香港拍賣合資格之意見認為，並非於該日期完成。

於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，保利香港拍賣及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而有限保證條款，亦不適用於以此詞語所描述的拍賣品。

#### EXPLANATION OF CATALOGUING PRACTICE FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Business and Limited Warranty.

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1. Name(s) or Recognized Designation of an Artist without any Qualification in Poly Auction (Hong Kong)'s opinion a work by the artist.
2. "Attributed to ..." in Poly Auction (Hong Kong)'s qualified opinion is probably a work by the artist in whole or in part.
3. "Studio of ..." / "Workshop of ..." in Poly Auction (Hong Kong)'s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
4. "Circle of ..." in Poly Auction (Hong Kong)'s qualified opinion a work of the period of the artist and showing his influence.
5. "Follower of ..." in Poly Auction (Hong Kong)'s qualified opinion is a work executed in the artist's style but not necessarily by a pupil.
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date.

7. "After ..." in Poly Auction (Hong Kong)'s qualified opinion a copy (of any date) of a work of the artist.
8. "Signed ..." / "Dated ..." / "Inscribed ..." in Poly Auction (Hong Kong)'s qualified opinion the work has been signed/ dated/ inscribed by the artist.
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10. "With date ..." in Poly Auction (Hong Kong)'s qualified opinion, the date on the item was not executed on that date. This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Poly Auction (Hong Kong) and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

# 業務規則

## 第一章 總則

### 第一條

除另有約定外，保利香港拍賣有限公司作為賣家之代理人。拍賣品之成交合約則為賣家與買家之間的合約。本規則、載於圖錄或由拍賣官公佈或於拍賣會場以通告形式提供之所有其他條款、條件及通知均構成賣家、買家及 / 或保利香港拍賣有限公司作為拍賣代理之協定條款。

### 第二條 定義及釋義

- (一) 本規則各條款內，下列詞語具有以下含義：
- (1) “本公司”指保利香港拍賣有限公司；
- (2) “賣家”指委託本公司業務規則規定範圍內拍賣品的自然人、法人或者其它組織。本規則中除非另有說明或根據文義特殊需要，賣家均包括賣家的代理人（不包括本公司）、遺囑執行人或遺產代理人；
- (3) “競投人”指以任何方式考慮、作出或嘗試競投之任何人士、公司、法團或單位。本規則中，除非另有說明或根據文義特殊需要，競投人均包括競投人的代理人；
- (4) “買家”指在本公司舉辦的拍賣活動中，拍賣官所接納之最高競投價或要約之競投人包括以代理人身份競投之人士之委託人；
- (5) “買家須支付之佣金”指買家根據本規則所載費率按落槌價須向本公司支付之佣金；
- (6) “拍賣品”指賣家委託本公司進行拍賣及於拍賣會上被拍賣的物品，尤其指任何圖錄內編有任何編號而加以說明的物品；
- (7) “拍賣日”指本公司通告公佈的正式進行拍賣交易之日。若公佈的開始日期與開始拍賣活動實際日期不一致，則以拍賣活動實際開始之日為準；
- (8) “拍賣成交日”指在本公司舉辦的拍賣活動中拍賣官以落槌或者以其他公開表示買定的方式確認任何拍賣品達成交易的日期；
- (9) “拍賣官”指本公司指定主持某場拍賣的人員；
- (10) “落槌價”指拍賣官落槌決定將拍賣品售予買家的價格，或若為拍賣會後交易，則為協定出售價；
- (11) “出售所得款項淨額”指支付賣家的款項淨額，該淨額為落槌價減去按比率計算的佣金、各項費用及賣家應支付本公司的其他款項後的餘額；
- (12) “購買價款”指買家因購買拍賣品而應支付的包括落槌價、全部佣金。應由買家支付的其它各項費用以及因買家不履行義務而應當支付的所有費用在內的總和；
- (13) “買家負責的各項費用”指與本公司出售拍賣品相關的支出和費用，包括但不限於本公司對拍賣品購買保險、包裝、運輸、儲存、保管、買家額外要求的有關任何拍賣品之測試、調查、查詢或鑒定之費用或向違約買家追討之開支、法律費用等；
- (14) “保留價”指賣家與本公司確定的且不可公開之拍賣品之最低售價；
- (15) “估價”指在拍賣品圖錄或其他介紹說明文字之後標明的拍賣品估計售價，不包括買家須支付之內佣金；
- (16) “儲存費”指買家按本規則規定應向本公司支付的儲存費用。
- (二) 在本規則條款中，根據上下文義，單數詞語亦包括複數詞語，反之亦然。

### 第三條 適用範圍

凡參加本公司組織的拍賣活動的當事人各方，包括賣家、競投人、買家和其他相關各方（包括但不限於賣家、競投人、買家或買家的代理人），均應視為完全接受本規則條款的約定，受本規則約束，在本公司組織的拍賣活動中遵守本規則的規定，享有本規則規定的權利，承擔本規則規定的義務。如書面協定與本規則不一致的部分，以書面協定為準。在本公司組織的拍賣活動中參與競投的競投人，無論是自己親自出席或者由代理人出席競投，無論是以在拍賣活動中舉牌競投，還是以委託競投、電話或任何其他方式競投，均被視為完全接受本規則。

參加本公司組織的拍賣活動的當事人各方之間發生的各種爭議，均應按照本規則的約定加以解決。

### 第四條 特別提示

凡參加本公司拍賣活動的競投人和買家應仔細閱讀並遵守本規則。競投人及 / 或買家應特別仔細閱讀本規則所載之本公司

之責任及限制、免責條款。競投人及 / 或其代理人有責任親自審看拍賣品原物，並對自己競投拍賣品的行為承擔法律責任。在本公司舉辦的拍賣活動中，競投人的應價經拍賣官落槌或者以其他公開表示買定的方式確認時，即表明關於拍賣品的買賣合同關係已合法生效，該競投人即成為該拍賣品的買家。本公司、賣家及買家應承認拍賣品已出售、成交的事實，並享有法律規定及本規則約定的權利，承擔法律規定和本規則約定的義務。任何一方不履行義務的均應承擔相應的法律責任。本公司可以通過在拍賣會場張貼公告或者通過拍賣官在拍賣會上宣佈的方式對本規則進行修改。

## 第二章 關於賣家

### 第五條 委託程序

賣家委託本公司拍賣其物品時：

一、賣家若為自然人，必須憑政府發出附有照片的身份證明文件（如居民身份證或護照）並與本公司簽署委託拍賣合同；

二、賣家若為法人或其他組織的，應持有效註冊登記文件、股東證明文件或者合法的授權委託證明文件，並與本公司簽署委託拍賣合同；

三、賣家與本公司簽署委託拍賣合同時，即自動授權本公司對該物品自行製作照片、圖示、圖錄或其它形式的影像製品。

### 第六條 賣家之代理人

代理賣家委託本公司拍賣物品的，應向本公司出具相關委託證明文件。包括：

一、若為自然人的，必須持有有效身份證明；

二、賣家的代理人若為法人或者其他組織的，須持有有效註冊登記文件、股東證明文件；

三、經合法程式做出的授權委託書。本公司有權對上述權以合法的方式進行核查。

### 第七條 賣家之保證

賣家就其委託本公司拍賣的拍賣品不可撤銷地向本公司及買家保證如下：

一、其對該拍賣品擁有絕對的所有權或享有合法的處分權，對該拍賣品的拍賣不會侵害任何第三方的合法權益（包括著作權權益），亦不違反相關法律、法規的規定；

二、其已盡其所知，就該拍賣品的來源和瑕疵向本公司進行了全面、詳盡及準確的披露和說明，並以書面形式通知本公司，不存在任何隱瞞或虛構之處；若拍賣品為酒類及茶葉，賣家須詳盡披露包括但不限於包裝盒、標籤、耗損量、酒塞上等存在的缺陷或瑕疵。

三、賣家並無受限於其營運所在的司法管轄區的貿易制裁、禁運或任何其他貿易限制，亦無受限於香港法律、歐盟法律、英格蘭及威爾斯法律或美國法律及法規下的貿易制裁、禁運或任何其他貿易限制，亦非受上述各項制裁的人士（一個或多個）（統稱「受制裁人士」）所擁有（或部分擁有）或控制；

四、拍賣品與任何犯罪活動沒有關連或任何聯繫，也並非來自任何犯罪活動，包括但不限於逃稅、洗錢、恐怖主義活動或其他犯罪活動，賣家亦無被調查、或被控告或被判犯有（包括但不限於）逃稅、洗錢、恐怖主義活動或其他犯罪活動；

五、若拍賣品由外地進口香港，賣家應保證符合來源地法律，並且進出口手續完成並以書面形式通知本公司；

六、若拍賣品為受限制物品，賣家須確保拍賣品不抵觸任何香港法例（包括《公眾衛生及市政條例》、《食物安全條例》及《保護瀕臨危動植物物種條例》等），並確保及向本公司披露其具有依照香港法例規定之任何牌照資格或許可而管有、處置或出售拍賣品。賣家保證，如本公司需要向有關機構作出額外的牌照或許可申請方可拍賣、展示、處置或管有拍賣品，會在拍賣舉行不少於兩個月前以書面告知。

七、賣家保證拍賣品是正品，同時賣家保證：

(a) 拍賣品不是以下物品的產品：

(i) 若賣家描述拍賣品是某藝術家、作者或生產商之作品或產品的話，即該藝術家、作者或生產商之作品或產品；

(ii) 若賣家描述拍賣品是某時期或某文化製作的作品，即該時期或該文化製作之作品；

(iii) 若賣家描述拍賣品來自某來源的話，即為該來源之作品或產品；或

(iv) 若賣家描述拍賣品曾經過或以某工序、過程或手法製造、加工或修復等，即經過該工序、過程或手法的作品或產品。

(b) 就鐘錶和珠寶而言，除了以上第 7(a) 條款提到的保證，

賣家進一步保證，拍賣品的是按照賣家描述的製作過程而製作的，是由賣家描述的物料和材料而構成的，也從未經過賣家描述的修復工序以外的其他修復工序。

(c) 就寶石而言，除了以上第 7(a) 條款提到的保證，賣家進一步保證，拍賣品從未經過賣家描述的美化工序以外的其他美化工序。

八、賣家謹此承諾，任何出售所得款項淨額都不會轉讓至或用於任何受制裁人士以使該等受制裁人士得益，而交易任何一方（包括金融機構、貨運代理公司或其他貨運代理或任何其他方）均不是受制裁人士，亦不是由受制裁人士所擁有（或部分擁有）或控制，但如對交易有管轄權的政府當局書面授權上述活動，或適用法律或法規授權上述活動，則不在此限。

九、如賣家擔任另一方（「委託人」）的代理人（就本規則而言稱為「代理人」），代理人以其本身的身份保證（除上文載列的保證外）：

(i) 代理人與委託人就拍賣品的安排或其他安排（全部或部分）均非協助稅務罪行；

(ii) 代理人已根據所有適用反洗錢、反恐怖主義及制裁法律及法規對委託人進行適當的客戶盡職審查，不知道亦沒有理由懷疑代理人的拍賣品與任何犯罪活動（包括但不限於逃稅、洗錢、恐怖主義活動或其他犯罪活動）的得益有關連或任何聯繫，也不知道亦沒有理由懷疑委託人被調查、或被控告或被判犯有（不限於）逃稅、洗錢、恐怖主義活動或其他犯罪活動；以及

(iii) 代理人將向本公司披露其委託人的身份，代理人亦同意本公司以代理人的盡職審查作為依據，代理人會保留盡職審查的證明文件不少於五年時間。代理人會在接獲本公司書面提出的要求後，從速提供上述文件供獨立第三方立即查閱。

十、本公司保留查找已收款項來源的權利，以及就與本公司交易的任何人士進行查詢的權利。如本公司就賣家、（如賣家擔任代理人）代理人和其委託人或買方進行的反洗錢、反恐怖主義審查查詢或其他本公司認為合適的查核，未完成至其滿意的程度（滿意程度由其酌情決定），本公司有權不完成或取消（視適用情況而定）任何拍賣品的出售，並採取適用法律規定或容許的任何進一步行動，而不對賣家承擔任何法律責任。

十一、如賣家違反任何上述保證及承諾，賣家同意完全彌償本公司及 / 或買家因此而招致公司及 / 或買家蒙受任何損失、費用開支或支出。

### 第八條 保留價

一、除本公司與賣家約定無保留價的拍賣品外，所有拍賣品均設有保留價。保留價由本公司與賣家通過協商書面確定。保留價數目一經雙方確定，其更改須事先徵得對方同意。

二、除非另行以書面協定，每項拍賣品的保留價將會是告知賣家的拍賣前低位估價的百分之七十五（75%）。

三、保留價不得高於本公司所公佈或刊登的最終拍賣前低位估價。倘若保留價以非港元設定同時沒有書面協定匯率，則保留價為按照拍賣前三十個曆日的香港匯豐銀行電匯匯率平均價計算的港元等值金額。

四、經賣家授權之拍賣標的未成交之後，拍賣方有權以其保留價在該次拍賣會後出售，賣家須向拍賣方支付佣金。在任何情況下，本公司不對某一拍賣品在本公司舉辦的拍賣會中未達保留價不成交而承擔任何責任。

### 第九條 本公司的決定權

本公司對下列事宜擁有完全的決定權：

一、通過拍賣品圖錄及 / 或新聞媒體及 / 或其它載體對任何拍賣品做任何內容說明及 / 或評價；

二、是否應徵詢任何專家意見；

三、拍賣品在圖錄中插圖、拍賣品展覽及其它形式的拍賣品宣傳、推廣活動中的安排及所應支付費用的標準；

四、某拍賣品是否適合本公司拍賣；

五、拍賣日期、拍賣地點、拍賣條件及拍賣方式等事宜。

若發生本公司按理無法控制的情況，或發生令本公司不能履行委託拍賣合同下義務的情況（包括但不限於火災、洪水、自然災害或其他天災、任何暴動、罷工或其他民眾或勞工騷亂、交通或其他基礎建設停擺，或無法確保有充足的勞動力、電源、基本商品或必需設備；任何戰爭、武裝衝突或恐怖襲擊；在簽立委託拍賣合同後政府作出任何行為或制定或實施任何規定禁止或限制有關拍賣（一場或多場）、拍賣品出售或委託拍賣合同擬履行的任何其他義務；任何疾病爆發、公共衛生緊急事態、隔離、流行病、大流行、核污染或化學污染，或其他本公司按其合理酌情權釐定為危及本公司人員、賣方或客戶生命、健康或安全的情況），導致本公司在履行委託

拍賣合同下義務時有任何延誤，或導致本公司無法履行委託拍賣合同下的義務（包括但不限於延後或取消任何拍賣），本公司概不承擔法律責任，並可終止委託拍賣合同下其出售拍賣品的義務，或取消或延後任何拍賣。

在不影響上文規定的情況下，倘發生本公司無法控制的情況或情況導致其不能履行，以致本公司決定不如期舉行拍賣，本公司可延後或取消任何拍賣，或更改任何拍賣平台或形式（包括但不限於把現場拍賣改為只進行線上拍賣），而有關拍賣品的出售須符合本業務規則中適用於該拍賣品的拍賣會規定。

## 第十條 未上拍賣品

賣家與本公司簽署委託拍賣合同且將拍賣品交付本公司後，若因任何原因致使本公司認為某拍賣品不適合由本公司拍賣的，則賣家應自本公司發出通知之日起三十日內取回該拍賣品（包裝及搬運等費用自負），本公司與賣家之間的委託拍賣合同自賣家領取該拍賣品之日解除。若拍賣人未在上述期限內取走拍賣品，則本公司與賣家之間的委託拍賣合同自上述期限屆滿之日即告解除。若賣家在委託拍賣合同解除後七日內仍未取走拍賣品，本公司有權收取儲存費、保險費及其他合理支出，本公司亦有權以本公司認為合理的方式處置該拍賣品，處置所得在扣除本公司因此產生之全部費用後，若有餘款，由賣家自行取回。

## 第十一條 拍賣中止

如出現下列情況之一，本公司有權在實際拍賣前的任何時間中止任何拍賣品的拍賣活動：

一、本公司對拍賣品的歸屬或真實性持有異議；

二、第三方對拍賣品的歸屬或真實性持有異議且能夠提供異議所依據的相關證據材料，並按照本公司規定交付擔保金，同時願意對中止拍賣活動所引起的法律後果及全部損失承擔相應責任；

三、對賣家所作的說明或對本規則第七條所述賣家保證的準確性持有異議；

四、有證據表明賣家已經違反或將要違反本規則的任何條款；

五、本公司認為應當中止的其他任何原因；

六、如本公司得知賣家寄售之拍品涉及權屬或其他爭議時，本公司有權暫不予辦理退貨手續，待爭議解決後再予辦理相關手續。

## 第十二條 賣家撤回拍賣品

賣家在拍賣日前任何時間，均可向本公司發出書面通知，撤回其拍賣品。但撤回拍賣品時，若該拍賣品已列入圖錄或其它宣傳品已開始印刷，則賣家應支付相當於該拍賣品保留價之百分之二十的款項及其它各項費用。如圖錄或任何其他宣傳品尚未印刷，也需支付相當於該拍賣品保留價之百分之十的款項及其它各項費用。因賣家撤回拍賣品而引起的任何爭議或索賠均由賣家自行承擔，與本公司無關。

## 第十三條 自動受保

除賣家另有書面指示外，在賣家與本公司訂立委託拍賣合同並將拍賣品交付本公司後，所有拍賣品將自動受保於本公司的保險，保險金額以本公司與賣家在委託拍賣合同中確定的保留價為準（無保留價的，以該拍賣品的約定的保險金額為準。調整拍賣保留價的，以該拍賣品原保留價為準）。此保險金額只適用於保險和索賠，並非本公司對該拍賣品價值的保證或擔保，也不意味著該拍賣品由本公司拍賣，即可售得相同於該保險金額之款項。

## 第十四條 保險費

拍賣成交後，除非賣家與本公司另有約定，賣家應支付相當於落槌價百分之一的保險費。如拍賣品未成交，賣家也應支付相當於保留價百分之一（1%）的保險費。

## 第十五條 保險期間

如果拍賣品拍賣成交，保險期限至拍賣成交日起第三十日（含成交日）終止或賣家領取拍賣品之日終止（以二者中較早者為準）。如果拍賣品拍賣未能成交，則保險期限至本公司發出領回拍賣品的通知之日起三十日屆滿為止。

## 第十六條 賣家安排保險

如賣家以書面形式告知本公司不需投保其拍賣品，則風險由賣家自行承擔。同時，賣家還應隨時承擔以下責任：

一、對其他任何權利人就拍賣品的毀損、滅失向本公司提出的索賠或訴訟做出賠償；

二、賠償本公司及/或任何他方因任何原因造成拍賣品毀損、滅失等所遭受的全部損失及所支出的全部費用。

三、將本條所述的賠償規定通知該拍賣品的任何承保人。

## 第十七條 保險免責

因自然磨損、固有瑕疵、內在或潛在缺陷、物質本身變化、自燃、自熱、氧化、鏽蝕、滲漏、鼠咬、蟲蛀、大氣（氣候或氣溫）變化、濕度或溫度轉變或其它漸變原因以及因地震、海嘯、戰爭、敵對行為、武裝衝突、恐怖活動、政變、罷工、社會騷亂等不可抗力及核輻射及放射性污染對拍賣品造成的任何毀損、滅失，以及由於任何原因造成的圖書框架或玻璃、囊匣、底墊、支架、裝裱、插冊、軸頭或類似附屬物的毀損、滅失，不在保險理賠範圍之內，上述有關風險須由賣家承擔。

## 第十八條 保險賠償

凡屬因本公司為拍賣品所購保險承保範圍內的事件或災害所導致的拍賣品毀損、滅失，應根據香港有關保險的法律和規定處理。本公司在向保險公司進行理賠並獲得保險賠償後，將保險賠款扣除本公司費用（佣金除外）的餘款支付給賣家。

## 第十九條 競投禁止

賣家不得競投自己委託本公司拍賣的物品也不得委託他人代為競投。唯本公司有權代賣家以不超過保留價之價格參考競投。若違反本條規定，賣家應自行承擔相應之法律責任，並賠償因此給本公司造成的全部損失。

## 第二十條 佣金及費用

除賣家與本公司另有約定外，賣家授權本公司按落槌價之百分之十（10%）扣除佣金，同時扣除其它各項費用。儘管本公司是賣家的代理人，但賣家同意本公司可根據本規則第四十九條的規定向賣家收取佣金及其它各項費用。

## 第二十一條 未成交手續費

如果某拍賣品的競投價低於保留價而未能成交，則賣家授權本公司向其收取未拍出手續費及其它各項費用。

## 第二十二條 出售所得款項淨額支付

如買家已按本規則第四十九條的規定向本公司付清全部購買價款，則本公司應自拍賣成交日起三十五日後將出售所得款項淨額以港幣方式支付賣家。

## 第二十三條 延遲付款

如本規則第五十一條規定的付款期限屆滿，本公司仍未收到買家的全部購買價款，則本公司將在收到買家支付的全部購買價款之日起七個工作日內將出售所得款項淨額支付賣家。

## 第二十四條 賣家稅項

賣家所得的出售所得款項淨額應向政府納稅，如有關法律規定本公司有代扣代繳義務的，本公司將依照法律規定執行，賣家應協助辦理所有手續，並承擔相應稅費。

## 第二十五條 協助收取拖欠款項

賣家在委託本公司拍賣其物品的同時，被視為授權本公司有權代賣家向買家追索相應拖欠價款。如買家在拍賣成交日（含成交日）起七日內未向本公司付清全部購買價款，本公司除有權按照本規則第五十八條之約定向買家追索其應付的佣金及其他各項費用外，亦有權在本公司認為實際可行的情況下，採取適當措施（包括但不限於通過法律途徑解決）協助賣家向買家收取拖欠的款項。上述約定並不排除賣家親自或委託任何第三方向買家追索相應拖欠款項的權利，亦不賦予本公司在任何情況下代賣家向買家追索相應拖欠價款的義務。本公司在任何情況下不應因買家未能支付購買價款而向賣家承擔相應責任。

## 第二十六條 本公司有權決定

本公司有權接受賣家授權（由賣家支付費用）並視具體情況決定下列事項：

一、同意購買價款以特殊付款條件支付；

二、搬移、貯存及投保已出售的拍賣品；

三、根據本規則有關條款，解決買家提出的索賠或賣家提出的索賠；

四、採取其他必要措施收取買家拖欠賣家的款項。

## 第二十七條 拍賣品未能成交或未被取回

一、如拍賣品未能成交，由本公司與賣家重新商議確定拍賣品的保留價並代為出售，本公司支付賣家不少於以新的保留價出售時應支付的出售所得款項淨額。

二、如拍賣品未能經拍賣會或按照上文第 1 款的規定由本公司代為出售而成交，本公司將通知賣家。在上文第 27.1 條規

限下，未能成交的拍賣品可委託本公司根據原委託拍賣合同之佣金及費用標準重新上拍，或可由賣家取回。如賣家決定取回未能成交的拍賣品，本公司可根據委託拍賣合同向賣家收取適用於該未能成交的拍賣品的佣金及費用。

三、如賣家未有在拍賣會起計三十日內委託本公司重新拍賣該拍賣品，亦未有取回該拍賣品，本公司對該拍賣品可能負有的任何委託保管責任均會解除，並有權按其絕對酌情權(i) 將該拍賣品儲存於獨立貯存設施，有關風險及開支（包括儲存費、保險費及其他合理開支）由賣家承擔；或(ii) 安排該拍賣品在（本公司或其他地方的）公開拍賣會重新上拍，保留價不低於其上次上拍保留價的百分之五十（50%）。

四、倘按照上文第 3 (ii) 條重新上拍，本公司有權根據委託拍賣合同從出售所得款項淨額扣除未拍出的佣金及開支，及重新上拍的佣金及開支後，才支付剩餘金額予賣家。

五、倘拍賣品寄存於本公司一年以上，而其擁有人未有取回或委託本公司出售該拍賣品，本公司有權在向擁有人地址發出六十日通知後，在（本公司或其他地方的）拍賣會出售該財產，估價及保留價由本公司酌情決定。

六、任何未拍出的拍賣品重新上拍，或出售任何未有被取回的拍賣品，均須按照本業務規則中適用於有關拍賣會的規定進行。出售上述拍賣品所得款項（扣除本公司產生的所有成本），如賣家沒有在出售后兩年內收取，則會被沒收。

## 第二十八條 風險承擔

無論是未上拍或未能成交的拍賣品，賣家均應對其超過本規則規定期限未能取回其拍賣品而在該期限後所發生之一切風險及費用自行承擔責任。自本公司向賣家發出領回拍賣品的通知之日（含通知日）起第三十日，或自委託人按本規則約定領取拍賣品之時（以先到者為準），未上拍或未能成交拍賣品的一切風險及費用由賣家承擔。如賣家在本規則規定期限內要求本公司協助其退回拍賣品並經本公司同意，拍賣品自離開本公司指定地點後的一切風險及費用由賣家承擔。除非賣家特別指明並預先支付保險費，本公司無義務對拍賣品在離開本公司指定地點後予以投保。如賣家要求本公司協助以郵寄、快遞或其他通過第三方的運輸方式退回其拍賣品，一旦本公司將拍賣品交付郵寄、快遞、運輸部門、公司或其雇員分支機構，則視為本公司已退回該拍賣品，同時應視為賣家已領取該拍賣品。

## 第三章 關於競投人與買家

## 第二十九條 競投人及本公司有關出售拍賣品之責任

(一) 本公司對各拍賣品之認知部分依賴於賣家提供之資料，本公司無法及不會就拍賣品進行全面盡職檢查。競投人知悉此事，並承擔檢查及檢驗拍賣品原物之責任，以使競投人滿意其可能感興趣之拍賣品。

(二) 本公司出售之各拍賣品於出售前可供競投人審看。競投人及/或其代理人參與競投，即視為競投人已在本競投前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性。

(三) 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）。狀況報告或可於審看拍賣品時提供。圖錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考。然而，競投人應注意拍賣品可能存在其他在圖錄或狀況報告內並無明確指出之瑕疵。

(四) 提供予競投人有關任何拍賣品之資料，包括任何預測資料（無論為書面或口述）及包括任何圖錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是本公司所持有之意見之聲明，該等資料可由本公司不時全權酌情決定修改。

(五) 本公司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。

(六) 受本規則第二十九（一）至二十九（五）條所載事項所規限及本規則第三十條所載特定豁免所規限，本公司應基於(1) 賣家向本公司提供的資料；(2) 學術及技術知識（如有）；及(3) 相關專家普遍接納之意見，以合理審慎態度發表（且與本規則中有關本公司作為拍賣代理的條款相符）載於圖錄描述或狀況報告之明示聲明。

## 第三十條 對買家之責任豁免及限制

(一) 如本公司視拍賣品為廢品，將落槌價連同買家佣金退還予買家。

(二) 受本規則第二十九條之事項所規限及受規則第三十（一）及三十（五）條所規限，本公司無須：

(1) 對本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，惟本規則第二十九（六）條所載者則除外；

(2) 向競投人作出任何擔保或保證，且賣家委託本公司向買

家作出之明示保證以外之任何暗示保證及規則均被排除（惟法律規定不可免除之該等責任除外）；

(3) 就本公司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。

(三) 除非本公司擁有出售之拍賣品，否則無須就賣家違反本規則而負責。

(四) 在不影響規則第三十（二）條之情況下，競投人向本公司或賣家提出之任何索賠以該拍賣品之落槌價連同買家佣金為限。本公司或賣家在任何情況下均無須承擔買家任何相應而產生的損失。

### 第三十一條 拍賣品圖錄及其他說明

為便於競投人及賣家參加本公司舉辦的拍賣活動，本公司製作拍賣品圖錄，以文字及／或圖片的形式，對拍賣品之狀況進行簡要陳述。拍賣品圖錄中的文字、估價、圖片或其它形式的影像製品和宣傳品，僅供競投人參考，並可於拍賣前修訂，不表明本公司對拍賣品的真實性、價值、色調、質地有無缺陷等所作的擔保。

### 第三十二條 圖錄之不確定性

因印刷或攝影等技術原因造成拍賣品在圖錄及／或其它任何形式的圖示、影像製品和宣傳品中的色調、顏色、層次、形態等與原物存在誤差者，以原物為準。本公司及其工作人員或其代理人對任何拍賣品用任何方式（包括證書、圖錄、幻燈投影、新聞載體等）所作的介紹及評價，均為參考性意見，不構成對拍賣品的任何擔保。本公司及其工作人員或其代理人對上述之介紹及評價中的不準確或遺漏之處不承擔責任。

### 第三十三條 保留價及估價

凡本公司拍賣品未標明或未標明無保留價的，均設有保留價。保留價一般不高於本公司於拍賣前公佈或刊發的拍賣前最低估價。如拍賣品未設保留價，除非已有競投，否則拍賣官有權自行決定起拍價，但不得高於拍賣品的拍賣前最低估價。在任何情況下，本公司不對拍賣品在本公司舉辦的拍賣會中未達保留價不成交而承擔任何責任。若拍賣品競投價格低於保留價，拍賣官有權自行決定以低於保留價的價格出售拍賣品。但在此種情況下，本公司向賣家支付之款項為按保留價出售拍賣品時賣家應可收取之數額。估價在拍賣日前較早時間估定並非確定之售價，不具有法律約束力。任何估價不能作為拍賣品落槌價之預測，且本公司有權不時修訂已作出之估價。

### 第三十四條 競投人之審看責任

競投人及／或其代理人有責任自行瞭解有關拍賣品的實際狀況並對自己競投某拍賣品的行為承擔法律責任。本公司鄭重建議，競投人應在拍賣日前，以鑒定或其它方式親自審看擬競投拍賣品之原物，自行判斷該拍賣品是否與本公司拍賣品圖錄及其它形式的影像製品和宣傳品所描述相符合，而不應依圖錄及影像製品和宣傳品的描述做出決定。

### 第三十五條 競投人登記

競投人為個人的應在拍賣日前憑政府發出附有照片的身份證明文件（如居民身份证或護照）填寫並簽署登記文件並提供現時住址證明（如公用事業賬單或銀行月結單）；競投人為公司或者其它組織的，應在拍賣日前憑有效的註冊登記文件、股東證明文件以及合法的授權委託證明文件填寫並簽署登記文件，領取競投號牌。本公司可能要求競投人出示用作付款的銀行資料或其他財政狀況證明。

### 第三十六條 競投號牌

本公司可根據不同拍賣條件及拍賣方式等任何情況，在拍賣日前公佈辦理競投號牌的條件和程式包括但不限於制定競投人辦理競投號牌的資格條件。

本公司鄭重提示，競投號牌是競投人參與現場競價的唯一憑證。競投人應妥善保管，不得將競投號牌出借他人使用。一旦丟失，應立即以本公司認可的書面方式辦理掛失手續。

無論是否接受競投人的委託，凡持競投號牌者在拍賣活動中所實施的競投行為均視為競投號牌登記人本人所為，競投人應當對其行為承擔法律責任，除非競投號牌登記人本人已以本公司認可的書面方式在本公司辦理了該競投號牌的掛失手續。

### 第三十七條 競投保證金

競投人參加本公司拍賣活動，應在領取競投號牌前交納競投保證金。競投保證金的數額由本公司在拍賣日前公佈，且本公司有權减免競投保證金。若競投人未能購得拍賣品且對本公司無任何欠款，則該保證金在拍賣結束後十四個工作日內全額無息返還競投人；若競投人成為買家，則本公司有權可用該保證金作為支付拍賣品購買價款的款項。

### 第三十八條 本公司之選擇權

本公司有權酌情拒絕任何人參加本公司舉辦的拍賣活動或進入拍賣現場，或在拍賣會現場進行拍照、錄音、攝像等活動。

### 第三十九條 異常情況緊急處理

在拍賣現場出現異常的情況下，本公司有權做出緊急處理。如拍賣現場出現任何爭議，本公司有權協調解決。

### 第四十條 以當事人身份競投

除非某競投人在拍賣日前向本公司出具書面證明並經本公司書面認可，表明其身份是某競投人的代理人，否則每名競投人均被視為競投人本人。本公司只會向競投人收取款項。

### 第四十一條 委託競投

競投人應親自出席拍賣會。如不能親身出席或由代理人出席，可採用書面形式委託本公司代為競投或電話競投。本公司有權決定是否接受上述委託。

委託本公司競投之競投人應在規定時間內（不遲於拍賣日前三個工作日）辦理委託手續，向本公司出具填妥的本公司委託競投表格，並應根據本規則規定同時交納競投保證金。委託本公司競投之競投人如需取消委託競投，應不遲於拍賣日前二十四小時書面通知本公司。

### 第四十二條 委託競投的競投結果

競投人委託本公司代為競投的競投結果及相關法律責任由競投人承擔。

競投人如在委託競投表格中表示以電話等即時通訊方式競投，則應準確填寫即時通訊方式並妥善保管該即時通訊工具，在本公司受託競投期間，競投人應親自使用該即時通訊工具，一旦丟失或無法控制該即時通訊工具，應立即以本公司認可的書面方式變更委託競投表格中填寫的即時通訊方式。

在本公司受託競投期間會盡適當努力聯絡競投人，而該即時通訊工具所傳達之競投資訊（無論是否競投人本人或競投人的代理人傳達），均視為競投人本人所為，競投人應當對其行為承擔法律責任，除非競投人本人已以本公司認可的書面方式變更了委託競投表格中填寫的即時通訊方式，本公司有絕對權利對所有電話競投錄音和保存。選擇電話競投即代表競投人同意其電話被錄音。

但在任何情況下，如未能聯絡，或使用該即時通訊工具的競投中有任何錯誤或遺漏，本公司均不負任何責任。

### 第四十三條 委託競投之免責

鑒於委託競投是本公司為競投人提供的代為傳遞競投資訊的免費服務，本公司及其工作人員對競投未成功或代理競投過程中出現的任何錯誤、遺漏、疏忽、過失或無法代為競投等不承擔任何責任。

### 第四十四條 委託在先原則

若兩個或兩個以上委託本公司競投之競投人以相同委託價對同一拍賣品出價且最終拍賣品以該價落槌成交，則最先將委託競投表格送達本公司者為該拍賣品的買家。

### 第四十五條 拍賣官之決定權

拍賣官對下列事項具有絕對決定權：

- （一）拒絕或接受任何競投；
- （二）以其決定之方式進行拍賣；
- （三）將任何拍賣品撤回或分開拍賣或將任何兩件或多件拍賣品合併拍賣；
- （四）如遇有出錯或爭議時，不論在拍賣之時或拍賣之後，有權決定成功競投者、是否繼續拍賣、取消拍賣或將有爭議的拍賣品重新拍賣；
- （五）拍賣官可以在其認為合適的水平及競價階梯下開始及進行競投，並有權代表賣家以競投或連續競投方式或以回應其他競投人的競投價而競投的方式，代賣家競投到底價的金額；
- （六）採取其合理認為適當之其他行動。

### 第四十六條 不設保留價

就不設保留價的拍賣品，除非已有競投，否則拍賣官有權自行斟酌決定開價。若在此價格下並無競投，拍賣官會自行斟酌將價格下降繼續拍賣，直至有競投人開始競投，然後再由該競投價向上繼續拍賣。

### 第四十七條 影像顯示板及貨幣兌換顯示板

本公司為方便競投人，可能於拍賣中使用影像投射或其他形式的顯示板，所示內容僅供參考。無論影像投射或其他形式的顯示板所示之數額、拍賣品編號、拍賣品圖片或參考外匯金額等資訊均有可能出現誤差，本公司對因此誤差而導致的

任何損失不承擔任何責任。

### 第四十八條 拍賣成交

最高競投價經拍賣官落槌或者以其它公開表示買定的方式確認時，該競投人競投成功，即表明該競投人成為拍賣品的買家，亦表明賣家與買家之間的拍賣合約之訂立。

### 第四十九條 佣金及費用

競投人競投成功後，即成為該拍賣品的買家。買家應支付本公司相當於落槌價百分之二十的佣金，同時應支付其他買家負責的各項費用。且本公司可根據本公司業務規則的規定向賣家收取佣金及其他賣家負責的各項費用。

### 第五十條 稅項

買家向本公司支付的所有款項均應是淨額的，不得包括任何貨物稅、服務稅或者其它增值稅（不論是由香港或其他地區所徵收）。如有任何適用於買家的稅費，買家應根據現行相關法律規定自行負擔。

### 第五十一條 付款時間

拍賣成交後，除非另有約定，否則不論拍賣品之出口、進口或其它許可證之任何規定，買家應自拍賣成交日（含成交日）起七日內向本公司付清購買價款並安排提取拍賣品。若涉及包裝及搬運費用運輸及保險費用、出境費等，買家需一並支付。

### 第五十二條 支付幣種

所有價款應以港幣支付。如買家以港幣以外的其他貨幣支付，應按買家與本公司約定的匯價折算或按照本公司選擇之銀行於買家付款日前一個工作日公佈的港幣與該幣種的匯價折算。本公司為將買家所支付之該種外幣兌換成港幣所引致之所有銀行手續費、佣金或其它費用，均由買家承擔。

### 第五十三條 所有權轉移

拍賣品的所有權將在買家付清購買價款及欠付本公司的所有款項時，轉移給買家。

### 第五十四條 風險轉移

競投成功後，拍賣品的風險於下列任何一種情形發生後（以較早發生日期為準）即由買家自行承擔：

- （一）買家提取所購拍賣品；
- （二）買家向本公司支付有關拍賣品的全部購買價款；
- （三）拍賣成交日（含成交日）起七日屆滿。

### 第五十五條 提取拍賣品

買家須在拍賣成交日（含成交日）起三十日內前往本公司地址或本公司指定之其他地點提取所購買的拍賣品。買家須自行負責於風險轉移至買家後為所購拍賣品購買保險。若買家未能在拍賣成交日（含成交日）起三十日內提取拍賣品，則逾期後對該拍賣品的相關保管、搬運、保險等費用均由買家承擔，且買家應對其所購拍賣品承擔全部責任。逾期後，即使該拍賣品仍由本公司或其他代理人代為保管，本公司及其工作人員或其代理人對任何原因所致的該拍賣品的毀損、滅失，不承擔任何責任。

### 第五十六條 包裝及付運

本公司有權決定是否接受買家要求，提供代為包裝及處理的服務。如果本公司工作人員應買家要求代為包裝及處理購買的拍賣品，上述包裝及處理僅應視為本公司對買家提供的服務，因此發生的任何風險及損失均由買家自負。在任何情況下，本公司對因任何原因造成的框架或玻璃、囊匣、底墊、支架、裝裱、插冊、軸頭或類似附屬物的損壞、滅失不負責任。如買家要求本公司協助以郵寄、快遞或運輸方式領取其所購買的拍賣品（包裝及郵遞、運輸費用由買受人負擔），一旦本公司將拍賣品交付郵寄、快遞、運輸部門、公司或其雇員／分支機構，則視為本公司已交付該拍賣品，同時應視為買家已按正常程序領取該拍賣品，此過程中的風險由買家承擔，除非買家特別指明並負擔保險費外，在郵寄、快遞、運輸過程中一般不予投保。對於買家指定或本公司向買家推薦的包裝公司及郵寄、快遞、運輸部門或公司所造成的一切錯誤、遺漏、損壞或滅失，本公司不承擔責任。

### 第五十七條 進出口及許可證

買家須自行負責取得任何有關拍賣品進出口、溯源絕種生物或其他方面之許可證。未獲得任何所需之許可證或延誤取得該類許可證不可被視為買家取消購買或延遲支付購買價款之理由。本公司不承擔因不能填妥或呈交所需出口或進口貨單、清單或文件所產生之任何責任。

如買家要求本公司代其申請出口許可證，本公司則有權就此服務另行收取服務費用。然而，本公司不保證出口許可證將獲發放。本公司及賣家概無就任何拍賣品是否受進出口限制或任何禁運運作聲明或保證。

## 第五十八條 未付款之補救方法

若買家未按照本規則規定或未按照與本公司協議之任何付款安排足額付款，本公司有權採取以下一種或多種措施：

(一) 拍賣成交後，若買家未在拍賣成交日（含成交日）起七日內支付購買價款，於競投登記時支付的競投保證金不予退還，同時還應按照本規則規定承擔相應責任；買家以同一競投號牌同時拍得多件拍賣品的，拍賣成交後若買家未按照規定時間支付任一拍賣品購買價款，則全部競投保證金不予退還，同時還應按照本規則規定承擔相應責任；

(二) 在拍賣成交日（含成交日）起七日內，如買家未向本公司付清全部購買價款，本公司有權委託第三方機構代為向買家催要欠付的全部或部分購買價款；

(三) 在拍賣成交日（含成交日）起七日內，如買家仍未足額支付購買價款，本公司有權自拍賣成交日後第八日起就買家未付款部分按照日息萬分之三收取利息，直至買家付清全部款項之日止，買家與本公司另有協議者除外；

(四) 在本公司或其他地方投保、移走及儲存拍賣品，風險及費用均由買家承擔；

(五) 對買家提起訴訟或向仲裁機構申請調解，要求賠償本公司因其違約造成的一切損失，包括但不限於因買家遲付或拒付購買價款造成的經濟損失、法律費用、違約金以及逾期利息。

(六) 留置同一買家在本公司投得的該件或任何其他拍賣品，以及因任何原因由本公司佔有該買家的任何其他財產或財產權利，留置期間發生的一切費用及/或風險均由買家承擔。若買家未能在本公司指定時間內履行其全部相關義務，則本公司有權在向買家發出行使留置權通知且買家在該通知發出後三十日內仍未償清所有欠付款項的情況下處分留置物。處分留置物所得不足抵償買家應付本公司全部款項的，本公司有權另行追索；

(七) 本公司有絕對酌情決定權撤銷或同意委託人撤銷交易，並拒絕該逾期付款買家提出的付款請求、提貨請求，並保留追索因撤銷該筆交易致使本公司所蒙受全部損失的權利；

(八) 經徵得委託人同意，本公司可按照本規則規定再行拍賣或以其他方式出售該拍賣品，並由本公司酌情決定估價及保留價。原買家除應當支付第一次拍賣中買家及賣家應當支付的佣金及其各自負責的其他各項費用並承擔再次拍賣或以其他方式出售該拍賣品所有費用外，若再行拍賣或以其他方式出售該拍賣品所得的價款低於原拍賣價款，原買家應當補足差額；

(九) 將本公司在任何其他交易中欠付買家之款項抵銷買家欠付本公司關於拍賣品之任何款項；

(十) 本公司可自行決定將買家支付的任何款項用於清償買家欠付本公司關於拍賣品或其他交易之任何款項；

(十一) 拒絕買家或其代理人將來作出的競投或在接受其競投前收取競投保證金；

(十二) 向賣家透露買家之資料，以使賣家可展開法律訴訟，以收回欠款，或就買家違約的申索損害賠償及申索法律費用。

**第五十九條 延期提取拍賣品之補救方法**

若買家未能在拍賣成交日（含成交日）起七日內提取其購得的拍賣品，則本公司有權採取以下一種或多種措施：

(一) 將該拍賣品投保及/或儲存在本公司或其他地方，由此發生的一切費用（包括但不限於自拍賣成交日（含成交日）起的第三十一日起按競投人登記表格的規定計收儲存費等）及/或風險均由買家承擔。在買家如數支付全部購買價款後，方可提取拍賣品（包裝及搬運費用、運輸及保險費用、出境費等自行負擔）；

(二) 買家應對其超過本規則規定期限未能提取相關拍賣品而在該期限屆滿後所發生之一切風險及費用自行承擔責任。如買家自成交日（含成交日）起的三十日內仍未提取拍賣品的，則本公司有權在通知買家後，以公開拍賣或其他本公司認為合適的方式及條件出售該拍賣品，處置所得在扣除本公司因此產生之全部損失、費用（包裝及搬運費用、運輸及保險費用、出境費、儲存費、公證費等）後，若有餘款，則由買家自行取回，該餘款不計利息，拍賣成交日後兩年尚未取回的餘款在扣除相關開支（包括法律費用）後由本公司存入香港法庭。

**第六十條 有限保證**

(一) 本公司對買家提供之一般保證：如本公司所出售之拍賣品其後被發現為偽品，根據本規則之條款，本公司將取消該交易，並將買家就該拍賣品支付予本公司之落槌價連同買家佣金，以原交易之貨幣退還予買家。

就此而言，根據本公司合理之意見，偽品指仿製品、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）。拍賣品之任何損毀或任何類型之復原品及/或修改品（包括重新塗漆或在其上塗漆），不應視為偽品。

謹請注意如發生以下任何一種情況，本保證將不適用：目錄內容乃根據學者及專家於銷售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；或於銷售日期，證明該拍賣品乃偽品之唯一方法並非當時普遍可用或認可或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（根據本公司合理之意見）已令拍賣品喪失價值之方法；或如根據拍賣品之描述，該拍賣品並無喪失任何重大價值。

(二) 本保證所規定之期限為相關拍賣日後五年內，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：

在收到任何導致買家質疑拍賣品之真偽或屬性之資料後一個月內書面通知本公司註明拍賣品編號、購買該拍賣品之日期及被認為是偽品之理由；

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銷售日期後並無出現任何向第三方申索之拍賣品退還予本公司。

(三) 有關東南亞現代及當代藝術、中國油畫以及中國書畫，雖然目前學術界不容許對此類別作出確實之說明，但本公司保留酌情權按本保證但以拍賣日後一年內為限取消證實為偽品之東南亞現代及當代藝術、中國油畫以及中國書畫拍賣品之交易；已付之款項按本條規定：退還予買家，但買家必須在拍賣日起一年內向本公司提供證據（按本條第(二)(四)款規定的方式），證實該拍賣品為偽品；

(四) 本公司可酌情決定豁免上述任何規定。本公司有權要求買家索取兩份為本公司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。本公司無須受買家出示之任何報告所限制，並保留權利尋求額外之專家意見，費用由本公司自行承擔。

(五) 本有限保證不適用於珠寶、鐘錶、尚品手袋、中西名酒、茶葉及其他食品及飲品等拍賣類別。

## 第六十一條 特殊門類

(一) 珠寶類拍賣品的狀況陳述通常會載於圖錄上，然而沒有說明不代表該拍賣品沒有缺陷、瑕疵或未經美化處理。

1. 有色寶石（如紅寶石、藍寶石、綠寶石及各類彩色寶石）可能經過美化處理或改良外觀，包括加熱、上油及放射等。這些通常的方法已經為國際珠寶行業所認可，但是經過處理的寶石的硬度可能會降低及/或在日後需要特殊保養。

2. 本公司不會為每件寶石拍賣品申請專業機構鑒定報告。如某件拍賣品已經從國際認可的寶石實驗室取得鑒定報告，本公司會於拍賣圖錄上詳細載明。因各實驗室使用方法和技術的差異，對某寶石是否經過處理、處理的程度或處理是否具有永久性，都可能持不同意見。本公司不會對各實驗室出具的鑒定報告之準確性承擔責任。

3. 如果競投人要求提供指定實驗室的鑒定報告，請在拍賣日前至少 14 個工作天提出要求，本公司將會代為申請鑒定報告，而相應鑒定費用需由競投人承擔。

4. 某件寶石拍賣品的估價乃就當刻已知悉之所有資料而作出，競投人應於拍賣前自行審看拍賣品或就拍賣品做詳盡了解，競投人一旦做出競投，即視為其接受該等拍賣品之全部現狀。

5. 本公司提醒競投人注意，源自緬甸的寶石或翡翠，可能會被某些國家禁止進口。

(二) 鐘錶類拍賣品

1. 本公司已就某鐘錶拍賣品所知的現時狀況陳述於拍賣圖錄上，僅供競投人參考。因多數鐘錶在此前使用期內都有被修理、保養等的經過，本公司不保證任何鐘錶的任何零部件為原裝，可能存在沒有鐘擺、鐘齒或鑰匙出售。

2. 鐘錶一般具有非常精細複雜的機械構造，可能需要一般的保養服務、更換電池或進一步的修理工作，而這些都由買家負責。本公司不保證所拍賣的任何鐘錶都是在良好運作狀態。除非圖錄中有提及，我們不提供證書。

3. 多數鐘錶都有被打開查看機芯的型號及質量，因此帶有防水功能的錶殼可能不足夠防水，本公司建議買家在使用前請專業鐘錶師事先檢驗。

## 第四章 其他

## 第六十二條 資料採集、錄影

就經營本公司的拍賣業務方面，本公司可能對任何拍賣過程進行錄音、錄影及記錄，亦需要向競投人搜集個人資料或向第三方索取有關競投人的資料（例如向銀行索取信用審核）。這些資料會由本公司處理並且保密，唯有關資料有可能提供給本公司、本公司的分部、附屬公司、子公司以協助本公司為競投人提供完善的服務、進行客戶分析，或以便提供符合競投人要求的服務。為了競投人的權益，本公司亦可能需要向第三方服務供應商（例如船運公司或存倉公司）提供競投人的部份個人資料。競投人參與本公司的拍賣，即表示競投人同意上文所述。如競投人欲獲取或更改個人資料，請與客戶服務部聯絡。

## 第六十三條 保密責任

本公司有義務為賣家、競投人及買家保守秘密，並根據香港法律和本規則維護賣家、競投人、買家和本公司的正當權益不受侵害。以下情況除外：

(一) 在合理需要下將資料轉交本公司任何關聯單位或人士，惟該單位或人士需延續保密義務；

(二) 按任何法院、司法機構、政府、銀行、稅務或其他監管機構要求，或根據任何適用法律，向其或指定人披露信息；

(三) 獲相關賣家、競投人、買家同意而披露信息。

## 第六十四條 鑒定權

如果本公司認為需要，可以對拍賣品進行鑒定。鑒定結論與委託拍賣合同載明的拍賣品的狀況不符的，本公司有權要求變更或者解除委託拍賣合同。

## 第六十五條 版權

賣家授權本公司對其委託本公司拍賣的任何拍賣品製作照片、圖示、圖錄或其他形式的影像製品和宣傳品，本公司享有上述照片、圖示、圖錄或其他形式的影像製品和宣傳品的版權。有權對其依法加以使用。未經本公司事先書面同意，買家及任何人不得使用。本公司及賣家均未作出拍賣品是否受版權所限或買家是否取得拍賣品之任何版權的陳述及保證。

## 第六十六條 免除責任

本公司作為賣家的代理人，對賣家或買家的任何違約行為不承擔責任。在賣家或買家出現違約行為的情況下，本公司有權根據自己的判斷決定向賣家或買家披露另一方的名稱和地址，使受到損害的一方得以通過法律訴訟獲得損害賠償。但是，本公司在向賣家或買家披露該等資料之前，將採取合理步驟通知將被披露資料的一方。

買家及賣家均需承擔交易所涉及包括但不限於經濟、法律、稅務及結算等的相關責任，並需確認交易不存在洗錢或利益輸送等不法行為。任何收、付款指示必須清晰，如因買家或買家管理不善而出現其帳戶被盜、款項遺擲佔等不可預見的情況，一概後果與本公司無關。

## 第六十七條 通知

競投人及買家均應將其固定有效的通訊地址和聯絡方式以競投登記文件或其他本公司認可的方式告知本公司，若有改變，應立即書面告知本公司。

本規則中所提及之通知，僅指以信函或傳真形式發出的書面通知。該等通知在下列時間視為送達：

(一) 如是專人送達的，當送到有關方之地址時；

(二) 如是以郵寄方式發出的，則為郵寄日之後第七天；

(三) 如是以傳真方式發出的，當發送傳真機確認發出時。

## 第六十八條 可分割性

如本規則之任何條款或部分因任何理由被認定為無效、不合法或不可執行，本規則其他條款或部分仍然有效，相關各方應當遵守、執行。

## 第六十九條 法律及管轄權

本規則及其相關事宜、交易，因依照本規則參加本公司拍賣活動而引起或與之有關的任何爭議，均受香港法律規管並由香港法律解釋。本公司、買家及競投人等相關各方均須服從香港法院之唯一管轄權。任何由香港法院頒佈有關本規則所引起的爭議之判決亦可於中華人民共和國強制執行。

## 第七十條 語言文本

本規則以中文為標準文本，英文文本為參考文本。英文文本如與中文文本有任何不一致之處，以中文文本為準。

## 第七十一條 規則版權所有

本規則由本公司制訂和修改，相應版權歸本公司所有。未經本公司事先書面許可，任何人不得以任何方式或手段，利用本規則獲取商業利益，亦不得對本規則之任何部分進行複製、傳送或儲存於可檢索系統中。

## 第七十二條 適用時期

本規則只適用於本次拍賣，本公司可不時更新本規則，競投人和買家參與另一次拍賣的時候應以當時適用的業務規則為準。

## 第七十三條 解釋權

本規則的解釋權由本公司行使。

# CONDITION OF BUSINESS

## CHAPTER I GENERAL RULES

### ARTICLE 1 POLY AUCTION (HONG KONG) LIMITED AS AGENT

Unless otherwise stated, Poly Auction (Hong Kong) Limited acts as the Seller's agent. The closing agreement for sale of a Lot shall be a contract between the Seller and the Buyer. These Conditions of Business and all other terms, conditions and notices contained in the catalogue, announced by the Auctioneer or provided at the saleroom shall constitute the provisions agreed among the Seller, the Buyer and/or Poly Auction (Hong Kong) Limited as auction agent.

### ARTICLE 2 DEFINITIONS AND INTERPRETATION

In these Conditions of Business, the following terms shall have the meanings set forth below:

- (1)"Company" means Poly Auction (Hong Kong) Limited;
- (2)"Seller" means any natural person, legal person or other organization that consigns a Lot(s) within the scope of these Conditions of Business to the Company for auction. In these Conditions of Business, a Seller shall include any of its agents unless as otherwise specified herein or required in a particular context;
- (3)"Bidder" means any person, company, body corporate or other organization who or which considers, carries out or attempts to bid in anyway. In these Conditions of Business, a Bidder shall include any of its agents unless as otherwise specified herein or required in a particular context;
- (4)"Buyer" means the Bidder whose bid or offer for a Lot is recognized by an Auctioneer as the highest bid for that Lot in an auction held by the Company, including the principal on behalf of which such Bidder acts;
- (5)"Buyer's Commission" means any commission that a Buyer shall pay to the Company calculated at the rate specified herein of the Hammer Price for the Lot that such Buyer purchases;
- (6)"Lot" means any item consigned by a Seller to the Company for auction and so auctioned in any auction, in particular, any item numbered in any catalogue with certain description;
- (7)"Auction Date" means the date on which an auction is formally held, as announced by the Company in its public notice. In case of any discrepancy between the actual date and the announced date of an auction, the actual date shall prevail;
- (8)"Sale Date" means, in an auction held by the Company, the date on which the auctioneer concludes a contract for sale between a Seller and a Buyer by way of hammer striking or any other customary manner publicly confirming the sale;
- (9)"Auctioneer" means any person designated by the Company to moderate a particular auction;
- (10)"Hammer Price" means the price for a Lot at which the Auctioneer decides to sell the Lot by striking the hammer or the agreed sale price in the post-auction sale;
- (11)"Proceeds of Sale" means the net amount due to the Seller, being the Hammer Price less the Buyer's Commission, all expenses and other amounts payable to the Company by the Seller;
- (12)"Purchase Price" means the total amount payable by the Buyer for his/her/its purchase for each Lot, including the Hammer Price, the Buyer's Commission, other Buyer's Expenses and all Buyer's Expenses arising from its failure to perform its obligations;
- (13)"Buyer's Expenses" means costs and expenses in relation to sale of the Lot by the Company, including but not limited to insurance policies, packing, moving, storage, custody for the Lot, any expenses of testing, investigation, queries or authentication related to the Lot at the request of the Buyer or any additional costs and legal expenses to bring claims against a defaulting Buyer;
- (14)"Reserve" means the confidential minimum selling price for the Lot that the Seller has confirmed with the Company;
- (15)"Estimate" means the estimated selling price of a Lot

written in the catalogue or other descriptive materials, excluding the Buyer's Commission;

(16)"Storage Fee" means the storage fee payable by the Buyer to the Company according to these Conditions of Business.

In these Conditions of Business, where the context requires, words denoting the singular shall include the plural and vice versa.

### ARTICLE 3 SCOPE OF APPLICATION

All parties participating in any auctions organized by the Company, including the Seller, the Bidder, the Buyer and all other related parties (including but not limited to the agents of the Seller, the Bidder and the Buyer) shall be deemed to accept in full and bound by these Conditions of Business, and shall comply with them in such auctions, enjoy the rights and perform the obligations provided herein.

Any Bidder who bids in an auction organized by the Company, whether in person or by authorizing an agent to bid on his/her/its behalf, whether by raising the paddle, by absentee bids, by phone or by any other means, shall be deemed to have accepted these Conditions of Business in full.

Any dispute among the parties to auctions organized by the Company shall be settled in accordance with these Conditions of Business.

### ARTICLE 4 SPECIAL NOTICE

Bidders and Buyers participating in any auctions organized by the Company shall carefully read and be abided by these Conditions of Business; Bidders and Buyers shall read the provisions limiting the Company's liabilities and disclaimers contained in these Conditions of Business carefully. Bidders and/or their agents have the responsibilities to review the original Lot in person, and bear legal liabilities for their acts of bidding the Lot.

Upon the Auctioneer confirms the Bidder's bid by striking his/her hammer or in any other manner publicly indicating confirmation of the purchase in any auctions organized by the Company, the contract for sale regarding the Lot shall immediately enter into force and the Bidder shall become the Buyer of the Lot. The Company, the Seller and the Buyer shall acknowledge the sale of the Lot and its closing, enjoy the rights and assume the obligations provided by applicable laws and/or these Conditions of Business. Any party that fails to perform obligations shall bear its/his/her corresponding legal liabilities. The Company may amend these Conditions of Business for a particular auction by posting announcements at the auction site or making an announcement at such auction through an Auctioneer.

## CHAPTER II THE SELLER

### ARTICLE 5 CONSIGNMENT PROCEDURE

When arranging for the consignment of the Seller's Lot to the Company for auction:

- 1.The Seller must present a valid identity document with photo issued by the government (e.g. resident identity card or passport) if the Seller is a natural person and sign a consignment auction contract with the Company;
- 2.A valid certificate of incorporation, proof of shareholding, or a legal authorization document shall be required if the Seller is a legal entity or any other organization, which shall sign a consignment auction contract with the Company.
- 3.When the Seller signs a consignment auction contract with the Company, the Company shall be automatically authorized to make pictures, illustrations, catalogues, or other video images of the Lot.

### ARTICLE 6 THE SELLER'S AGENT

- 1.When arranging for the consignment of the Lot to the Company for auction, the Seller's Agent shall submit to the Company the relevant authorization certificates including:
- 2.A valid identity document if such Agent is a natural person;
- 3.A valid certificate of incorporation and proof of shareholding if

such Agent is a legal person or any other organization; and

4.A power of attorney duly executed. The Company has the right to examine the aforesaid documents in a lawful manner.

### ARTICLE 7 THE SELLER'S WARRANTIES

The Seller hereby makes irrevocable warranties to the Company and the Buyer with respect to the Lot it consigns to the Company for auction as follows:

- 1.The Seller has absolute ownership or legal right to dispose of the Lot. The auction of the Lot will not prejudice any legal interest (including copyright interest) of any third party, and will not violate the provisions of relevant laws and regulations;
- 2.The Seller has, to the best of its knowledge, made full, complete and accurate disclosure and description to the Company with respect to the origin and any flaw of the Lot and notified the Company in writing, without any concealment or fabrication. If the Lot is liquor or tea, the Seller should truly disclose the defects or flaws about, including but not limit to the packaging, labels, level of wear and tear, corks, etc.;
- 3.The Seller is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of Hong Kong, the laws of the European Union, the laws of England and Wales or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");
- 4.The Lot is not connected with nor has any link to nor is derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Seller is neither under investigation, nor has it been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity;
- 5.If the Lot being consigned shall be imported into Hong Kong, the Seller shall guarantee the compliance with the laws of its origin, and ensure the completion of the export and import procedures and notify the Company in writing; and
- 6.The Seller must ensure that the auctioned items do not contravene any laws of Hong Kong (including the Public Health and Municipal Services Ordinance, the Food Safety Ordinance and the Protection of Endangered Species of Animals and Plants Ordinance the Endangered Species of Wild Animals and Plants), ensure and disclose to our Company that it has any license or qualification registration to possess, disposal or sale of the auctioned item required by the laws of Hong Kong. The Seller should ensure that if they require our Company to make an additional license or permit to the relevant departments for the auction, display, disposal or possession of the auctioned items, they should notify us in the written notice not less than two months prior to the auction.
- 7.The Seller shall guarantee that the Lot is authentic. In so doing, the Seller guarantees:
  - a)The Lot is not a counterfeit or forgery of:
    - i.The work of any artist, author or manufacturer, if the Lot is described by the Seller as to the work of that artist, author or manufacturer;
    - ii.A work created or produced within a particular time frame or culture, if the Lot is described by the Seller as a work created or produced during that time frame or culture;
    - iii.A work of a particular origin or source, if the Lot is described by the Seller as a work of that origin or source; or
    - iv.A work created or crafted or refined or restored through a particular process or manner, if the Lot is described by the Seller as a work created through that process or manner.
  - b)In the case of jewellery and timepieces, in addition to 7(a) above, the Lot is crafted in the manner as described by the Seller, out of the particular materials as described by the Seller, and had underwent no restoration processes other than those stated by the Seller; and
  - c)In the case of gemstones, in addition to 7(a) above, the Lot had undergone no beautification processes other than those

specified by the Seller.

8.The Seller hereby undertakes that none of the Proceeds of Sale will be transferred to or used for the benefit of any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

9.Where the Seller is acting as Agent (for the purposes of this Article, the "Agent") for another party (the "Principal") the Agent warrants in its own capacity (in addition to the warranties set out above that: (i) the arrangements between the Agent and the Principal in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes; (ii) the Agent has conducted appropriate customer due diligence on the Principal in accordance with all applicable anti-money laundering, anti-terrorism and sanctions laws and regulations and does not know, and has no reason to suspect, that the Lot consigned by the Agent is connected with or has any link to the proceeds of any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity or that the Principal is under investigation, or has been charged with or convicted of without limitation tax evasion, money laundering, terrorist activities or other criminal activity; and (iii) the Agent will disclose to the Company the identity of the Agent's Principal and the Agent consents to the Company relying on the Agent's due diligence and the Agent will retain for a period of not less than 5 years the documentation evidencing the due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party upon the Company's written request to do so.

10.The Company reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with the Company. If the Company has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Seller or where the Seller is acting as Agent, the Agent and its Principal, or the Buyer to the Company's satisfaction at its discretion, the Company shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Seller.

11.If the Seller violates any of the above warranties and undertakings, the Seller shall fully indemnify all losses, costs and expenses suffered by the Company and/or the Buyer.

#### **ARTICLE 8 RESERVE**

1.Unless otherwise agreed upon by the Company and the Seller, all Lots are offered subject to a Reserve. The Reserve shall be determined by the Seller and the Company in writing through consultation, and no modification of the Reserve shall be made without the prior consent of the other party after it is determined by both parties.

2.Unless otherwise agreed in writing, the Reserve for each Lot will be equal to seventy five per cent (75%) of the low pre-sale estimate notified to the Seller.

3.No Reserve may exceed the Lot's final low pre-sale estimate announced or published by the Company. In the event of a Reserve agreed in a currency other than Hong Kong dollars without written agreement on the exchange rate, the Reserve shall be an amount equal to the Hong Kong dollar equivalent based on the average telegraphic transfer exchange rate offered by HSBC on the thirtieth calendar days preceding the auction.

4.Following the bidding failure of the Lot authorized by the Seller, the Auctioneer shall have the right to sell such Lot at the Reserve after such auction and the Seller must pay the Commission to the Auctioneer. In no circumstance shall the Company bear any liability for failure to sell the Lot at the Reserve at the auction held by the Company.

#### **ARTICLE 9 THE COMPANY'S DISCRETION**

The Company may decide the following matters at its absolute discretion:

- 1.Explanation and/or appraisal of any aspect of any Lot through the catalogue of the Lot and/or news media and/or other carriers;
- 2.Whether to consult any expert or not;

3.The illustration of the Lot in the catalogue, the exhibition of the Lot and other forms of publicizing the Lot, the arrangement in the promotional activities as well as the standards of payable expenses;

4.Suitability of a Lot for auction by the Company;

5.Other matters such as the date of auction, the place of auction, the conditions of auction and the manner of auction.

The Company shall not be liable for any delay in meeting nor failure to meet its obligations under the consignment auction contract (including without limitation the postponement or cancellation of any auction) and may terminate its obligations under the consignment auction contract to offer the Lot for sale, or cancel or postpone any auction, as a result of circumstances beyond its reasonable control or which make such performance impracticable, including without limitation any fire, flood, natural disaster, or other act of God; any riot, strike, or other civil or labour unrest; transportation or other infrastructural incapacitation, or inability to secure sufficient labour, power, essential commodities, or necessary equipment; any act of war, armed conflict, or terrorist attack; any governmental action or regulation enacted or effected following the execution of the consignment auction contract and which is prohibitive or restrictive of the auction(s), the sale of the Lot, or any other performance contemplated by the consignment auction contract; any outbreak of disease, public health emergency, quarantine, epidemic, pandemic, nuclear or chemical contamination, or other condition that threatens the life, health, or safety of the Company's personnel, vendors, or clients as determined by the Company in its reasonable discretion.

Without prejudice to the above, in the event that the Company determines not to conduct an auction on the scheduled date as a result of circumstances beyond its control or which make such performance impracticable, the Company may postpone or cancel any auction, or change the platform for or format of any auction (including but not limited to from a live auction to an online auction only), and the sale of the Lot shall be subject to these Conditions of Business applicable to the auction in which the Lot will be placed.

#### **ARTICLE 10 LOT NOT AUCTIONED**

After the Seller has signed the consignment auction contract with and delivered the Lot to the Company, if for any reason the Company believes that the Lot is not suitable for auction by the Company, the Seller shall collect the Lot within thirty days from the issuance date of the Company's notice (fees for packaging and transportation shall be at the Seller's own expense). The consignment auction contract between the Seller and the Company will terminate on the date when the Seller collects the Lot. If during the above-mentioned period the Seller fails to collect the Lot, the consignment auction contract will automatically terminate upon the expiration of such period. If within seven days after the termination of the consignment auction contract the Seller does not collect the Lot, the Company shall have the right to charge the Storage Fee, insurance fees and other reasonable expenses, and to dispose of the Lot in a way the Company deems proper. The Seller is responsible for the collection of, if any, the amount obtained from the disposal after deducting all the fees and expenses incurred by the Company.

#### **ARTICLE 11 SUSPENSION OF AUCTION**

The Company has the right to suspend the auction of any Lot at any time before the actual auction in any one of the following situations:

- 1.The Company has an objection to the ownership or authenticity of the Lot;
- 2.Any third party has an objection to the ownership or authenticity of the Lot and can provide relevant evidence materials as to the basis of such objection, pays a security pursuant to the Company's requirements and is willing to take the corresponding liabilities for the legal consequences and all losses caused by the suspension of auction;
- 3.The Company has an objection to the explanation of the Seller or the accuracy of the Seller's warranty mentioned in Article 7 hereof;
- 4.Any evidence proves the Seller has violated or will violate any provisions of these Conditions of Business;
- 5.For any other reason, the Company believes that the auction of such Lot shall be suspended; or
- 6.If the Company is aware of any ownership or other dispute

in relation to the Lot being consigned for auction, the Company shall have the right to refuse to return such Lot until the dispute is settled.

#### **ARTICLE 12 THE SELLER'S WITHDRAWAL OF LOT**

The Seller may withdraw the Lot at any time prior to the Auction Date by issuing a written notice to the Company. In the case that the Lot has been listed in the catalogue or other public materials and they have begun to be printed at the time of the withdrawal of the Lot, the Seller shall pay an amount equal to 20% of the Reserve of the Lot and all other expenses. In the case that the catalogue or other public materials have not been printed, the Seller shall pay an amount equal to 10% of the Reserve of the Lot and all other expenses. Any dispute or claim arising out of the Seller's withdrawal of the Lot shall be borne by the Seller and has nothing to do with the Company.

#### **ARTICLE 13 AUTOMATIC INSURANCE**

Unless otherwise instructed by the Seller in writing, all Lots will be automatically covered under the insurance policies purchased by the Company after the Seller enters into the consignment auction contract with the Company and delivers the Lots to the Company. The insured amount shall be based on the Reserve agreed by the Seller and the Company in the consignment auction contract (if there is no Reserve, it shall be the agreed insured amount of the Lot; if the Reserve is adjusted, it shall be the original Reserve of the Lot). The insured amount is only applicable to insurance and claim for compensation, is not the Company's warranty or guarantee for the value of the Lot, and does not mean that the Lot can be sold for an amount equal to the insured amount through any auction by the Company.

#### **ARTICLE 14 INSURANCE PREMIUM**

If the Lot is sold, the insurance premium payable by the Seller shall be 1% of the Hammer Price unless otherwise agreed by the Seller and the Company. If the Lot is not sold, the Seller shall as well pay the insurance premium at 1% of the Reserve.

#### **ARTICLE 15 INSURANCE PERIOD**

If the Lot is sold in the auction, the insurance period shall terminate at the earlier of the seventh day after the Sale Date (including the Sale Date) and the date when the Buyer collects the Lot. If the Lot is not sold in the auction, the insurance period shall terminate upon the expiry of thirty days after the Company issues the notice on the collection of the Lot.

#### **ARTICLE 16 INSURANCE BY THE SELLER**

In the event that the Seller notifies the Company in writing not to insure the Lot, it shall undertake all the risks and the following liabilities at any time (unless otherwise ruled by an arbitration institution):

- 1.To compensate for any claim or action brought by any other parties against the Company with respect to the damage or destruction of the Lot;
- 2.To compensate the Company and/or any other parties for all losses suffered and all expenses incurred because of the damage or destruction of the Lot caused by any reason; and
- 3.To notify the compensation related provisions herein to any insurer of the Lot.

#### **ARTICLE 17 INSURANCE DISCLAIMER**

The damage or destruction of the Lot caused by natural wear, inherent flaws, internal or potential defects, change of substance itself, self-combustion, self-heating, oxidation, corrosion, leakage, rat-bite, worm-bite, change in the atmosphere (climate or air temperature), change in humidity or temperature, or other gradual changes or caused by force majeure such as earthquake, tsunami, war, hostile action, armed conflict, terrorism, coup, strike and social riot, or nuclear radiation or radioactive pollution as well as the damage or destruction of book frames, glass, drawers, bottom pads, trestles, mountings, insert pages, scroll heads or other similar accessories caused by any reason is not within the scope of insurance coverage. The aforesaid risks should be borne by the Seller.

#### **ARTICLE 18 INSURANCE INDEMNITY**

Any damage or destruction of the Lot caused by incidents or disasters covered by the insurance purchased by the Company for the Lot shall be handled in accordance with the laws of

Hong Kong on insurance. The Company shall pay insurance indemnities after deducting the Company's expenses (other than the Commission) to the Seller after the Company obtains such indemnities from the insurance company.

#### ARTICLE 19 BIDDING PROHIBITION

The Seller shall not bid for the Lot consigned to the Company by himself/herself/itself for auction, or authorize any other person to bid on his/her/its behalf. Only the Company has the right to bid on behalf of the Seller at a price not more than the Reserve. The Seller shall bear all legal liabilities and compensate for all losses caused to the Company if the Seller violates this Article.

#### ARTICLE 20 COMMISSION AND EXPENSES

Unless otherwise agreed upon by the Seller and the Company, the Seller shall authorize the Company to deduct 10% of the Hammer Price as Commission and at the same time deduct other expenses. Despite the fact that the Company is the Seller's Agent, the Seller agrees that the Company may collect the Commission and other expenses from the Buyer in accordance with the provisions in Article 49 hereof.

#### ARTICLE 21 SERVICE FEE FOR UNSOLD LOT

In case the Lot is not sold because the bidding price is lower than the Reserve, the Seller shall authorize the Company to charge the Seller a service fee for unsuccessful auction and other expenses.

#### ARTICLE 22 PAYMENT OF PROCEEDS OF SALE

Where the Buyer effects full payment of the Purchase Price to the Company in accordance with the provisions in Article 49 hereof, the Company shall pay the Proceeds of Sale to the Seller thirty-five days after the Sale Date in Hong Kong dollars.

#### ARTICLE 23 DEFERRED PAYMENT

Where the Company does not receive the full payment of the Purchase Price from the Buyer upon the expiry of the payment period under Article 51 hereof, the Company will pay the Proceeds of Sale to the Seller within seven working days after receipt of full payment of the Purchase Price from the Buyer.

#### ARTICLE 24 SELLER TAXES

The Seller shall pay taxes to the government for the Proceeds of Sale obtained. If the Company has an obligation to withhold and pay taxes according to the provisions of the relevant laws, the Company will follow the provisions of the laws. The Seller shall assist in handling all the formalities and bear the corresponding taxes and expenses.

#### ARTICLE 25 ASSISTANCE IN THE COLLECTION OF OUTSTANDING PAYMENT

The Seller shall, at the time of its consignment of the Lot to the Company for auction, be deemed to have authorized the Company to demand the corresponding outstanding payment from the Buyer on behalf of the Seller. Where the Buyer fails to fully pay the Purchase Price within seven days after the Sale Date (including the Sale Date), the Company shall have the right to demand the Commission and other Buyer's Expenses according to the provisions of Article 58 hereof. In addition, the Company shall as well have the right to take appropriate actions (including but not limited to resorting to legal proceedings) to assist the Seller in collecting such outstanding payment from the Buyer where it is deemed by the Company to be practicable. The above provision does not exclude the Seller's right to demand in person or authorize any third party to demand the outstanding payment from the Buyer and does not obligate the Company to demand the corresponding outstanding payment from the Buyer on behalf of the Seller under any circumstance. This Company shall not bear the corresponding liability for the Seller because of the Buyer's failure to pay the Purchase Price under any circumstance.

#### ARTICLE 26 THE COMPANY'S DISCRETION

The Company shall have the right to accept the Seller's authorization (at the Seller's expenses) and may determine the following matters as the case may be:

1.To agree on special conditions of the payment of the Purchase Price;

2.To remove, store and insure the sold Lot;  
3.To settle claims brought by the Buyer or the Seller in accordance with the relevant articles hereof; and  
4.To take other necessary measures to collect the outstanding payment owed by the Buyer to the Seller.

#### ARTICLE 27 UNSOLD OR UNCOLLECTED LOT

1.In the event that the Lot is not sold, the Company may re-negotiate with the Seller on the revised Reserve and sell the Lot in private sale, and pay the Seller the Proceeds of Sales adjusted based on the revised Reserve.  
2.The Company will send the Seller a notice if any Lot fails to sell at auction or privately pursuant to 1 above. Subject to 27.1 above, unsold Lots may either be consigned to the Company for re-sale according to the Commission and expenses scale set out in the previous consignment auction contract or, alternatively, collected by the Seller. If the Seller decides to collect an unsold Lot, the Company may charge the Seller the commission and expenses applicable to unsold Lots in accordance with the consignment auction contract.  
3.If the Seller fails either to re-consign or collect the Lot within thirty (30) days of the auction, the Company is released from any duty of bailment it may have for such Lot and shall, in its sole discretion, be entitled to (i) store the Lot at an independent storage facility at the Seller's risk and expense including the Storage Fee, insurance fees and other reasonable expenses; or (ii) re-offer the Lot for sale at public auction (at the Company or elsewhere) with a reserve no less than fifty per cent (50%) of the Reserve at which it was previously offered.  
4.In the event of re-sale pursuant to 3(ii) above, the Company shall be entitled to deduct the commissions and expenses for the unsuccessful auction in accordance with the consignment auction contract as well as the commissions and expenses for the re-sale from the Proceeds of Sale before paying the remaining amount to the Seller.  
5.In the event a Lot has been deposited with the Company for more than one year and the owner has neither collected it nor consigned it for sale, the Company shall be entitled to sell such property at auction (at the Company or elsewhere) after sixty (60) days notice of such sale to the owner's address, with estimates and reserves at the Company's discretion.  
6.Any re-sale of unsold Lots or sale of uncollected Lots shall be conducted under these Conditions of Business applicable to the relevant auction. The proceeds of such sale less all costs incurred by the Company will be forfeited unless collected by the Seller within two years of the sale.

#### ARTICLE 28 RISK ASSUMPTION

The Seller shall assume liability for all risks and expenses that occur after the time limit prescribed herein if the Seller fails to take back the Lot not auctioned or the unsold Lot within such the time limit. The Seller shall assume liability for all risks and expenses of the Lot not auctioned or the unsold Lot at the earlier of the thirtieth day after the Company issues notice on collection of the Lot to the Seller (including the notice date) and the time when the Seller collects the Lot in accordance with these Conditions of Business. Where the Seller requests Company to assist it in the return of the Lot within the time limit provided herein and the Company so agrees, the Seller shall assume liability for all risks and expenses that occur after the Lot leaves the place designated by the Company. Unless the Seller specifically gives an indication and pays insurance premium in advance, the Company has no obligation to ensure the Lot for any period after it departs from the place designated by the Company. Where the Seller requests the Company to assist it in returning the Lot by means of post, express delivery or other third-party transportation, the Company shall be deemed to have returned the Lot, and the Seller shall be deemed to have collected the Lot upon the Company's delivery of the Lot to the post, express delivery and transportation entities, companies or their employees/branch offices.

### CHAPTER III THE BIDDER AND THE BUYER

#### ARTICLE 29 RESPONSIBILITIES OF THE BIDDER AND THE COMPANY IN RESPECT OF THE LOT

1. The Company's perception of all Lots partly relies on the information provided by the Seller, the Company is unable

and will not carry out comprehensive inspection of all Lots. Bidders are aware of this and bear the responsibilities of inspecting and testing the original Lots so that Bidders will be satisfied with those Lots in which they may be interested.

2. All Lots for sale by the Company are available for viewing by Bidders. By bidding, Bidders and/or their agents are deemed to have carried out thorough examination of the Lots, and are deemed to be satisfied with the conditions of the Lots and the accuracy of their description.

3. Bidders acknowledge that various Lots are dated long time ago and of special categories, implying that the Lots are not perfect and not free from defects. All Lots are sold on an "as is" basis at the time of the auction (whether or not Bidders attend the auction). Condition reports may be provided when during the viewing period. Under certain circumstances, catalogue descriptions and condition reports may be used for reference about certain defects of the Lots. Nevertheless, Bidders should pay attention that the Lots may have other defects not clearly stated in the catalogue descriptions and condition reports.

4. Regarding the information about the Lot provided to Bidders, including any forecast information (written or verbal), catalogues and other reports, commentaries or estimated values, such information are not statement of facts, but rather are statements of the opinion that the Company holds. Such information can be altered at the sole discretion of the Company from time to time.

5. The Company or the Seller has not made any declaration or warranty as to whether any Lot is subject to any copyright or whether the Buyer has bought the copyright of any Lot.

6. In accordance with the matters contained in Article 29 (1) to 29 (5) of the Conditions of Business and the special exemption contained in Article 30 of the Conditions of Business, the descriptions in the catalogue and in the condition reports are written in a reasonably prudent manner (and such should be in line with those terms of the Conditions of Business regarding the Company serving as Auction Agent) based on (1) the information provided by the Seller to the Company; (2) academic and technical knowledge (if any); and (3) generally accepted opinions of the relevant experts.

#### ARTICLE 30 THE COMPANY'S EXEMPTION AND RESTRICTION OF RESPONSIBILITIES TO THE BUYER

1. If the Company considers the Lot as forgery, it shall return the Hammer Price and Buyer's Commission to the Buyer.  
2. Subject to the matters contained in Article 29 of the Conditions of Business and the rules in Article 30 (1) and 30 (5) of the Conditions of Business, the Company shall not:  
(1) be responsible for any errors or omissions in the information provided by the Company to the Bidder verbally or in writing, no matter whether this is caused by negligence or other reasons, with the exception of provision contained in Article 29 (6) of the Conditions of Business;  
(2) make any guarantee or warranty to the Bidder, excluding any implied warranty and rules other than the expressed warranty that the Seller has entrusted the Company to make to the Buyer (with the exception of those responsibilities that cannot be discharged according to the stipulations of laws);  
(3) be accountable to any Bidder for any actions or omissions of the Company regarding the auction or the sale of any Lot (no matter whether this is caused by negligence or other reasons).  
3. Unless the Company owns the Lot to be sold, it shall not be responsible for any breach of the Conditions of Business by the Seller.  
4. Without affecting Article 30 (2) of these rules, any claim for compensation that the Bidder makes to the Company or the Seller shall be limited to the Hammer Price and the Buyer's Commission of the Lot. Under no circumstances shall the Company and the Seller bear any consequential losses incurred by the Buyer.

#### ARTICLE 31 CATALOGUE AND OTHER EXPLANATION OF THE LOT

The Company shall prepare a catalogue of the Lot to briefly introduce the conditions of the Lot with words and/or pictures to facilitate the Bidder and Seller to participate in the auction held by the Company. The words and Estimate in the catalogue of the Lot, pictures, other images as well as public materials are only references for the Bidder and may be revised before auction. The Company provides no guarantee for the authenticity, value, tone, quality or

flawlessness of the Lot.

#### **ARTICLE 32 UNCERTAINTY OF CATALOGUE**

Where the tone, color, graduation shape or any other feature of the Lot shown in the catalogue and/or any other illustrations, images and public materials differ from those of the original Lot due to printing, photography or other technical reasons, the original Lot shall take precedence. Any introduction and appraisal of any Lot made by the Company and its employees or its agents in anyway (including the certificate, catalogue, slideshow and news media) are only opinions for reference and do not constitute any guarantee for the Lot. The Company and its employees or its agents shall undertake no liability for any inaccuracy or omission in the aforesaid introduction or appraisal.

#### **ARTICLE 33 RESERVE AND ESTIMATE**

Unless otherwise indicated, all Lots are offered subject to a Reserve. Normally, the Reserve is not higher than the lowest Estimate announced before the auction or published before the auction by the Company. If a Reserve has not been set for a Lot, unless there has already been bidding, the Auctioneer, in his or her discretion, may determine the starting price, but this shall not be higher than the lowest Estimate of the Lot before the auction.

Under no circumstances shall the Company bear any liability when the bids for a Lot do not reach the Reserve. If the bids are lower than the Reserve, the Auctioneer, in his or her discretion, may sell the Lot at a price lower than the Reserve. However under such circumstances, the amount that the Company shall pay the Seller shall be the amount that the Seller would receive as if the Lot was sold at the Reserve.

The Estimate is estimated at an earlier time before the Auction Date, it is not a confirmed selling price, and is not legally binding. Estimates cannot be used as a forecast of the Hammer Price of the Lot, and the Company has the right to revise from time to time the Estimate already made.

#### **ARTICLE 34 BIDDERS' INSPECTION RESPONSIBILITY**

The Bidder and/or his/her/its agents shall have the responsibility to learn about the actual conditions of the Lot and shall be legally liable for his/her/its bid for a certain Lot. The Company strongly advises the Bidders to personally inspect the original Lot they intend to bid for before the Auction Date by authentication or other means. Bidders shall judge by themselves whether Lot complies with the descriptions in the Company's catalogue of the Lot and other images and public materials, rather than relying on the catalogue, images and public materials to make decisions.

#### **ARTICLE 35 REGISTRATION OF BIDDERS**

If the Bidder is a natural person, before the Auction Date, he/she shall fill in and sign the registration documents with an identity document with photo issued by the government (such as resident identity card or passport), and provide proof of the current address (e.g. utility bill or bank statement); if the Bidder is a company or other organization, before the Auction Date, it shall fill in and sign the registration documents and collect a paddle with its valid certificate of incorporation and proof of shareholding and legitimate authorization document. The Company may request the Bidder to present proof of bank details or other proof of financial conditions for payment purposes.

#### **ARTICLE 36 PADDLE**

The Company can announce before the Auction Date the conditions and procedures of arranging paddle for the Bidder according to different auction conditions and auction methods etc., including but not limited to the qualification and conditions for the Bidder to arrange a paddle. The Company solemnly reminds that a paddle is the only proof for the Bidder to participate in the auction at the venue. The Bidder shall keep it properly and shall not lend it to others to use it. If it is lost, it shall immediately handle the loss report formalities in a written form recognized by the Company. No matter if the person holding a paddle has been appointed by the Bidder or not, his or her bidding acts at auction are considered as having been made by the registered person himself, and the Bidder shall bear the legal responsibilities for the acts of the former, unless the Bidder himself has

already submitted a written report to the Company regarding the loss paddle.

#### **ARTICLE 37 AUCTION DEPOSIT**

When a Bidder participates in an auction of the Company, he/she shall first pay the auction deposit before collecting the paddle. The amount of the auction deposit will be announced by the Company before the Auction Date, and the Company has the right to waive the auction deposit. If the Bidder fails to buy the Lot and he does not owe the Company any sum, then that auction deposit shall be returned to the Bidder in full without interest within 14 working days after the end of the auction. If the Bidder succeeds in buying a Lot, the auction deposit shall automatically be converted to the payment of the Purchase Price of the Lot.

#### **ARTICLE 38 DISCRETION OF THE COMPANY**

The Company has the right to forbid anyone from participating in the auction organized by the Company or entering the auction site, or taking pictures or shooting videos at the auction site at its discretion.

#### **ARTICLE 39 HANDLING OF ABNORMAL EVENTS**

If any abnormal event occurs at the auction site, the Company has the right to take emergency actions. If any dispute arises at the auction site, the Company has right to mediate and settle it.

#### **ARTICLE 40 CONFIRMATION OF BUYER'S IDENTITY**

The Bidder must take good care of his/her/its paddle and be cautious not to lose it. The Bidder shall not lend his/her/its paddle to others, or the Bidder shall assume all legal liability for others' act of bidding for the Lot using his/her/its paddle.

#### **ARTICLE 41 ABSENTEE BIDS**

Bidders shall attend the auction in person. If a Bidder or its agent cannot attend in person, it can appoint the Company in writing for the Company to bid on its behalf. The Company has the discretion to accept or not accept the above appointment. Any Bidder who has appointed the Company to bid shall handle the appointment formalities within the period stipulated (no later than three business days), and produce a completed Absentee Bid Order to the Company, and at the same time pay the auction deposit according to the Conditions of Business.

If the Bidder who has appointed the Company to bid needs to cancel the absentee bid, it shall notify the Company no later than 24 hours before the Auction Date.

#### **ARTICLE 42 AUCTION RESULTS OF ABSENTEE BID**

If a Bidder who has appointed the Company to bid, the auction results and the related legal responsibilities shall be borne by the Bidder.

If the Bidder indicates in the Absentee Bid Order that it bids by instant communication methods such as telephone, it shall fill in the instant communication method accurately and keep the instant communication instrument properly, during the period in which the Company is appointed to bid, the Bidder shall use that instant communication instrument itself. Where the instant communication instrument is lost or it cannot be within control, the Bidder shall immediately use a written form recognized by the Company to change the instant communication method filled in the Absentee Bid Order. During the period the Company is appointed to bid, it shall make appropriate efforts to contact the Bidder, the bidding information transmitted by that instant communication instrument (whether or not it is transmitted by the Bidder personally or the Bidder's agent) shall be considered as transmitted by the Bidder itself, and the Bidder shall bear legal responsibilities for the actions taken by it. Unless the Buyer itself has changed the instant communication method filled in the Absentee Bid Order by a written method recognized by the Company. All telephone bids may be recorded and kept at Poly Auction (Hong Kong)'s sole discretion, by opting for telephone bids, the Bidder agrees that its phone conversation will be recorded.

Nevertheless, under no circumstances shall the Company be responsible for any unsuccessful contact or errors or omissions in the bidding process using that instant communication instrument.

#### **ARTICLE 43 DISCLAIMER OF ABSENTEE BID**

Since absentee bid is a free service of transmitting bidding information that the Company provides to the Bidder, the Company and its employees shall not bear any responsibilities for unsuccessful bidding or any errors, omissions, negligence, fault or inability to bid on its behalf during the bidding process.

#### **ARTICLE 44 FIRST-COME-FIRST-SERVE PRINCIPLE FOR ABSENTEE BID**

If two or more Bidders appointing the Company to bid on their behalf have bid the same price for the same Lot and eventually that Lot is sold at that Hammer Price, then the one who first submitted to the Company shall be the Buyer of that Lot.

#### **ARTICLE 45 DISCRETION OF THE AUCTIONEER**

The Auctioneer has the right at his absolute and sole discretion in the following matters:

1. Refusal or acceptance of any bid;
2. Carrying out the auction in such a manner as he may decide;
3. Withdrawal of any Lot, dividing it for auction separately, combining any two or more Lots for auction;
4. If there are errors or disputes, no matter if they occur during or after the auction, he shall have the right to decide the successful Bidder, whether or not to continue the auction, to cancel the auction or place the Lot under dispute for auction again;
5. The Auctioneer may open and carry out the bidding at a level with bidding increments that he considers suitable, and has the right to bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other Bidders;
6. Adoption of other actions that he considers as appropriate.

#### **ARTICLE 46 NO RESERVE**

For those Lots without a Reserve, unless there has already been bidding, otherwise the Auctioneer, under his own discretion, may decide the starting price. If there is no bidding at such a price, the Auctioneer will, at his own discretion, lower the price and continue the auction until a Bidder starts to bid, then he will continue the auction at that price and then continue up from that amount.

#### **ARTICLE 47 IMAGE DISPLAY BOARD AND CURRENCY CONVERSION BOARD**

To facilitate Bidders, the Company may use image projector or other forms of display boards in the auction. The contents shown are for reference only. It is possible that there are differences in the information such as the amount, reference number of the Lot, images of the Lot or reference foreign currency etc. shown in the image projector or other forms of display boards and the Company shall not bear any responsibilities for any losses caused by such differences.

#### **ARTICLE 48 SUCCESSFUL BID**

The fact that the Auctioneer confirms the highest bid of a Bidder by striking his/her hammer or in any other manner of publicly confirming the sale shall indicate the conclusion of a sales contract for the Lot between the Bidder and the Seller.

#### **ARTICLE 49 COMMISSION AND EXPENSES**

After the Bidder has succeeded in bidding, it will become the Buyer of that Lot. 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 20% of the hammer price of each lot and at the same time other Buyer's Expenses, and recognizes that the Company can charge the Seller the commission and other Seller expenses according to provisions of the Consignment Agreement.

#### **ARTICLE 50 TAXES**

All the monies that the Buyer pays to the Company are net amounts, which shall not include any tax on goods, tax on services or other value added tax (whether levied by Hong Kong or other regions). If there is any tax applicable to the Buyer, the Buyer shall bear it itself according to the provisions of the relevant laws currently in force.

#### **ARTICLE 51 PAYMENT TIME**

After the Lot is successfully sold in an auction, unless

otherwise agreed, regardless of any stipulations of the export, import or other permits of the Lot, the Buyer shall fully pay the Purchase Price within 7 days after the Sale Date (including the Sale Date), and collect the Lot. If packing, moving costs, and insurance expenses, expenses related to export are involved, the Buyer shall pay them altogether.

#### ARTICLE 52 PAYMENT CURRENCY

All monies shall be paid in Hong Kong dollars. If the Buyer pays in another currency other than Hong Kong dollars, it shall convert it at the exchange rate agreed between the Buyer and the Company or at the exchange rate of Hong Kong dollars and that currency type on the previous working day announced by such bank as selected by the Company. All bank handling fees, commission and charges incurred by the Company for converting the foreign currency paid by the Buyer into Hong Kong dollars shall be borne by the Buyer.

#### ARTICLE 53 TRANSFER OF OWNERSHIP

The ownership shall be passed onto the Buyer only when the Buyer has fully paid the Purchase Price and all monies that the Buyer owes the Company.

#### ARTICLE 54 TRANSFER OF RISKS

After the bidding has succeeded, the risks of the Lot shall be borne by the Buyer itself after the occurrence of one of the following events (whichever earlier):

1. The Buyer has collected the Lot; or
2. The Buyer has fully paid the Purchase Price for the Lot to the Company; or
3. The expiry of seven days after the Sale Date (including the Sale Date).

#### ARTICLE 55 COLLECTION OF THE LOT

Risk and responsibility for the lot passes to the Buyer at the expiration of thirty calendar days from the Sale Date (including the Sale Date), or on collection by the Buyer, if earlier. After thirty calendar days, all expenses incurred, including but not limited to storage, moving, insurance will be for the account of the Buyer. Although the Company shall use reasonable efforts to take care of purchased Lot and suggest handlers, packers or carriers, the company is not responsible to any person to whom we have made a commendation for the acts or omissions of the third party concerned.

#### ARTICLE 56 PACKING, HANDLING AND MOVING

If the employees of the Company pack and handle the Lot bought on behalf of the Buyer according to the latter's requirements, this is considered as a service provided by the Company to the Buyer and the Company has the discretion to decide whether to provide this service, if any losses arise therefrom, the Buyer shall bear them itself. Under no circumstances shall the Company be responsible for any damage of the glass or picture frame, box, backing sheet, frame case, mounting, inserts, rolling rod or similar auxiliary objects caused by any reasons.

Where the Buyer requests the Company to assist it in collecting the purchased Lot (the packaging, mailing and transportation expenses shall be paid by the Buyer) by means of post, express delivery or transportation, the Company shall be deemed to have delivered the Lot and the Buyer shall be deemed to have collected such Lot according to the normal procedure upon the Company's delivery of the Lot to the post, express delivery and transportation entities, companies or their employees/branch offices. The risks arising from this process shall be borne by the Buyer. Unless Buyer gives a clear indication and pays insurance premium, no insurance is provided in the process of mailing, express delivery or transportation generally.

The Company shall undertake no liability for any error, omission, damage or destruction caused by the packaging company and post, express delivery and transportation entities or companies designated by the Buyer or recommended by the Company to the Buyer.

#### ARTICLE 57 IMPORT, EXPORT LICENSES AND PERMIT

The Buyer shall be responsible for obtaining any import and export licenses, permit for endangered animals or other aspects related to the Lot. Failure or delay in obtaining any permits required shall not be deemed as a reason for

cancelling the purchase or delaying in paying the Purchase Price. The Company shall not bear any responsibilities for the failure to properly fill in or submit the required import or export documents.

If the Buyer requests the Company to apply for the import and export licenses on its behalf, the Company has the right to charge service fees for this service. However, the Company does not warrant that the import or export license will be issued. The Company and the Seller has not made declaration or warranty in respect of whether or not any Lot is subject to import and export restrictions or any embargo.

#### ARTICLE 58 REMEDIES FOR NON-PAYMENT

If the Buyer fails to make full payment according to the provisions of the Conditions of Business or any payment arrangements agreed with the Company, the Company has the right to adopt one or more of the following measures:

1. After the Lot is sold, if the Buyer fails to pay the Purchase Price within 7 days from the Sale Date (including the Sale Date), the auction deposit paid at the time of bidding registration shall not be refunded, and it shall at the same time bear the relevant responsibilities according to the provisions of the Conditions of Business; if the Buyer has bought a few Lots with the same paddle, after the Lots are sold, if the Buyer has not paid the Purchase Price of any of the Lots within the time stipulated, then the entire auction deposit shall not be refunded, and it shall at the same time bear the relevant responsibilities according to the provisions of the Conditions of Business;
2. If the Buyer fails to pay the Purchase Prices in full to the Company within 7 days from the Sale Date (including the Sale Date), the Company has the right to appoint a third party organization to collect the entire or part of the Purchase Prices that the Buyer owes;
3. If the Buyer fails to pay the Purchase Price in full within 7 days from the Sale Date (including the Sale Date), the Company has the right to charge interest at 0.03% per day on the unpaid portion starting from the 8th day after the Sale Date until the day on which the Buyer has fully paid the monies, with the exception that the Buyer has otherwise agreed with the Company;
4. The Buyer shall bear the risks and expenses of taking out an insurance policy, moving and storing the Lot in the Company or other places;
5. To sue the Buyer or apply to Arbitration Agency for mediation, demand for compensation for all the losses due to the breach of contract by the Buyer including but not limited to economic loss, legal expenses, default penalty and pass due interest caused by the delay in payment or refusal to make payments by the Buyer;
6. To retain that or any other Lot that the same Buyer has bought via the Company, and any other properties or rights to property of the Buyer that the Company holds for any reasons, all the expenses and/or risks incurred during the retention period shall be borne by the Buyer. If the Buyer fails to perform all its duties concerned within the period specified by the Company, the Company has the right to issue a lien notice to the Buyer and dispose of the items under lien if the Buyer has not yet fully paid all outstanding amounts within 30 days after the issue of that notice. If the items under lien are insufficient to offset all the monies payable by the Buyer to the Company, the Company has the right to claim them;
7. The Company has sole discretion to cancel the sale or agree that the Consignor can cancel the deal, and reserve the right to claim all the losses suffered by the Company due to the cancellation of that deal;
8. The Company can place the Lot for auction again or sell it by other means according to the provisions of the Conditions of Business with the consent of the Seller, and the Company reserves the right to decide the Estimate and Reserve. The original Buyer shall pay the commission and other Buyer's Expenses and the Seller in the first auction, and it shall bear all the costs of the second auction or the sale of the Lot by other means. If the price obtained from the second auction or the sale of the Lot by other means is lower than the original auction sum, the original Buyer shall pay the shortfall;
9. To offset any monies related to the Lot that the Buyer owes the Company by any sums that the Company owes the Buyer in any other transactions;
10. The Company can decide to use any monies paid by the

Buyer to repay any sums that the Buyer owes the Company in any other transactions;

11. To reject any bids made by the Buyer or its agent at future auctions, or to obtain auction deposit before accepting any bids;

12. To disclose the information of the Buyer to the Seller, so that the Seller can start a law suit to recover the outstanding amount, or claim damages and claim legal fees for breach of contract by the Buyer.

#### ARTICLE 59 REMEDIES FOR DELAY IN COLLECTING THE LOT

If the Buyer fails to collect the purchased Lot 7 days after the Sale Date (including the Sale Date), the Company has the right to adopt one or more of the measures below:

1. All costs (including but not limited to the storage fee calculated and charged according to the provisions of the Bidder Registration Order starting from the 31st day from the Sale Date (including the Sale Date) and/or risks for the taking out of an insurance policy and/or storing the Lot in the Company or other places shall be borne by the Buyer. Only after the Buyer has paid the full amount of the Purchase Price, it can collect the Lot (packing and moving costs, insurance expenses, expenses related to export shall be at the Buyer's expense);
2. The Buyer shall bear all the risks and expenses incurred after the deadline as stated in the Conditions of Business if it cannot collect the Lot concerned within that deadline. If the Buyer has not yet collected the Lot within 30 days from the Sale Date (including the Sale Date), after notifying the Buyer, the Company has the right to sell that Lot in a public auction or by a method and with methods and conditions that it considers suitable. Any proceeds after the deduction of all the losses, expenses (packing & moving costs, insurance costs, expenses related to export, Storage Fee, and notarial expenses etc.) incurred by the Company from the disposal shall be taken back by the Buyer; such balance is non-interest-bearing. If the Buyer fails to take the proceeds back two years after the Sale Date, the balance shall be deposited to a Hong Kong court by the Company after deducting the relevant expenses (including legal fees).

#### ARTICLE 60 LIMITED WARRANTY

1. The Company provides general warranty to the Buyer:

If the Lot sold by the Company is later found to be a counterfeit, the Company will cancel that deal according to the terms of the Conditions of Business, and will return to the Buyer in the currency of the original deal the Hammer Price together with the Buyer's Commission that the Buyer has paid to the Company for the Lot. In this regard, based on the reasonable opinion of the Company, counterfeits refer to frauds in various aspects such as the source, place of origin, date, production year, duration, culture or sources etc. of the article, and the correct description of the above points have not been recorded in the contents of the catalogue (any special terminologies are taken into consideration). Any damage and/or any type of restored item and/or repaired items (including repainting or painting on top of it) of the Lot shall not be considered as counterfeit.

Please pay attention that if any of the following situations happens, this warranty shall not apply; The contents of the catalogue are based on generally accepted opinion of academics and specialists on the selling date, or contradictions in opinions are shown in the contents of the catalogue; or

On the selling date, the only method of proving the Lot is a counterfeit is not a method which can be used in general; which is recognized; which is extremely high price; the usage of such method is impractical; or this method may have caused damage to the Lot or may (according to the reasonable opinion of the Company) have already caused the Lot to lose value; or

If the Lot has not lost any material value from the description of the Lot.

2. The deadline in this warranty is 5 years from the Auction Date concerned, these benefits are exclusively enjoyed by the Buyer, and shall not be transferred to any third party. In order to make claims based on this warranty, the Buyer shall: (1) notify the Company in writing within one month after the receipt of any information which leads the Buyer to doubt the authenticity or attributes of the Lot, specifying

the reference number of the Lot, date on which the Lot is purchased and reasons for which it is considered as counterfeit; (2) return the Lot to the Company in the same conditions as it was on the date of sale, and the proper ownership of it is transferrable, plus there are no claims from any third party after the Sale Date.

3. Regarding Southeastern Asian modern and contemporary art, Chinese painting and Chinese calligraphy and Chinese ink painting, although at present the academic sector does not permit the making of definitive statements, the Company reserves the discretion to cancel those deals of Lots which are proved to be counterfeit southeastern Asian modern and contemporary arts, Chinese painting and Chinese calligraphy and Chinese ink paintings within one year after the Auction Date based on this warranty. Paid sums shall be returned to the Buyer according to this term, however the Buyer shall provide evidences (based on the methods provided for in clause 2 and 4 of this article) to prove that the Lot is counterfeit within one year from the Auction Date;

4. The Company can, at its discretion, decide to waive any of the above provisions. The Company has the right to demand from the Buyer two independent specialist reports which are recognized by the specialist sector concerned and which are accepted by the Company and the Buyer at the expense of the Buyer. The Company shall not be subject to any report presented by the Buyer, and retains the right to seek additional expert opinion at the expense of the Company.

5. This limited warranty does not apply to auction categories, such as, jewellery, watches, designer handbags, alcohol, tea and other food and beverage items, etc.

#### **ARTICLE 61 SPECIAL CATEGORIES**

1. Statements about the status of jewellery items in the auctions are usually set out in the catalogue. However, it does not imply that the auctioned item has no defects, flaws or has not enhanced beautification after processing.

(1) Coloured gems (such as rubies, sapphires, emeralds and various coloured gems) may enhance beautification after processing or improved in appearance, including heat-treated, oiling and radiation. These common practises have been approved by the international jewellery industries. However, the hardness of the treated stones may be reduced and / or need special maintenance in the future.

(2) Our Company will not apply appraisal report from professional organisations for each piece of jewellery item in the auction. If an auctioned item has obtained the appraisal report from an internationally recognised gem laboratory, the Company will specify it in the auction catalogue. Due to the difference in methods and techniques used in different laboratories, there may be different views as to whether a gemstone has been treated, degree of treat or permanently treated. Our Company will not be responsible for the accuracy of the appraisal report issued by each laboratory.

(3) If bidders would like to request an appraisal report by a specific laboratory, please submit the request at least 14 working days before the auction date. The Company will apply for appraisal report on behalf of a bidder, and the corresponding appraisal costs will borne by the bidder.

(4) The valuation of an item of jewellery item in the auction is made based on all information being known at the time the item being auctioned, bidders should review the auctioned item or make a detailed understanding of the auctioned item before the auction. Once a bidder have placed a bid, it is deemed that the bidder have accepted all the current status of the auctioned items.

(5) Our Company reminds bidders that precious stones or emerald originating from Myanmar may be banned in certain countries.

#### **2. Watches and Timepieces Auctioned items**

(1) Our Company has stated that the current status of a watch and timepieces auctioned items being known on the auction catalogue, and is for bidder's reference only. Due to the fact that most timepieces have been repaired and maintained during the previous period being used, we do not guarantee that any parts and components of any watch are original, and it is possible that no pendulum, clock hammers or keys are for available for sale.

(2) Watches and timepieces generally have a very

sophisticated mechanical manufacture that may require general warranty service, battery replacement or further repair works, and these will be all at the buyer's disposal. Our Company does not guarantee that any auction of watches is in good working condition. Unless mentioned in the catalogue, otherwise we do not provide a certificate.

(3) Most watches have been opened to check the movement of the models and their quality, so with a waterproof case may not contain waterproof function, our Company recommends that buyers to ask a professional watch maker to check before use.

### **CHAPTER IV MISCELLANEOUS**

#### **ARTICLE 62 OBTAINING INFORMATION, VIDEO-TAKING**

In connection with the operation of the auction business of the Company, the Company may make audio recording, video recording of any auction process, and need to collect personal information from the Bidder or ask for the information of the Bidder from third parties (such as asking for credit review from banks). Such information will be handled and kept confidential by the Company. However the information concerned may be provided to the Company, its divisions, affiliates and subsidiaries in order to assist the Company to provide comprehensive services to Bidders, carry out client analysis, or in order to provide services that meet the requirements of the Bidder. For the sake of the interest of the Bidder, the Company may also provide some personal information of the Bidder to third party service providers (such as cargo liners or storage houses). By participating in the auction of the Company, the Bidder agrees to all previously stated disclosure. If the Bidder would like to obtain or amend his personal information, please contact the customer service department.

#### **ARTICLE 63 CONFIDENTIALITY**

The Company shall be obligated to keep confidentiality for the Seller, the Bidder and the Buyer and protect the legitimate rights of the Seller, the Bidder, the Buyer as well as the Company according to these Conditions of Business and the laws of Hong Kong. With below exceptions:

- 1.To any related parties as the Company considers appropriate with the obligations to maintain the confidentiality of the information extended;
- 2.To whom information is requested to be disclosed by any court, jurisdiction, governmental, banking, taxation or other regulatory authority, or by any applicable law or regulation;
- 3.Being agreed by relevant seller, bidder or buyer.

#### **ARTICLE 64 AUTHENTICATION RIGHT**

The Company may authenticate the Lot if necessary. In case of any discrepancy between the authentication conclusion and the conditions of the Lot in the consignment auction contract, the Company shall have the right to request modification or rescission of the consignment auction contract.

#### **ARTICLE 65 COPYRIGHT**

The Seller authorizes the Company to produce photos, illustrations, catalogue, video products and advertising materials in other forms of the Lot that it has appointed the Company to place for auction, the Company is entitled to the above photos, illustrations, catalogue, video products and advertising materials in other forms of the Lot, and has the right to use them. Without prior written consent of the Company, the Buyer and anyone shall not use them. The Company and the Seller have not made any statement and warranty as to whether the Lot is restricted by copyright or if the Buyer has obtained any copyright of the Lot.

#### **ARTICLE 66 EXEMPTION FROM LIABILITY**

Being an agent of the Seller, the Company shall assume no liability for any breach of contract by the Seller or the Buyer. In case of the breach of contract by the Seller or the Buyer, the Company shall have the right to decide to disclose the other party's name and address to the Seller or the Buyer at its own discretion so that the damaged party may receive compensation for damages through legal proceedings. However, prior to the Company's disclosure

of such materials to the Seller or the Buyer, the Company shall take the reasonable steps to notify the party whose materials are to be disclosed.

Buyers and sellers have to bear liabilities arisen from transactions including but not limited to, economic, legal, tax and settlement and other related responsibilities, and have to ensure transactions not relate to money laundering or other illegal benefit transfers. Any receive or payment instruction must be clear and direct, the Company shall assume no liability for losses arisen from account stolen, misappropriation of funds and other unforeseen circumstances resulting from mismanagement of sellers or buyers.

#### **ARTICLE 67 NOTICE**

The Bidder and the Buyer shall inform the Company their permanent and effective correspondent address and contact methods in the bidding registration documents or by other methods recognized by the Company. If there are changes, they shall inform the Company in writing immediately.

The notices mentioned in the Conditions of Business only refer to written notices sent by letter or fax formats. A notice shall be deemed as served at the following moment:

1. If it is served by hand, when it reaches the address of the party concerned;
2. If it is sent by post, then it is the seventh day after it is posted;
3. If it is sent by fax, then it is the moment the outgoing fax transmission is confirmed by the fax machine.

#### **ARTICLE 68 SEVERABILITY**

If any terms or parts of the Conditions are confirmed as void, illegal or cannot be executed, other terms or parts of the Conditions are still valid, the parties concerned shall abide by and execute them.

#### **ARTICLE 69 LAWS AND JURISDICTION**

The Conditions of Business and the related matters, transactions, any disputes caused by or in connection with the participation in the auction activities of the Company pursuant to the Conditions of Business shall be subject to Hong Kong laws and shall be interpreted by Hong Kong laws. The Company and the Buyer and the Bidder shall submit to the exclusive jurisdiction of Hong Kong courts. Adjudication(s) promulgated by Hong Kong courts on any disputes arising from the Conditions of Business and related matters can be enforced in People's Republic of China.

#### **ARTICLE 70 LANGUAGE**

The Chinese version of the Conditions of Business shall be the standard texts; the English version is for reference only. Should there be any discrepancy between the English version and Chinese version, the Chinese version shall prevail.

#### **ARTICLE 71 OWNERSHIP OF THE COPYRIGHT OF THE CONDITIONS**

The Conditions of Business is prepared and revised by the Company, the copyright concerned belongs to the Company. Without the prior written approval of the Company, no one shall use any methods or means to use the Conditions of Business to obtain business benefits, and shall not make duplication, of any parts of the Conditions of Business.

#### **ARTICLE 72 APPLICABLE PERIOD**

The Conditions of Business is only applicable for this auction. The Company may update the Conditions of Business from time to time, when the Bidder and the Buyer participate in another auction, the then applicable Conditions of Business shall prevail.

#### **ARTICLE 73 RIGHT OF INTERPRETATION**

The right of interpretation of these Rules shall belong to the Company.

# 競投登記須知

## IMPORTANT NOTICE ABOUT BIDDING REGISTRATION

一、閣下參與競投登記時須填寫競投牌登記表格並提供有關身份證明文件、繳納保證金，以辦理登記手續。

I. When you register to bid in an auction, you must fill in the Bidding Registration Form, with all relevant documents as follow, and pay a deposit in order to complete the registration.

二、競投登記時須提供之文件：

1. 個人：政府發出附有照片的身份證明文件（如居民身份證及/或護照），及現時住址證明（如身份證明文件未有顯示），如公用事業賬單及/或銀行月結單。
2. 公司客戶：公司商業登記證及股東證明文件。
3. 代理人：代理人附有照片的身份證明文件，代理人所代表之競投人士/公司之證明文件，以及該人士/公司簽發的授權書正本。敬請注意，保利香港拍賣不接受第三方付款——此規定亦適用於代理人。如閣下代表他人參與競投，保利香港拍賣僅接受委託人之付款。
4. 新客戶以及未在北京保利國際拍賣有限公司成功競投拍賣品的客戶，本公司有絕對權力向閣下要求提供銀行發出之信用證明。建議首次參與競投的新客戶於拍賣會前至少三個工作天前辦理登記，以便有充足的時間處理登記資料。

II. Documents that must be provided when completing the bidding paddle registration:

1. Individuals: photo identity, i.e. national identity card and/or passport; proof of current address (if the current address is not shown on the identity document), i.e. utility bill or bank statement.
2. Corporate clients: a certificate of incorporation and official documents listing directors and shareholders.
3. Agents and/or Acting Personnel: photo identity of the agent and/or acting personnel, copy of identity document of the person/company that the agent and/or acting personnel acts on, original copy of signed and/or chopped authorization letter from the particular person/ company. Please note that Poly Auction (Hong Kong) Limited does not accept any payment from any third party and this also applies to the agent. If you participate in the bidding on behalf of others, Poly Auction (Hong Kong) only accepts the payment of the principal.
4. New clients and those clients who have not bidden successfully from Beijing Poly International Auction Co., Ltd., must provide credit proof issued by banks and must complete the registration at least three business days before the auction so that there will be enough time to process the registration.

三、若閣下是首次參與競投，同時未獲得保利香港拍賣有限公司認可的註冊客戶推薦，保證金為港幣 500,000 元。如閣下打算競投高估價拍賣品（在圖錄內及/或電子圖錄內標有○符號之拍賣品），保證金為港幣 1,000,000 元。保利香港拍賣有絕對權力隨時調整高估價拍賣品之保證金及/或手續，而不需要另行通知。在閣下競投前，本公司亦有絕對權力向閣下要求提供任何有關閣下的財務證明。本公司有絕對權力拒絕任何人之競投登記而不需給予任何解釋。

III. If this is the first time you bid with Poly Auction (Hong Kong) Limited, and you are not recommended by a registered client endorsed by us, the deposit will be HK\$500,000. If you intend to bid on a "Premium Lot"(i.e., a lot marked with ○ in the printed catalogue and/or the digital catalogue), the deposit will be HK\$1,000,000, please be aware of the amount of deposit and/or bidding registration procedure

for "Premium Lot" can be changed at any time at Poly Auction(Hong Kong)'s sole discretion without prior notice. In either case, you must deliver to Poly Auction (Hong Kong) Limited such necessary financial references, guarantees, deposits and/or such other security as Poly Auction (Hong Kong) Limited may in its absolute discretion require for before your bid. Poly Auction (Hong Kong) Limited may refuse any bidding registration without any explanation at its' sole discretion.

四、所有保證金必須以電匯或保利香港拍賣有限公司認可之信用卡/銀聯卡以港幣付款（閣下必須親自使用您名下的信用卡/銀聯卡）。如閣下未能投得任何拍賣品，保利香港拍賣將安排在拍賣結束後十四個工作日內退回閣下已付的保證金（不包含利息）。如閣下成為買家，保利香港拍賣有限公司有權將該保證金作為支付拍賣品購買價款的款項。任何涉及退款的兌換交易損失或費用，將由閣下承擔。

IV. All deposits must be paid in HK dollars by telegraphic transfer, credit card acceptable to Poly Auction (Hong Kong) Limited and/or Union Pay Card under your name. If you are not successful in any bid, the deposit (without interest) will be returned to you by any method as determined by Poly Auction (Hong Kong) Limited within 14 days after the end of the auction. If you successfully bid for any lot(s), Poly Auction (Hong Kong) Limited may use the deposit to offset any amount of purchase price of the Lot(s) that bought by you. Any losses or expenses from foreign currency conversion involved in the refund will be borne by you.

五、本公司有權要求競投人提供財務狀況證明、擔保、存款證明，或本公司可要求競投人為其有意競投的拍賣品提供其他抵押。本公司保留調查競投人資金來源的權利。

V. Poly Auction (Hong Kong) Limited has the right to demand the Bidder to provide any proof of financial conditions, guarantee, proof of bank deposit and/or any other necessary documents that our company can demand, at its absolute discretion, and/or asking the Bidder to provide any other collateral for the Lot(s) that the latter intends to bid. Our company reserves the right to investigate the sources of funds of the Bidder.

六、本公司有絕對權力拒絕任何人之競投登記而不需給予任何解釋。

VI. Please be aware that Poly Auction (Hong Kong) Limited can refuse any bidding registration without any explanation at its' sole discretion.

# 財務付款須知

## IMPORTANT NOTICE ABOUT PAYMENT

一、拍賣成交後，買家應支付落槌價及相應佣金。拍賣成交日（含成交日）起七日內，買家應向本公司付清購買價款並提取拍賣品，即使買家希望將拍賣品出口，並需要或可能需要出口許可證，此一條款亦適用。

I. In addition to the Hammer Price, the Buyer agrees to pay the applicable commission in respect of such Hammer Price. Payment must be made within seven calendar days (including the day of Sale) from the day of Sale. This applies even if the Buyer wishes to export the Lot and an export license is (or may be) required.

二、自拍賣成交日（含成交日）的第三十一日起，買家須為本次拍賣會未領取的拍賣品支付儲存費，每件每月港幣一千二百元。儲存不足一個月者，亦須繳付整月儲存費。儲存費不包括其他額外費用，如保險、包裝和運輸費，其他額外費用將會另行收取。

II. Where Lot(s) is(are) not collected within 30 calendar days (including the day of Sale) from the day of Sale, the Buyer must pay the monthly storage fee of HK\$1,200 per Lot starting from the 31st day. For storage less than one month, one whole month's storage fee will be charged. All other additional expenses such as insurance, packing and/or transportation costs will be charged separately.

三、本公司接受以下幾種付款方式：  
**電匯**

付款方式最好以電匯的方式直接轉入本公司的銀行賬戶。請將匯款指示連同您的姓名及競投牌號或發票號碼一起交予銀行。

**戶行** 香港上海匯豐銀行有限公司

**戶名** 保利香港拍賣有限公司

**號碼** 004-848-360475-838

**收款銀行代號** HSBCHKHCHKH

**銀行代碼** 004

**信用卡/ 銀聯卡**

買家如以保利香港拍賣認可之信用卡及/ 或銀聯卡方式支付購買價款，則需承擔相當於付款金額不多於 2.5% 之行政費用。本公司接受信用卡付款之上限為港幣 1,000,000 元（每一場拍賣）。如買家以持卡人不在場方式以信用卡支付貨款，客戶必須填寫「信用卡付款授權書」，並以傳真（+852 2303 9860）或電郵（cs@polyauction.com.hk）或郵寄方式送回本公司地址，須受有關條款約束。

**支票**

本公司接受個人支票與公司支票，但請留意買家須於支票承兌後方可提取拍賣品。本公司不接受旅行支票付款。

**現金或銀行本票**

如以現金或銀行本票繳付款項，則可立即提取拍賣品。唯本公司恕不接受以一筆或多次付款形式用現金支付超過港幣 80,000 元或同等價值外幣之款項，本公司有權向支付現金的買家

或新客戶索取有效身份證明文件、通訊住址證明及現金來源證明。

III. Our company accepts the following types of payment:

**Telegraphic transfer**

Payment should preferably be made by telegraphic transfer directly to our company's account. Please include your name and paddle number or invoice number with your instructions to the bank.

**Bank** The Hongkong and Shanghai Banking Corporation Limited

**Account Name** Poly Auction (Hong Kong) Ltd.

**Account No** 004-848-360475-838

**SWIFT** HSBCHKHCHKH

**Bank Code** 004

**Credit Card/UnionPay Card**

Our company accepts payments by credit cards and/or Union Pay which is acceptable to Poly Auction (Hong Kong) up to HK\$1,000,000 per auction sale. The Buyer has to bear the administrative charge which is not more than 2.5% of the paid amount. If the Buyer pay by credit card but not in person, the client have to fill in the "Credit Card Authorisation Form" and send back by fax +852 2303 9860) or email cs@polyauction.com.hk or mail to our office address (subject to conditions).

**Cheque**

Our company accepts personal and company cheques, but please be reminded that the purchases will not be released until such cheques have been cleared. Traveller's cheques are not accepted.

**Cash/Cashier Order**

If payment is made by cash or cashier order, the purchases will be released immediately. However, our company does not accept sums exceeding HK\$80,000 (or its equivalent in other currencies) in cash in a single or multiple payments. Our company requests any new clients or purchasers preferring to make a cash payment to provide proof of identity and proof of the permanent address. We reserve the right to seek identification of the source of funds received.

四、所有價款應以港幣支付。如買家以港幣以外的其他貨幣支付，應按買家與本公司約定的匯價折算或按照本公司選擇之銀行於買家付款日前一個工作日公佈的港幣與該貨幣的匯價折算，並以本公司所發出之單據上所列之匯率為準。買家自行承擔所支付之該種外幣兌換成港幣所引致之所有銀行手續費、佣金及/ 或其他費用。

IV. If the payment made in a currency other than Hong Kong Dollars, we shall charge the Buyer for any currency costs incurred. This will include bank

charges, commissions for converting the currency. The exchange rate of Hong Kong Dollars and that currency will be the rate quoted by such bank as selected by the company, in Hong Kong on the date of payment.

五、本公司將向競投登記表格上的姓名及地址發出售出拍賣品的賬單，且登記的姓名及地址不得更改。

V. Our company will issue an invoice of sold Lot(s) based on the name and address which is (are) on the Bidding Registration Form and the registered name and address should not be changed and/ or amended.

六、本公司不接受除買家外的任何第三方付款。此項規定亦適用於代理人。如代理人代表他人參與競投，僅接受委託人的付款。除接受買家付款外，本公司保留拒收其他來源付款的權利。

VI. Our company does not accept payment from any third party other than the Buyer. This applies to agent as well. If the agent participates in the auction on behalf of any others, we only accept payment from the principal. Except payment from the Buyer directly, our company reserves the right to reject payments from other sources.

## 拍賣品提存運送出口須知

### IMPORTANT NOTICES ABOUT STORAGE COLLECTION SHIPPING AND EXPORT

一、買家付清拍賣品款項及佣金後，須在拍賣成交日（含成交日）起三十日內前往本公司地址或本公司指定之其他地點提取所購買的拍賣品。若買家未能在拍賣成交日（含成交日）起三十日內提取拍賣品，則逾期後對該拍賣品的相關保管、搬運、保險等費用均由買家承擔，且買家應對其所購拍賣品承擔全部責任。逾期後，即使該拍賣品仍由本公司或其他代理人代為保管，本公司及其工作人員或其代理人對任何原因所致的該拍賣品的毀損、滅失，不承擔任何責任。

I. After the buyer has fully paid for purchased items (the "Lot(s)") including hammer price and commission, the buyer shall go to the company's address or other designated locations to pick up the Lot(s) within 30 days from the sale date (including the sale date). If the buyer fails to pick up the Lot(s) within 30 days from the sale date (including the sale date), the relevant storage, transportation, and insurance costs for the Lot(s) since the 31st day shall be borne by the buyer, and the buyer shall be fully responsible for all risks derived from the Lot(s). After the expiry, even if the Lot(s) is still kept by the company or its agents, the company and its staff or its agents shall not bear any responsibility for the damage or loss of the Lot(s) due to any reason.

二、自拍賣成交日（含成交日）的第三十一日起，買家須為本次拍賣會未領取的拍賣品支付儲存費，每件每月港幣1,200元。儲存不足一個月者，亦須繳付整月儲存費。儲存費不包括倉儲保險，如欲額外投保請聯繫本公司職員。儲存費亦不包括包裝或/及運輸等附加服務，如適用，將另行收取。

II. Where Lot(s) is(are) not collected within 30 calendar days (including the day of sale) from the day of sale, the buyer must pay the monthly storage fee of HK\$1,200 per Lot since the 31st day. For storage less than one month, one whole month's storage fee will be charged. The storage fee does not cover storage insurance. For insurance, please contact our persons. Other additional expenses such as packing and/or transportation costs will be charged separately if applicable.

三、買家可親自或授權某人到本公司地址或本公司指定之其他地點提取所購買的拍賣品，本公司要求提取拍賣品時出示身分證明或/及買家簽署的「授權提貨委託書」。買家（或被授權人）應審慎驗貨及後簽收。買家（或被授權人）簽收後，即表示買家已接受拍賣品之狀況及質量，且無任何異議。

III. The buyer can personally or authorizes someone to pick up the Lot(s) at the company's address or other designated locations. The company requires identity documents or/and the buyer signed "Collection and Shipping Authorization" to be presented when picking up the Lot(s). The buyer (or authorized person) should carefully inspect the goods and sign for them afterwards. After the buyer (or authorized person) signs for it, it means that the buyer has accepted the condition and quality of the Lot(s) without any objection.

四、買家須自行安排拍賣品的必要包裝、運輸、相關保險或出口香港之事宜及承擔相關費用及稅務。然而，本公司樂意提供運輸相關意見或/及附加服務，包括找尋合適的專業藝術品運輸供應商與協商報價等。買家應支付本公司代為墊支的相關費用或/及安排付運之手續費。

IV. The buyer ought to arrange the necessary packaging, transportation, related insurance or export Hong Kong of

the Lot(s) by himself, and bear related expenses and taxes. However, the company is happy to provide advice and/or additional services, including finding suitable professional art transportation suppliers and negotiating fee quotations. Buyer should reimburse the company aforesaid costs paid on behalf of the buyer or/and administration fees.

五、買家可聘用專業藝術品運輸公司代理買家到本公司提取、驗收、包裝、運輸、相關保險或/及出口香港之事宜，買家應簽署「授權提貨委託書」交予本公司。一旦本公司將拍賣品交付買家的運輸代理或其僱員/分支機構，則視為本公司已交付該拍賣品，同時應視為買家已按正常程序領取該拍賣品。運輸代理應審慎驗貨及後簽收。運輸代理簽收後，即表示買家已接受拍賣品之狀況及質量，且無任何異議。

V. The buyer can hire a professional art transportation company to act as an agent for the buyer to pick up, check conditions, package, transport, provide related insurance or export Hong Kong. The buyer should sign the "Collection and Shipping Authorization" and submit it to the company. Once the company delivers the Lot(s) to the buyer's transportation agent or its employees/branches, it shall be deemed that the company has delivered the Lot(s), and the buyer shall be deemed to have received the Lot(s) in accordance with the normal procedures. The forwarding agent should carefully inspect the goods and sign for them afterwards. After the forwarding agent signs the receipt, it means that the buyer has accepted the condition and quality of the Lot(s) without any objection.

六、如香港郵政或知名快遞公司允許，本公司可在買家的指示下以郵寄或快遞交付拍賣品。買家應簽署「授權提貨委託書」交予本公司。一旦本公司將拍賣品交付香港郵政或快遞公司或其僱員/分支機構，則視為本公司已交付該拍賣品，同時應視為買家已按正常程序領取該拍賣品。除非買家特別指明並負擔保險費外，在郵寄或快遞過程中一般不予投保。

VI. If allowed by Hongkong Post or well-recognized couriers, the company can deliver the Lot(s) by post or courier under the buyer's instruction. The buyer should sign the "Collection and Shipping Authorization" and submit it to the company. Once the company delivers the auction item to Hongkong Post or couriers or its employees/branches, it shall be deemed that the company has delivered the Lot(s), and the buyer shall be deemed to have received the Lot(s) in accordance with the normal procedures. Unless the buyer specifies and bears the insurance premium, the parcel is generally not insured during the mailing or express delivery process.

七、對於買家指定或本公司向買家推薦的運輸公司、郵政或快遞公司所造成的一切錯誤、遺漏、損壞或滅失，本公司不承擔責任。

VII. The company is not responsible for all errors, omissions, damages or losses caused by the transportation company, postal or couriers designated by the buyer or recommended by the company to the buyer.

八、本公司有權決定是否接受買家要求，提供代為包裝及處理的服務。如果本公司工作人員應買家要求代為處理拍賣品，上述包裝及處理僅視為本公司為買家提供的服務，因此發生任何風險及損失均由買家自負。

VIII. The company is not responsible for all errors, omissions, damages or losses caused by the transportation company, postal or couriers designated by the buyer or recommended by the company to the buyer.

九、拍賣會現場提貨只適用於部分拍賣品。其他時間提貨，敬請預約。

IX. Picking up at auction venue is applicable for certain Lot(s) only. Please make an appointment for collection after auction dates.

十、有關拍賣品之儲存、提取、運送或/及出口詳情，請聯繫倉務及物流部。電話：+852 2303 9899、電郵：shipping@polyauction.com.hk

X. For details of storage, collection, delivery or/and export, please contact the Warehouse and Logistics Department. Telephone: +852 2303 9899 and Email: shipping@polyauction.com.hk

## 全球保利拍賣辦事處 WORLDWIDE OFFICES

香港 (Hong Kong)  
保利香港拍賣有限公司  
香港金鐘道88號太古廣場1期7樓  
電話：(852) 2303 9899  
傳真：(852) 2303 9888  
電郵：sale@polyauction.com.hk

澳門 (Macau)  
保利澳門拍賣有限公司  
澳門新口岸宋玉生廣場322-362號誠豐商業  
中心16樓G室  
聯繫人：鄭妙賢  
電話：(853) 2875 1013  
傳真：(853) 2875 1014

台灣 (Taiwan)  
保利香港拍賣有限公司台灣代表處  
台北市中山區中山北路二段39巷6號10樓  
聯繫人：張筠菲  
電話：(886) 2 2581 3855  
傳真：(886) 2 2522 2595  
電郵：taipei@polyauction.com.hk

上海 (Shanghai)  
保利香港拍賣有限公司上海代表處  
延安中路1111號延安飯店391室  
聯繫人：張瑾  
電話：(86-21) 5178 0360  
傳真：(86-21) 5178 0361  
電郵：shanghai@polyauction.com

廈門 (Xiamen)  
保利廈門國際拍賣有限公司  
廈門市白鷺洲東路86-3號  
電話：(86-592) 2209995  
傳真：(86-592) 5320009

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保利山東國際拍賣有限公司  
山東省濰坊市奎文區勝利東街5051號陽光  
100城市廣場8號樓7樓  
電話：(86)13810245312/18601255615

義烏 (Yiwu)  
保利義烏藝術發展有限公司  
浙江省義烏市賓王路158號文創  
園二區D座保利藝術+二層  
電話：0579-83556111  
傳真：0579-83556111

日本 (Japan)  
保利拍賣日本代表處  
東京都中央區銀座2丁目12-4-601  
Duplex 銀座2/12 1040061  
聯繫人：風見治子  
電話：(81) 3 6278 8011  
傳真：(81) 3 6278 8012

美國 (USA)  
保利拍賣紐約代表處 (New York)  
559 West 23rd Street, New York 10011  
聯繫人：Kenny Wong  
電話：(1) 212 273 0822  
電郵：nyc@polyauction.com

## 香港、北京保利圖錄預訂 CATALOGUES

＊圖錄預訂可聯系全球各地代表或以下合作單位：

新加坡 (Singapore)  
斯民國際藝苑(油畫)  
SooBin Art Int'L  
10 Ubi Crescent, Ubi Techpark Lobby C,  
# 04-90 Lobby E Singapore 408564  
電話：(65) 68372777  
傳真：(65) 63397767

印尼 (Indonesia)  
Fang Gallery 芳藝術(油畫)  
The Plaza 27th Floor, Jl.M.H.Thamrin  
Kav28-30, Jakarta 10350 Indonesia  
Tel: (62) 2129923311  
Fax: (62) 2129923311

西安 Xi'an  
亮寶樓  
西安雁塔區雁引路35號(書畫 古董)  
電話：(86-029) 82069868/75/78  
電郵：sxliangbaolou@163.com

濟南 Jinan  
中寶齋(書畫 古董)  
山東省濟南市馬鞍山路2-1號山東大廈一層  
電話：(86-531) 86953009

青島 Qingdao  
榮寶齋青島經銷店(書畫 古董)  
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電話：(86-532) 88080822  
傳真：(86-532) 88080833

太原 Taiyuan  
晉寶齋(書畫 古董)  
山西省太原市迎澤大街376號  
電話：(86-351) 4034756  
傳真：(86-351) 4034962

大希堂(書畫 古董)  
山西省太原市迎澤大街248號  
南宮文化樓201室  
電話：(86-351) 4085383  
傳真：(86-531) 4180191

宜興 Yixing  
江蘇保利典當行(書畫)  
江蘇省宜興市太隔橋北側綜合樓  
電話：(86-510) 68995988  
傳真：(86-510) 68995988

江陽 Jiangyang  
劉家大院文化產業有限公司  
江蘇省江陽市板橋南處  
傳真：(86-510) 68970068

南京 Nanjing  
江蘇書店(書畫)  
南京市王府大街朝天宮2號2樓  
電話：(86-25) 83719611  
傳真：(86-25) 83719611

成都 Chengdu  
成都浣花雅集文化藝術有限公司  
四川·成都市青羊區支硎石街31號附2號  
郵編：610031  
電話：(86-28) 62323289

廣州 Guangzhou  
榮和堂(書畫)  
廣州市越秀區盤福路79號傾城酒店十樓  
電話：(86-20) 81749713

福州 Fuzhou  
福州畫院—墨園(書畫)  
福建省福州市于山路2號  
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傳真：(86-591) 83337963

碧潭畫苑  
鄭州市黃河路109號院1號樓1單元2201室  
電話：(86-0371) 66976789  
電郵：zysf6789@126.com

## 競投登記表格

競投牌編號：

客戶編號 \_\_\_\_\_

<b>個人名義競投</b>		<b>公司名義競投</b>	
姓名 _____		公司名稱 _____	
身份證 / 護照編號 _____		商業登記編號 _____	
被授權代表： 姓名 _____		身份證 / 護照編號 _____ 電話 _____	
地址 _____			
城市 _____		國家 _____ 郵政編號 _____	
電話 _____		傳真 _____ 電郵 _____	

拍賣類別：  
☐ 現當代藝術      ☐ 中國當代水墨      ☐ 中國近現代書畫      ☐ 中國古代書畫      ☐ 茅台及白酒      ☐ 茶葉  
☐ 中國古董珍玩      ☐ 珠寶      ☐ 鐘錶      ☐ 手袋 / 潮玩      ☐ 威士忌及干邑      ☐ 其他 \_\_\_\_\_

閣下曾否於北京保利國際拍賣有限公司拍賣登記競投？      ☐ 有      ☐ 沒有

請附上身份證或護照影印本及住址證明 ( 如公用事業賬單或銀行月結單 ) 以作核對用途。

本人特此確定申請競投拍賣品。本人同意向保利香港拍賣交付所需的財政狀況證明、擔保、存款證明及 / 或保利香港拍賣酌情要求本人為競投須作出的其他抵押。本人同意保利香港拍賣並無責任接受此競投牌登記申請表及保利香港拍賣對此有最終決定權。除收到保利香港拍賣之書面通知確定此申請表有效或發給之競投牌，本人並不應假設保利香港拍賣已接納此拍賣品預先登記申請表。

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保留價。

基於管理、經營業務、市場推廣以及保利香港拍賣提供之服務及 / 或法律規定等需要之用途，保利香港拍賣可能向客戶要求提供其個人資料或向協力廠商索取有關資料，如信貸資料等。保利香港拍賣在未獲得客戶明確同意前將不會將該等個人資料作其他用途。為履行客戶所要求之服務，保利香港拍賣有可能向協力廠商，如船務公司披露資料。部份國家未能提供與香港相同之個人資料法律保障。根據保利香港拍賣的公司政策，將要求該協力廠商尊重客戶之私隱，將客戶的資料保密並提供與香港相同程度之個人資料保障，不論他們所處國家能否提供對個人資料之相同法律保障。本人於此拍賣品預先登記表簽署，即同意有關披露。

本人同意接受圖錄內列明之業務規則、重要通告、須知。應保利香港拍賣要求，本人同意提供有效身份證明文件及通訊地址證明。  
買家及賣家之合約於拍賣官落槌時訂立，而閣下作為買家必須於拍賣會結束 ( 含成交日 ) 後七日內以港元支付拍賣品之款項及任何買家之費用。

- ☐ 本人希望透過電郵或短信收取保利香港或保利集團將舉行之拍賣或活動資訊  
☐ 本人不欲以電郵方式收取賬單

簽署

日期

如閣下計劃出席本次拍賣並競投拍賣品，請填妥以下表格並於拍賣日期 3 個工作日傳真至 (852) 2303 9888 或郵寄到本公司地址如下。

### 本欄由保利香港拍賣專用

保證金付款方式：

- ☐ 電匯      ☐ 本票      ☐ 支票      ☐ 信用卡 (VISA / 萬事達 / 銀聯 / 美國運通)      ☐ 其他  
☐ 證件：☐ 已提供      ERP

經辦 \_\_\_\_\_ 審核 \_\_\_\_\_ 日期 / 時間 \_\_\_\_\_

## BIDDING REGISTRATION FORM

Paddle No.

Client No. \_\_\_\_\_

Personal Account	Company Account
Name _____	Company Name _____
ID / Passport No. _____	Business Registration No. _____
Authorized Person : _____ ID/Passport No. : _____ Telephone: _____	
Address _____	
City _____	Country _____ Postal Code _____
Telephone _____	Fax _____ Email _____

Auction Category: ☐ Modern and Contemporary Art ☐ Chinese Ceramics and Works of Art ☐ Tea  
☐ Fine Modern Chinese Paintings and Calligraphy ☐ Jewels ☐ Chinese Spirit  
☐ Classical Chinese Paintings and Calligraphy ☐ Watches ☐ Whisky & Cognac  
☐ Chinese Contemporary Ink Paintings ☐ Bag & Hype ☐ Other \_\_\_\_\_

Have you registered to bid at Poly International Auction Co. Ltd. before? ☐ Yes ☐ No

Please attach a copy of your ID Card/Passport and proof of current address (e.g. utility bill and bank statement) for identification purpose.

I hereby confirm my intention and application to bid in the above auction. I agree to deliver to Poly Auction (Hong Kong) such necessary financial references, guarantees, deposits and/or such other security as Poly Auction (Hong Kong) may in its absolute discretion for my bid. I agree that Poly Auction (Hong Kong) has no obligation to accept this registration application and that Poly Auction (Hong Kong)'s decision in this regard shall be final. I shall not assume Poly Auction (Hong Kong)'s acceptance of my registration application unless I have received a written confirmation from Poly Auction (Hong Kong) to that effect or a bidding paddle.

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

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

By signing below, I agree to be bound by the Conditions of Business and all the important notices as printed in the catalogue. If Poly Auction (Hong Kong) so requests, I agree to provide proof of identity and permanent address.

The contract between the Buyer and Seller shall be concluded upon the striking of hammer by the Auctioneer. If the Lot is sold, I agree to pay in Hong Kong dollars the Hammer Price, a commission and related charges of buyer within 7 calendar days (including the day of sale).

- ☐ I would like to receive the news for coming auction or events by email or message from Poly Hong Kong or Poly's group  
☐ I do not wish to receive the settlement advice by email

SIGNATURE

DATE

*If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2303 9888 or mail to the following address in either case to reach POLY AUCTION (HONG KONG) no later than 3 working days prior to the day of sale:*

FOR OFFICE USE ONLY

☐ Wire Transfer ☐ Cashier Order ☐ Cheque ☐ Credit Cards (VISA, MASTER, CUP, AE) ☐ Others ID/PP: ☐ Provided ☐ ERP

Handled by \_\_\_\_\_ Approved by \_\_\_\_\_ Date / Time \_\_\_\_\_

委託競投表格

競投牌編號：

郵寄或傳真至：

保利香港拍賣有限公司  
地址：香港金鐘道 88 號太古廣場 1 期 7 樓 701-708 室  
電話：(852) 2303 9899  
傳真：(852) 2303 9888

戶行：香港上海匯豐銀行有限公司  
戶名：保利香港拍賣有限公司  
號碼：004-848-360475-838  
SWIFT: HSBCHKHHHKH  
銀行編號：004

客戶編號 \_\_\_\_\_

<b>個人競投</b>	<b>公司競投</b>
姓名 _____	公司名稱 _____
身份證 / 護照編號 _____	商業登記編號 _____
地址 _____	
城市 _____ 國家 _____ 郵政編號 _____	
電話 #1 _____ 電話 #2 _____ 傳真 _____	
電郵 _____ 選擇語言 _____	
<input type="checkbox"/> 授權代表委託競投： 被授權人：姓 _____ 名 _____	
身份證 / 護照編號 _____ 電話 _____	

委託競投表格須於拍賣日前三個工作日或之前遞交客戶服務部。保利香港拍賣將以傳真或錄音電話等方式確認收到閣下之書面競投表格。若於一個工作日內還未有收到確實回覆，請重新遞交表格。

□ 書面競投

- 競投將以盡可能低之價格進行。在適當情況下，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。
- “購買”或“無限價競投”將不被接納，及我們不接納“加一口價”競投標。請根據圖錄內之指示投標。
- 如保利香港拍賣就同一拍賣品收到兩個或兩個以上競投價相同的書面競投，而在拍賣時此等競投價乃該拍賣品之最高競投價，則該拍賣品會歸於其書面競投最先送抵保利香港拍賣之競投人。
- 拍賣官可直接於拍賣台上執行書面競投。

□ 電話競投

- 請清楚注明於拍賣期間可聯絡閣下之即時通訊方式及工具，我們會於閣下擬競投之拍賣品競投前致電給閣下，該即時通訊工具所傳達之競投信息（無論是否為閣下本人傳達），均視為閣下所為，閣下應對其行為承擔所有責任（包括但不限於法律責任）。
- 本公司有絕對權利對所有電話競投錄音和保存。選擇電話競投即代表競投人同意其電話被錄音。

重要提示：

- 保利香港拍賣不接受包括代理人之內之任何第三方支付款：不接受逾港幣八萬元（或等值貨幣）之現金款項；且發票資訊於拍賣會完結後將不能更改。
- 請閣下提供以下文件之經核證副本：
  - 個人：政府發出附有照片的身份證明文件（如居民身份證及 / 或護照），及現時住址證明（如身份證明文件未有顯示），如公用事業賬單及 / 或銀行月結單。
  - 公司客戶：公司商業登記證及股東證明文件。
  - 代理人：代理人附有照片的身份證明文件，代理人所代表之競投人士 / 公司之證明文件，以及該人士 / 公司簽發的授權書正本。敬請注意，保利香港拍賣不接受第三方支付款 - 此規定亦適用於代理人。如閣下代表他人參與競投，保利香港拍賣僅接受委託人之付款。
- 保利香港拍賣僅接受本書面格式的委託競投表格。

茲申請並委託保利香港拍賣就本申請表所列拍賣品進行競投，並同意如下條款：

- 本人承諾已仔細閱讀刊印於本圖錄上的保利香港拍賣業務規則、重要通告、競投登記須知、財務付款須知及拍賣品提存運送出口須知，並同意遵守前述規定之一切條款。
- 保利香港拍賣業務規則之委託競投之免責條款為不可爭議之條款。無論是由於疏忽或其它原因引致，本人不追究保利香港拍賣及其工作人員競投未成功或未能代為競投的相關責任。
- 本人須於拍賣日前三個工作日或之前向保利香港拍賣出具本委託競投表格。並根據保利香港拍賣公佈的條件和程序辦理競投登記手續。如在規定時間內保利香港拍賣未收到本人支付的相應金額的競投保證金，或保利香港拍賣未予審核確認的，則本表格無效。
- 買家及賣家之合約於拍賣官落槌時訂立。如拍賣成交，本人同意於拍賣會結束（含成交日）後七日內以港幣付清拍賣品之落槌價、相當於落槌價 20% 的佣金以及任何買家負責的各項費用。

拍賣編號	圖錄號	拍品名稱	最高競投價 (未包含佣金) 適用於書面競投 / 緊急競投價 (未包含佣金) 適用於電話競投
			港幣
			港幣
			港幣
			港幣
			港幣
			港幣
			港幣

# 重要通知：倘若保利香港投標人員無法在拍賣時聯絡閣下，本公司將依照閣下所列出的緊急競投價競投

- ☐ 本人希望透過電郵或短信收取本公司或保利集團將舉行之拍賣及活動資訊
- ☐ 本人不欲以電郵方式收取賬單

簽署： \_\_\_\_\_

日期： \_\_\_\_\_

本欄由保利香港拍賣專用

保證金付款方式：☐ 電匯 ☐ 本票 ☐ 支票 ☐ 信用卡 (VISA / 萬事達 / 銀聯 / 美國運通)

證件：☐ 已提供 ☐ ERP

經辦 \_\_\_\_\_ 審核 \_\_\_\_\_ 日期及時間 \_\_\_\_\_

## ABSENTEE BID REGISTRATION

Paddle No.:

Mail or Fax to:

Poly Auction (Hong Kong) Limited  
Address: 701-708, 7/F, One Pacific Place  
88 Queensway, Admiralty  
Hong Kong  
Phone: (852) 2303 9899  
Fax: (852) 2303 9888

Bank: The Hongkong and Shanghai Banking Corporation Limited  
Account Name: Poly Auction (Hong Kong) Ltd.  
Account No: 004-848-360475-838  
SWIFT: HSBCHKHKKH  
Bank Code: 004

Client No. \_\_\_\_\_

Personal Account	Company Account
Name _____	Company Name _____
ID / Passport No. _____	Business Registration No. _____
Address _____	
City _____	Country _____ Postal Code _____
Tel #1 _____	Tel #2 _____ Fax _____
Email _____	Preferred language _____
<input type="checkbox"/> Authorization for Absentee Bid Registration: Name of Agent _____	
ID / Passport No. _____	Tel: _____

This Absentee bid registration must be sent to the customer service department at least three business days before the Auction Day. Poly Auction (Hong Kong) will confirm receipt of your Absentee Bid Registration by fax or recorded phone message etc. If you have not received definite reply within one working day, please send in the form again.

### ☐ WRITTEN BIDS

Bidding will be conducted at the lowest possible price. If appropriate, your absentee bids will be roughly adjusted to the bidding increment of the Auctioneer as close as possible.

"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.

If Poly Auction (Hong Kong) receives two or more absentee bids at the same bidding price, and during the Auction, such bidding prices are the highest bids for that Lot, then that Lot will belong to the Bidder whose absentee bid reaches Poly Auction (Hong Kong) first.

The Auctioneer can execute absentee bids directly on the Auction stage.

### ☐ TELEPHONE BIDS

Please indicate clearly the instant communication methods and instruments that you can be contacted during the auction period, we will phone you before the bidding of the Lot that you intend to bid for, the bidding information transmit by that instant communication instruments (whether or not it is transmitted by you personally) shall be considered as transmitted by you, and you shall bear all liability and responsibility (including but not limit legal liability and responsibility) for the actions taken by it.

All telephone bids may be recorded and kept at Poly Auction (Hong Kong)'s sole discretion, by opting for telephone bids, the Bidder agrees that its phone conversation will be recorded.

### IMPORTANT REMINDER:

- Poly Auction (Hong Kong) does not accept any payment from any third parties (agent inclusive), nor cash in excess of HK\$80,000 (or its equivalent in other currencies), and that the invoice details cannot be changed and/or amended after the end of the Auction.
- Please provide certified true copies of the following documents:
  - Individuals: photo identity i.e. national identity card and/or passport, proof of current address (if the current address is not shown on the identity document), i.e. utility bill or bank statement.
  - Corporate clients: a certificate of incorporation and official documents listing directors and shareholders.
  - Agents and/or Acting Personnel: photo identity of the agent and/or acting personnel, identity document of the person/company that the agent and/or acting personnel acts on, original copy of signed and/or chopped authorization letter from the particular person/ company. Please note that Poly Auction (Hong Kong) Limited does not accept any payment from any third party and this also applies to agent. If you participate in the bidding on behalf of others, Poly Auction (Hong Kong) only accepts the payment of the principal.
- Poly Auction (Hong Kong) only accepts Absentee Bid Registration Form in this written format.

I hereby apply for and appoint Poly Auction (Hong Kong) to conduct bidding for the Property(ies) listed in this Absentee bid registration, and agree to the following terms:

- I undertake that I have carefully read and accept the Conditions of Business, Important Notices, Important Notices about Bidding Registration, Important Notices about Payment and Important Notices about Storage, Collection, Shipping and Export of Poly Auction (Hong Kong) published in the catalogue and agree to be bound by all the terms of the above mentioned provisions.
- The disclaimer of absentee bid of the Conditions of Business of Poly Auction (Hong Kong) is indisputable, I shall not seek to establish the relevant responsibilities of Poly Auction (Hong Kong) and its staff for unsuccessful bidding or their inability to bid on my behalf regardless such is caused by negligence or other reasons.
- I shall present this Absentee Bid Registration to Poly Auction (Hong Kong) at least three business days before the Auction Day, and complete the bidding registration according to the conditions and procedures announced by Poly Auction (Hong Kong). If Poly Auction (Hong Kong) has not received the amount corresponding to the Auction deposit that I have paid or Poly Auction (Hong Kong) has not verified and confirmed it within the period stipulated, this form shall be void.
- The contract between the Buyer and Seller shall be concluded upon the striking of hammer by the Auctioneer. If the Lot is sold, I agree to pay in Hong Kong dollars the Hammer Price, a commission equivalent to 20% of the hammer price of each lot and any Buyer's expenses within 7 calendar days (including the day of sale) from the day of sale.

Sale No.	Lot No.	Lot Description	Highest Bid (excluding commission) for written bid / Emergency bid (excluding commission) for phone bid #
			HKD
			HKD
			HKD
			HKD
			HKD

#important Note: If Poly HK staff is unable to contact you during the auction, the bid will be placed in accordance with you listed emergency bid price

☐ I would like to receive the news for coming auction or events by email or message from Poly Hong Kong or Poly's group

☐ I do not wish to receive the settlement advice by email

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### FOR OFFICE USE ONLY

Deposit payment: ☐ Wire Transfer ☐ Cashier Order ☐ Cheque ☐ Credit Cards (VISA, MASTER, CUP, AE) ID/PP: ☐ Provided ☐ ERP  
Handled by \_\_\_\_\_ Approved by \_\_\_\_\_ Date / Time \_\_\_\_\_

## 中国拍卖行业概念股——保利文化 (3636 · HK)

总 经 理：王蔚 专职副书记：江林 副总经理：王红卫 副总经理：陈零初 副总经理：祖世龙 总会计师：郑华 中国古董珍玩艺术总监：李移舟 中国书画艺术总监：殷华杰 中国古代书画艺术总监：李雪松

## 中国古董珍玩

E-mail: gd@polyauction.com  
征集微信号: polygudong

## 行政部

总经理：付滢蓉  
行政经理：许 昂

## 瓷器造像工艺品部

总经理：李嘉伟  
高级业务经理：翟昊天 邹德馨  
赵胤轩 李 莹  
张毅博（铜镜）  
业务经理：徐 雯  
业务助理：廖海岚 杨圆通  
E-mail: gd@polyauction.com  
联系电话：(86-10) 64083090

## 古典家具文房部

总经理：郑 阳  
高级业务经理：宫 净（海外拓展）  
麻 正（紫砂茶具）  
业务助理：孟雅琪  
E-mail: zhy@polyauction.com  
联系电话：(86-10) 64083090

## 古董珍玩季拍部

总经理：李 岫  
业务经理：文明远 李承隆  
王井森 王新涛  
业务助理：范博涵 陈 亮  
E-mail: sijigudong@163.com  
联系电话：(86-10) 64083098

## 中国书画

E-mail: sh@polyauction.com  
联系电话：(86-10) 64083371

## 中国书画一部

总经理：罗汉松  
高级业务经理：王高伟 李夺伦  
业务经理：于振兰 肖明芳  
业务助理：庄 原  
联系电话：(86-10) 64083377/3378

## 中国书画二部

总经理：胡志明  
高级业务经理：王 浩 王建华 刘晓洋  
业务经理：孟 辉 陈 京  
联系电话：(86-10) 64083363/3380

## 中国书画三部

总经理：陈媛媛  
高级专家：罗戈弟  
高级业务经理：王 辉  
业务经理：胡天骥  
业务助理：史 纪  
联系电话：(86-10) 64083363/3380

行政助理：许 登 陈玉红

## 中国古代书画部（含古籍文献）

总经理：范长江  
E-mail: gdsh@polyauction.com  
联系电话：(86-10) 64083316  
高级业务经理：王 健 任 星  
陈智萌（古籍文献类）  
赵绍华 孟兆波

业务经理：李修燕 刘锦锦 孟雪松  
业务助理：薛 蕊 刘阳春  
联系电话：(86-10) 64083314/3315

## 现当代艺术部

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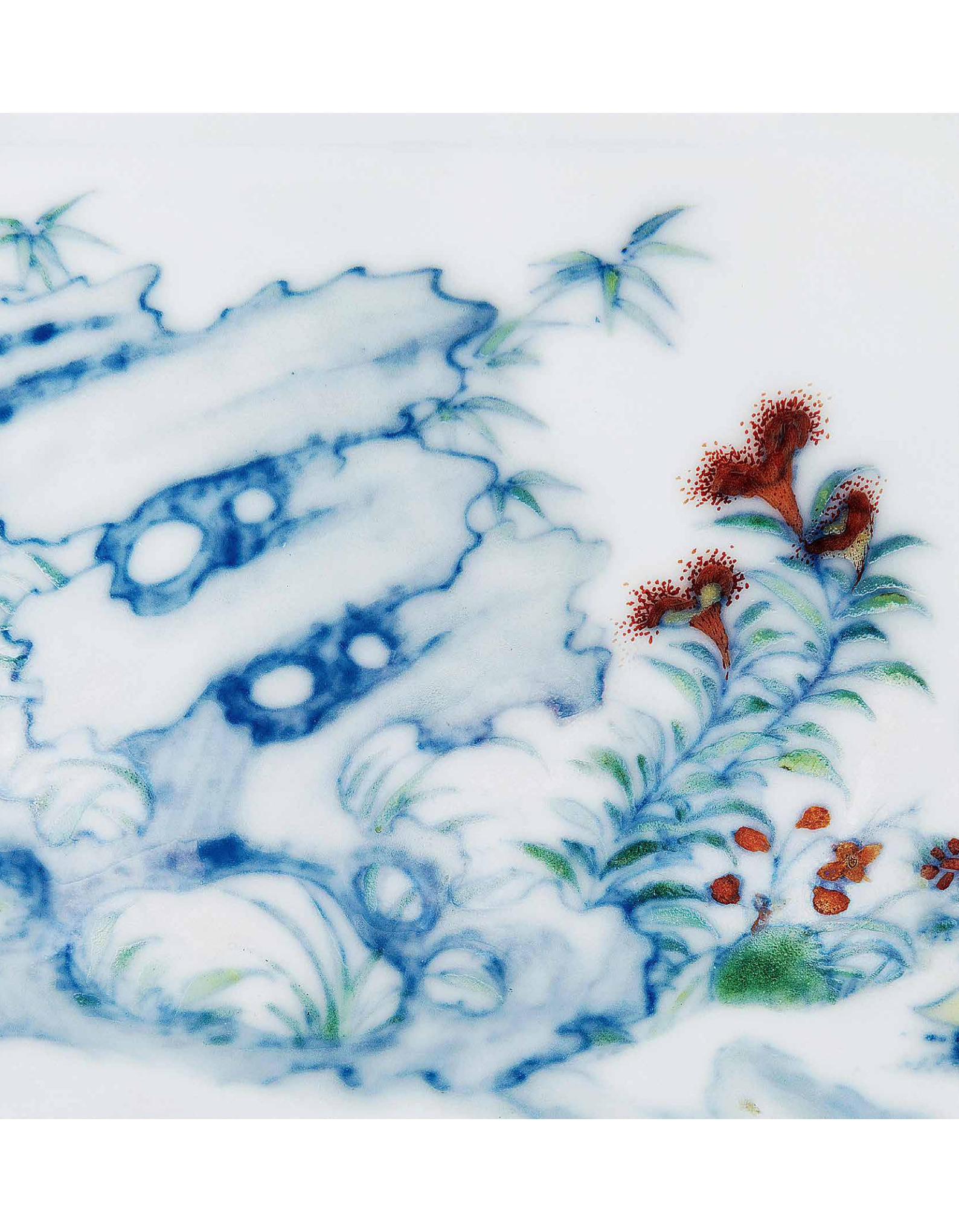
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