



HONG KONG IMPORTANT CHINESE ART

30 May 2017



IMPORTANT CHINESE ART
HONG KONG 30 May 2017

中國歷代年表

CHRONOLOGICAL TABLE

新石器時代 NEOLITHIC PERIOD	6500c-1700c BC	後漢 Later Han	947-950
		後周 Later Zhou	951-960
夏 XIA DYNASTY	2100c-1600c BC	遼 LIAO DYNASTY	907-1125
商 SHANG DYNASTY	1600c-1100c BC	宋 SONG DYNASTY	960-1279
		北宋 Northern Song	960-1127
周 ZHOU DYNASTY	1100-256BC	南宋 Southern Song	1127-1279
西周 Western Zhou	1100-771 BC		
東周 Eastern Zhou	770-256 BC	金 JIN DYNASTY	1115-1234
春秋 Spring and Autumn Period	770-476 BC		
戰國 Warring States Period	475-221 BC	元 YUAN DYNASTY	1279-1368
秦 QIN DYNASTY	221-206 BC	明 MING DYNASTY	1368-1644
漢 HAN DYNASTY	206 BC-220 AD	洪武 Hongwu	1368-1398
西漢 Western Han	206 BC-8 AD	建文 Jianwen	1399-1402
新 Xin	9-24	永樂 Yongle	1403-1425
東漢 Eastern Han	25-220	洪熙 Hongxi	1425
三國 THREE KINGDOMS	220-265	宣德 Xuande	1426-1435
魏 Wei	220-265	正統 Zhengtong	1436-1449
蜀漢 Shu Han	221-263	景泰 Jingtai	1450-1456
吳 Wu	222-263	天順 Tianshun	1457-1464
晉 JIN DYNASTY	265-420	成化 Chenghua	1465-1487
西晉 Western Jin	265-317	弘治 Hongzhi	1448-1505
十六國 Sixteen Kingdoms	304-439	正德 Zhengde	1506-1521
東晉 Eastern Jin	317-420	嘉靖 Jiajing	1522-1566
南朝 SOUTHERN AND		隆慶 Longqing	1567-1572
北朝 NORTHERN DYNASTY	420-581	萬曆 Wanli	1573-1619
劉宋 Liu Song	420-479	泰昌 Taichang	1620
南齊 Southern Qi	479-502	天啟 Tianqi	1621-1627
梁 Liang	502-557	崇禎 Chongzhen	1628-1644
陳 Chen	557-589	清 QING DYNASTY	1644-1911
北魏 Northern Wei	386-534	順治 Shunzhi	1644-1661
東魏 Eastern Wei	534-550	康熙 Kangxi	1662-1722
北齊 Northern Qi	550-577	雍正 Yongzheng	1723-1735
西魏 Western Wei	535-556	乾隆 Qianlong	1736-1795
北周 Northern Zhou	557-581	嘉慶 Jiaqing	1796-1820
隋 SUI DYNASTY	581-618	道光 Daoguang	1821-1850
唐 TANG DYNASTY	618-907	咸豐 Xianfeng	1851-1861
五代 FIVE DYNASTIES	907-960	同治 Tongzhi	1862-1874
後梁 Later Liang	907-923	光緒 Guangxu	1875-1908
後唐 Later Tang	923-936	宣統 Xuantong	1909-1911
後晉 Later Jin	936-946	中華民國 REPUBLIC OF CHINA	1912-1949
		洪憲 HONGXIAN (YUAN SHIKAI)	1915-1916
		中華人民共和國 P. R. OF CHINA	1949-

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Consultants
Dr. K. K. Lee
Dr. Tony C.L. Choi

GM:
Jayne Li

Sale & Marketing:
Queenie Liu

Administration:
Mos Li
Zoe Kong

Ceramics:
George So
Han Liu
Sammy Lau

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IMPORTANT
CHINESE
ART



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TEL: +852 2856 9830

FAX : +852 3020 9287

EMAIL: info@royaleauction.com

ADDRESS: Room 212, 16W, Hong Kong Science Park, Shatin, N.T., Hong Kong

WEBSITE: www.royaleauction.com

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電話：+852 2856 9830

傳真：+852 3020 9287

地址：香港沙田香港科學園16W 212室

網址：www.royaleauction.com

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Acknowledgement

Royale Auctioneers Limited are grateful for the indefatigable efforts of Royal Heritage Ceramics Authentication Limited devoted in handling abundant artifacts flooded in from our patrons. We are greatly impressed by their professionalism, impartiality and objectiveness they displayed in authenticating the genuineness of ceramics.

鳴謝

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Values: Quality, Credibility, Research and Development Efforts.

Hong Kong Head Office & Laboratory

TEL: +852 2858 7155

Shenzhen Laboratory

TEL: 400 640 7072 & +86 755 3312 8352

Guangzhou Laboratory

TEL: +86 20 8380 0228 & 8380 8818

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電話：+852 2858 7155

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電話：400 640 7072 & +86 755 3312 8352

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IMPORTANT CHINESE ART AUCTION
6/F HANKOW II PENINSULA HOTEL
HONG KONG
30 MAY 2017 (Tuesday) 2:00 PM

皇廷2017春季中國藝術品拍賣會
香港九龍半島酒店六樓漢口廳 II
5月30日(周二) 下午2:00

TRAVELLING EXHIBITION

06-07 MAY (Saturday & Sunday)
Beijing
Hotel New Otani Chang Fu Gong
26, Jianguomenwai Avenue, Beijing
2/F Lily D Function Room

13-14 MAY (Saturday & Sunday)
Shanghai
Four Seasons Hotel
5/F VIP VII No.500 Weihai Road,
Shanghai

20-21 MAY (Saturday & Sunday)
Guangzhou
Four Seasons Hotel
2/F Ruby Room, 5 Zhujiang West Road,
Pearl River New City, Tianhe District,
Guangzhou

**Exhibition (Hong Kong & Shenzhen
concurrently)**

28-29 MAY (Sunday-Monday)
Hong Kong
Peninsula Hotel
Hankow Salisbury Road, Kowloon,
Tsim Sha Tsui, Hong Kong

28-29 MAY (Sunday-Monday)
Shenzhen
Luohu Shangri-La Hotel
1002 Jianshe Road, Shenzhen

巡迴展覽

5月6-7日(周六日)
北京
長富宮飯店
北京市建國門外大街26號
2樓百合D廳

5月13-14日(周六日)
上海
四季酒店
上海靜安區威海路500號四季酒
店5樓,黃埔VIP

5月20-21日(周六日)
廣州
四季酒店
廣州市天河區珠江新城珠江西路5
號四季酒店2樓紅寶廳

預展(香港深圳兩地同時舉行)

5月28-29日(周日-周一)
香港
半島酒店
香港九龍尖沙咀梳士巴利道半島酒
店6樓,漢口廳

5月28-29日(周日-周一)
深圳
羅湖香格里拉大酒店
深圳羅湖建設路1002號



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1001

A "TWISTED GLAZE" BOWL

TANG DYNASTY (618 - 907 AD)

D: 12.4cm

HK\$40,000-60,000

US\$5,200-7,700

唐 絞釉碗



1002

A CELADON FACETED AND TIERED VASE WITH HANDLES

LATE TANG/EARLY SONG PERIOD (10TH CENTURY)

H: 18.6cm

HK\$300,000-500,000

US\$38,700-64,400

唐晚宋初 青釉弦紋雙系耳盤口瓶



1003

A FINELY CARVED "YUE" BOWL

FIVE DYNASTIES PERIOD (10TH CENTURY)

D: 21.0cm

HK\$300,000-500,000

US\$38,700-64,400

五代 越窯刻畫龍紋蓮花瓣紋碗



1004

A CIZHOU WARE TIGER NECK-PILLOW

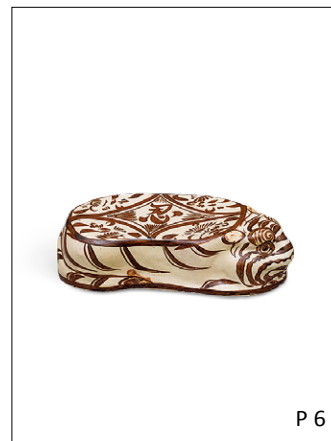
SONG DYNASTY (960 - 1279 AD)

H: 9.6cm

HK\$250,000-350,000

US\$32,200-45,100

宋 磁州窯褐彩“忍”字紋虎頭瓷枕



1005

A CIZHOU WARE SGRAFFITO VASE

SONG DYNASTY (960 - 1279 AD)

H: 15.7cm

HK\$300,000-500,000

US\$38,700-64,400

宋 磁州窯白釉剔花小口瓶



1006

A KOREAN CELADON PILLOW

SONG DYNASTY (960 - 1279 AD)

H: 23.6cm

HK\$120,000-180,000

US\$15,500-23,200

宋代 高麗青瓷仙鶴花葉紋枕



▲1007

A RARE "RU" WARE BRUSH WASHER

NORTHERN SONG DYNASTY (960 - 1127 AD)

D: 12.5cm

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

US\$232,000-360,800

北宋 汝窯三足洗



▲1008

A RU WARE CENSER

SONG DYNASTY (960 - 1279 AD)

D: 16.1cm

HK\$2,500,000-3,500,000

US\$322,200-451,000

宋 汝窯弦紋三足爐



▲1009

A RU-TYPE WASHER

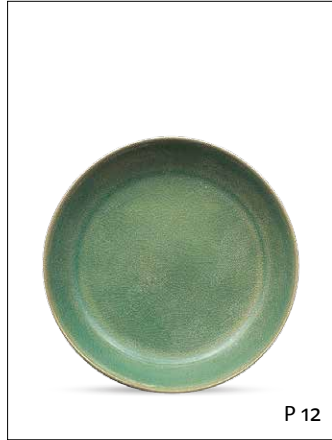
SONG DYNASTY (960 – 1279 AD)

D: 15.1cm

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

US\$773,200-1,030,900

宋 汝窯青釉盤



P 12

1010

A FLAT “RU” WARE DISH

SONG DYNASTY (960 – 1279 AD)

D: 18.9cm

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

US\$193,300-322,200

宋 汝窯洗



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▲1011

A RU WARE CELADON COLLECTION BOWL

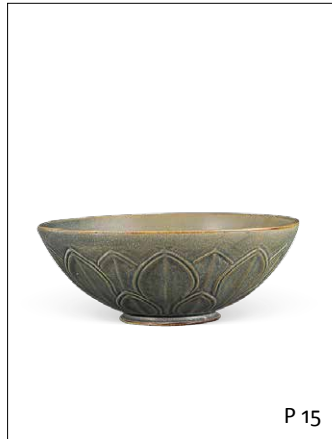
NORTHERN SONG DYNASTY (960 – 1127 AD)

D: 15.6cm

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

US\$103,100-154,600

北宋 臨汝窯青瓷刻蓮瓣紋碗



P 15

▲1012

A LOBED “GUAN” WARE BRUSH WASHER

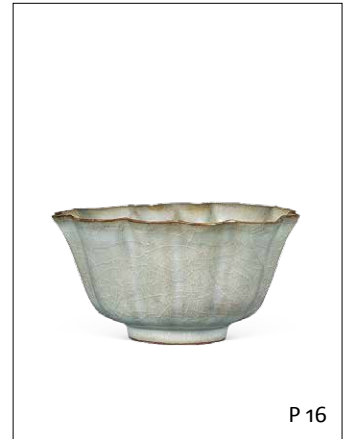
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 8cm

HK\$1,600,000-2,000,000

US\$206,200-257,700

南宋 官窯葵口洗



P 16

1013

A SMALL ARCHAISTIC GUAN WARE CENSER

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 7.8cm

HK\$180,000-250,000

US\$23,200-32,200

南宋 官窯鬲式爐



P 17

1014

A GUAN WARE BOTTLE VASE

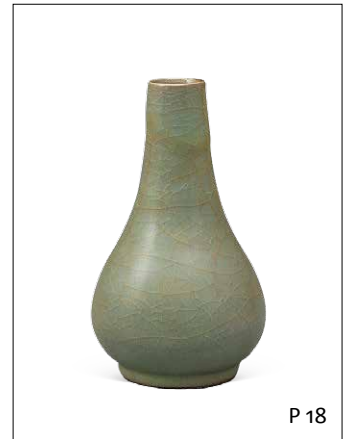
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 18.4cm

HK\$250,000-350,000

US\$32,200-45,100

南宋 官窯長頸瓶



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1015

A GUAN WARE VASE

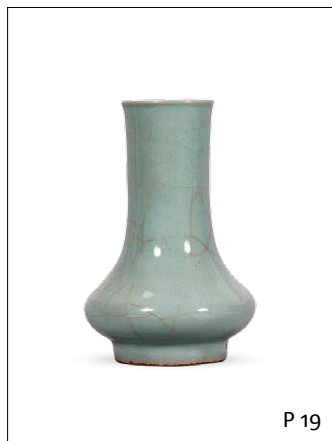
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 15cm

HK\$200,000-250,000

US\$25,800-32,200

南宋 官窯黑胎穿帶直頸瓶



P 19

1016

A JUN WARE DISH WITH PURPLE SPLASHES

SONG-JIN PERIOD (960 – 1234 AD)

D: 16.1cm

HK\$600,000-800,000

US\$77,300-103,100

宋金 鈞窯玫瑰紫斑盤



P 20

1017

A JUN WARE CUP AND STAND

SONG DYNASTY (960 – 1279 AD)

H: 5.5cm

HK\$50,000-100,000

US\$6,400-12,900

宋 鈞瓷紫斑紋盞托



1018

A JUN WARE FLAMBE-GLAZED “ZUN” VASE

SONG DYNASTY (960 – 1279 AD)

H: 22cm

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

US\$154,600-232,000

宋 鈞瓷窯變出戟尊



1019

A BLUE JUN WARE DISH

NORTHERN SONG DYNASTY (960 – 1127 AD)

D: 16.4cm

HK\$60,000-80,000

US\$7,700-10,300

北宋 鈞窯天藍釉盤



▲1020

A GUAN TYPE CHRYSANTHEMUM DISH

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

D: 17.4cm

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

US\$386,600-515,500

南宋 官窯菊瓣形盤



1021

A GUAN WARE CHRYSANTHEMUM DISH

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

D: 12.5cm

HK\$250,000-350,000

US\$32,200-45,100

南宋 郊壇下官窯菊花盤



1022

A FLUTED GUAN WARE VASE

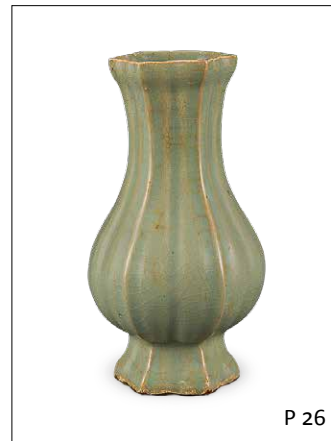
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 20.7cm

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

US\$193,300-322,200

南宋 官窯六棱花口瓶



1023

A “GUAN-TYPE” FACETED VASE

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 11.1cm

HK\$120,000-180,000

US\$15,500-23,200

南宋 官窯花口瓶



1024

A UNIQUE GUAN WARE MEIPING WITH COVER

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 19cm

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

US\$193,300-322,200

南宋 官窯弦紋梅瓶



1025

A LARGE BLUE JUN CENSER

NORTHERN SONG DYNASTY (960 – 1127 AD)

D: 20.3cm

HK\$250,000-350,000

US\$32,200-45,100

北宋 鈞窯天藍釉如意三足爐



P 29

1026

A LOBED AND INCISED YAOZHOU WARE BOWL

NORTHERN SONG DYNASTY (960 – 1127 AD)

D: 14.5cm

HK\$50,000-80,000

US\$6,400-10,300

北宋 耀州窯青瓷印花葵口盤



P 30

1027

A YAOZHOU WARE EWER CARVED WITH PEONIES

SONG DYNASTY (960 – 1279 AD)

H: 24.8cm

HK\$600,000-1,000,000

US\$77,300-128,900

宋 耀州窯剔花牡丹紋水注



P 31

1028

A CARVED YAOZHOU WATER SPRINKLER VASE

SONG DYNASTY (960 – 1279 AD)

H: 33.3cm

HK\$300,000-500,000

US\$38,700-64,400

宋 耀州窯刻花淨水瓶



P 32

1029

A CARVED YAOZHOU WARE FISH JAR

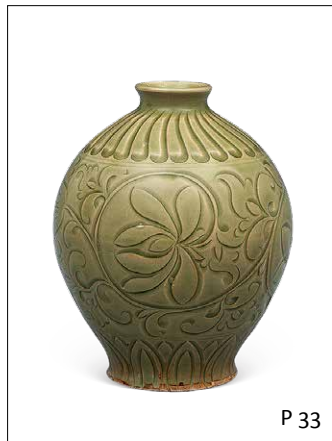
SONG DYNASTY (960 – 1279 AD)

H: 17.8cm

HK\$250,000-350,000

US\$32,200-45,100

宋 耀州窯刻花紋小口瓶



P 33

1030

A YAOZHOU WARE CELADON WITH CARVED FISH DECORATION

SONG/YUAN DYNASTY (13TH CENTURY)

H: 21.2cm

HK\$50,000-100,000

US\$6,400-12,900

宋至元 耀州窯剔花魚紋瓶



P 34

1031

A LONGQUAN WARE DOUBLE-LOBED "HULUPING" VASE

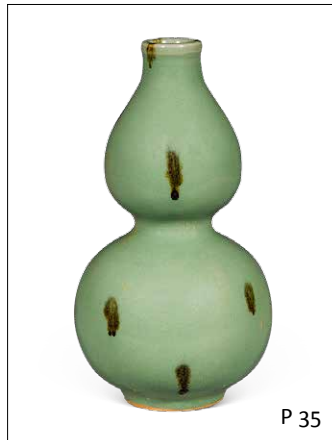
SONG DYNASTY (960 – 1279 AD)

H: 24.2cm

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

US\$103,100-154,600

宋 龍泉窯點彩梅子青葫蘆瓶



P 35

1032

A LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

D: 12.8cm

HK\$600,000-1,000,000

US\$77,300-128,900

南宋 龍泉窯粉青釉板沿洗



P 36

1033

A LONGQUAN CELADON CENSER

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 9.7cm

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

US\$103,100-154,600

南宋 龍泉窯鬲式爐



P 37

1034

A LONGQUAN WARE CENSER

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

D: 5.5cm

HK\$1,200,000-1,500,000

US\$154,600-193,300

南宋 溪口窯龍泉鬲式爐



P 38

© 1035

AN IMPORTANT AND RARE LONGQUAN WARE ZUN VASE

SOUTHERN SONG DYNASTY (1127 – 1279 AD)

H: 25.4cm

Estimate by request

估價待詢

南宋 龍泉冰裂紋出戟尊



P 40

1036

A LONGQUAN WARE CELADON TRIPOD CENSER

SOUTHERN SONG/YUAN DYNASTY (13TH CENTURY)

H: 8.2cm

HK\$40,000-60,000

US\$5,200-7,700

南宋至元 龍泉三足爐



P 44

1037

A CARVED DING YUHUCHUNPING VASE

SONG DYNASTY (960 – 1279 AD)

H: 16.9cm

HK\$250,000-350,000

US\$32,200-45,100

宋 定窯刻花玉壺春瓶



P 45

1038

A GE TYPE HANDLED CENSER

SONG DYNASTY (960 – 1279 AD)

H: 5.5cm

HK\$300,000-500,000

US\$38,700-64,400

宋 哥窯耳式爐



P 46

1039

A GE WARE LOBED WASHER

SONG DYNASTY (960 – 1279 AD)

D: 14.9cm

HK\$500,000-800,000

US\$64,400-103,100

宋 哥窯系花口盤



P 47

1040

A JUN WARE NARCISSUS BOWL

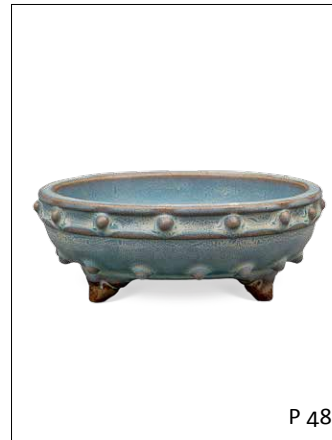
JIN DYNASTY (1115 – 1234 AD)

D: 16.5cm

HK\$350,000-450,000

US\$45,100-58,000

金 鈞窯天藍釉鼓釘如意三足洗



P 48

▲1041

A RARE AND IMPORTANT JUNYAO BOTTLE-NECK VASE

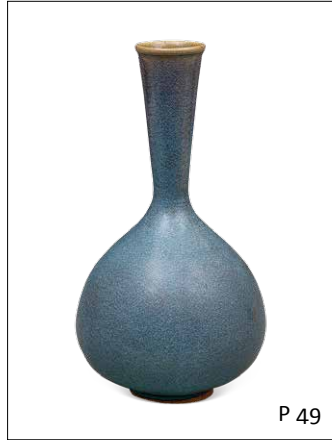
JIN/YUAN DYNASTY (13TH CENTURY)

H: 28cm

HK\$150,000-200,000

US\$19,300-25,800

金至元 鈞窯長頸瓶



P 49

1042

A CARVED YAOZHOU WARE COSMETIC BOX AND LID

JIN/YUAN DYNASTY (13TH CENTURY)

D: 16.3cm

HK\$500,000-800,000

US\$64,400-103,100

金至元 耀州窯粉盒



P 50

1043

AN INTRICATELY CARVED YAOZHOU WARE BITONG WITH REPEATING COIN MOTIF

JIN/YUAN DYNASTY (13TH CENTURY)

H: 12.6cm

HK\$150,000-200,000

US\$19,300-25,800

金至元 耀州窯刻錢紋筆筒



P 51

▲1044

A BLUE AND WHITE JAR WITH PEONIES AND HORSES

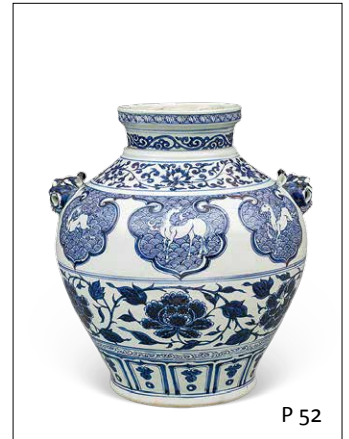
YUAN DYNASTY (1279 – 1368 AD)

H: 38.4cm

HK\$6,500,000-8,000,000

US\$837,600-1,031,000

元 青花海馬紋纏枝牡丹大罐



P 52

▲1045

A LARGE BLUE AND WHITE FEATURING MANDARIN DUCKS CHARGER

YUAN DYNASTY (1279 – 1368 AD)

D: 45.8cm

HK\$1,600,000-1,800,000

US\$206,000-232,000

元 青花鴛鴦荷塘紋菱口大盤



P 54

1046

A SMALL BLUE AND WHITE DRAGON MEIPING VASE

YUAN DYNASTY (1279 – 1368 AD)

H: 9.2cm

HK\$200,000-300,000

US\$25,800-38,700

元 青花龍紋小梅瓶



P 56

1047

A BLUE AND WHITE DRAGON STEM CUP

YUAN DYNASTY (1279-1368 AD)

H: 9.6cm

HK\$600,000-1,000,000

US\$77,300-128,900

元 青花龍紋高足碗



P 57

▲1048

A BLUE AND WHITE JAR WITH PAINTED FISH

YUAN DYNASTY (1279 – 1368 AD)

H: 8.5cm

HK\$100,000-200,000

US\$12,900-25,800

元 青花小魚簍罐



P 58

▲1049

A SMALL GE WARE MEIPING

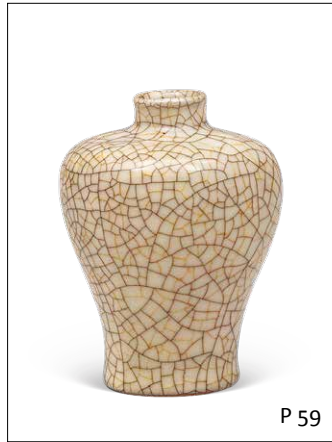
YUAN DYNASTY (1279 – 1368 AD)

H: 10.4cm

HK\$300,000-500,000

US\$38,700-64,400

元 哥窯系梅瓶



P 59

1050

A LONGQUAN DRAGON CHARGER WITH BISCUIT-FIRED DRAGON DECORATION

YUAN DYNASTY (1279 – 1368 AD)

D: 40.1cm

HK\$350,000-450,000

US\$45,100-58,000

元 龍泉窯貼花龍紋盤



P 60

1051

A LONGQUAN WARE CELADON TRIPOD CENSER

YUAN DYNASTY (1279 – 1368 AD)

H: 10.5cm

HK\$50,000-80,000

US\$6,400-10,300

元 龍泉窯三足雙耳鼎式爐



P 62

1052

A LONGQUAN WARE CELADON MOON FLASK

YUAN DYNASTY (1279 – 1368 AD)

H: 26cm

HK\$60,000-120,000

US\$7,700-15,500

元 龍泉窯雙系花紋扁壺



P 63

1053

AN IMPORTANT GUAN WARE BASIN

YUAN DYNASTY (1279 – 1368 AD)

D: 13.5cm

HK\$80,000-120,000

US\$10,300-15,500

元 官窯冰裂紋盤



P 64

1054

A BLUE AND WHITE DRAGON CUP WITH STAND

EARLY MING DYNASTY (14TH – 15TH CENTURY)

D of Cup: 8.6cm D of Dish: 19.7cm

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

US\$64,400-128,900

明早期 青花折枝龍紋盞托



P 65

▲1055

A BLUE AND WHITE POMEGRANATE LOTUS BOWL

YONGLE PERIOD (1402 – 1424 AD)

D: 20.8cm

HK\$500,000-800,000

US\$64,400-103,100

明永樂 折枝花果紋青花碗



P 66

1056

A BLUE AND WHITE WASHER WITH SWIMMING FISH

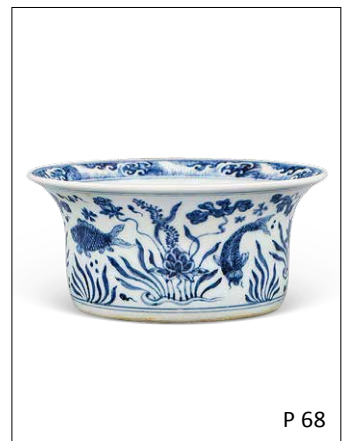
YONGLE PERIOD (1402 – 1424 AD)

D: 18cm

HK\$1,200,000-1,700,000

US\$154,600-219,100

明永樂 青花魚藻紋折沿洗



P 68

1057

A BLUE AND WHITE MEIPING VASE

YONGLE PERIOD (1402 – 1424 AD)

H: 25.7cm

HK\$1,200,000-1,600,000

US\$155,000-206,200

明永樂 青花纏枝花卉紋梅瓶



P 70

1058

A BLUE AND WHITE FLORAL LOBED CHARGER

YONGLE PERIOD (1402 – 1424 AD)

D: 27.6cm

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

US\$154,600-232,200

明永樂 青花纏枝花卉紋菱口盤



P 72

1059

A BLUE AND WHITE DRAGON BOWL

XUANDE MARK AND PERIOD (1426 – 1435 AD)

D: 18.6cm

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

US\$64,400-128,900

明宣德 青花龍紋直口碗



P 74

▲1060

A LARGE BLUE AND WHITE CHARGER WITH PANELLED COUNTRYSIDE AND FLORAL SCENES

WANLI PERIOD (1572 – 1620 AD)

D: 48.2cm

HK\$300,000-400,000

US\$38,700-51,500

明萬曆 青花故事人物大碟



P 76

▲1061

A SMALL SPHERICAL BLUE AND WHITE BRUSH WASHER

MING DYNASTY (1368 - 1644 AD)

D: 3.4cm

HK\$80,000-120,000

US\$10,300-15,500

明 纏枝花紋洗



P 78

▲1062

A BLUE AND WHITE DRAGON MEIPING VASE

LATE MING DYNASTY (17TH CENTURY)

H: 26.4cm

HK\$60,000-100,000

US\$7,700-12,900

明晚期 青花海獸龍紋開光花卉梅瓶



P 79

1063

A BLUE AND WHITE DRAGON BOWL

CHENGHUA MARK AND PERIOD

D: 19.6cm

HK\$300,000-500,000

US\$38,700-64,400

成化款 青花海水龍紋撇口碗



P 80

▲1064

A GREYISH GREEN MEIPING VASE

SONG DYNASTY (960 – 1279 AD)

H: 31.8cm

HK\$180,000-240,000

US\$23,200-30,900

宋 龍泉青瓷大梅瓶



P 81

▲1065

A LONGQUAN CELADON MALLET VASE WITH PHOENIX HANDLES

MING DYNASTY (1368 - 1644 AD)

H: 16.9cm

HK\$600,000-800,000

US\$77,300-103,100

明 龍泉窯梅子青雙鳳耳紙槌瓶



P 82

▲1066

A PAIR OF YELLOW ENAMELED DISHES WITH INCISED DRAGON DECORATION

KANGXI MARK AND PERIOD (1654 - 1722 AD)

D: 17.1cm D: 17.5cm

HK\$380,000-500,000

US\$49,000-64,400

清康熙 黃釉暗刻龍紋盤一對



P 83

▲1067

A GREEN AND WHITE ENAMELLED DRAGON DISH

KANGXI MARK AND PERIOD (1654 - 1722 AD)

D: 18cm

HK\$150,000-250,000

US\$19,300-32,200

清康熙 白地綠龍暗刻海水紋盤



P 84

▲1068

A DOUCAI FISH AND DRAGON PLATE

CHENGHUA MARK, KANGXI PERIOD (1654 - 1722 AD)

D: 15.4cm

HK\$60,000-100,000

US\$7,700-12,900

清康熙 成化款魚化龍紋鬥彩盤



P 85

▲1069

A FAMILLE ROSE CERAMIC TILE WITH FLORAL AND MOUNTAIN SCENES

KANGXI PERIOD (1654 - 1722 AD)

H: 15.9cm

HK\$120,000-180,000

US\$15,500-23,200

清康熙 粉彩《張騫乘槎》方磚插屏



P 86

▲1070

A BLUE AND WHITE UNDERGLAZE RED BOTTLE VASE

CHENGHUA MARK, KANGXI PERIOD (1654 - 1722 AD)

H: 19.5cm

HK\$250,000-350,000

US\$32,200-45,100

清康熙 青花釉裏紅瓜棱長頸瓶



P 88

1071

A GE-TYPE CONG VASE

YONGZHENG MARK AND PERIOD (1722 - 1735 AD)

H: 26.3cm

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

US\$103,100-154,600

清雍正 仿哥窯八卦紋琮式瓶



P 90

1072

A BLUE AND WHITE PEACH BLOSSOM VASE

YONGZHENG MARK AND PERIOD (1725 - 1736 AD)

H: 35cm

HK\$5,000,000-8,000,000

US\$644,300-1,030,900

清雍正 青花山石桃花紋橄欖瓶



P 92

1073

A PAIR OF BAJIXIANG CUPS

YONGZHENG MARK AND PERIOD
(1725 – 1736 AD)

D: 6.5cm D: 6.4cm

HK\$180,000-220,000

US\$23,200-28,400

清雍正 青花八吉祥紋杯一對



P 96

▲1074

A FAMILLE ROSE “CHILDREN AT PLAY” BOWL

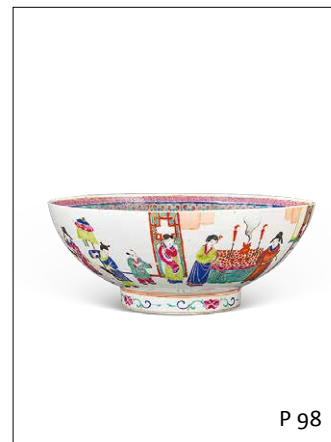
YONGZHENG MARK AND PERIOD
(1722 – 1735 AD)

D: 24.9cm

HK\$150,000-200,000

US\$19,300-25,800

雍正款 粉彩人物嬰戲碗



P 98

1075

A COBALT BLUE BOWL WITH RED BAT DECORATION

QIANLONG MARK AND PERIOD (1735 – 1796 AD)

D: 17.1cm

HK\$350,000-450,000

US\$45,100-58,000

清乾隆 霽藍釉五福捧壽紋盤



P 102

▲1076

A CANTON FAMILLE ROSE RETICULATED DISH

QIANLONG PERIOD (1735 – 1796 AD)

D: 23.9cm

HK\$300,000-400,000

US\$38,700-51,500

清乾隆 廣彩《引泉煮茶》通花碟



P 103

1077

A FAMILLE ROSE GILT TEAPOT AND COVER

QIANLONG MARK AND PERIOD (1735 – 1796 AD)

H: 12cm

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

US\$103,100-154,600

清乾隆 粉彩青花開光花鳥紋描金茶壺



P 104

▲1078

A SEVEN-BRUSH BITONG WITH ORIGINAL ZITAN WOOD STAND

QIANLONG PERIOD (1654 – 1722 AD)

H: 9.1cm

HK\$70,000-120,000

US\$9,000-15,500

清乾隆 豆青釉雙輔首七孔筆插配紫檀座



P 106

▲1079

A BLUE AND WHITE BAJIXIANG BOWL

QIANLONG PERIOD (1735 – 1796 AD)

D: 29.8cm

HK\$500,000-800,000

US\$64,400-103,100

清乾隆 青花八吉祥花卉紋敞口碗



P 107

1080

A MIDNIGHT BLUE GLAZED BITONG WITH GILT INSECT DECORATION

JIAQING MARK AND PERIOD (1796 – 1820 AD)

H: 13.3cm

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

US\$154,600-232,000

清嘉慶 藍釉描金百蟲筆海



P 108

▲1081

**A BLUE AND WHITE
"BAJIXIANG" BOWL**

JIAQING MARK AND PERIOD (1796-1820 AD)

D: 16.6cm

HK\$200,000-300,000

US\$25,800-38,700

清嘉慶 青花八寶紋碗



P 109

▲1082

**A DOUCAI PLATE FEATURING
MANDARIN DUCKS**

GUANGXU MARK AND PERIOD (1875-1908 AD)

D: 18.7cm

HK\$35,000-50,000

US\$4,500-6,400

清光緒 鬥彩鴛鴦荷塘紋盤



P 110

▲1083

**A BEAUTIFUL FAMILLE ROSE
PLATE WITH A CRICKET
AMONGST BLOSSOMS**

GUANGXU PERIOD (1875-1908 AD)

D: 9.8cm

HK\$40,000-60,000

US\$5,200-7,700

清光緒 粉彩蠶蠟圖小盤



P 111

▲1084

A FAMILLE ROSE PLATE

GUANGXU PERIOD (1875-1908 AD)

D: 20.7cm

HK\$50,000-80,000

US\$6,400-10,300

清光緒 粉彩蝶戀花紋盤



P 112

▲1085

**A FAMILLE ROSE "BAJIXIANG"
DISH**

GUANGXU MARK AND PERIOD
(1875-1908 AD)

D: 20.9cm

HK\$40,000-60,000

US\$5,200-7,700

清光緒 粉彩八吉祥紋盤



P 113

▲1086

A FAMILLE ROSE DISH

GUANGXU MARK AND PERIOD
(1875-1908 AD)

D: 20.7cm

HK\$50,000-80,000

US\$6,400-10,300

清光緒 粉彩花卉盤



P 114

▲1087

**A FAMILLE ROSE JAR AND
COVER**

LATE QING PERIOD, 18TH CENTURY

H: 27.8cm

HK\$50,000-80,000

US\$6,400-10,300

清末 粉彩錦雞紋壯罐



P 115

1088

**A LARGE "LUOHANGANG"
URN IN COPPER RED WITH
UNDERGLAZE BLUE WITH
TAOIST SCRIPT**

POST-REPUBLICAN PERIOD (1949 -
PRESENT)

D: 51cm

HK\$100,000-150,000

US\$12,900-19,300

當代 青花釉裏紅楷書道德經
羅漢缸



P 116

1089

"SUNLIGHT AND SNOW"

ENAMEL ON CERAMIC BY PAN ZHAI
MIN (b. 1971)

110 X 55cm

HK\$300,000-350,000

US\$38,700-45,100

當代 高温顔色釉瓷版畫《晴雪》



P 117

1090

A JADE STAFF ORNAMENT IN THE SHAPE OF A BIRD

HAN DYNASTY (206 BC – 220 AD)

L: 9.2cm

HK\$50,000-70,000

US\$6,400-9,000

漢 鳥形首杖



P 120

1091

A JADE CARVING OF A TIGER AND PHOENIX

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 8.2cm

HK\$40,000-50,000

US\$5,200-6,400

西周 虎鳳珮飾



P 120

1092

A WHITE JADE PLAQUE WITH TAOTIE MASK

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 3.8cm

HK\$80,000-120,000

US\$10,300-15,500

西周 賞白玉獸面形珮



P 121

1093

A FINELY CARVED JADE BEAR

HAN DYNASTY (206 BC – 220 AD)

L: 5.8cm

HK\$70,000-90,000

US\$9,000-11,600

漢 熊形擺件



P 121

1094

A JADE COLUMN

SHANG DYNASTY (1600 – 1046 BC)

L: 6.2cm

HK\$45,000-60,000

US\$5,800-7,700

商 筒形弦紋玉



P 122

1095

A JADE BANGLE

WARRING STATES PERIOD (475 – 221 BC)

D: 8.2cm

HK\$150,000-200,000

US\$19,300-25,800

戰國 玉鐲



P 122

1096

A JADE FLUTED RING

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 3.8cm

HK\$48,000-68,000

US\$6,200-8,800

西周 唇形環



P 122

1097

AN ARCHAISTIC JADE TIGER
SHANG DYNASTY (1600 – 1046 BC)

L: 8.3cm

HK\$180,000-230,000

US\$23,200-29,600

商 玉虎



P 123

1098

A JADE SWORD GUARD WITH CHILONG CARVING

HAN DYNASTY (206 BC – 220 AD)

L: 10.6cm

HK\$48,000-68,000

US\$6,200-8,800

漢 劍璣



P 123

1099

AN ARCHAISTIC JADE CARVING OF A PHOENIX

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 12cm

HK\$150,000-180,000

US\$19,300-23,200

西周 青玉鳳鳥紋柄形器



P 123

1100

A JADE MUSICAL FIGURINE

HAN DYNASTY (206 BC – 220 AD)

H: 5.9cm

HK\$280,000-380,000

US\$35,900-48,800

漢 樂俑



P 124

1101

A PAIR OF NEAR-IDENTICAL JADE PLAQUES

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 12.2cm L: 12.3cm

HK\$60,000-80,000

US\$7,700-10,300

西周 白玉人獸紋玉璜一對



P 126

1102

A PAIR OF JADE "XI" PENDANTS

SPRING & AUTUMN PERIOD (771 – 476 BC)

L: 10.9cm L: 11.2cm

HK\$70,000-90,000

US\$9,000-11,600

春秋 玉觿一對



P 126

1103

A JADE CARVING OF A FISH

WESTERN ZHOU DYNASTY (1046 – 771 BC)

L: 10.1cm

HK\$38,000-48,000

US\$4,900-6,200

西周 魚形玉珮



P 127

1104

A MOTTLED JADE PLAQUE

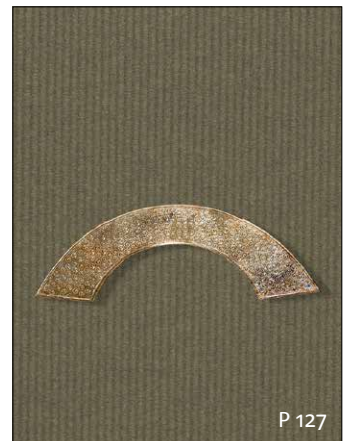
WARRING STATES PERIOD (475 – 221 BC)

L: 21.3cm

HK\$50,000-80,000

US\$6,400-10,300

戰國 玉璜



P 127

1105

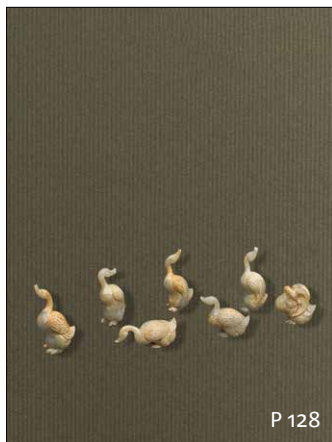
**A GROUP OF HETIAN JADE
DUCKS**

HAN DYNASTY (206 BC – 220 AD)

HK\$350,000-450,000

US\$45,100-58,000

漢 和田玉鵝擺件（一組）



P 128

1106

**A HETIAN JADE CUP
EMBELLISHED WITH GEMS**

MID-QING PERIOD (18TH- 19TH
CENTURY)

D: 8.9cm

HK\$500,000-800,000

US\$64,400-103,100

清中期 和田玉雕雙桃耳鑲寶石杯



P 129

▲ 1107

**A HETIAN JADE CENSER AND
COVER**

MID-QING PERIOD (18TH – 19TH
CENTURY)

H: 40cm

HK\$8,000,000-12,000,000

US\$1,030,900-1,546,400

清中期 和田白玉主體鏤雕雙
活環耳龍首蓋爐



P 130

1108

**A BEAUTIFUL JADE CARVING
OF A CABBAGE**

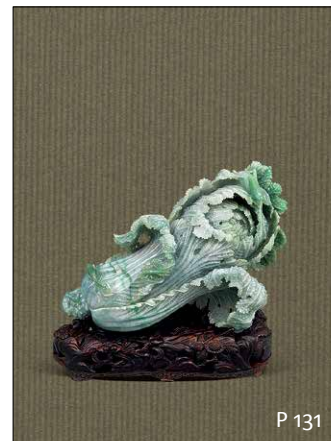
POST-REPUBLICAN PERIOD (1949 –
PRESENT)

L: 23cm

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

US\$103,100-154,600

民國後 喜來百財翡翠



P 131



IMPORTANT CHINESE ART

LOTS 1001-1108



1001

**A “TWISTED GLAZE” BOWL
TANG DYNASTY (618 – 907 AD)**

The finely-potted stoneware body rising convexly from a circular foot with an unglazed base and culminating in a wide rim, applied with a unique “twisted” grey and black glaze creating a kaleidoscopic effect on the interior and exterior.

While the Tang Dynasty was best known for its sancai glazes, “twisted glazes” were equally coveted and are much more rare. The twisted effect is thought to have been achieved by spinning the ceramic on the potter’s wheel immediately after the glaze was applied, creating a stretched effect before the piece was dipped in clear glaze and fired.

D: 12.4cm

**HK\$40,000-60,000
US\$5,200-7,700**

唐 絞釉碗



1001

1002

A CELADON FACETED AND TIERED VASE WITH
HANDLES
LATE TANG/EARLY SONG PERIOD (10TH CENTURY)

The ribbed, coiled body rising slightly concavely in five tiers from a flat, unglazed base, tapering to a thick, cylindrical neck with two curved handles and culminating in an archaic squared rim, applied on the exterior and interior with a thin olive-green celadon glaze and incised with downward lines on the first tier and a repeating triangle motif on the second to fourth tiers.

H: 18.6cm

HK\$300,000-500,000

US\$38,700-64,400

唐晚宋初 青釉弦紋雙系耳盤口瓶



1002

1003

A FINELY CARVED "YUE" BOWL
FIVE DYNASTIES PERIOD (10TH CENTURY)

The body swelling from a flat foot with a circular foot with five base spur marks and culminating in a flat rounded rim, the exterior carved with a repeating leaf motif, the interior decorated with an extremely intricate anhua dragon motif snaking through repeating lotus blossoms, applied with a light olive-green glaze. Yue wares, stonewares crafted during late Tang to early Song Dynasties (10th century), were fired in enormous dragon kilns, and while these were once considered celadons, the glaze in fact does not reflect that colour, instead an olive green to ashy grey due to the presence of wood ash and clay. Yue wares are thought to have been both the inspiration and predecessor for Longquan ceramics in the Southern Song Dynasty (1127 – 1279 AD) and 11th century Korean celadons.

D: 21.0cm

HK\$300,000-500,000

US\$38,700-64,400

五代 越窯刻劃龍紋蓮花瓣紋碗



1003

1004

**A CIZHOU WARE TIGER NECK-PILLOW
SONG DYNASTY (960 – 1279 AD)**

The oblong body, carved and decorated in the shape of a crouching tiger, rising from a flat, unglazed base and culminating in a flat top, applied with painted brown decoration over a layer of white slip under clear glaze, the body stylistically striped and accented to match the prominent features of the tiger, the top featuring four leaf-like panels of wispy willow blossoms and scattered leaves and a single diamond-shaped panel with four willows framing the Chinese character Ren (tolerance).

Cizhou wares, named after the ancient Henan Province prefecture of Cizhou in which they were first manufactured, were produced more often than not for mass-consumption instead of imperial exclusivity, and Cizhou is thus not considered one of the Five Great Kilns of the Song Dynasty. Cizhou wares were primarily fired during the 11th – 14th century, and are traditionally sturdily-potted with contrasting colours such as white and brown or blue and black. Cizhou pieces that have survived to the present are primarily drinking vessels and head-rests, and Cizhou pieces are thought to show the greatest range of three-dimensional figure-carving and overall painted illustration of all Song Dynasty ceramics.

H: 9.6cm

HK\$250,000-350,000

US\$32,200-45,100

宋 磁州窯褐彩“忍”字紋虎頭瓷枕



1004

1005

A CIZHOU WARE SGRAFFITO VASE
SONG DYNASTY (960 – 1279 AD)

The robustly-potted globular body rising from a flat, circular base, tapering to a short, stout neck with a saucer-like rim and a concave lip, applied with white slip decoration and incised in sgraffito style, featuring two bands of lappet motifs carved on the neck and bottom separated by circular slip bands, the center carved with blooming lotus blossoms and leaves with detailed floral incisions.

H: 15.7cm

HK\$300,000-500,000

US\$38,700-64,400

宋 磁州窯白釉剔花小口瓶



1005

1006

A KOREAN CELADON PILLOW
SONG DYNASTY (960 – 1279 AD)

The prismic rectangular body tapering slightly from a flat base with four short legs decorated with a lotus in black ink, rising convexly to a flat square top with a small hole matching the one on the base, decorated in overglaze black ink over an applied olive-green celadon glaze, etched with four panels, two circular and two abstract arabesque, featuring images of birds and lotuses, framed with etched repeating leaf motifs.

Ceramics of the Koryo Period (918 – 1392 AD) were heavily inspired from blue-green celadons from both Ru and Longquan kilns. The colour is thought to have been an attempt to imitate the greens found in jade, and are thought to be even finer and more masterful than those pieces produced contemporarily in China. The pale-green color was mastered between the 12th and 13th centuries, and following the Mongol Conquest these pieces never reached their same peak of production and artistry.

H: 23.6cm

HK\$120,000-180,000

US\$15,500-23,200

宋代 高麗青瓷仙鶴花葉紋枕

高麗青瓷是高麗王朝（918~1392年）瓷器中的代表作，它是受中國唐宋青瓷影響而發展起來的。這件高麗青瓷枕完全反映出高麗民族崇尚自然的藝術傳統，精雕細刻，把鑲嵌青瓷藝術推到了極致，獨具特色，存世少見，極具收藏價值。





1006

▲ 1007

A RARE “RU” WARE BRUSH WASHER
NORTHERN SONG DYNASTY (960 – 1127 AD)

The body rising from three short cabriole legs in the form of ancient Chinese bronzework with a flat base with five spur marks, culminating in a wide lipped rim, applied with an icy blue glaze with intense crazing and crackling pooling in the interior.

A Northern Song Dynasty piece with similar cabriole legs and base can be found in the Percival David Collection of Chinese Art at the British Museum, the largest collection of Ru wares outside of China. Percival David himself, the original patron of the collection, wrote scholarship highly complimentary of their hue, crackle, and rarity, mirroring descriptions of Ru pieces by the Qianlong Emperor (r. 1735 – 1796 AD). During his reign, Ru imitations, like many Song Dynasty styles and ceramics, were fired at Jingdezhen for both court appreciation and popular consumption.

D: 12.5cm

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

US\$232,000-360,800

北宋 汝窯三足洗



1007

▲ 1008

A RU WARE CENSER
SONG DYNASTY (960 – 1279 AD)

The heavily-potted and slightly-rippled cylindrical body rising from three cabriole legs attached to a base with five spur-marks and culminating in a slightly inverted rim in darker glaze, applied with an intense bluish-green celadon glaze forming an ice-like surface and interspersed with deep russet-brown crazed crackling.

Exceptionally rare, Ru wares fired for the Song Court are few and far between in museum inventories, let alone private collections. Two similar Ru ware censers can be found in the Percival David Collection at the British Museum.

D: 16.1cm

HK\$2,500,000-3,500,000

US\$322,200-451,000

宋 汝窯弦紋三足爐



1008

▲ 1009

A RU-TYPE WASHER
SONG DYNASTY (960 – 1279 AD)

The body rising from a splayed circular foot with a glazed base and five spur-marks, culminating in a wide rim, applied with a thick and vivid turquoise glaze with intense clear crazing.

Ru, or Ruyao, wares were once the imperial wares of the Northern Song Dynasty at Kaifeng. Dissatisfied with the output and quality of pieces from the other Four Great Kilns, Northern Song emperors commissioned an imperial kiln to fire simple, delicate forms with green celadon glazes that would meet their expectations. Due to the destruction of the kilns at Kaifeng by the Jin Dynasty (1115 – 1234 AD), Ru wares became incredibly rare, and less than seventy pieces are thought to have survived in China up to the present. Ru wares, like most Song wares from the Five Great Kilns, were imitated by Qing Dynasty potters at Jingdezhen using the rare pieces which belonged to the court, and the Qianlong Emperor once lamented that Ru pieces “were as rare as the stars in the sky”.

D: 15.1cm

HK\$6,000,000-8,000,000
US\$773,200-1,030,900

宋 汝窯青釉盤





1009

1010

A FLAT "RU" WARE DISH
SONG DYNASTY (960 – 1279 AD)

The sturdily-potted body rising from a ringed, splayed foot with a glazed base with five spur-marks, culminating in a slightly lipped unglazed rim, applied with a pooling celadon green glaze.

Ru wares were fired in the north of China during the Northern Song and Jin dynasties, and their unique greenish hue is produced from the slight amounts of iron oxide in the clay that react when fired. When Jurchen invaders captured Kaifeng, the Emperor Gaozong (r. 1127 – 1162 AD) fired Ru-inspired wares at the new Guan-yao kilns, known better today for the Guan ceramics that, alongside Ru, Ding, Ge (Longquan), and Jun wares, served as one of the fabled five famous kilns of the Song Dynasty.

D: 18.9cm

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

US\$193,300-322,200

宋 汝窯洗



1010

▲ 1011

A RU WARE CELADON COLLECTION BOWL
NORTHERN SONG DYNASTY (960 – 1127 AD)

The body rising from a splayed circular foot with a glazed base with three spur-marks and culminating in an unglazed rim, the exterior decorated with a three-layered repeating motif of heavily-detailed spade shaped lotus leaves surrounding the base of the bowl, applied with a dark green celadon glaze.

D: 15.6cm

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

US\$103,100-154,600

北宋 臨汝窯青瓷刻蓮瓣紋碗

北宋時期，臨汝窯青瓷與耀州窯青瓷頗為相似，臨汝窯釉中的青色多反綠相，而耀州青釉中多呈黃色，臨汝窯修足多圈足足脊平切，耀州窯圈足足脊多有不平。該碗傳承了耀州窯的風格，圈足滿釉，碗身剔刻蓮瓣紋，層層蓮瓣錯落有致，層次分明，經皇朝遺珍古陶瓷檢測結果表明，年代經基峰與宋代年份吻合！



1011

▲ 1012

A LOBED "GUAN" WARE BRUSH WASHER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The twelve-lobed body rising from a short circular foot with an unglazed base to a flared rippled unglazed rim, applied with a light-green celadon glaze with signs of crazing.

H: 8cm

HK\$1,600,000-2,000,000

US\$206,200-257,700

南宋 官窯葵口洗



1012

1013

A SMALL ARCHAISTIC GUAN WARE CENSER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

the ovoid body rising from three short cylindrical legs with unglazed feet, tapering to a wide, thick neck and culminating in a flared lipped rim, potted in the style of ancient Zhou Dynasty bronze ritual cauldrons, applied with a blue-green celadon glaze with intense light-brown crackles.

H: 7.8cm

HK\$180,000-250,000

US\$23,200-32,200

南宋 官窯鬲式爐



1013

1014

A GUAN WARE BOTTLE VASE
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

Rising elegantly from a splayed circular foot with a concave unglazed base to a pear-shaped body, culminating in a cylindrical neck with no rim, the exterior applied with a blue-green celadon glaze with intense crazing.

Guan wares, more than any other wares fired during the Song Dynasty, varied in decoration and carving. This was due to the nature of the kilns: guan directly translates as “imperial”, and so these wares were commissioned for the Southern Song court from kilns directly outside of the capital of Hangzhou in a variety of styles. Guan wares were often pieces that were commissioned to imitate the ceramic types of other kilns – celadons, most famously fired at the Longquan kilns as Ge wares, were popular Guan types. As were Ru wares, which were no longer made at their original kilns due to Kaifeng, the patron city of the Ru kilns, being conquered by Jurchen invaders in the early 12th century. Guan wares were unique amongst Chinese ceramics, however, due to the dark brown clay from the Lin’an mountains surrounding Hangzhou, and later Song Guan ceramics are known for their thick glazes and extremely thin bodies.

H: 18.4cm

HK\$250,000-350,000

US\$32,200-45,100

南宋 官窯長頸瓶



1014

1015

A GUAN WARE VASE
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The lobed body rising from a slightly concave circular foot with two rectangular small holes and an unglazed base to a thick cylindrical neck and culminating in a lipped rim, applied with a thick cream-colored glaze with intense russet-brown crazing.

Later Guan Wares were fired alongside blue-green celadons at Lonquan during the Southern Song Dynasty, with the physical shape resembling “bamboo vases” from this kiln and time period.

H: 15cm

HK\$200,000-250,000

US\$25,800-32,200

南宋 官窯黑胎穿帶直頸瓶

直口、長頸、袋腹、鐵胎、高圈足，圈足上有對稱的兩個長方形穿孔。用以系繩固定，以免插花時翻倒。與之同期官窯器型同出一轍，為南宋時期經典造型之一！



(two views 兩面)

1015

1016

A JUN WARE DISH WITH PURPLE SPLASHES
SONG–JIN PERIOD (960 – 1234 AD)

The flat, wide body rising from a circular foot with a glazed base with five spur-marks and culminating in a flared, wide rim, applied with a robin's egg blue glaze with dominating and effervescent splashes of speckled and smooth purple creating a unique and vibrant texture.

D: 16.1cm

HK\$600,000-800,000

US\$77,300-103,100

宋金 鈞窯玫瑰紫斑盤



1016

1017

A JUN WARE CUP AND STAND
SONG DYNASTY (960 – 1279 AD)

The body of the cup rising from a delicate circular foot with an unglazed base to a slightly-lipped rim, the stand flaring outwards from a circular foot with a hollow, unglazed base, the finely-potted rim etched with undulations in the shape of a lotus flower and tapering to a sloping, pedestal rising gently to an inverted lip, applied with a thick, dark blue, slightly speckled glaze with intense asymmetrical splashes of purple.

While not present in all Jun wares, the unique and beautiful blue-purple fusion found in many was attained through the infusion of straw ash into the blue glaze prior to firing. Such as the case with many Song Dynasty ceramics which were discontinued following the establishment of the Jin and Yuan Dynasties, imitations were popular as imperial commissions in later periods, and Jun wares are found as late as the Qianlong Period (1735 – 1796 AD).

H: 5.5cm

HK\$50,000-100,000

US\$6,400-12,900

宋 鈞瓷紫斑紋盞托

杯盞、杯托內外施以鈞窯變釉，造型端莊、釉面均勻，釉色沉靜。紅色釉色發色濃艷，呈現出冰火交融的獨特質感。鈞釉是一種高溫釉，二次燒造不易！發出來的鈞彩艷麗千變萬化，極具天然美態。



1017

1018

A JUN WARE FLAMBE-GLAZED “ZUN” VASE
SONG DYNASTY (960 – 1279 AD)

The spherical body rising from a splayed circular foot with a raised, unglazed base, tapering to a short neck with a wide, flared rim, featuring four rectangular projections on the base, neck, and body, potted in a shape reminiscent of ancient Chinese bronze zun vases, featuring two tones of crackled glaze, the first a light icy-blue celadon glaze applied entirely on the interior of the vessel, the second a vivid thick purple flambé glaze asymmetrically applied on the exterior with splashes of plum-purple.

H: 22cm

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

US\$154,600-232,000

宋 鈞瓷窯變出戟尊



1018

1019

A BLUE JUN WARE DISH
NORTHERN SONG DYNASTY (960 – 1127 AD)

The flat, wide body rising from a raised circular foot with an unglazed base to an unglazed slightly concave rim covered in brown hue, swaying to a robin's egg blue pooling in the interior with a slight swirl.

D: 16.4cm

HK\$60,000-80,000

US\$7,700-10,300

北宋 鈞窯天藍釉盤



1019

▲ 1020

A GUAN TYPE CHRYSANTHEMUM DISH
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The undulated body rising from a small, circular foot with an unglazed base, culminating in a slightly-lipped rim, the exterior featuring molded decoration in the shape of a chrysanthemum flower, applied with a light blue glaze with heavy crazing and light-brown crackles.

D: 17.4cm

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

US\$386,600-515,500

南宋 官窯菊瓣形盤



1020

1021

A GUAN WARE CHRYSANTHEMUM DISH
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The corrugated body rising from a raised, circular foot with an unglazed base and culminating in a thin, rippled rim, potted in the shape of a chrysanthemum blossom, applied with a blue-green celadon glaze featuring slight crazing and light brown crackling.

D: 12.5cm

HK\$250,000-350,000

US\$32,200-45,100

南宋 郊壇下官窯菊花盤



1021

1022

A FLUTED GUAN WARE VASE
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The corrugated body swelling rising from a robust convex lotus-shaped foot with a thin, unglazed base, tapering to a wide neck and culminating in a convex hexagonal pointed rim with a large, thick lip, applied with a thin light green glaze pooling in between each undulation.

H: 20.7cm

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

US\$193,300-322,200

南宋 官窯六棱花口瓶



1022

1023

A "GUAN-TYPE" FACETED VASE
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The lobed body rising from a convex conical foot with an unglazed base, tapering to a wide, thick neck and culminating in an octagonal lotus-shaped undulated rim, applied with a slightly translucent bluish-green with light-brown crackling.

H: 11.1cm

HK\$120,000-180,000

US\$15,500-23,200

南宋 官窯花口瓶



1023

1024

A UNIQUE GUAN WARE MEIPING WITH COVER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The concentrically ribbed body swelling elegantly from a short, circular foot with an unglazed base, tapering to a short, thick neck with a lipped rim, the cover rising conically to a flat top, applied with a bluish-green glaze with light-brown crackles.

The covers of meiping vases from the Song Dynasty are exceptionally rare and often do not survive until the present; lidded meiping have most often been found with pieces preserved in ancient tomb-complexes or in imperial collections.

H: 19cm

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

US\$193,300-322,200

南宋 官窯弦紋梅瓶



1024

1025

A LARGE BLUE JUN CENSER
NORTHERN SONG DYNASTY (960 – 1127 AD)

The finely-potted body rising from an unglazed circular foot resting on a tripod of ruyi legs and culminating in a flared rim with an inverted lip, potted with subtle inspiration from ancient Chinese bronzework, the base and rim applied with a brown wash, the body applied with a murky light blue glaze with intense crazing.

D: 20.3cm

HK\$250,000-350,000

US\$32,200-45,100

北宋 鈞窯天藍釉如意三足爐



(two views 兩面)

1025

1026

A LOBED AND INCISED YAOZHOU WARE BOWL
NORTHERN SONG DYNASTY (960 – 1127 AD)

The sturdily potted hexagonal lobed body rising horizontally from a circular foot in the shape of a lily pad, with a waved, unglazed rim, the interior carved with beautifully intricate leafy chrysanthemum blossoms on several panels, fired with an olive-green glaze with signs of crazing, the glaze pooling within the carving of each panel.

Yaozhou wares are considered the height of celadon wares during the Northern Song Dynasty, and are known for their light raised decoration and green glaze, the pooling of which between the depressions in these motifs created a multi-shaded result. Yaozhou kilns are far-spread across the north of China, and reached their peak in the 11th century, and in many places wares were fired in molds instead of carved. The Jin Dynasty (1115 – 1234 AD) eventually conquered the region in which Yaozhou kilns operated, and the quality of these wares drastically decreased afterwards.

D: 14.5cm

HK\$50,000-80,000

US\$6,400-10,300

北宋 耀州窯青瓷印花葵口盤



1026

1027

A YAOZHOU WARE EWER CARVED WITH PEONIES
SONG DYNASTY (960 – 1279 AD)

The cylindrical body swelling from a splayed lipped foot with a concave unglazed base, rising to a concave neck to a trumpeting lipped rim, featuring a delicately-potted curved handle and slightly bent spout, the exterior decorated with a deeply-carved motif of peony leaves and blossoms, featuring a repeating pattern of leaves near the foot, applied with a thick olive-green glaze pooling in the carvings creating a multi-tone effect common to Yaozhou wares.

H: 24.8cm

HK\$600,000-1,000,000

US\$77,300-128,900

宋 耀州窑剔花牡丹纹水注



1027

1028

A CARVED YAOZHOU WATER SPRINKLER VASE
SONG DYNASTY (960 – 1279 AD)

The ovoid body swelling from a splayed base and tapering to a slender neck, rising to a saucer-like rim with a lobed, projecting mouth, applied with a light olive-green glaze, with carved floral decoration featuring vibrant panels of blooming peony and chrysanthemum blossoms surrounded by swirling leafy tendrils banners, the neck applied with a cloud-like willow motif above a band of intricately-incised repeating lily leaves.

H: 33.3cm

HK\$300,000-500,000

US\$38,700-64,400

宋 耀州窯刻花淨水瓶



1028

1029

A CARVED YAOZHOU WARE FISH JAR
SONG DYNASTY (960 – 1279 AD)

The globular body rising from a slightly-splayed foot with an unglazed base, tapering to a thick, circular convex rim with a slight lip, applied with a thick olive-green glaze, with incised decoration featuring two fish, symbolic of marital union, swimming amongst an aquatic landscape of lilies, seaweeds, and tendrils, between lotus lappet at the base and repeating bands of incised floral motif swirls at the neck.

H: 17.8cm

HK\$250,000-350,000

US\$32,200-45,100

宋 耀州窯刻花紋小口瓶



1029

1030

A YAOZHOU WARE CELADON WITH CARVED FISH
DECORATION
SONG/YUAN DYNASTY (13TH CENTURY)

The globular body rising from a splayed circular base with an unglazed foot, tapering to a narrow, convex neck with a trumpeting rim with a slight lip, the exterior of the body incised with two bands of lappet lotus leaf decoration surrounding an aquatic scene of two fish amongst an underwater landscape of seaweed, bubbles, and leaves, the neck featuring a repeating band of long leafy green, decorated with layered lotus leaves motif near the foot, applied with a thin olive-green glaze pooling in each incision.

H: 21.2cm

HK\$50,000-100,000

US\$6,400-12,900

宋至元 耀州窯剔花魚紋瓶



1030

1031

A LONQUAN WARE DOUBLE-LOBED “HULUPING”
VASE
SONG DYNASTY (960 – 1279 AD)

The elegant body rising from a flat foot with a circular unglazed base, to two lobes, one circular and one pear-shaped separated by a small cylindrical taper, and culminating in a lipped rim, the body decorated with a thick blue-green celadon glaze, dotted with several precisely-painted drips of dark green glaze.

H: 24.2cm

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

US\$103,100-154,600

宋 龍泉窯點彩梅子青葫蘆瓶



1031

1032

A LONGQUAN CELADON WASHER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The cylindrical body rising from a tapered circular foot with an unglazed base, culminating in a wide trumpeting flared rim, applied with a smooth, thick greyish-green celadon glaze, the rim in imitation of ancient Chinese bronzework.

D: 12.8cm

HK\$600,000-1,000,000

US\$77,300-128,900

南宋 龍泉窯粉青釉板沿洗

板沿洗、也叫折沿洗。器物斂口出唇，口沿在比例上甚寬，微內斜壁，折底，矮圈足。整體器物的綫條簡約大氣，有濃重的官窯風格，南宋官窯也有這種器型，這也反襯南宋官窯與龍泉大窯在設計上兩者有密切關係。這種折沿洗，數量與其他形式的龍泉作品相比要罕見的多。傳世品基本是入貢大內，除了皇家收藏，存世並不多，十分珍稀！可參照臨宇山人的龍泉窯板沿洗。



1032

1033

A LONQUAN CELADON CENSER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The thick, ovoid body rising from three identical conical legs with unglazed bases, tapering to a wide neck and culminating in a flared rim with a raised lip, potted in an archaic style reminiscent of ancient Zhou Dynasty bronze ding cauldrons, applied with a grey-green celadon glaze with signs of crazing and russet-brown crackles.

H: 9.7cm

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

US\$103,100-154,600

南宋 龍泉窯鬲式爐



1033

1034

A LONGQUAN WARE CENSER
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The ovoid body swelling from a tripod of slightly-flared legs with unglazed bases and edges, tapering slightly to a wide neck and culminating in a flared rim with a thick lip, applied with an olive green glaze with both crazing and light-green crackles, potted in the style of ancient Chinese bronzework.

D: 5.5cm

HK\$1,200,000-1,500,000

US\$154,600-193,300

南宋 溪口窯龍泉鬲式爐

2011年在浙江龍泉溪口瓦窯垵和小梅鎮窯址發現了燒制黑胎青瓷的龍窯遺跡，出土了大量黑胎青釉瓷器標本，燒制時代集中在宋代。特征是黑胎、紫口鐵足、胎骨厚薄不一，青色釉，深淺不一，開片呈淺白色斷紋類似哈密瓜紋。在年代和特征上與明清文獻所載的哥窯相吻合，參與論證專家普遍認同“文獻哥窯”這一結論。

目前為止發現完整器物極少，而龍泉地區的小梅窯遺址出土的殘器直接佐證了該類器物的存在，紫金土黑胎、釉下白色開片、口沿釉下泛紫與哥窯記載相同。



1034

◎ 1035

AN IMPORTANT AND RARE LONGQUAN WARE ZUN VASE
SOUTHERN SONG DYNASTY (1127 – 1279 AD)

The finely-potted body rising from a convex conical foot on top of a circular base to a central globular lobe, tapering to a grand, wide trumpeting neck with a flared rim, broad sloping shoulder featuring four elongated teardrop-shaped vertical flanges on the neck, body, and base, applied with a light green glaze with light-brown crackles.

Zun, ritual wines vessel traditionally cast in bronze, were carved or molded in a variety of styles as long as their function as wine vessels remains intact. Zun can be in variety of forms from a limited amount of decoration to detailed. Some are squares and some are cylindrical while many vessels take the shape of animals, including dragons, elephant, bird, oxen, and phoenixes; the most famous example of an animal-shaped zun is a bronze rhinoceros from the Western Han Dynasty located at the National Museum in Beijing, PRC. Zun vessels would both be used in ritual offerings to ancestors, but also as drinking vessels, and would by design keep wine warm. The basic shape used throughout many is cylindrical and the shape itself is repeated but with modifications. Some Zuns are tall and slender while others may be short and round. The decoration used on the vessels varies not only in content but the relief height. The height of the relief may give off the impression of texture or it may emphasize the form of the vessel by being smooth and round like the vessel. The taller vessel forms may have flanges on the sides that start at the upper lip and follow down to the foot of the vessel.

The vase above is potted in the form of a zun, an ancient Zhou Dynasty (1046 – 256 BC) ritual container or vessel to hold wine in ancient Chinese, and is part of a tradition that originated during the Northern Song Dynasty (960 – 1127) or even in the late Tang (10th century) of replication of ancient Chinese bronzework in ceramic form. A prominent example of a zun vase in gu form exists in the Percival David Collection at the British Museum (PDF.234) dating from the Yuan Dynasty. Another example exists at the Shanghai Museum, PRC, and comes from the Jun kiln during the Northern Song Dynasty. Zun vases in gu form were produced from the early Song until the end of the Qianlong Period, establishing this ceramic form as one with impressive longevity alongside others such as meiping, yuhuchunping, and moon flask designs.

H: 25.4cm

Estimate by request

估價待詢

南宋 龍泉冰裂紋出戟尊



1035

南宋 龍泉冰裂紋出戟尊

此尊的造型仿古代青銅器式樣，喇叭形口，扁鼓形腹，圈足外撇。頸、腹、足之四面均塑貼條形方棱，稱“出戟”。這件器物的出戟工藝極其罕見，四面塑貼的方形棱以竹刀雕刻成形，體現出文人內斂的特徵，而器型碩大又不失禮器之莊嚴，在同類器物上極少出現，也是這器物珍貴之處。

釉色粉青偏藍，尤其在積釉處尤為明顯，而光綫不同的時候器物體現不同發色，這是由于礦物原料釉面折光率不同，更體現多種視覺美感。開片以冰裂紋和大開片同時體現在器物釉下，這種開片極其少見，配合釉色形成似冰裂效果，素有“哥窯品格，紋取冰裂為上”的美譽。



(detail 細部)



(three views 三面)

1035

1036

A LONGQUAN WARE CELADON TRIPOD CENSER
SOUTHERN SONG/YUAN DYNASTY (13TH CENTURY)

The semi-spherical body rising from three hollow cylindrical legs supporting an unglazed base and culminating in a heavily lipped rim with two flat semicircular handles, potted with inspiration from ancient Chinese bronzework, applied with a light green celadon glaze.

H: 8.2cm

HK\$40,000-60,000

US\$5,200-7,700

南宋至元 龍泉三足爐



1036

1037

A CARVED DING YUHUCHUNPING VASE
SONG DYNASTY (960 – 1279 AD)

The pear-shaped body swelling from a flared convex foot with an unglazed base, slowly narrowing to a narrow neck with a trumpeting rim with a slight lip, applied with a thick, cream glaze featuring incised decoration of ruyi stems and blossoms.

H: 16.9cm

HK\$250,000-350,000

US\$32,200-45,100

宋 定窯刻花玉壺春瓶



1037

1038

A GE TYPE HANDLED CENSER
SONG DYNASTY (960 – 1279 AD)

The ovoid, squat body swelling from a tripod of short, unglazed feet, tapering to a slightly concave neck, and culminating in a lipped rim with two circular handles in imitation of Zhou Dynasty (1060 – 776 BC) ding cauldrons, applied with an olive-green glaze with fierce russet-brown crackles.

H: 5.5cm

HK\$300,000-500,000

US\$38,700-64,400

宋 哥窯耳式爐



1038

1039

A GE WARE LOBED WASHER
SONG DYNASTY (960 – 1279 AD)

The lobed, floral-shaped body rising from a flat, hexagonal unglazed base and culminating in a lobed, lotus-like rim, applied with a thick bluish-brown glaze with intense rust-red crazing and dark brown crackles.

D: 14.9cm

HK\$500,000-800,000

US\$64,400-103,100

宋 哥窯系花口盤



1039

1040

A JUN WARE NARCISSUS BOWL
JIN DYNASTY (1115 – 1234 AD)

The wide robustly-potted body rising outward from three tripod feet glazed in brown, embellished with rings and studded with two bands of bosses, and culminating in a wide, lipped rim, applied with a thin layer of robin's egg blue glaze pooling in worm-tracks between each level of bosses. The base of the Narcissus bowl is etched with the Chinese character "ba", or "eight", as this type of vessel was one of a derivation of similarly-potted Narcissus bowls from the Jun kilns in Henan Province labeled one through nine, with six and nine being the most common. Imitations of Narcissus bowls were common during the Yongzheng and Qianlong Periods, when the styles of Song/Jin Dynasty ceramics were replicated by potters at Jingdezhen under imperial commission.

D: 16.5cm

HK\$350,000-450,000

US\$45,100-58,000

金 鈞窯天藍釉鼓釘如意三足洗



1040

▲ 1041

A RARE AND IMPORTANT JUNYAO BOTTLE-NECK
VASE
JIN/YUAN DYNASTY (13TH CENTURY)

The plum-shaped body swelling from a circular foot with an unglazed base, tapering to a long, convex neck with a lipped unglazed rim, applied with a speckled dark blue glaze turning bluish-purple along the neck.

The unique and beautiful blue-purple fusion found in many Jun wares, in this one featured near the rim, was attained with the infusion of straw ash into the glaze prior to firing. Such as the case with many Song Dynasty ceramics, imitations were popular as imperial commissions in later periods, and Jun wares are found as late as the Qianlong Period (1735 – 1796 AD).

H: 28cm

HK\$150,000-200,000

US\$19,300-25,800

金至元 鈞窯長頸瓶



1041

1042

A CARVED YAOZHOU WARE COSMETIC BOX AND LID
JIN/YUAN DYNASTY (13TH CENTURY)

The wide, short circular body rising from a splayed foot with an unglazed base carved with a spiral to a slightly concave unglazed rim, the lid rising gently to a sloping rim with a flat top, each piece etched with detailed repeating three-leaf motifs, the lid simply carved with gently swirling leaves, tendrils, and flowers, decorated with a thick olive-green glaze turned multiple tones by the pooling of glaze into each carving.

D: 16.3cm

HK\$500,000-800,000

US\$64,400-103,100

金至元 耀州窯粉盒



1042

1043

AN INTRICATELY CARVED YAOZHOU WARE BITONG
WITH REPEATING COIN MOTIF
JIN/YUAN DYNASTY (13TH CENTURY)

The cylindrical slightly convex body rising from a flat foot with a circular, unglazed foot to a beautifully-lipped rim, the exterior decorated in four repeating bands of decoration, the foot featuring a leaf motif, the body featuring two layers of diamond and circular motifs resembling contemporary coinage, and below the rim featuring an etched triangular motif, applied with a thick layer of olive-green glaze pooling along the edges and depressions in the carving of the piece.

H: 12.6cm

HK\$150,000-200,000

US\$19,300-25,800

金至元 耀州窯刻錢紋筆筒



1043

▲ 1044

A BLUE AND WHITE JAR WITH PEONIES AND HORSES
YUAN DYNASTY (1279 – 1368 AD)

The finely-potted plum-shaped body swelling from an unglazed, circular base with a short lipped foot, tapering to a wide cylindrical rim and culminating in a raised, archaic rim, featuring two raised mock lion-mask handles, featuring seven unique bands of decoration in blue and white glaze, the first featuring a repeating motif of plum blossoms framed by arabesques, the second a band of swirling tangled tendrils, the third a gorgeous and vivid motif of peony blossoms surrounded by floral vines, the fourth featuring repeating medallions of water-horses amongst swirling waves, the fifth a lotus-and-tendrils motif, the sixth a repeating band of vegetative swirls, and the last on the rim a continuous band of shell-like ornaments.

H: 38.4cm

HK\$6,500,000-8,000,000

US\$837,600-1,031,000

元 青花海馬紋纏枝牡丹大罐

元青花存世量甚為稀有，而帶有獸首繪海馬紋的大罐更是鳳毛麟角，目前已知同類款式的藏於土耳其托普卡比博物館，二者之間有著同工之處，如出一轍，細觀此罐，青花發色明快艷麗，濃重之處帶有黑色結晶斑點，淺淡之處暈散自然，其繪畫最為精煉之處莫過於罐肩六朵如意形紋中所繪的白馬海水紋，匹匹駿馬形態各異，白描筆法嫺熟靈動自如，達到如此神韻作品一定出自大師之手。經皇朝遺珍拉曼光譜檢測和專家團隊鑑定結果為景德鎮窯元代青花。



1044



1044

▲ 1045

A LARGE BLUE AND WHITE FEATURING
MANDARIN DUCKS CHARGER
YUAN DYNASTY (1279 – 1368 AD)

The wide body rising from a flat, circular, unglazed base with no foot, culminating in a flared rim with an undulated edge with repeating arabesque points, applied with a vivid blue and white glaze, the exterior featuring a repeating band of plum blossoms framed by arabesques in direct mirroring of the style of the rim, the interior featuring an intricately detailed panel of water lilies in a pond centered on a duck and a drake surrounded by interspersed triangular lily flowers and snaking willow blossoms, framed by a band of repeating lily flowers interspersed with leaves and tendrils, the rim painted with a band of crashing waves with razor-thin detail.

The piece above is illustrated with images that are heavily symbolic of a happy union between man and wife. Lilies, also representative of the purity of heart and mind similar to the lotus, are thought to symbolize a one-hundred-year union, while a duck and a drake painted together represent happiness and fidelity within a marriage. However, the willow-blossoms that surround these images represent the temptations of infidelity, especially on the male side, and thus are painted to caution young lovers that a blissful marriage is a privilege that is earned.

D: 45.8cm

HK\$1,600,000-1,800,000

US\$206,000-232,000

元 青花鴛鴦荷塘紋菱口大盤





1045

1046

A SMALL BLUE AND WHITE DRAGON MEIPING
VASE
YUAN DYNASTY (1279 – 1368 AD)

Swelling from a convex foot with an unglazed base and tapering steeply to a small, thick neck with a lobed lip rim, applied with blue and white glaze and featuring a terrifying serpentine dragon with three claws stretching the circumference of the vase.

The Yuan Dynasty marked a transitional period in China's ceramics as localized and imperial Song Dynasty kilns ceased operations in favor of the large imperial kilns at Jingdezhen. Porcelain manufacture became more streamlined based on the tastes of the court, and Yuan Dynasty ceramics are best defined as thicker, heavier, and of larger size. This would change as ceramics became more delicate in the early Ming Dynasty and onwards.

H: 9.2cm

HK\$200,000-300,000

US\$25,800-38,700

元 青花龍紋小梅瓶



1046

1047

**A BLUE AND WHITE DRAGON STEM CUP
YUAN DYNASTY (1279-1368 AD)**

The body supported by a long, ribbed stem base with an unglazed, hollow foot, swelling to a flared rim, applied with blue and white glaze, the exterior featuring a serpentine three-clawed dragon with intricate scales and facial features, the interior incised with anhua decoration of two swirling dragons surrounding a bell-and-dorje decoration symbolic of Enlightenment within Tibetan Buddhism.

Anhua, or hidden, decoration, were popular in the Song Dynasty and late Yuan, and is uncoloured and can only be seen as an incised impression under a clear glaze or through direct light. In the Ming Dynasty, the Yongle Emperor preferred clear white pieces to blue-and-white which he felt was too foreign, and incised motifs were therefore applied prior to firing to give pieces a sense of decoration despite their lack of colour.

H: 9.6cm

HK\$600,000-1,000,000

US\$77,300-128,900

元 青花龍紋高足碗

高足碗也稱把杯，元人馬上奔馳，飲酒持碗不穩，發明手握旋紋酒杯，可馳馬奔騰，酒不外溢，實屬元代馬上文化，後朝不再使用，所見類似器皿，應為復古，視作陳設而已。

該碗侈口，深腹。高圈足上有三道凸弦紋，呈竹節狀。口沿為青花卷草紋。內壁印花印行龍二條。外壁用青花繪一游龍，並襯以火焰紋。青花色澤青翠濃艷，綫條流暢有力，堪稱元代青花把杯中的精品。



1047

▲ 1048

A BLUE AND WHITE JAR WITH PAINTED FISH
YUAN DYNASTY (1279 – 1368 AD)

The spherical body swelling from an unglazed circular base with a short foot, tapering to a rimmed neck with a pronounced cylindrical rim, featuring two lion-shaped false handles, applied with blue and white glaze featuring a large carp with finely-detailed scales and fins swimming amongst swirling and flowing water plants and seaweed blossoms, the neck decorated with a repeating motif of Chinese archaic swirls.

H: 8.5cm

HK\$100,000-200,000

US\$12,900-25,800

元 青花小魚簍罐



1048

▲ 1049

A SMALL GE WARE MEIPING
YUAN DYNASTY (1279 – 1368 AD)

The body swelling from a wide, slightly splayed foot with an unglazed base, tapering to a thick, short cylindrical neck and culminating in a circular rim with an outward lip, applied with a cream glaze with intense russet-brown crackling.

H: 10.4cm

HK\$300,000-500,000
US\$38,700-64,400

元 哥窯系梅瓶



1049

1050

A LONGQUAN DRAGON CHARGER WITH BISCUIT-FIRED DRAGON DECORATION
YUAN DYNASTY (1279 – 1368 AD)

The body rising from a flat, circular foot with an unglazed base to a raised rim with a slight upward lip, the interior delicately incised with a repeating motif of light lotus blossoms, featuring raised biscuit-fired decoration of a serpentine three-clawed dragon amongst swirling clouds, the rim decorated with a repeating motif of biscuit-fired plum blossoms, applied with a smooth, reflective blue-green celadon glaze.

D: 40.1cm

HK\$350,000-450,000

US\$45,100-58,000

元 龍泉窯貼花龍紋盤

大盤板沿、弧壁、淺圈足內斂，形制碩大，釉色青綠可人，以露胎貼花技法在口沿和內底分別裝飾朵花和雲龍戲珠紋，內壁釉下滿刻波濤紋。“露胎貼花”是以模印技法用瓷泥製成浮雕狀的圖案花紋，貼在已經施釉的坯體上，花紋部分露胎不上釉，經燒成後花紋因氧化呈紅褐色，具有極為獨特的裝飾風格，是元代龍泉青瓷新創燒的一個品種。這件大盤製作規整精美，回頭龍紋生動形象，是元代龍泉窯的一件佳作！





1050

1051

A LONGQUAN WARE CELADON TRIPOD CENSER
YUAN DYNASTY (1279 – 1368 AD)

The ovoid body rising from three heavy semi-conical legs, tapering to a thick cylindrical neck featuring two false handles, each with taotie knocker, rising to a thick, lipped rim with two flared handles, potted with the inspiration of a multitude of archaic Chinese bronzework styles from Zhou to Han, applied with a light blue-green glaze.

H: 10.5cm

HK\$50,000-80,000

US\$6,400-10,300

元 龍泉窯三足雙耳鼎式爐

鼎式爐復古文雅，是宋代龍泉青瓷仿青銅器經典爐式之一。本品造型于龍泉窯鼎式爐中罕見！其器式高挑，腹如戰鼓，頸置輔首，威嚴有加，此爐做工非常精細，不僅胎土淘洗精細，質細色白，且細節處亦見精神，平底澀胎墊燒。此類爐在擺放上亦有講究，仔細觀察、可發現輔首兩側的口沿高度稍有差異，稍低者為正置于前，很多古青銅鼎式爐即如此，口端前低後高。說明龍泉鼎式爐的仿古造型設計正是深得古器之精髓的！



1051

1052

**A LONGQUAN WARE CELADON MOON FLASK
YUAN DYNASTY (1279 – 1368 AD)**

The large, flat, circular body rising from a splayed oval foot with an unglazed base, tapering to a smoothly-potted neck and culminating in a flared rim with a thick rolling lip, applied with a light-olive green celadon glaze, the body featuring two panels, each with a slight undulation, both carved with incised lotus and tendril decoration with light glaze application, on either side of a raised edge with heavy glaze and thicker potting featuring two small handles.

This piece is one of the earliest versions of a Moon Flask, or baoyue ping, a popular imperial ceramic seen most commonly during the 15th century inspired by contemporary wine and liquor flasks. These pieces reached their peak in the 18th century under the Qianlong Emperor (1735 – 1796 AD), and often feature Tibetan motifs alongside contemporary Chinese ones, indicating the possible provincial or foreign origins of the shape.

H: 26cm

HK\$60,000-120,000
US\$7,700-15,500



1052

元 龍泉窯雙系花紋扁壺

元朝馬背文化也反映到實用器上來。扁壺一般用作盛酒器，造型別致，便於攜帶，有北方游牧民族的鮮明特徵。唇口、直頸便于把握。斜肩雙系、扁腹，圈足微外撇，兩面刻劃牡丹花紋飾，釉色清新翠綠，足部圈足上護胎釉。時代特徵明顯，是不可多得的龍泉佳器！

1053

**AN IMPORTANT GUAN WARE BASIN
YUAN DYNASTY (1279 – 1368 AD)**

The wide body rising from a short, splayed circular foot with an unglazed base and culminating in a flat rim, applied with a beautiful bluish-green glaze with a distinct and unique icy crackle pooling in the center of interior, reminiscent of a wintery icy pool.

Ceramic crackling prior to the Song Dynasty was thought to be a defect in the firing process, a result of the applied glaze cooling faster than the body it was placed upon and contracting on the surface. Over time, each of the Five Great Kilns of the Song Dynasty created their own distinct types of crackles, although Guan wares were the most distinctive and perfected types employing this style. Icy crackles, or “fish-scale crackles”, were a result of the uneven firing and cooling of the specific layers of the glaze itself, and careful firing practices by Guan potters resulted in these pieces not producing the same intense brown crazing as would normally be produced in the Guan kilns. This created a more subtle, delicate, and beautiful glaze, which was continuously imitated by potters from Jingdezhen during the Yongzheng and Qianlong Periods of the Qing Dynasty.

D: 13.5cm

HK\$80,000-120,000

US\$10,300-15,500

元 官窯冰裂紋盤



1054

**A BLUE AND WHITE DRAGON CUP WITH STAND
EARLY MING DYNASTY (14TH – 15TH CENTURY)**

The body of the cup rising from an unglazed base with no foot and culminating in a slightly flared rim, decorated with blue and white glaze, the interior featuring a vivid floral motif of repeating chrysanthemums and leafy tendrils surrounding a single lily blossom, the exterior decorated with lily blossoms and tendrils, the interior and exterior rim adorned with a repeating pattern of Chinese archaic swirls.

The lobed stand for the cup rising from an unglazed base with a slightly raised foot and culminating in a flat, undulated rim with arabesque points, decorated with blue and white glaze, the exterior featuring a light archaic swirl pattern on the side of the rim and a repeating plum blossom and arabesque pattern, the interior vividly decorated with a band of repeating lotus flowers surrounding two serpentine four-clawed dragons encircling a single medallion with a lily matching the cup surrounded by a row of arabesques, the scene framed by a swirling band of tendrils.



D of Cup: 8.6cm D of Dish: 19.7cm

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

US\$64,400-128,900

明早期 青花折枝龍紋盞托



1054

▲ 1055

A BLUE AND WHITE POMEGRANATE LOTUS BOWL
YONGLE PERIOD (1402 – 1424 AD)

The well-potted body rising from a circular foot with an unglazed base to a gentle rim, applied with a blue and white glaze, the interior decorated with vibrant lotuses linked by swirling tendrils with a single panel of a delicately-painted pomegranate spray, the foot featuring a repeating motif of Tibetan Buddhist characters, the exterior decorated with a repeating relief of pomegranates on gnarled vines with intricately-detailed leaves.

The pomegranate motif in Chinese ceramic decoration began to first appear during the early Ming Dynasty, and is representative of the virtues of fertility, posterity, and the essences of favorable influences on one's life, as well as the sixth month of the Chinese calendar. The lotus, meanwhile, has been presented in Chinese ceramic art since the Tang Dynasty, has a multitude of different significances, but paired with the pomegranate is likely representative of fertility/virility and fruitfulness. It is also representative of the seventh month (the summer months), creative power, purity amid adverse surroundings, and feminine genius. Two closely related examples can be found in the Palace Museum Collection, Beijing, and a similar bowl from the Xuande Period (1426 – 1435 AD) was recently offered at Sotheby's in Hong Kong in 2013 for 400,000 – 600,000 HKD.

D: 20.8cm

HK\$500,000-800,000

US\$64,400-103,100

明永樂 折枝花果紋青花碗





1055

1056

A BLUE AND WHITE WASHER WITH SWIMMING
FISH
YONGLE PERIOD (1402 – 1424 AD)

The cylindrical drum-shaped body rising from a slightly concave foot with an unglazed flat base, with a slight rolling taper towards a flared wide neck with a subtle convex lip, applied with blue and white glaze, the interior featuring a medallion decorated with two fish, one of the auspicious symbols of bajixiang, swimming amongst lotus pods and seaweed lilies, the rim painted with a repeating wave motif, the exterior decorated with vivid carp surrounded by long, grassy water plants and submerged lotus blossoms.

D: 18cm

HK\$1,200,000-1,700,000

US\$154,600-219,100

明永樂 青花魚藻紋折沿洗





1056

1057

A BLUE AND WHITE MEIPING VASE
YONGLE PERIOD (1402 – 1424 AD)

The ovoid body swelling from a sturdily-potted cylindrical foot with an unglazed base, tapering to a thick, short neck and culminating in a lipped rim, applied with a mixture of vibrant cobalt blue and creamy white glazes, featuring vivid illustrations of lotus blossoms and flowers centering a swirling, animated display of tendrils and vines, illustrated beneath a small panel of tendrils below the neck, the base featuring repeating lotus flower-and-tendrils medallions.

H: 25.7cm

HK\$1,200,000-1,600,000

US\$155,000-206,200

明永樂 青花纏枝紋梅瓶





1057

1058

A BLUE AND WHITE FLORAL LOBED CHARGER
YONGLE PERIOD (1402 – 1424 AD)

The lobed body rising from a short, circular foot and culminating in an undulating flared rim with arabesque-style points, applied with blue and white glaze, the exterior decorated with floral panels, each depicting a different flower, the interior featuring a vibrant central panel with a swirling lotus and tendril pattern surrounding single lotuses, peonies, ruyi, chrysanthemums, camellias, and sunflowers, in turn surrounding a single floral medallion with arabesque petals, bordered by a band of individual floral panels mirroring the exterior, the rim decorated with a detailed wave motif.

The diverse floral motif is symbolic of Lan Xaibo of the Eight Immortals, and is also a symbol of old age.

D: 27.6cm

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

US\$154,600-232,200

明永樂 青花纏枝花卉紋菱口盤





1058

1059

**A BLUE AND WHITE DRAGON BOWL
XUANDE MARK AND PERIOD (1426 – 1435 AD)**

The body rising voluminously from a circular, raised foot with an unglazed base and culminating in a rounded, delicate rim, the body adorned with incredibly vivid cobalt blue and white glaze, the foot decorated with a repeating square arabesque motif, the exterior featuring a long and intense five-clawed scaled dragon snaking the entire circumference of the cup surrounded by vibrant peonies and swirling tendrils, the interior decorated with a similar five-clawed dragon, its body twisted amongst floral motifs, six character reign-mark in overglaze blue on base with a double-circle.

The Xuande Period (1426 – 1435 AD), though short, is thought to have been one of the first imperial periods where ceramics were stamped with the reign marks of the emperors under which they were commissioned. This was caused by an increased interest in ceramics during the preceding Yongle Period (1402 – 1424 AD), but was much more wide-spread during the Xuande and Chenghua (1465 – 1487 AD), and these reign marks both contained the name of the dynasty and the name of the emperor. Artistic variation also increased during the Xuande Period, as Blue-and-White porcelains became more sought after and the overall quality of their craftsmanship thus increased.

D: 18.6cm

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

US\$64,400-128,900

明宣德 青花龍紋直口碗





1059

A LARGE BLUE AND WHITE CHARGER WITH
PANELLED COUNTRYSIDE AND FLORAL SCENES
WANLI PERIOD (1572 – 1620 AD)

Rising from a circular flat foot with an unglazed base to a slightly corrugated rim, decorated in blue and white glaze, the interior lip featuring unique interspersed thin and thick panels of floral and vine motifs, individual blossoming flowers, and farmers walking through a variety of unique landscapes carrying packs and lanterns on bamboo poles, the central panel surrounded by a repeating floral motif and depicting two men in conversation alongside two children in light blue robes in an overgrown courtyard, featuring trees and mountains in the background, the exterior lip featuring a lightly-painted imitation of the panels on the interior with various trees interspersed with peach blossoms.

D: 48.2cm

HK\$300,000-400,000

US\$38,700-51,500

明萬曆 青花故事人物大碟

盤撇口，淺壁，塌底，圈足。通體青花裝飾。此盤分三層開光，中心開光為主題紋飾，描繪的是教子圖畫面，畫面中洞石芭蕉亭臺樓閣，一婦人攜三子嬉戲耍樂，甚為融洽。中圈繪花草紋，內壁繪開光四組，開光內繪漁樵耕讀畫面，其間繪變形花卉紋。圈足內施白釉，底無款識。

此盤為典型的克拉克風格瓷器，隆慶開關之後，萬曆一朝，瓷器外銷大盛，並以此分層開光的裝飾手法最為流行，被稱之為克拉克風格。





1060

▲ 1061

A SMALL SPHERICAL BLUE AND WHITE BRUSH
WASHER
MING DYNASTY (1368 – 1644 AD)

The globular body swelling from a small circular foot to an inverted rim, the exterior applied with blue and white glaze, featuring intense dark blue chrysanthemum blossoms surrounded by bands of prunus petals in small panels divided by blue wispy brush-strokes, the rim decorated with a repeating motif of leaves, the base with a ocean-like swirl pattern.

D: 3.4cm

HK\$80,000-120,000

US\$10,300-15,500

明 纏枝花紋洗



1061

▲ 1062

A BLUE AND WHITE DRAGON MEIPING VASE
LATE MING DYNASTY (17TH CENTURY)

The ovoid body swelling from a wide, slightly convex cylindrical foot with an unglazed base, tapering to a small, thick neck with a heavily-lipped rim, applied with blue and white glaze, the neck painted with a repeating lappet motif above four medallions featuring plum blossoms surrounded by a continuous swirling wave motif, the body decorated with a serpentine four-clawed dragon encircling the vase surrounded by flaming clouds above the intense swirls of waves, the foot depicting a horse galloping over a vibrant landscape of hills, plants, and mountains.

Late Ming Dynasty ceramics, especially those during the Wanli Period (1573 – 1619 AD), were primarily potted for export, but those for imperial use were potted firmly and crudely, with motifs applied with rough, wispy brushstrokes, creating a unique artistic period but a decline in quality visible in the ceramics that remain. The Wanli Period was followed by a transitional period between 1620 and 1677 where no new ceramics were fired at Jingdezhen, but instead at private kilns manufacturing similar styles of Blue and White and Celadon. The 16th year of the Kangxi Period (1661 – 1722) saw a return of imperial manufacture to Jingdezhen, where ceramic production remained until the early 20th century.

H: 26.4cm

HK\$60,000-100,000
US\$7,700-12,900

明晚期 青花海獸龍紋開光花卉梅瓶



1062

1063

A BLUE AND WHITE DRAGON BOWL
CHENGHUA MARK AND PERIOD

The elegantly-potted body rising from a raised, small circular foot and culminating in a slightly flared rim, applied with a blue and white glaze, featuring five five-clawed serpentine dragons twirling above a background seascape with heavy, crashing waves, a band of repeating circular waves below the rim, six-character seal mark in overglaze blue in a double-square.

The Chenghua Period is often considered the Ming Dynasty reign with the most impressive output of porcelain from Jingdezhen. Raw materials were better refined, and glazes were fired at higher temperatures. The creation of layered jade-like textures through the painting of scenes in cobalt blue is another feature of this period, which was imitated in the Kangxi Period of the Qing Dynasty (1654 – 1722 AD).

Five-clawed dragons were markers of imperial prestige and privilege, and this motif was exclusively used to decorate court ceramics; elite or common use wares would be painted with dragons with three or four-claws only.

D: 19.6cm

HK\$300,000-500,000

US\$38,700-64,400

成化款 青花海水龍紋撇口碗



1063

▲ 1064

A GREYISH GREEN MEIPING VASE
SONG DYNASTY (960 – 1279 AD)

The finely potted clay body slightly swelling from a splayed foot with an unglazed base, tapering to a small, thick cylindrical neck with a lipped rim, applied with a light greyish-green glaze.

The meiping form, literally “plum vase”, is a form of Chinese ceramic used since the Tang Dynasty (618 – 907 AD) but perfected during the Song Dynasty (960 – 1279 AD). Ding wares during the Song used greyish-cream glazes, which continued into the Ming as later emperors attempted to replicate Song Dynasty forms and decoration.

H: 31.8cm

HK\$180,000-240,000

US\$23,200-30,900

宋 龍泉青瓷大梅瓶

梅瓶為盛酒的用具，以口小只能插梅枝而得名。口微侈、圓唇、短頸、圓肩、上腹鼓、下腹向內斜收，圈足稍外撇而淺。施粉青釉，高端霸氣，底足無釉呈紫紅色，胎體較輕。造型挺拔俏麗，釉色柔嫩端莊、粉青淺淡素雅，積釉肥厚，為龍泉窯粉青釉中上上珍品！



1064

▲ 1065

A LONGQUAN CELADON MALLET VASE WITH
PHOENIX HANDLES
MING DYNASTY (1368 – 1644 AD)

The cylindrical body rising from a flat, unglazed base with no foot, tapering to a long, thick neck featuring two intricately-carved phoenix handles, culminating in a trumpeting rim, applied with a light green celadon glaze.

The kinuta mallet vase was primarily potted during the Song and Yuan Dynasties, and was revered across East Asia as one of the premier Longquan celadon forms. Most kinuta vases were potted with two elaborate handles in the shape of mythological creatures such as dragons, dragon-fish, and phoenixes, the latter of which is the most common shape of handle.

H: 16.9cm

HK\$600,000-800,000

US\$77,300-103,100

明 龍泉窯梅子青雙鳳耳紙槌瓶



1065

▲ 1066

A PAIR OF YELLOW ENAMELED DISHES WITH
INCISED DRAGON DECORATION
KANGXI MARK AND PERIOD (1654 – 1722 AD)

The nearly identical convex bodies rising from a wide, short circular foot with a clear glaze base, culminating in a thin, wide rim with no left, each interior incised with a delicate dragon motif meandering through etched clouds and flowers, applied with a thick yellow glaze, six-character seal mark in overglaze blue with a double-circle.

Provenance

Poly Auction, Fall 2013, Lot 7349

D: 17.1cm D: 17.5cm

HK\$380,000-500,000
US\$49,000-64,400

清康熙 黃釉暗刻龍紋盤一對

黃釉質地均勻，釉色雅淡。盤內外暗刻龍紋，刻劃細膩，綫條流暢。底書“大清康熙年製”六字青花篆書款。此類黃釉暗刻龍紋小盤為康熙皇帝御用，據清宮史料記載：裏外皆黃者，為皇帝御用，外黃裏白者，皇后所用，由此可看出宮廷制度的等級森嚴。此盤胎體細密，胎質純淨，有絲綢之光澤，器形清秀俊逸，靈巧精美，且其所施黃釉色澤淺淡而輕薄，滋潤而無紋片。

來源

北京保利，2013年秋拍，拍品 7349



1066

▲ 1067

A GREEN AND WHITE ENAMELLED DRAGON DISH
KANGXI MARK AND PERIOD (1654 – 1722 AD)

The body rising from a wide, circular foot to a slightly flared rim, applied with green glaze over white, the interior featuring a fiercely-painted five-clawed dragon with intricate scale decoration surrounded by swirling clouds, the exterior featuring two long dragons with incredibly detailed incised decoration, six-character seal mark in overglaze blue with a double-circle.

Provenance

Sotheby's Paris, 13th Jun 2012, Lot 187

D: 18cm

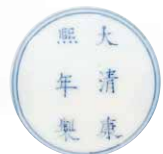
HK\$150,000-250,000

US\$19,300-32,200

清康熙 白地綠龍暗刻海水紋盤

來源

巴黎蘇富比，2012年6月13日，拍品 187



1067

▲ 1068

A DOUCAI FISH AND DRAGON PLATE
CHENGHUA MARK, KANGXI PERIOD (1654 – 1722
AD)

The body rising from a wide, short circular foot to a gently-potted rim, decorated in a wucaï palette on white, the interior featuring a menacing five-clawed dragon surrounded by swelling clouds in green, light green, crimson, red, yellow, blue, and white, the lip decorated with four intricately-painted carp, two orange, blue, and red and two green, blue, and red atop swirling waves in green, blue, and white colors, the exterior decorated with splashing green and blue rolling waves, six-character seal mark in overglaze blue surrounded by a double-circle.

Provenance
Christie's Auctions, Lot 1270

D: 15.4cm

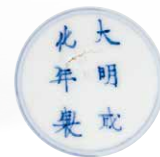
HK\$60,000-100,000
US\$7,700-12,900

清康熙 成化款魚化龍紋鬥彩盤

敞口，淺弧腹，圈足，足端無釉，呈“泥鰕背”狀，胎質極其精細，底施漿白釉。釉下青花與釉上五彩相鬥成飾，盤心繪正面盤龍，蜿曲矯健，五爪裂張，銳不可擋。盤壁繪海水波浪紋。浪尖上繪有四條游魚，外壁繪海浪紋。釉彩絢爛純淨色彩紅濃綠艷，畫筆工整細緻，繪畫出神入化，實為難覓之佳器。

主題紋飾繪魚化龍圖，傳說鯉魚躍過龍門就成龍，跳不過仍為普通的魚，由此比喻士人不斷努力追求功名。此盤構圖新穎，魚躍龍舞，形神兼備。底書“大明成化年製”雙圈楷書款。

來源
佳士得，拍品 1270



1068

A FAMILLE ROSE CERAMIC TILE WITH FLORAL AND
MOUNTAIN SCENES
KANGXI PERIOD (1654 – 1722 AD)

A rectangular porcelain ceramic tile, with two flat panels of illustration in famille rose, one panel featuring an extremely intricate and detailed flowering chrysanthemum bush with green, leafy foliage and flowering blossoms in red, blue, yellow, brown, grey, and violet, surrounded by two incredibly-detailed butterflies in violet, green, blue, yellow, and white and a brown, gnarled tree with fall leaves in red, green, and brown, the other panel depicting a bearded scholar “Zhang Sai” serenely gazing at a flying crane while leaning on his books and a gnarled tree on a mountainside painted in brown, various shades of green, blue, pink, beige, and black, each side surrounded by a border of leaves, prunus blossoms, and conch shells in yellow, pink, red green, and black.

H: 15.9cm

HK\$120,000-180,000

US\$15,500-23,200

清康熙 粉彩《張騫乘槎》方磚插屏

方磚造型規整，胎體厚重，胎質致密堅硬。白釉五彩為飾，一面繪人物故事，人物神態刻畫入微，面帶微笑，廣袖長衣，長髯垂胸，倚坐於槎中；槎下波浪翻滾；將張騫險水行舟猶如閑庭的神態表現得淋漓盡致。動作瀟灑自如；一面繪花開富貴牡丹圖，五彩色彩艷麗，繪畫用筆流暢，刻畫鮮明，綫條細膩，施釉均勻，色澤明麗，畫面生動活潑，品相完美。

唐代詩句中常有述及浮槎者：

「賓至星槎落，仙來月宇空」、「廐馬翩翩禁外逢，星槎上漢杳難從」等，因此「星槎」、「乘槎」變成流行的吉祥用語，也用此磚的裝飾題材。多用以稱頌升官或比喻貴賓光臨，深得文人士大夫的喜愛，明清時期，張騫乘槎圖也為吉祥圖案，賦予祝壽之意。

仙槎的故事源于神話傳說，後世又將故事人物代入為張騫，有說他出使西域途中，乘槎進入天河，又有說張騫乘槎尋找黃河源頭。晉代張華《博物志》中記載：傳說天上的銀河與大海是相通的，每年八月都有槎往來。曾有人因好奇乘槎而去，發現一處世外桃源，織婦和牽牛人皆悠閑自在，怡然自樂，一派田園氣象，傳說此人就是張騫。



(two views 兩面)

1069

▲ 1070

A BLUE AND WHITE UNDERGLAZE RED BOTTLE VASE
CHENGHUA MARK, KANGXI PERIOD (1654 – 1722 AD)

The globular undulated body rising from a splayed, convex foot with an unglazed base to a long, thick neck featuring a wide rim with a long, archaic squared lip, the base of the neck featuring incised swirling clouds, decorated in blue and white with embellishes of underglaze red, the body decorated in two identical panels centering on the illustration of an archaic vase filled with lotus and prunus blossoms alongside peacock feathers, fronting a bowl, jug, vase, and lion sitting on a pedestal, the vase painted with red crackles, the neck featuring a vivid illustration of a descending willow branch with red and blue blossoms hanging from gnarled twigs, six-character seal mark in overglaze blue.

H: 19.5cm

HK\$250,000-350,000

US\$32,200-45,100

清康熙 青花釉裏紅瓜棱長頸瓶

盤口，長頸，瓜棱形圓腹，圈足，底款《大明成化年製》。瓶頸以青花繪梅花，絕妙之處是以釉裏紅填色花朵。瓶身一側以青花釉裏紅繪博古圖，另一側青花書寫“丙寅夏月畫于青雲居雅玩博古齋”，以釉裏紅畫印，構圖非常講究。此瓶胎質淘練精細，釉質肥潤，青花與釉裏紅發色濃艷，泥鰍背修足，為清代康熙之典型特徵。博古圖簡潔傳神，梅花平塗皴染用筆老辣。青花釉裏紅為明清瓷器中之傳統品種，鑑於難以同時把握青花和釉裏紅之發色，燒造工藝難度大，明代晚期趨於少見，自清代康熙方開始重新燒造，康熙中期之後燒造技術成熟，在康熙官窯器物中，青花釉裏紅極為少見，多見於盤類，瓶類等立件之康熙青花釉裏紅官窯器物，各博物館存世量罕。





(three views 三面)

1070

**A GE-TYPE CONG VASE
YONGZHENG MARK AND PERIOD (1722 – 1735 AD)**

The rectangular body, potted in the style of ancient cong jade ritual vessels, tapering downward to a splayed circular foot with an unglazed base, featuring carved bagua (the eight Daoist trigrams) on each corner flanking rectangular clear panels, rising to a flat, square top with a concave cylindrical neck culminating in a lipped rim, the exterior applied with a thick cream glaze with russet-brown crackling, six-character archaic reign mark in overglaze blue.

Under the Yongzheng and Qianlong Emperors (1723-1735, 1735-1796 AD) of the Qing Dynasty, archaic vessels imitating Song Dynasty forms and glazes became popular court items, especially those of the Five Great Kilns. Blue and White pieces from Jingdezhen, too, drew inspiration from ancient Chinese bronzework, most commonly found in the handles on many vessels.

A similar rare and important Ge-type cong vase from the Yongzheng Period sold at Christie's Hong Kong in December 2008 for 1,161,000 HKD.

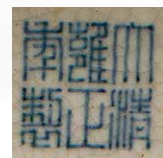
H: 26.3cm

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

US\$103,100-154,600

清雍正 仿哥窯八卦紋琮式瓶

琮式瓶式器物是仿照新石器時代良渚文化的玉琮外形加以變化而來，用於祭祀或禮器，似神聖之物。宋代仿古盛行，摹古水平極高。以瓷質為最，後朝一直延續。清雍正時期對宋代五大名窯的仿製取得了空前的成就。該件雍正仿宋哥釉琮式瓶神韻已經達到極致，哥釉特徵明顯，釉面肥厚勻淨，開片自然隨意，八卦紋凸綫挺拔如萬物相連。口足為圓，器身為方，寓意天方地圓。底書“大清雍正年製”青花款識，官器十足，經拉曼光譜檢測，時代信息明確，存世少見，極具收藏價值。



1071

A BLUE AND WHITE PEACH BLOSSOM VASE YONGZHENG MARK AND PERIOD (1725 – 1736 AD)

The finely-potted ovoid body swelling beautifully from a slightly splayed foot with an unglazed base, tapering gently to a slender neck and culminating in a trumpeting rim, applied with beautiful blue and white glazes featuring a vivid and detailed camellia bush encircling the vessel, with delicately accented and shadowed blossoms sprouting from thorny, gnarled twigs with splayed leaves, rising from roots embedded in rocky crags and sprouting blossoms near the base, six-character reign mark in overglaze blue in a double-circle.

The ganlanping, or “olive-shaped” vase, is both an unusual and rare ceramic shape used primarily in the undertaking of Taoist and Buddhist ritual sacrifice. This form originated during the reign of the Kangxi Emperor, but by the Yongzheng and Qianlong Periods had evolved into the form above, with a wider mouth, flared foot, and a shorter neck. A similar blue and white piece of similar height (39.9cm) can be found in the Imperial Palace Museum in Beijing. Galanping were most commonly decorated in blue and white glaze or famille rose enamels, but a rare few are solid monochromes; a dark blue monochrome ganlanping sold at Christies Hong Kong in June 2015 for 14,440,000 HKD.

The multi-toned shading of the blue glaze on white, used to create a delicate shadow effect underneath each camellia petal, mirrors the painting of contemporary famille rose enamel pieces and falangcai splashes of colour inspired by European bronze cloisonne. Deep cobalt-blue hues were often both expensive and arduous to export to the imperial kilns at Jingdezhen, with the most sought-after cobalt coming from as far as Persia. Blue and white ceramics during the Yongzheng Period were often in imitation of earlier Ming Dynasty pieces, particularly those commissioned under the Xuande Emperor (1426 - 1435 AD).

Floral motifs are most commonly used in Chinese art. Camellia blossoms are exceptionally rare to be featured prominently on Chinese ceramics of any period, and are often relegated to various scenic bouquets of blossoms with peonies or chrysanthemums featured as the artistic centrepiece. That said, the camellia flower is extremely highly regarded in China and was considered to be the national flower of the southern provinces under the Da Li Kingdom (937 – 1253 AD), having been cultivated there centuries before even the legendary Xia Dynasty (c. 2070 – 1600 BC). While Camellia is famous for its prolonged blossoms and the scent uniqueness represents the ultimate elegance. The use of Camellia in this vase represents the subtleness and integrity beyond the commons. Flowers blossoms are representative of wealth, honor, and prosperity. In both ancient and modern China, flowering camellia blossoms are symbolic of young sons and daughters, as well as the union of two lovers, while in the Japanese context camellias represent the divine. Camellia flowers are depicted on southern Chinese tapestries as growing wild and untamed amongst mountain scenery, and the style and design of the piece above demonstrates and illustrates this fact excellently.

H: 35cm

HK\$5,000,000-8,000,000

US\$644,300-1,030,900

清雍正 青花山石桃花紋橄欖瓶



1072

清雍正 青花山石桃花紋橄欖瓶

雍正青花工藝延續康熙，繪畫技法墨分五色開創先河，橄欖型製由宋代河南登封窯所創。收藏界以擁有雍正青花為榮。

石岩樹上桃花開
枝葉茂盛嬌艷來
撇口短頸腹微鼓
亦是嫁後喜滿懷

這件青花橄欖瓶繪畫藝術水平已經達到極致，文人墨客信息濃厚，形制俊美，釉面如脂似玉，經拉曼檢測信息吻合，為雍正青花極品。



(detail 細部)



(three views 三面)

1073

**A PAIR OF BAJIXIANG CUPS
YONGZHENG MARK AND PERIOD (1725 – 1736 AD)**

A pair of near-identical cups, decorated in blue-and-white glaze, the bodies rising from raised circular feet and unglazed bases and culminating in slightly convex rims with small lips, each featuring the eight bajixiang symbols of luck in Tibetan Buddhism adopted by Chinese culture in the Qing Dynasty – Wheel of the Dharma, conch shell, victory banner, parasol, lotus flower, treasure vase, fish pair, and the endless knot – in indistinguishable symmetry and order with the other, above a repeating arabesque motif, six-character reign mark in overglaze blue.

D: 6.5cm

D: 6.4cm

HK\$180,000-220,000

US\$23,200-28,400

清雍正 青花八吉祥紋杯一對

雍正在位十三年，雖改朝換代，除陶瓷繪畫材料有所改變，基本能工巧匠依舊原班人馬，製作工藝繪畫手法無大改觀，康熙遺風猶在，磁石潤白、青花表現清秀淡雅，色階依然錯落有致，裝飾風格沿用前朝，以八寶吉祥紋樣最為經典。杯屬盛液之器，雍正官窯無不中規中矩。所製官款器物必定釉潤如玉，質白胎體通透，繪畫青花可視筆意穿體，這對玲瓏剔透的青花杯精美至極，保存完好，彌足珍貴。



1073

▲ 1074

A FAMILLE ROSE “CHILDREN AT PLAY” BOWL
YONGZHENG MARK AND PERIOD (1722 – 1735 AD)

The white, porcelain body rising from a raised circular foot with a flat base and culminating in a wide rim, applied with a famille rose palette, the interior featuring five children at play holding sticks, peonies, a staff, and a ruyi in light green, red, blue, pink, and black, surrounded by a gorgeous blue, green, and purple band below the rim of layered arabesque motifs below a band of archaic ruyi head swirls, the exterior decorated with a continuous household scene of children, women, men on horseback, and furniture painted in light green, aquamarine, red, pink, white, black, yellow, and orange, six-character reign mark on base in overglaze red.

The “children at play” motif displayed on ceramics, tapestries, and furniture, first known from as early as the Tang Dynasty (618 – 906 AD) alludes to the perseverance of the family line, marital blessing, and an abundance of offspring, and is thought to embody the mentality of carefree childhood. Only male figures are ever painted in this motif, representing the desire in Chinese culture for male offspring.

D: 24.9cm

HK\$150,000-200,000

US\$19,300-25,800

雍正款 粉彩人物嬰戲碗



大清
雍正
年製

1074





(Panorama 通景圖)

1074

1075

A COBALT BLUE BOWL WITH RED BAT
DECORATION
QIANLONG MARK AND PERIOD (1735 – 1796 AD)

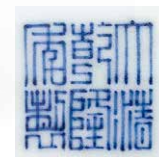
The finely-potted body rising from a wide, short, circular foot with a clear-glazed base and culminating in a slightly-lipped rim, the exterior applied with a thick, rich cobalt-blue glaze, the interior decorated with a clear glaze over white porcelain and featuring decoration in iron-red enamel of five bats surrounding a character - shou, symbolic of the Five Blessings of long life, wealth, health, love of virtue and a peaceful death, seal mark in overglaze red in archaistic characters.

D: 17.1cm

HK\$350,000-450,000

US\$45,100-58,000

清乾隆 霽藍釉五福捧壽紋盤



1075

A CANTON FAMILLE ROSE RETICULATED DISH QIANLONG PERIOD (1735 – 1796 AD)

The body rising from a flat circular foot to a reticulated circumferential lip and culminating in a slightly flared and gilded rim, applied with a famille rose palette featuring a single band of panels decorated with seasonal scenes of birds in pink, red white, and brown over brown floral decoration on the rim, a similar set of panels over purple checkerboard decoration below the reticulated lip, and a vibrantly painted scene of two scholars and their servants conversing beneath a tree on a mountainside painted in vibrant red, purple, blue, light green, grey, brown, and black. Canton enamels, name for the place of their manufacture, became popular as export-wares during the 18th century due to the increasing foreign demand for Chinese ceramics. Enamels were first used to decorate metal items in the imitation of French cloisonné bronzes during the Kangxi Period, but moved eventually to decorate both imperial and exported ceramics by the beginning of the Yongzheng (1722 – 1735) Period, reaching their peak during the Qianlong and deteriorating in quality during the 19th century. Both local workshops and the imperial kilns in Jingdezhen manufactured enamels in famille rose, wucui, and famille verte until the Republican Period.

D: 23.9cm

HK\$300,000-400,000
US\$38,700-51,500



清乾隆 廣彩《引泉煮茶》通花碟

盤以洋彩描金方式描繪了一幅融合山人物故事與山水風光的中國式水墨畫。盤心圓開光描繪着文人雅士遊山玩水，童子引泉煮茶的安逸畫面，盤內圈相間飾於八組山水花鳥風景中以菱形棕色花紋為底。盤壁為白釉透雕通花風格，形態規整甚為難得。對應盤沿裝飾同樣飾於八組開光山水花鳥風景中以描金花紋為底。此盤既有中式風格，也融合了西洋風格，正是中西文化頻繁交流的見證。

1077

A FAMILLE ROSE GILT TEAPOT AND COVER
QIANLONG MARK AND PERIOD (1735 – 1796 AD)

The body swelling from a flat, circular base with no foot and culminating in a lipped, circular rim, featuring a thick, looped handle and a short, sturdy spout, the flat lid featuring a gilded band on the side rising to a spherical handle, the body applied with a famille rose enamel palette featuring two panels framed by bands of gilding, the first depicting a pair of sparrows perched amongst lotus blossoms, the second featuring a pair of sparrows flying over peony and chrysanthemum blossoms, each in shades of green, pink, white, light green, brown, turquoise, and orange, the panels surrounded by a repeating tendril motif interspersed with lotus blossoms in blue and white, the lid decorated with inlaid gold with a large gilded blossom atop the handle, six-character archaic reign mark in overglaze blue.

H: 12cm

HK\$800,000-1,200,000
US\$103,100-154,600

清乾隆 粉彩青花開光花鳥紋描金茶壺

青花粉彩開光樣式乾隆時期非常流行，後朝廷續，以道光仿製最為經典。此壺形制應該以明代紫砂壺為藍本，將傳統壺蓋改為平式，其簡約莊重又不失豪放。器身青花開光粉彩紋樣更添吉祥，足下青花款式規範，官氣十足，可見清宮茗茶風尚及文人墨客茶道的盛行，茶器的精美也充分反映了乾隆國泰民安以及顯貴階層的風雅時尚情懷。



(another view detail 另一面細部)



1077

▲ 1078

A SEVEN-BRUSH BITONG WITH ORIGINAL ZITAN
WOOD STAND
QIANLONG PERIOD (1654 – 1722 AD)

The barrel-like body rising from a flat, circular unglazed base to a flat top with seven small holes, the exterior with two bands of bosses and frequent four-pointed diamond motifs, each side featuring a false handle in the shape of a lion, applied with a thick grey-green glaze, resting on a dark-brown carved zitan base contemporary with the creation of the bitong.

Provenance
Bamfords Auctioneers, 20th Jan 2016, Lot 307

H: 9.1cm

HK\$70,000-120,000
US\$9,000-15,500

清乾隆 豆青釉雙輔首七孔筆插配紫檀座

器形小巧別致，鼓釘罐式樣，上面均勻排列七個圓孔，上腹及下腹均堆貼腰帶狀鼓釘，兩側對稱凸雕獸面銜環耳系，通體施豆青釉，釉面瑩潤光澤，圈足施醬褐色護胎釉，足底無釉露胎，胎體潔白細膩。

花插始於宋代，頂端多有五孔或六孔，器形多變，明清時期以獸耳鼓形球形最為常見。此花插造型典雅，釉質細膩潤澤，是豆青釉中的傑出之作。

來源
Bamfords Auctioneers, 2016年1月20日, 拍品 307



1078

▲ 1079

A BLUE AND WHITE BAJIXIANG BOWL
QIANLONG PERIOD (1735 – 1796 AD)

The body rising from a raised circular foot with a glazed base and culminating in a slightly convex rim with a subtle lip, applied with a vivid blue and white palette, containing three unique bands of decoration: the topmost band painted with a detailed motif of splashing ocean waves, the middle featuring a vibrant lotus-and-tendril design with vines sprouting from cloudlike ruyi, the base with an archaic swirl motif.

D: 29.8cm

HK\$500,000-800,000

US\$64,400-103,100

清乾隆 青花八吉祥花卉紋敞口碗



1079

1080

A MIDNIGHT BLUE GLAZED BITONG WITH GILT
INSECT DECORATION
JIAQING MARK AND PERIOD (1796 – 1820 AD)

The slightly hourglass-shaped body rising from a flat base with no foot and culminating in a wide rim, applied with a midnight-blue glaze with overglaze gilt decoration depicting a multitude of auspicious insects including crickets, butterflies, mantises, and grasshoppers, the body embellished with two bands of gilt at the rim and base, seal mark in overglaze red in archaic characters on base.

H: 13.3cm

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

US\$154,600-232,000

清嘉慶 藍釉描金百蟲筆海



1080

A BLUE AND WHITE “BAJIXIANG” BOWL JIAQING MARK AND PERIOD (1796-1820 AD)

The body rising from a short, circular base to a flared rim with a slight lip, the body decorated in blue and white glaze with incredibly detailed and elaborate decoration in multiple tones of blue of the bajixiang, or eight auspicious symbols of Buddhism, featuring swirling tendrils surrounding lotus blossoms attached to intricate banners and ruyi interspersed with flourished conch shells, dotted floral patterns beneath ruyi, a swirling motif of waves in multiple shades of blue near the foot, xuanshu seal mark in overglaze blue on base.

Blue and white wares first developed as imperial wares at the end of the Song Dynasty, but did not reach true imperial patronage until the Yuan Dynasty with the establishment of the Jingdezhen Imperial Kilns. The vivid shades of blue were made possible by the export of cobalt from Persia, which led to the abandonment of the form for a time during the Hongwu and Yongle Periods of the early Ming Dynasty (c. late 14th – early 15th centuries) due to being too “foreign”. The Xuande Period marked their resurgence, and after the late Ming Dynasty (early 17th century) as many blue and white wares were fired for export as they were for the imperial courts of the Ming and Qing Dynasties.

Bajixiang symbols, like those depicted on this piece, consist of lun (wheel of the dharma), lu (conch shells), san (victory banners) gai (parasol), hehua (lotus flowers), guan (treasure vase), yu (fish pair), and panchang (endless knot). These were introduced in the Yuan Dynasty and adopted from Tibetan Buddhism.

D: 16.6cm

HK\$200,000-300,000
US\$25,800-38,700



清嘉慶 青花八寶紋碗

碗口微撇，弧壁，圈足，足內書“大清嘉慶年製”六字三行篆書款。通體裝飾青花八寶紋。此器造型優美，製作精細，器型規整，釉面瑩潤，青花色澤濃艷青翠，紋飾宛轉流暢。

碗內施白釉，外壁繪青花紋飾，口沿繪如意頭間隔朵花紋，朵花下綴聲紋磬紋，如意頭下繪八寶紋，組成寶慶紋，寓吉慶如意之意。

嘉慶時的青花瓷基本沿襲乾隆朝舊製，按傳統造型燒造，此碗紋飾也類同於乾隆朝，只是在八吉祥紋中間隔了磬文，寓意吉祥。全器製作規整，青花色澤純正、鮮亮，繪畫工細，為嘉慶官窯精品之作。

▲ 1082

A DOUCAI PLATE FEATURING MANDARIN
DUCKS
GUANGXU MARK AND PERIOD (1875 – 1908
AD)

The finely-potted body rising from a wide, circular foot to a gentle rim, applied with a doucai palette in the artistic style of Ming Dynasty ceramic illustration featuring overglaze and underglaze decoration, the interior lip decorated with swimming mandarin ducks in vivid orange, blue, and red interspersed with delicate lotus blossoms in red, green, and blue, surrounding a deep midnight blue repeating arabesque pattern embroidering a central panel of two ducks swimming in a pond of lotuses, the exterior lip decorated with four evenly interspersed bats symbolic of luck, six-character seal mark in overglaze blue.

Provenance

Christie's Auctions, 21st Mar 2013, Sale 2689, Lot 1546

D: 18.7cm

HK\$35,000-50,000

US\$4,500-6,400

清光緒 鬥彩鴛鴦荷塘紋盤

盤型周正，胎質精細，釉面瑩潤，盤心及外壁均飾鬥彩鴛鴦荷塘紋，以青花勾勒圖案，而後填繪紅、綠、黃諸彩，青花發色淡雅，彩釉艷麗。繪製手法寫意生動，碧葉襯托盛開的荷花，間以浮萍數點，鴛鴦悠閑自得，漫遊其間，滿池春色躍然而出。構圖錯落有致，外壁呼應內心，一派瑞氣祥和的景象。鬥彩鴛鴦荷塘紋為明宣德、成化以來官窯瓷器的傳統紋飾，最早的實物可見宣德時期製器，後經成化鬥彩器定型，以後各朝均沿襲燒造，成為明清兩朝官窯最經典之品種。

來源

佳士得，2013年3月21日，拍品 1546



緒大
年清
製光

1082

▲ 1083

A BEAUTIFUL FAMILLE ROSE PLATE WITH A
CRICKET AMONGST BLOSSOMS
GUANGXU PERIOD (1875 – 1908 AD)

Rising from a flat, circular foot to a gentle rim, painted in famille rose enamels under clear glaze, the interior featuring a vibrant incised scene of a cricket nesting on a peony blossom surrounded by peony, plum, and prunus flowers and blueberries in purple, yellow, green, dark green, pink, brown, blueish grey, dark blue, and reddish brown, the exterior decorated with flower blossoms in pink, red, and green, six-character seal mark in underglaze red.

Provenance

Bonhams, Lot 1793

D: 9.8cm

HK\$40,000-60,000

US\$5,200-7,700

清光緒 粉彩蠍蠍圖小盤

來源

Bonhams, 拍品 1793



大清光緒
年製

1083

▲ 1084

A FAMILLE ROSE PLATE
GUANGXU PERIOD (1875-1908 AD)

Rising from a flat, circular foot to a gentle rim, painted in a famille rose palette under clear glaze, the interior featuring incised decoration of a butterfly and a dragonfly surrounding small, gentle plum blossoms and leafy stems in green, white, pink, and dark green, the exterior painted with delicate plum blossoms in pink, yellow, and green, six-character seal mark in overglaze blue.

Provenance

Wolley & Wallis, 17th Nov 2011, Lot 884

D: 20.7cm

HK\$50,000-80,000

US\$6,400-10,300

清光緒 粉彩蝶戀花紋盤

來源

Wolley & Wallis, 2011年11月17日, 拍品 884



大清光緒
年製

1084

▲ 1085

A FAMILLE ROSE “BAJIXIANG” DISH
GUANGXU MARK AND PERIOD (1875-1908 AD)

Rising from a short foot with a slightly flared lipped rim, featuring beautiful decoration in famille rose, the lip depicting each of the bajixiang, or the eight auspicious Buddhist symbols of good luck in red, orange, blue, pink, green, dark green, black, and grey, the interior decorated with an incredibly vivid lotus and tendril motif in bright light green surrounded by a double-circle in overglaze red, the exterior decorated with vibrant lotuses, tendrils, and plum blossoms in pink, blue, green, and yellow, six-character seal mark in overglaze blue.

The bajixiang, the eight auspicious Buddhist Symbols, were introduced to China from Tibet during the Yuan Dynasty, and guarantee good luck to the holder and allow for the embodiment of the eight Tibetan Buddhist virtues. The Wheel of the Dharma is meant to represent knowledge, the conch shell signifies the thoughts of the Buddha, the victory banner indicates the victory of the Buddha’s teaching over all worldly hindrances, the parasol gives protection as well as spiritual power, the lotus flower represents purity and enlightenment, the treasure vase gives inexhaustible wealth, the pair of fish frees couples from restraint with conjugal happiness, and the endless knot represents harmony. The bajixiang eventually became part of Chinese culture, and during the Qianlong and Guangxu Periods were patronized and promoted heavily by their respective courts, religious bodies, and emperors.

D: 20.9cm

HK\$40,000-60,000

US\$5,200-7,700

清光緒 粉彩八吉祥紋盤



大清光緒
年製

1085

▲ 1086

A FAMILLE ROSE DISH
GUANGXU MARK AND PERIOD (1875-1908 AD)

Rising from a flat, circular foot to a slightly convex rim with a small lip, painted in a famille rose palette, the exterior featuring a gorgeous orange blossom unfolding from long, leafy stems and roots in light and dark green, the exterior painted with delicate peaches in pink, yellow, and green, six-character seal mark in underglaze blue.

Provenance

Wolley & Wallis, 17th Nov 2011, Lot 884

D: 20.7cm

HK\$50,000-80,000

US\$6,400-10,300

清光緒 粉彩花卉盤

來源

Wolley & Wallis, 2011年11月17日, 拍品 884



1086

大清光緒
年製

▲ 1087

A FAMILLE ROSE JAR AND COVER
LATE QING PERIOD, 18TH CENTURY

The cylindrical body rising from a circular foot with an unglazed base, tapering to a wide slightly-convex neck with a lipped rim, the lid rising from a splayed flat base to a rounded top with a spade-shaped handle, applied with a famille rose palette over white and incised decoration featuring natural scenes of pheasants in brown, yellow, green, purple, and red perched on brown branches surrounded by purple, blue, and yellow peonies and prunus blossoms, the base with "shendetangzhi" four-character mark

H: 27.8cm

HK\$50,000-80,000
US\$6,400-10,300

清末 粉彩錦雞紋壯罐



1087

A LARGE “LUOHANGANG” URN IN COPPER RED WITH UNDERGLAZE BLUE WITH TAOIST SCRIPT POST-REPUBLICAN PERIOD (1949 – PRESENT)

The enormous, finely-potted body rising from a flat base and culminating in a slightly-convex rim with a subtle lip, applied with underglaze blue and copper red exterior featuring voluminous scripts on Taoist Philosophy.

Taoism (Daoism) is one of the China's oldest philosophical schools, and was founded in the 4th century BCE as a contrast to the rigid, ordered, and ritualistic nature of Confucianism. Often ascribed to the philosopher Lao Tzu, Taoism embodies simplicity, spontaneity, naturalness, and the Three Taoist Treasures of compassion, frugality, and humility. Practiced primarily by hermits and shamans, various emperors during the Han, Tang, and Ming Dynasties have established Taoism as the state religion, but had fallen out of imperial favor by the 17th century. Today, Taoism is today one of the five religions tolerated by the People's Republic of China alongside Buddhism, Islam, Protestantism, and Catholicism.

While Chinese calligraphy on paper is considered an art form to itself, penmanship on ceramic pieces is often aided by sgraffito incision as can be seen in late Tang and Song Dynasty pieces (10th – 13th centuries). Without incision, however, the perfection of each character requires unique and unusual amounts of artistic skill, as well as strength, technique, and accuracy between multiple firings and multiple layers of glaze. Thus, this work of art represents both a Taoist masterpiece and a painstakingly-created piece of Confucian perfection.

D: 51cm

HK\$100,000-150,000
US\$12,900-19,300



當代 青花釉裏紅楷書道德經羅漢缸

《道德經》。書法藝術是世界上獨一無二的瑰寶，是中華文明的燦爛之花。《道德經》是道家哲學思想的重要來源，更是中華文明的智慧源泉。以瓷上書法書寫道德經，在陶瓷作品中極為罕見它要求書者具有嫺熟筆墨技巧，端莊的內心情感和對內容的準確把握。此件作品字體方正端詳遒勁有力，字字異型，行行殊致，如林中老樹，靜謐安詳，法度和逸氣相容，在浮華時代體現了作者的工匠精神，不失為一件辦公居家、修身養性之佳器。

“SUNLIGHT AND SNOW”

ENAMEL ON CERAMIC

BY PAN ZHAI MIN (b. 1971)

Depicting billowing snow-like pear blossoms amongst green leaves and brown stems under an overcast spring sky, this piece showcases the artist's ability to manipulate colors through the firing of high-temperature glazes. Pan's slogan, "one color [of glaze] goes into the kiln and multicolour comes out", is effectively demonstrated in this piece, and both the content and his tactical manipulation of color emphasize and symbolize hope and fascination, feelings similarly echoed by the viewers of his artwork.

Pan Zhai Min, holding the current position as Jingdezhen Ceramic Institute lecturer, was born in 1971 in Jingdezhen, Jiangxi Province. He graduated from Jiangxi Normal University in 1993 with a degree in Art Education, and received a position in the same year to teach at Jingdezhen Higher School. Pan is the current director of the Office of the Art Department at the Jingdezhen Institute of Ceramic Culture and Art Research Center, is the deputy director of Jingdezhen purple Lotus Network Co., Ltd., and aids in the promotion of artists working in porcelain as well as the administration of the library of the Jiangxi Province Artists' Association. He has developed a reputation as an excellent and decorated teacher at Jingdezhen High School, and is also actively engaged in social and artistic activities, having on numerous occasions participated in national, provincial and municipal art exhibitions. For these events and positions, he has been decorated with many awards.

110 X 55cm

HK\$300,000-350,000

US\$38,700-45,100

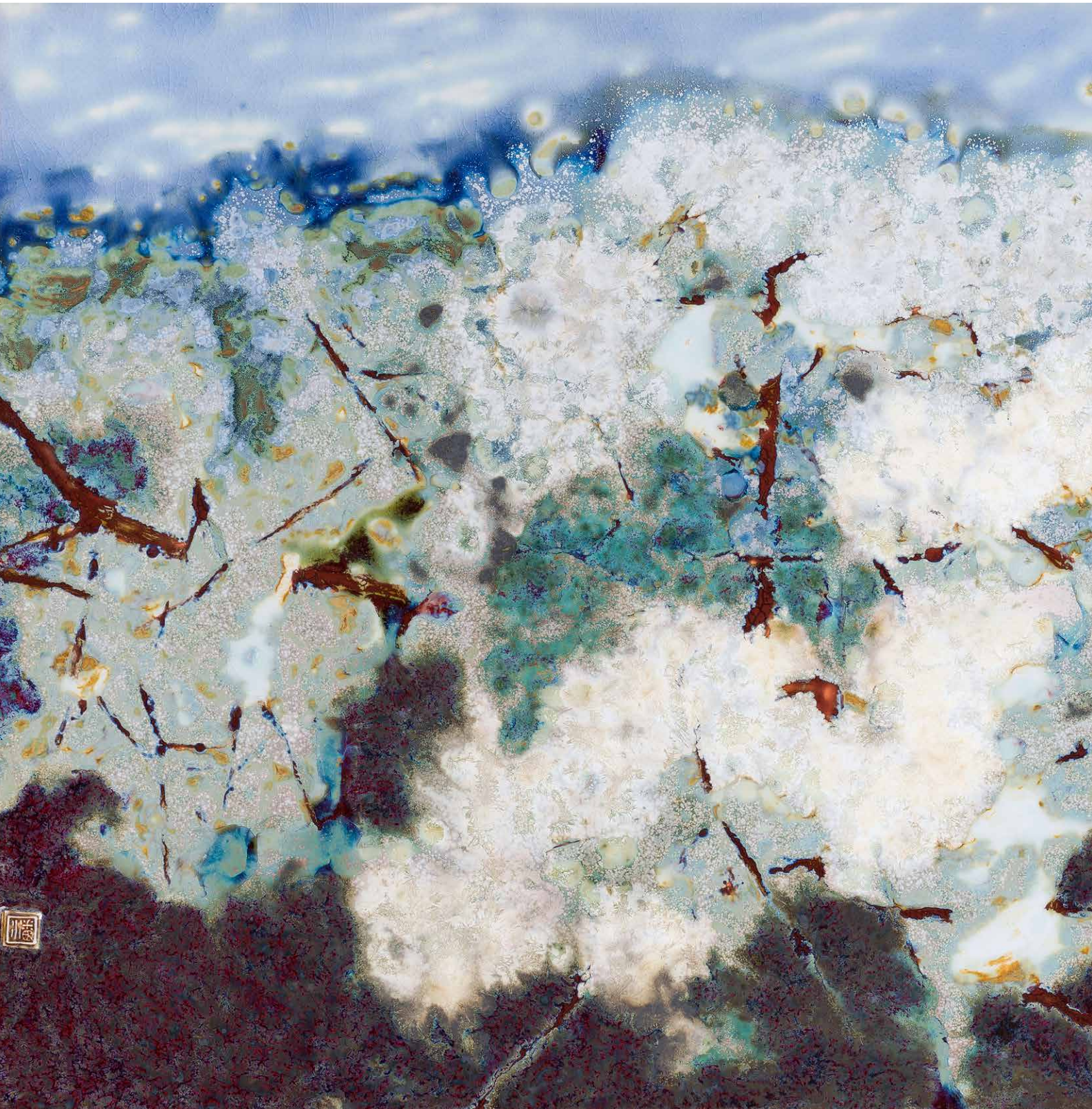
當代 高温顏色釉瓷板畫《晴雪》

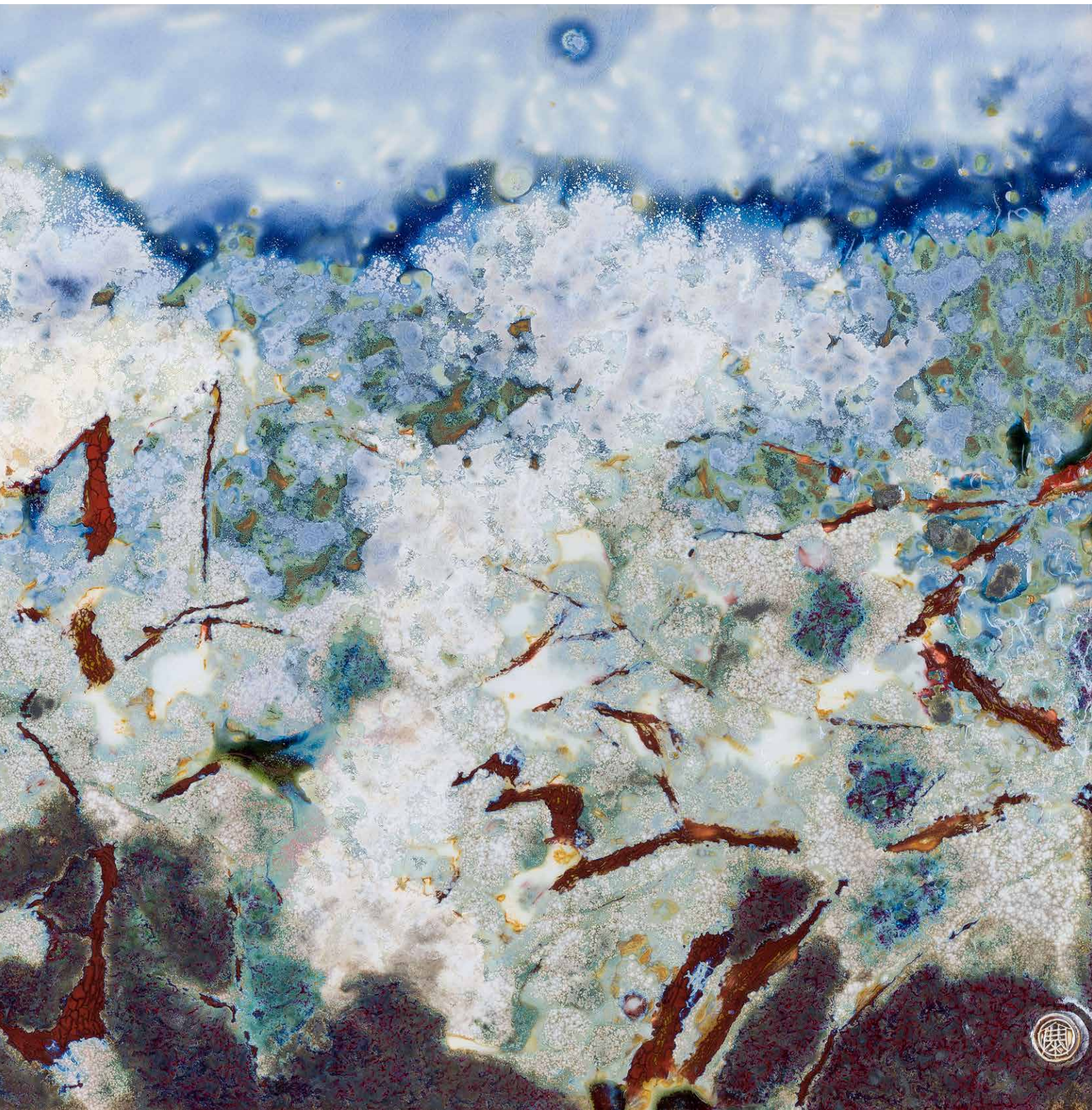
作者：潘寨民 景德鎮學院副教授、藝術中心副主任

作品賞析：梨花綻放，大地芬芳。風和日麗下的原野，處於似雪梨花的浸染之中，給人無盡的遐想。

“入窯一色、出窯萬彩”。高温顏色釉的優勢在於色彩的豐富性和多樣性，而在一個宏大的畫面上表現純淨性是很難做到的。作者憑着十幾年的探索實踐與積累，以發自內心的虔誠和純潔，以對春天的神往膜拜，取自然瑰麗於寧靜之中，匯萬千思緒於祥和純潔之中。







1090

A JADE STAFF ORNAMENT IN THE SHAPE OF A BIRD
HAN DYNASTY (206 BC – 220 AD)

A yellowish-white tone jade staff ornament with a hollow circular base, carved into the shape of a bird with a long tail and a swan-like neck with carved feathers, beak, and eyes, jade with splashes of russet and mottling marks.

Between the Warring States Period and the Han Dynasty, jade carvings were often used to express the virtues of their owners, and elites paid close attention to the jade accessories with which they adorned themselves. A carved golden pheasant on top of a staff, for example, might be seen as representative of someone's rank as a government official, but misinterpreted as a common pheasant might be symbolic of that person's tendencies for adultery. If the carving was a sparrow, meanwhile, that could be seen to represent the owner's humility, virtue, and perseverance.

L: 9.2cm

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

漢 鳥形首杖



1090

1091

A JADE CARVING OF A TIGER AND PHOENIX
WESTERN ZHOU DYNASTY (1046 – 771 BC)

A multi-toned green jade carving of a crouching tiger, with a curled tail and beige, calcified face, featuring a small bird-like phoenix perched atop the head, with two pendant holes.

Jade, considered the fairest stone of ancient China, became an elite and prestigious art form during the Shang and Zhou Dynasties. Early jade carvings, the majority of which were used as jewelry, were predominantly flat with intricately-detailed etched decoration in the same style as cast Chinese ritual bronzes.

L : 8.2cm

HK\$40,000-50,000
US\$5,200-6,400

西周 虎鳳珮飾



1091

1092

**A WHITE JADE PLAQUE WITH TAOTIE MASK
WESTERN ZHOU DYNASTY (1046 – 771 BC)**

A flat white calcified jade plaque, featuring a finely-carved taotie mask, similar to those found on Shang Dynasty bronzes, with circular eyes, a dimpled chin, and two unique flat horns, featuring a hole for a string indicating its previous use as a pendant.

L: 3.8cm

HK\$80,000-120,000

US\$10,300-15,500

西周 賞白玉獸面形珮



1092



1093

1093

**A FINELY CARVED JADE BEAR
HAN DYNASTY (206 BC – 220 AD)**

A beautiful carving of a bear in pale celadon milky white jade, featuring patches of russet brown on the snout and hindquarters, crouching on four legs with flat feet forming the base, with lifelike mouth, snout, eyes, and ears, incised with back muscles, a collar, and a frill of hair surrounding the face.

L: 5.8cm

HK\$70,000-90,000

US\$9,000-11,600

漢 熊形擺件



1094

1094

A JADE COLUMN
SHANG DYNASTY (1600 – 1046 BC)

A milky white and russet-brown cylindrical jade column, with a slight concave taper in the center, featuring two sets of four ribs directly below each lipped rim.

Production of jade columns and discs in China began in the Neolithic Period (c. 5000 – 3000 BC), and thousands have been found in prehistoric tombs. This is indicative of jade's early status in China, a status that carries over into the present long after the majority of ancient mines have been exhausted.

L: 6.2cm

HK\$45,000-60,000

US\$5,800-7,700

商 筒形弦紋玉

1095

A JADE BANGLE
WARRING STATES PERIOD (475 – 221 BC)

A unique white and orange toned jade bangle, featuring continuous rows of studded bosses and swirls.

Jade bangles, today a symbol of marriage akin to an engagement ring, have been worn by elites since the Shang Dynasty alongside bangles in gold, silver, and bronze. Jade bangles are not only thought to be therapeutic, with healing properties for the stomach and kidneys, but also serves as both an aid in communicating with the spirits of the ancestors and protection against evil.

D: 8.2cm

HK\$150,000-200,000

US\$19,300-25,800

戰國 玉鐲



1095

1096

A JADE FLUTED RING
WESTERN ZHOU DYNASTY (1046 – 771 BC)

A corrugated creamy white jade ring, featuring two bamboo-like ribs on either side of a saucer-like protrusion, the base and the rim featuring defined lips, slight white calcification surrounding the protrusion.

L: 3.8cm

HK\$48,000-68,000

US\$6,200-8,800

西周 唇形環



1096

1097

**AN ARCHAISTIC JADE TIGER
SHANG DYNASTY (1600 – 1046 BC)**

A milky brown and calcified jade carving of a tiger, featuring a curled tail, crouching limbs, and swirling archaistic decoration, with evidence for use as a pendant.

The Shang Dynasty was the first in China to adorn its kings with jade jewelry and decoration, and used jade to create both utilitarian and ceremonial objects as well. Many jade daggers, necklaces, scepters, and even burial suits have been found in Chinese tombs ranging from the Shang to the early Tang Dynasty (7th century). A Chinese official dictionary preserved from the 3rd century AD endows jade with the title of the “fairest stone”, which carries the five virtues of charity, rectitude, wisdom, courage, and equity.

L: 8.3cm

**HK\$180,000-230,000
US\$23,200-29,600**

商 玉虎



1097



1098

1098

**A JADE SWORD GUARD WITH CHILONG
CARVING
HAN DYNASTY (206 BC – 220 AD)**

A creamy white and dark brown jade sword guard, featuring a raised carving of a serpentine chilong hornless dragon along the top side, with slight orange-brown calcification along the rectangular two-tiered base extended to a hollow carved underneath.

Jade accessories became popular during the Warring States Period, when three-dimensional jade carving began to replace flat, two-dimensional plaques, and symbolism was important to their facture. The chilong, or hornless dragon, on top of this sword guard might symbolize the luck, power, nobility, or auspiciousness of the owner in battle, but also the dominion over rivers, lakes, and oceans from which Chinese dragons originally came.

L: 10.6cm

**HK\$48,000-68,000
US\$6,200-8,800**

漢 劍璣

1099

**AN ARCHAISTIC JADE CARVING OF A PHOENIX
WESTERN ZHOU DYNASTY (1046 – 771 BC)**

A light celadon and mottled rectangular jade plaque featuring the swirling archaistic carving of a phoenix, dagger shaped edges as its unique design and one of the important features during the Shang and Western Zhou period jades, piece with evidence of slight calcification and use as a pendant.

A similar piece is being exhibited at The National Palace Museum.

L: 12cm

**HK\$150,000-180,000
US\$19,300-23,200**

西周 青玉鳳鳥紋柄形器



1099

1100

A JADE MUSICAL FIGURINE
HAN DYNASTY (206 BC – 220 AD)

A light milky green jade carving of a musician figurine, arms outstretched with an intricately-incised robe, with a flat base indicative of crossed legs, featuring splashes of dark brown on the base, arms, and face.

Carved in a Southern Chinese style with round, neutral facial features, as if the face was almost a panel of its own, musician figurines manufactured during the Han Dynasty were primarily carved in terra cotta and placed in tomb complexes. Musician figurines are thought to have replaced warriors, for example the famous Terracotta Warriors found outside the Qin Mausoleum in Shaanxi Province, in times of peace, and became a normal feature of Han Dynasty imperial burials in the dynasty's early years.

H: 5.9cm

HK\$280,000-380,000

US\$35,900-48,800

漢 樂俑



1100





1101

1101

**A PAIR OF NEAR-IDENTICAL JADE PLAQUES
WESTERN ZHOU DYNASTY (1046 – 771 BC)**

A pair of two-toned milky beige brownish celadon tone with russet color suffusion arched jade plaques, each with reddish-brown calcification on the outer rims, featuring archaic swirls and geometric motifs reminiscent of bronzework, each with evidence for use as a pendant or necklace.

The huang featured above formed one of the Six Ritual/ Ceremonial Jades, six unique shapes that held both ritual significance and importance as elite decoration. These were the bi (the heavens), a flat disc with a hole in its center, the cong (the earth), a cylindrical ritual vessel overlaid with a set of flat incised square discs, the huang (the North), a flat, half-ring pendant, the hu (the West), a wine vessel often cast in bronze, the gui (the East), a ritual bowl also often cast in bronze, and the zhang (the South), a large ritual blade often used in battle. These six shapes were celebrated in texts beginning in the Han Dynasty, and have been found as early as the Shang, but their official use in ritual has been somewhat forgotten and by the Tang Dynasty became status symbols.

L: 12.2cm
L: 12.3cm

HK\$60,000-80,000
US\$7,700-10,300

西周 白玉人獸紋玉璜一對

1102

**A PAIR OF JADE “XI” PENDANTS
SPRING & AUTUMN PERIOD (771 – 476 BC)**

A pair of near-identical light grey celadon jade pendants, with spots of russet-brown and calcification on either side, carved into the shape of elephant tusks and featuring notched archaic studded swirls, each with an incised hole for use as a pendant.

The shape of “Yu Xi” derived from the teeth of animal in ancient China. Since in the primitive society the tribes will wear the animals’ teeth as a kind of protection or blessing. It was then developed to the jade imitation. Jade “Xi” was the most popular in the Shang period, Western Zhou, Spring and Autumn Warring States Period and it slowly diminished in the later Han Dynasty. The characteristics of “Xi” is a sign of wisdom and intelligence. Wearing Yu Xi symbolizes leadership, ability and outstanding performance.

L: 10.9cm
L: 11.2cm

HK\$70,000-90,000
US\$9,000-11,600

春秋 玉觿一對



1102

1103

A JADE CARVING OF A FISH
WESTERN ZHOU DYNASTY (1046 – 771 BC)

A semicircular arched fish pendant carving in calcified white and dark green jade, featuring excellently defined facial features, intricately incised scales and fins, and an almost three-dimensional quality to the outer arch.

L: 10.1cm

HK\$38,000-48,000
US\$4,900-6,200

西周 魚形玉珮



1103

1104

A MOTTLED JADE PLAQUE
WARRING STATES PERIOD (475 – 221 BC)

A semicircular arched plaque in mottled light green, olive, green, and brown-green jade, the exterior adorned with small studded swirls, with slight beige calcification.

Between the Warring States Period and the Han Dynasty, jade artistry and production reached a peak of manufacture, where three-dimensional images of animals and shapes began to replace flat-surface motifs and archaistically stylized incised illustrations reminiscent of bronzework. Variation in style becomes apparent, but the status that jade embodied, and still embodies, as a symbol of wealth was ever constant.

L: 21.3cm

HK\$50,000-80,000
US\$6,400-10,300

戰國 玉璜



1104

1105

A GROUP OF HETIAN JADE DUCKS
HAN DYNASTY (206 BC – 220 AD)

A group of seven hetian translucent white and calcified brownish-green jade ducks, each with long, slender necks and intricately-carved feathers, feet, and facial features, four with beaks facing upwards, two downwards, and one cleaning feathers.

HK\$350,000-450,000

US\$45,100-58,000

漢 和田玉鵝擺件（一組）



1105

1106

A HETIAN JADE CUP EMBELLISHED WITH GEMS
MID-QING PERIOD (18TH- 19TH CENTURY)

The translucent cream-white hetian jade body rising from a raised circular foot and culminating in a rounded, thick rim, featuring two circular peach blossom handles with the shou character of longevity, with incised floral decoration covered in small pink, purple, and orange gemstones, leaves with green gemstones, and gnarled stems in gilt bronze.

D: 8.9cm

HK\$500,000-800,000

US\$64,400-103,100

清中期 和田玉雕雙桃耳鑲寶石杯



1106

▲ 1107

A HETIAN JADE CENSER AND COVER
MID-QING PERIOD (18TH – 19TH CENTURY)

A beautifully-carved cream-white hetian jade censer, featuring ten circular handles with small jade washers, the body tapering from a bell-shaped foot with a hollow base to a small lobe with carved and incised latticework decoration, rising to a smooth semi-spherical body with a flared lip, the two largest handles featuring carved dragon decoration, the semi-spherical lid rising from a similarly flared base to the rim of the body to a strikingly-carved and fierce serpentine dragon with four claws perched on a circular pedestal, with two dragons carved above the primary handles on the body, the lid decorated with a carved latticework tendril design.

H: 40cm

HK\$8,000,000-12,000,000

US\$1,030,900-1,546,400

清中期 和田白玉主體鏤雕雙活環耳龍首蓋爐



1107

1108

A BEAUTIFUL JADE CARVING OF A CABBAGE
POST-REPUBLICAN PERIOD (1949 – PRESENT)

A stunningly carved multi-toned jade cabbage, in shades of milky white, blue-green, and bright green with russet-brown veins, carved with intricate layering and texture highlighting dress-like tresses and curled leafy stems, the bottom featuring a high-relief cricket and the top featuring a grasshopper with long, detailed antenna, resting on a wooden ovoid stand carved with sunflowers and chrysanthemums.

L: 23cm

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

US\$103,100-154,600

民國後 喜來百財翡翠



1108

ROYALE AUCTIONEERS BUSINESS CODES

CONDITIONS OF BUSINESS

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

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

1. INTRODUCTION

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

- (i) these Conditions of Business as reference herewith;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Royale Hong Kong salerooms or by telephoning at 852-2856-9830;
- (iii) Royale Authenticity Guarantee as printed in the sales catalogue;
- (iv) any additional notices and terms printed in the sales catalogue including the Guide for Prospective Buyers; and
- (v) in each case amended by any saleroom or auctioneer's announcement at the auction.

(b) As auctioneer, Royale acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Royale may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such a person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Royale from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is defined in Royale's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer or in the case of post-auction sale, the agreed sales price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Royale), executors, or personal representatives);

Royale means Royale Auctioneers Limited whose address is Room 212, 2/F, 16W, Hong Kong Science Park, Shatin, N.T., Hong Kong with website address: <http://www.royaleauction.com>; and e-mail address: info@royaleauction.com

3. DUTIES OF BIDDERS AND OF ROYALE IN RESPECT OF ITEMS FOR SALE.

(a) Royale's discretion in relation to each lot is partially dependent on information provided to it by the Seller, and Royale is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale in Royale is available for inspection by Bidder prior to the sale. Royale accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the conditions of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means they are not in perfect condition. All lots offered for sale in the condition they are in at the time of auction (whether or not the Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue description and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to the Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representing of fact but rather is a statement of opinion genuinely held by Royale. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Royale's absolute discretion.

(e) No representations or warranties are made by Royale or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at condition 3(a) to 3(e) above and to the specific exclusions as contained in Condition 4 below, Royale shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Royale shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of matters in the Condition 3 above and subject to Condition 4(a) and 4(e), neither any Royale company nor the Seller:

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

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

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

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

5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charges, at the Bidder's risk and shall be undertaken with reasonable care subject to Royale other commitments at the time of the auction; Royale therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Business as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Royale has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Royale is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange the collection of purchased lots no later than thirty (30) calendar days after the date of auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection; or

(ii) the thirty-first calendar day after the auction. Until risk passes, Royale will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Royale assumption of liability for loss or damage is subject to the exclusions set out in the Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within 5 days of the auction; or in accordance with any payment schedule agreed with Royale. Royale may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risks and expenses;

(b) terminate the contract of sale of the lot, retaining the right to damages for the Buyer's breach of the contract;

(c) set off any amounts owed to the Buyer by a Royale company against any amounts owed to Royale by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and the Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Royale against the Buyer for damages for the Buyer's breach of the contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract).

(d) apply as Royale sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to Royale or its company, and or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Royale against the Buyer for the damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Royale, Royale is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Royale claim for damages in respect of, any particular lot(s) purchased by the Buyer.

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at the Royal's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and the relevant Buyer's Expenses are received in cleared funds

(g) exercise a lien over any of the Buyer's property which is in the possession of Royale. Royale shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Royale, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8 (h)below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold); and/or any claim by Royale against the Buyer for the damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract).

(h) resell the lot by auction or private sale, with estimates and reserves at Royale's discretion. In the event of such resale is for less than the Purchase Price and the Buyer's Expense for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale.

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages

for the Buyer's breach of the contract and legal cost. Royale will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expenses (and risks) at Royale or with a third party.

(b) If a purchased lot is paid but not collected within six months of the auction, the Buyer authorizes Royale, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Royale's discretion. The proceeds of such sale, less all costs incurred by Royale, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Royale reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Royale and the Seller make no warranties or representations as to whether any lot is or is not subject to export or import restrictions or embargoes (including, but not limited to, the location of the lot, Buyer or Seller). The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list of documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Royale for use at Royale's discretion.

(b) Notices to Royale's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Royale clients shall be addressed to the last address formally notified by them to Royale.

(c) Should any provision of these Conditions of Business be held unenforceable for any reasons, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Royale's prior written consent, but are binding on Buyer's successors, assigns and representatives. No act, omission or delay by Royale shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to such materials.

12. DATA PROTECTION

Royale will use information provided by its clients (or which Royale otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of client's transactions, and preferences. Some gathering of information about Royale clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Royale may also disclose the client information to other Royale Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Royale may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please e-mail: info@royaleauction.com

If the client provides Royale with information that is defined by the European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information. Royale shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Royale may film auctions or other activities on Royale's premises and that such recordings may be transmitted over the internet via Royale website. Telephone bids may be recorded.

A client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Royale data protection policies by writing to the Royale's contacting address as above.

13. LAW AND JURISDICTION

Governing Law

These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction

For the benefits of Royale, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Royale shall retain the right to bring proceedings in any court other than Hong Kong Courts.

Service of Process

All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Royale or any other usual address.

General Authenticity Guarantee:

If Royale sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Royale will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Royale for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Royale's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered as counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting)

Please note that this Guarantee does not apply if either:

(i) the catalogue description was in accordance with the general accepted opinions of scholar(s) and expert(s) at the date of sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally

available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Royale's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:

(i) notify Royale in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeited; and

(ii) return the item to Royale in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after date of the sale.

Royale has discretion to waive any of the above requirements. Royale may require the Buyer to obtain at the Buyer's cost the reports of three independent and recognized experts in the field, including one scientific authentication expert, mutually acceptable to Royale and the Buyer. Royale shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Royale decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

14. Others

If, within fourteen(14)days of the date of the auction, we will set aside the sale and refund to the Buyer provided that the Buyer satisfies Royale with all of the following conditions:

(a) Royale has received Notice in writing from the Buyer that in his view the item is a forgery;

(b) Same time of such Notice, we have the item in its possession in the same condition as at the date of auction;

(c) The Buyer has since the sale retained uninterrupted ownership and the item is free from any liens or encumbrances;

(d)The item was sold at the auction by Royale.

Under any one of the following circumstances that Buyer shall have no right to request Royale to set aside a sale;

(a) The catalogue description at the date of the auction was in accordance with the generally accepted opinion;

(b) It can be established that the item is a forgery only by means of a scientific process not generally accepted for use until after publication of the catalogue or by means of a process which at the auction was unreasonably expensive of impractical or likely to have caused damage to the item;

(c) The Buyer has transferred his ownership of the item of the original invoice is not available.

皇廷拍賣業務規則

買家之業務規則

皇廷、賣家及競投人之關係性質及皇廷（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了皇廷及賣家之法律責任之具體限制及豁免。有關皇廷所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 皇廷及賣家與準買家之合約關係受下列各項規管：

(i) 本業務規則；

(ii) 賣家在銷售處展示之業務規則（可於皇廷之香港辦事處或致電（852）2856 9830索取）；

(iii) 銷售目錄所載之皇廷保證書；及

(iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家指引」；

在各情況下按任何銷售通知或拍賣官於拍賣時所公布所修訂。

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

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；

「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委托人；

「買家之費用」指買家應向皇廷支付之任何成本或費用；

「買家支付之酬金」指根據準買家指引所載費率買家按成交價應付之佣金；

「贖品」指皇廷保證書內所定之涵義；

「成交價」指拍賣官以擊槌接納之最高競投價，或倘為拍賣後銷售，則為協定出售價；

「底價」指買家同意出售拍賣品之最低成交價（保密）；

「賣家」指提供拍賣品出售之人士（包括其代理（不計皇廷在內）遺囑執行人或遺產代理人）；

「皇廷」指Royale Auctioneers Ltd其註冊辦事處位於香港沙田香港科學園科技大道西16W 212室

3. 競投人及皇廷有關出售物品之責任

(a) 皇廷對各拍賣品之認識部份依賴賣家向其提供之資料，皇廷無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

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

(c) 競投人確認衆多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何預測資料（無論為書面或口述）及包括任何目錄所載之資料，規則或其他報告、評論或估值，該等資料並非事實之陳述，而是皇廷所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由皇廷不時全權酌情決定修改。

(e) 皇廷或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，皇廷在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘皇廷視拍賣品為贗品並符合保證書內之各條件將退回買入價予買家

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，皇廷或賣家均毋須：

(i) 對皇廷(或任何皇廷的其他公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，惟上文規則第3(f)條所載者則除外；

(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；

(iii) 就皇廷有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非皇廷擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向皇廷或賣家提出之任何索賠以該拍賣品之買入價為限。皇廷或賣家在任何情況下均毋須承擔任何因而產生的損失。

(e) 規則第4條概無免除或限制皇廷有關皇廷或賣家作出之任何具欺詐成份之失實聲明，或有關皇廷或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 皇廷可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供皇廷所需資料及參考。除獲皇廷書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

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

(c) 如有提供，可免費提供書面、電話附加服務，惟風險由競投人承擔，而該等服務會在皇廷於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則皇廷毋須就未能作出該競投承擔責任。電話競投可能會被紀錄。

6. 拍賣之行動

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

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後)，以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

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

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港元支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於皇廷悉數收取買入價及買家之費用後方可轉移。皇廷概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天（以較早日期為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，皇廷將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限

額。買家應注意，皇廷對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與皇廷協定之任何付款安排就拍賣品支付全數款項，皇廷可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

- (a) 將拍賣品儲存在其處所或其他地方，風險及費用完全由買家承擔；
- (b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；
- (c) 以皇廷公司結欠買家之任何金額抵銷買家就拍賣品結欠皇廷之任何金額，及 / 或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及 / 或抵銷皇廷就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；
- (d) 按皇廷認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付(i)買家結欠任何皇廷公司之任何成本、買家之費用或債務，及 / 或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及 / 或(iii) 皇廷就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與皇廷協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，皇廷有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及 / 或差價及 / 或皇廷所提出之損害賠償申索之任何指示或請求；
- (e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金，該訂金在買家隨後拒絕付款或延期付款時，皇廷有權自行處理；
- (f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；
- (g) 對買家由皇廷管有之任何物品行使留置權。皇廷於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠皇廷之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及 / 或皇廷就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；
- (h) 透過拍賣或私人出售重售拍賣品，並由皇廷酌情決定預測價格及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；
- (i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或
- (j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。皇廷在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

- (a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品拍賣品將收藏於皇廷或其他第三方，費用（及風險）由買家承擔。
- (b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權皇廷（在通知買家後）安排以拍賣或私人出售重售該物品，而預測價格及底價將由皇廷酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除皇廷產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映皇廷於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，皇廷及賣家概無就任何拍賣品是否受包括(但不限於)拍賣品、賣家或皇廷所在地進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

- (a) 拍賣會之全部影像及其他物料均屬皇廷版權所有，僅由皇廷酌情使用。
- (b) 給予皇廷之通知應以書面發出，注明出售之負責部門及銷售圖錄開端指定之參考號碼。給予皇廷客戶之通知應以彼等正式通知皇廷之最新位址為收件位址。
- (c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。
- (d) 未經皇廷之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。皇廷之行動、遺漏或延遲不應視為豁免或解除其任何權利。
- (e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保障

皇廷將使用其客戶所提供的資料（或皇廷以其他方式所取得有關客戶的資料）作提供拍賣及其他與藝術品相關的服務，借貸及保險服務，客戶管

理，市場推廣及在其他情況下管理及營運其業務，或按法律的規定使用。這將包括資料如客戶姓名及聯絡資料，身份證明，財務資料，客戶交易紀錄及喜好。為向客戶提供更優質的服務，皇廷於部份收集客戶資料過程中會採取技術性手法以確定其喜好。皇廷亦可能向其他皇廷公司及 / 或代表該等公司的第三方披露客戶資料以就上述用途提供服務。

皇廷亦不時可能向經其謹慎挑選的第三方披露此資料作其市場推廣用途。如閣下不希望閣下的資料用作此用途，請電郵至info@royaleauction.com 如客戶所提供予皇廷的資料在歐洲保障資料法律定義中為“敏感性資料”，客戶同意皇廷可能把該等資料用作以上用途。

於此等披露的過程中，歐洲經濟區內所收集的個人資料可能於歐洲經濟區以外的國家披露。雖然該等國家可能並未實施保障客戶個人資料的法例，皇廷將採取高謹慎程度的措施以確保能穩妥及根據歐洲保障資料原則儲存該等資料。客戶於同意本業務規則時亦同意該等披露。

請注意皇廷可能對皇廷之場所舉行的拍賣會或其他活動進行錄影，而該等錄像可能經皇廷網站於網絡上傳遞。電話競投有可能被錄音。

客戶可就若干包括直銷活動在內使用其個人資料的用途提出反對，有關要求毋須收費，客戶可電郵至info@royaleauction.com查閱及糾正其相關的個人資料，或取得更多有關皇廷保障資料政策的資料。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就皇廷之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意皇廷將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會皇廷之最新位址或任何其他常用地址。

保證書

本公司對閣下提供之一般保證：

倘皇廷所出售之物品其後被發現為「贗品」，根據下文之條款，皇廷將取消該銷售，並將買家就該物品支付予皇廷之總金額，以原銷售之貨幣退還予買家。

就此而言，根據皇廷合理之意見，「贗品」指仿制之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞匯）。拍賣品之任何損毀及 / 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），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：

- (i) 目錄內容乃根據學者及專家於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
- (ii) 於銷售日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據皇廷合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三個月內以書面通知皇廷，注明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方商申索之物品退還予皇廷。

皇廷可酌情決定豁免上述任何規定。皇廷可要求買家索取三名，其中一名為科鑑專家為皇廷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。皇廷毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由皇廷自行承擔。倘皇廷決定根據本保證取消銷售，皇廷或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

14. 其它條文：

自拍賣日起14日內，同時具備下列條件，本公司認為該拍賣品真實性出現爭議，同意取消交易並向買家退款：

- 1 本公司收到買家的書面通知，指出該拍賣品為贗品；
- 2 收到書面通知的同時，本公司收到保持拍賣當日原狀的該拍賣品和本公司為該拍賣品成交出具的原始發票；
- 3 買家對該拍賣品擁有絕對的所有權，並未在該拍賣品上設定任何債權；
- 4 該拍賣品確實是本公司出售。

買家所能向本公司及委托人取得的唯一而且排他性的補償，為取消該項拍賣及取回原本已支付的金額，而這項補償亦將取代所有其他可能的補償方法。本公司和委托人均不對任何額外、意外或隨之而起的損失及所損失的利潤或利息負責。但如有下列情況之一，買家無權要求本公司取消交易；

- 1 拍賣圖錄對該拍賣品的說明符合當時有關專家普遍接受的意見，已經清楚表明專家對於該拍賣品的鑑定意見存有爭議；
- 2 只能夠用科學方法證明該拍賣品為贗品，而該種方法的使用費用昂貴、不合實際或可能對該拍賣品造成損害，或該科學方法是在拍賣圖錄出版後才被普遍使用或僅能用某種方法證明該拍賣品為贗品；

3 原買家的所有權已轉讓或未持有原發票。

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

EXAMPLE OF TERMINOLOGY

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

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

e.g. A LONGQUAN CELADON GLAZED COLUMNAR PEAR-SHAPED VASE

SOUTHERN SONG DYNASTY

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

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

IMPORTANT NOTICE

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

GUIDE FOR PROSPECTIVE BUYER

Buying at Auction. The following pages are designed to give you useful information on how to buy at auction. It is important that you read the following information carefully and note that Royale acts for the seller, you should refer in particular the Conditions 3 and 4 of the Conditions of Business for Buyer printed in this catalogue. Prospective bidder should also consult www.royaleauction.com for the most up to date cataloguing of the property in this catalogue distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium and Taxes. 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 15% of the hammer price. The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

1. BEFORE THE AUCTION

Catalogue Subscriptions. If you would like to take out a catalogue subscription, please ring +852 2856 9830.

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

Condition of Lots. Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience Royale may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfection.

2. BIDDING IN THE SALE

Bidding at Auction. Bids may be executed in person by paddle during the auction in writing prior to the sale by telephone. Auction speeds vary, but average between 50 and 80 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Bidding in Person. To bid in person you will need to register for and collect a number paddle before the auction begins. Proof of identity is required. If you wish to register to bid on a Premium Lot, please see paragraph above.

Should you be the successful buyer of a lot please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to the price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle and in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids. If you cannot attend the auction we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only +852 3020 9287

To ensure a satisfactory service please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone. If you cannot attend the auction, it is possible to bid on the telephone on lots within a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangement for this service 24 hours before the sale.

We would suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone.

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

Export Limitation. In accordance with relevant laws and regulations of the People's Republic of China (the "PRC"), lots, which are marked "▲" in the printed catalogue, located in mainland China shall not be exported to overseas (including, but not limited to, Hong Kong, Macau, and Taiwan), and only citizens with

Chinese Identity or the domestic enterprises in China are eligible to buy. The information is made available for the convenience of Buyers and the absence of the mark “▲” is not a warranty that there are no restrictions regarding export of the lots.

3.THE AUCTION

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

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

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

4.AFTER THE AUCTION

Payment. Payment is due in Hong Kong Dollars immediately after the sale and may be made by the following methods: Cash, EPS and Credit Card (Master Card, Union Pay & Visa)

It is Royale's policy to request any new client or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity cards or driver's licence) and confirmation of permanent address.

If you wish to pay for any purchase with your American Express, Master Card, Union Pay or Visa, you must present the Card in person to Royale in Hong Kong. All charges are subject to acceptance by Royale and by American Express, Master Card, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Royale for all sums incurred by you. Please note that Royale reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payment will be required.

Collection and Storage. All items from this auction not collected on June 29, 2017 latest before 6:00 pm at the premises of Royale which is located on Rm 212 2/F 16 Science Park West Avenue Hong Kong Science Park, Shatin, N.T. Hong Kong will be subject to a storage charge at the following rate:

Storage charge: HK\$800 per lot per month

Lots will be released to you or your authorized representative when full and final payment has been received by Royale, appropriate photographic identification has been made and a release note has been provided to Royale (open Monday to Friday from 9:30 am to 6:00 pm)

Please make prior notice to the above office staff for saving time when collecting the lots.

Loss or Damage. Buyers are reminded that Royale accepts liability only for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of auction.

Shipping. Royale's Shipping Department can advise buyers on exporting and shipping property. Our office is open between 9:30 am and 6:00 pm and you can contact us. Purchases will be despatched as soon as possible upon clearance from the Accounts Department and receipt of your written dispatch instructions and of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expenses. Royale may receive a fee for its own account from the agent arranging the despatch. Estimate and information on all methods can be provided upon request and enquiries should be marked for the attention of Royale's Shipping Department and fax to +852 3020 9287

Your shipper will include a quote for transit insurance. All shipment should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Export. The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Royale, upon request for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Royale recommends that you retain all import and export papers, including licences as in certain countries you may be required to produce them to governmental authorities.

器物詞匯

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

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

例如：皇廷會標示南宋龍泉窯直頸瓶

如下：

南宋龍泉窯直頸瓶

2.如該拍賣品的標題下方的描述中沒有以粗字體字確認有關器物之分類，則表示無法確定該器物的所屬年代。

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

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及保證書及賣家業務規則出售，有關業務規則及保證書可向皇廷辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第（3）條出售，務請垂注有關業務規則。

保存狀況報告請參閱英文注解。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。然而，閣下務須詳閱下列資料，並須注意皇廷乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第（3）（4）條及第（8）條。

準買家應參閱www.royaleauction.com有關此圖錄的拍賣品之最新資料。

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

買家支付之酬金及稅費

買家應支付本公司酬金以「成交價」之15%計算。成功竟投者將負責所有適用拍賣品稅費，包括增值稅，銷售或補償使用稅費或者所有基于成交價和買方酬金而產生的稅費。買方有責任查明并支付所有應付稅費。在任何情況下香港法律先決適用。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電+852 2856 9830

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家支付之酬金。拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，皇廷亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話進行競投。

拍賣過程需時各有不同，但平均為每小時50至80件拍賣品。每次出價通常較前一次出價高約10%。

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

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及皇廷委托標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明[最高限價]—即閣下如親身出席拍賣會將會作出之成交價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：+852 3020 9287。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投底位估價最低為40,000港元之拍賣品。由於電話綫路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明「最高限價」以便當本公司不能以電話聯絡閣下時可代表閣下競投。

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

出口限制 受限於中華人民共和國大陸（“中國大陸”、“境內”）法律法規的規定，部份項目（在目錄內標有▲符號者）無法向中國大陸以外地區出口，包括（但不限於）香港、澳門和臺灣地區。此等拍賣品僅限在中國大陸轉讓，並且僅限由持中國大陸居民身份證的人士或境內企業購買。有關資料為方便買家查閱，無附有該符號並非保證該等拍賣品無出口之限制。

3. 拍賣

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

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

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

4. 拍賣後

付款 拍賣後須即時以下列方法以港元付款：現金、易辦事、信用卡(MasterCard, Union Pay & Visa)。

皇廷之政策是要求選擇以現金付款之任何新客户或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。若以信用卡(MasterCard, Union Pay & Visa)結賬，請親身持卡到本公司付款。本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。

請注意除記錄上的買家之外，皇廷有權拒絕接納任何其他人士之付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之會計部。

收取及儲存貨品 是次拍賣之所有拍品如未能於2017.6.29下午6時前在科學園16W 212室提取，將會向閣下收取儲存費。儲存費計算方法如下：

儲存費 每件每月港幣800元。

皇廷收到全數結清之貨款、附有相片之身份證明文件，及皇廷提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午九時三十分至下午六時）請預先致電以節省等候時間。

損失或損壞 買家應注意，皇廷對拍賣品損失或損壞之責任期限最多為及至拍賣後三十天。

付運 皇廷裝運部可就拍賣品之出口及付運向買家提供意見。辦事處之辦公時間為上午九時三十分至下午六時。已購物品將於會計部收到結清貨款後及取得閣下之書面付運指示及任何出口許可證或可能需要之證書後盡快付運。付運所需費用概由買家支付。皇廷可從安排付運之代理人收取費用。如有要求，皇廷可提供報價及所有運送方式之資料。如有垂詢，請聯絡我們。閣下之承運人將對運送保險作出報價。所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，請立即通知運送保險商或承運人。

GUIDE FOR ABSENTEE BIDDERS

If you are unable to attend an auction in person and wish to place bids, you may give Royale's Bid Department instruction to bid on your behalf. We shall then try to purchase the lot or lots of your choice for the lowest price possible and never for more than the top amount you indicate.

This service is free and confidential. Please note Royale offers this service as a convenience to clients who are unable to attend the sale and although we will make every effort, Royale will not be responsible for error or fail to execute bids. Absentee bids, when placed by telephone are accepted at caller's risk and must be confirmed by letter or fax. Fax number for bids only 852-3020 9287

USING THE ABSENTEE BIDS

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

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

SUCCESSFUL BIDS

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

DATA PROTECTION

In connected with the management and operation of our business and the marketing of Royale services, as required by Royale, or as required by law, we may ask clients to provide personal information about themselves or obtain information about the client from third parties (e.g. credit information). Royale will not use or process sensitive information for any other purposes without the client express consent. In order to fulfill the services clients have requested, Royale may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within Hong Kong.

It is Royale's policy to require that any such third parties respect the privacy and confidentiality of our clients information and provide the same level of protection for the client's information as provided within Hong Kong whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee Bid Form you agree to such disclosure.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向皇廷之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，皇廷為方便未能出席拍賣會之客戶而提供此服務，雖然皇廷將盡其所能，但不會為執行競價指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為+852 3020 9287

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

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

成功競投

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

資料保障

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

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

BIDDING REGISTRATION FORM

Sale No. Paddle No. <small>For office use only</small>
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TITLE:	FIRST NAME:	LAST NAME:
ID NO / PASSPORT NO:		
ADDRESS:		
POSTCODE:	TELEPHONE:	MOBILE:
FAX:	EMAIL:	

Please attach a copy of your ID Card/Passport and proof of current address (e.g. utility bill or bank statement) for identification purpose.

I hereby confirm my intention and application to bid in the above auction. I agree to deliver to Royale such necessary financial references, guarantees, deposits and/or such other security as Royale may in its absolute discretion require as security for my bid. I agree that Royale has no obligation to accept this registration application and that Royale's decision in this regard shall be final. I shall not assume Royale's acceptance of my registration application unless I have received a written confirmation from Royale 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.)

I authorize Royale to request a financial reference from my bank.

(In connection with the management and operation of our business and the marketing and supply of Royale's 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). Royale 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, Royale 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 Royale'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.)

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

By signing below, I agree to be bound by the Conditions of Business and all the important notices as printed in the catalogue. If Royale so requests, I agree to provide proof of identity and permanent address.

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

SIGNATURE _____ DATE _____

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to or mail to the following address in either case to reach Royale no later than 3 working days prior to the day of sale:
 Room 212, 16W, Hong Kong Science Park, Shatin, N.T., Hong Kong
 TEL:+852 2856 9830 FAX:+852 3020 9287

FOR OFFICE USE ONLY

Deposit payment: Wire Transfer Cash EPS Credit Cards (VISA, MASTER, UNION PAY) Others

Handled by _____ Approved by _____ Date / Time _____

競投登記表格

拍賣編號： 競投牌編號： 供內部使用

稱謂 (先生 / 女士) :	姓:	名:
身份證/護照號碼:		
地址:		
郵編:	電話:	手機:
傳真:	電郵:	

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。本人同意向皇廷交付所需的財政狀況證明、擔保、存款證明及 / 或皇廷酌情要求本人為競投須作出的其他抵押。本人同意皇廷并無責任接受此競投牌登記申請表及皇廷對此有最終決定權。除收到皇廷之書面通知確定此申請表有效或發給之競投牌，本人並不應假設皇廷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。閣下授權皇廷向銀行索取有關本人之財務資料。)

(基于管理、經營業務、市場推廣以及皇廷提供之服務及 / 或法律規定等需要之用途，皇廷可能向客戶要求提供其個人資料或向第三方索取有關資料，如信貸資料等。皇廷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，皇廷有可能向第三方，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。根據皇廷的公司政策，將要求該第三方尊重客戶之私隱，將客戶的資料保密并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。應皇廷要求，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後立即以港元支付拍賣品之購買價款及任何買家之費用。)

簽署 _____

日期 _____

如閣下計劃出席本次拍賣並競投拍賣品，請填妥此表格並於拍賣日前 3 個工作天傳真或郵寄到本公司地址如下：
皇廷拍賣有限公司
地址：香港沙田香港科學園 16W 212 室
電話：+852 2856 9830 傳真：+852 3020 9287

本欄由皇廷專用

保證金付款方法：電匯 現金 易辦事 信用卡 (VISA / 萬事達 / 銀聯) 其他

經辦 _____ 審核 _____ 日期 / 時間 _____



ABSENTEE/TELEPHONE BIDDING FORM

Sale No.

TITLE:	FIRST NAME:	LAST NAME:
ID NO / PASSPORT NO:		
ADDRESS:		
POSTCODE:	TELEPHONE:	MOBILE:
FAX:	EMAIL:	

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL
 PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: _____

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

LOT NO.	LOT NAME	BID PRICE (EXCLUDING PREMIUM) OR ✓ FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

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

IMPORTANT

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

I agree that I am bound by the conditions of Business for Buyers and the Authenticity Guarantee which are published in the catalogue for the sale and the Conditions of Business for Sellers that are available from Royale's office on request that together govern all purchases at auction that I make. If any bid is successful, I agree to pay the published Buyer's Premium on the hammer price.

I consent to the use of the information and any other information obtained by Royale's in accordance with the Guide for Absentee Bidders and Conditions of Business. I am aware that all telephone bid lines may be recorded.

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

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

I object to the use of my personal data by Royale company and its business partners for direct marketing

(e.g.: promotional materials, event invitations and catalogues).

SIGNATURE _____ DATE _____

ARRANGING PAYMENT

Payment is due in HK Dollars immediately after the sale and may be made by the following methods: Cash, EPS and Credit card (MasterCard, Union Pay and Visa).

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

If you wish to pay for any purchase with your Credit card, you must present the card in person to Royale's Hong Kong.

TEL:+852 2856 9830 FAX:+852 3020 9287

Room 212, 16W, Hong Kong Science Park, Shatin, N.T., Hong Kong

稱謂 (先生 / 女士) :	姓:	名:
身份證/護照號碼:		
地址:		
郵編:	電話:	手機:
傳真:	電郵:	

請注明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個) 電郵 郵寄

如上述為新地址, 請在方格內√ (並提供舊有郵編以核對) _____

重要事項

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

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

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

拍賣期間之聯絡電話(只限電話競投) _____

本人同意接受此圖冊內列明之給買家業務規則及保證書, 以及可於皇廷辦事處索取的給賣家業務規則, 是次拍賣會上的一切交易均受以上條款所約束。若競投成功, 本人同意支付已刊載之買家支付之酬金。

本人同意皇廷使用本人資料及根據給委託競投者指引與給買家業務規則內而取得之其他資料。本人明白所有電話競投會被錄音。(除非得到閣下同意, 我們不會使用閣下的個人資料。如閣下在本表格的末端簽署, 即表明同意我們依據公司業務規則第十二條「資料保障」使用閣下的個人資料作直接促銷。若反對我們使用閣下的個人資料為此用途, 請在方格內以√表示反對。)

本人反對皇廷公司及其業務合作伙伴使用本人資料作直接促銷 (如宣傳資料及活動請柬)

(請注意皇廷或會向客戶索取銀行證明。客戶須向皇廷提供政府發出附有閣下照片之證明文件及住址證明。)

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款: 現金、易辦事或信用卡 (MasterCard, Union Pay & Visa)

應皇廷業務規則, 本公司有權向支付現金的買家或顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

若以易辦事或信用卡結帳, 請親携咭到本公司付款。

電話: +852 2856 9830 傳真: +852 3020 9287 地址: 香港沙田香港科學園16W 212室

TITLE 稱謂 (先生 / 女士):	LAST NAME 姓:	FIRST NAME 名:
ID NO / PASSPORT NO 身份證/護照號碼:		
ADDRESS 地址:		
POSTCODE 郵編:	TELEPHONE 電話:	MOBILE 手機:
FAX 傳真:	EMAIL 電郵:	

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

Have you registered to bid at Royale before? YES NO 閣下曾否於皇廷登記投標? 有 沒有

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

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

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

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

You authorise Royale to request a financial reference from your bank.
閣下授權皇廷向銀行索取有關閣下本人之財務資料。

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

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

I object to the use of my personal data by Royale Companies and its business partners for direct marketing (eg: promotional materials and event invitations).

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

本人反對皇廷公司及其業務合作伙伴使用本人資料作直接促銷（如宣傳資料及活動請柬）。

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

皇廷業務規則，本公司有權向支付現金的買家或客戶索取有效身份證明文件、通訊地址證明及現金來源證明。

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

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

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

Royale Auctioneers Limited Room 212, 16W, Hong Kong Science Park, Shatin, N.T., Hong Kong Tel: +852 2856 9830 Fax: +852 3020 9287

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

香港皇廷拍賣有限公司香港沙田香港科學園16W 212室 電話：+852 2856 9830 傳真：+852 3020 9287

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

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

SIGNATURE 簽署 _____

DATE 日期 _____

NOTES
