

IMPORTANT CHINESE CERAMICS AND WORKS OF ART 重要中國瓷器及工藝精品

Hong Kong, 30 November 2016 | 香港 2016 年 11 月 30 日



CHRISTIE'S 佳士得

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



Ruben Lien



Liang-Lin Chen



Sherese Tong



Joan Ho



Timothy Lai



Ling'ao Tong



Dai Dai



Felix Pei



Harriet Yu

HONG KONG

Pola Antebi,
International Director
Tel: +852 2978 9950
Chi Fan Tsang,
Specialist Head of
Department
Tel: +852 2978 9954
Ruben Lien, Senior Specialist
Tel: +852 2978 6735
Liang-Lin Chen,
Specialist Head of Sale
Tel: +852 2978 6725
Sherese Tong
Tel: +852 2978 6733
Joan Ho
Tel: +852 2978 6810
Timothy Lai
Tel: +852 2978 9943
Ling'ao Tong
Tel: +852 2978 9957
Fax: +852 2973 0521

BEIJING

Dai Dai, Senior Specialist
Felix Pei, Specialist
Tel: +86 (0) 10 8583 1766
Fax: +86 (0) 10 8572 7901

SHANGHAI

Harriet Yu,
Associate Specialist
Tel: +86 (0) 21 6279 8773
Fax: +86 (0) 21 6279 8771

SALE CO-ORDINATORS

Vickie Cheung
vcheung@christies.com
Tel: +852 2978 9958
Sibley Ngai
sngai@christies.com
Tel: +852 2978 9955
Fax: +852 2973 0521

REGIONAL MANAGING DIRECTOR

Nicole Wright
Tel: +852 2978 9952
Fax: +852 2525 8157

BUSINESS MANAGER

Nelly Li
Tel: +852 2978 6797
Fax: +852 2525 8157

HEAD OF SALE MANAGEMENT

Yanie Choi
Tel: +852 2978 9936
Fax: +852 2973 0087

SERVICES

WRITTEN AND TELEPHONE BIDS

Tel: +852 2978 9910
Email: bidsasia@christies.com

PADDLE REGISTRATION & CHRISTIE'S LIVE

Tel: +852 2760 1766
Email:
registrationasia@christies.com

AUCTION RESULTS

HK: +852 2760 1766
UK: +44 (0)20 7627 2707
US: +1 212 703 8080
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +852 2760 1766
Email: infoasia@christies.com

POST-SALE SERVICES

Tel: +852 2760 1766
Fax: +852 2973 0111
Email:
postsaleasia@christies.com

www.christies.com

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

WEDNESDAY 30 NOVEMBER 2016 • 2016年11月30日 (星期三)

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **BEES-12563**

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**梅竹-12563**。

CONDITIONS OF SALE · BUYING AT CHRISTIE'S 業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots. [400]

此次拍賣受限於重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[400]

ENQUIRIES · 查詢

HK 香港：+852 2760 1766
UK 英國：+44 (0)20 7627 2707
US 美國：+1 212 703 8080

AUCTION · 拍賣

Wednesday 30 November • 11月30日 (星期三)

11.30am (Lots 3201-3255) approximately, immediately following the sale of Chinese Ceramics From The Yangdetang Collection

約上午11.30 (拍賣品編號3201-3255)，養德堂珍藏中國古陶瓷拍賣後隨即舉行。
2.30pm (Lots 3301-3453) · 下午2.30 (拍賣品編號3301-3453)

Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong

地點：香港灣仔博覽道1號香港會議展覽中心大會堂

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Thursday – Saturday, 24 – 26 November • 11月24至26日 (星期四至六)

10.30am – 6.00pm

Sunday – Tuesday, 27 – 29 November • 11月27至29日 (星期日至二)

10.30am – 6.30pm

SELECTED VIEWING · 精選拍品預展

BEIJING, Christie's Beijing – Jinbao Gallery

北京，佳士得北京金寶藝術空間

Thursday – Friday, 10 – 11 November • 11月10至11日 (星期四至五)

10.00am – 6.00pm

TAIPEI, Fubon International Convention Center

台北，富邦國際會議中心

Saturday – Sunday, 12 – 13 November • 11月12至13日 (星期六至日)

11.00am – 6.00pm

AUCTIONEERS · 拍賣官

Liang-Lin Chen

Hugh Edmeades

Leila de Vos Van Steenwijk

Scan to view auctions details
掃描以瀏覽拍賣詳情



Christie's Hong Kong Autumn Auctions Microsite
佳士得香港秋拍週網站

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.
敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide

christies.com

CHRISTIE'S 佳士得

THE PROPERTY OF A GENTLEMAN

3201

AN IMPORTANT AND VERY RARE CELADON JADE
RAM-FORM WATER POT

WESTERN HAN DYNASTY (206 BC – 9 AD)

The vessel is carved in the round as a recumbent mature ram with its right foreleg raised and the others tucked under. It has full-curl horns and pricked ears, with its gaze fixed forward. It is carved with two lug handles, one at the back of its head, and the other on the spine above its rear haunch. The body is well hollowed with a circular opening on its back. It is decorated with fine incisions along its neckline and the contour of its legs. The soft polished stone is of a pale green tone with areas of darker and russet inclusions and calcification.

4 3/8 in. (11 cm.) wide, box

HK\$2,000,000–3,000,000

US\$260,000–390,000

PROVENANCE

Huang Jun (1878–1951), Zunguzhai, Beijing, circa 1935

Emeterio Ruis, Geneva, acquired before 1960

LITERATURE

Huang Jun, *Guyu tulu chujì*, 1935, *juan* 4, p. 7 (fig. 1)

西漢 青玉羊形水丞

來源

黃浚（1878–1951），尊古齋，北京，1935年前後

Emeterio Ruis，日內瓦，1960年前購得

著錄

黃浚，《古玉圖錄初集》，卷四，北京，1935年，7頁（圖一）

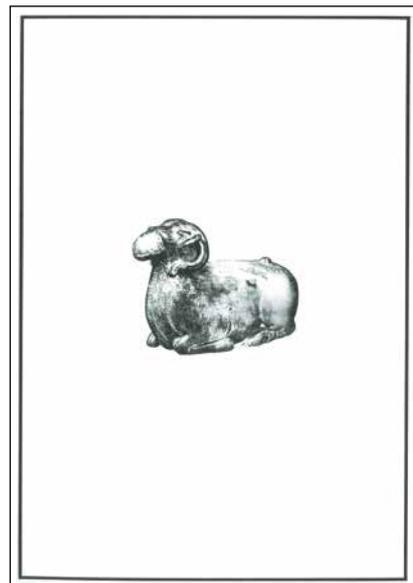


fig. 1 image transposed
圖一 此圖像經左右翻轉





(another view 另一面)

3201 Continued

This rare early jade carving is in the form of a recumbent ram, reminiscent and possibly inspired by bronze lamps of the same period, such as the example excavated in the tomb of King Liu Sheng in Mancheng, now in the Hebei Provincial Museum, illustrated in *Zhongguo wenwu jinghua dacidian*, Hong Kong, 1995, p. 320, no. 1148 (fig. 2). Although it is currently described as a water pot, its actual function remains unclear. The two lugs at the back of the head and on the rear end of the current ram indicates that some form of device or attachment existed originally, possibly in metal, which has now been lost. There is a jade water pot in the form of a recumbent ram dated to the Han period in the Qing Court Collection, illustrated in *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, vol. 40, Hong Kong, 1995, p. 239, no. 200 (fig. 3). However, scholars suggest that the Palace example was possibly later adapted as a water pot in the Ming period. The current ram carving does not appear to have been later altered, and the hollow on the back appears to be an original feature. It is also possible that this ram was used as a container, perhaps a medicine bottle. A jade container in the form of a winged beast, excavated in Yangzhou and now in the Yangzhou Provincial Museum, illustrated in *Zhongguo yuqi quanji (4): Qin, Han - Nanbeichao*, Hebei, 1993, p. 181, nos. 251 and 252, was probably used as a medicine container to hold herbal pellets.

The current ram is not only unique in its form but also unusually large in size. The previous cited jade ram measures only 7 cm. long; another jade ram in the Qing court collection dated to the Han Dynasty, illustrated *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, vol. 40, Hong Kong, 1995, p. 237, no. 198, measures 5 cm. wide.

This jade ram was once in the collection of Huang Jun, one of the most important dealers of archaic jades and bronzes in the early 20th century in Beijing. Many of the jades he handled are now in museum collections around the world, including the well-known Han dynasty jade horse, now in the Victoria and Albert Museum in London.

此件青玉器為卧羊形，與同時期一種羊形銅燈形式相類，如中山靖王劉勝墓中出土，現藏於河北省博物館的一件羊形燈即為如此，見《中國文物精華大辭典》，香港，1995年，320頁，1148號（圖二）。雖名為水丞，但其功用並不非常明確。頭上及背上的兩個環扣原應繫有配件，或為銅製，今已佚失。清宮舊藏有一件漢代羊形水丞，著錄於《故宮博物院藏文物珍品全集：玉器（上）》，第40冊，香港，1995年，239頁，編號200（圖三）。然而學者卻認為它極有可能於明朝時掏膛改造。本器並無後改痕跡，其掏膛應為原製。另有可能本器本為某種容器，或用以貯存丹藥之類。揚州甘泉老虎墩東漢墓出土的一件飛獸形玉容器，現藏於揚州市博物館，著錄於《中國玉器全集（4）：秦漢—南北朝》，河北，1993年，181頁，圖版251及252號。此器也曾被定為水滴，但現在有學者認為其或為丹藥罐。

本器不但形制特殊，尺寸也比一般常見的碩大。如前所提，清宮舊藏玉羊僅7公分長，另一件著錄於《故宮博物院藏文物珍品全集：玉器（上）》，237頁，198號的玉羊更小，僅5公分長，只有本器的一半大。

本器為尊古齋黃浚舊藏，他是民國初年北京一位非常重要的古董商，專門經營青銅器及古玉，著名的皿方壺即由他經手，他舊藏的許多玉器現入藏於世界各大博物館，倫敦維多利亞伯特博物館裏，舉世聞名的漢代玉馬亦為其舊藏。



fig. 2 Collection of the Hebei Provincial Museum
圖二 河北省博物館藏品



fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品

3202

AN IMPORTANT AND RARE CELADON JADE CARVING OF AN OWL

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The jade is finely carved in the round depicting an owl standing on its feet and tail. The back of the head is pierced at angle with two holes connecting to each other and the underside with a drill hole.

1 5/8 in. (4.1 cm.) high, box

HK\$1,800,000-3,000,000 US\$240,000-390,000

PROVENANCE

Acquired in Hong Kong in 1993

The owl is an important and rare motif in Shang dynasty art. It was depicted in round sculptural forms in various media such as jade, marble, and bronze. It was also employed as surface decoration on a small group of important bronzes. A very similar jade owl-form pendant is in the Xinxiang Museum, Henan province, illustrated in *Zhongguo chuanshi yuqi quanji* (Compendium of Handed-down Jades in China), vol. 1, p. 120 (fig. 1). Another similar example with spiral-shaped eyes in the S. H. Minkenhof Collection is illustrated by H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, New York, 1952, pl. 60.

There are a number of examples found in archaeological sites of the late Shang capital Anyang. A closely related jade owl of larger size (6.5 cm. high) and with a pair of rounded ears was found in Fuhao's tomb in Anyang, illustrated in 'Shang.Western Zhou', *Zhongguo yuqi quanji* (Compendium of Chinese Jade), vol. 2, Hebei, 1993, p. 65, no. 82. The Fuhao jade owl also has a drill hole on the underside and two holes on the back of the head. Archaeologist Zheng Zhenxiang suggests that it could have been used as a pendant or a mount. (see *ibid.*, p. 247, no. 82) Several other owl-form jade carvings were found in the Fuhao tomb, such as a celadon jade owl with plain surface illustrated in *Jades from the Yin Sites at Anyang*, Beijing, 1981, fig. 66 (402); two fully-embellished examples illustrated in *ibid.*, figs. 54 and 56 (465); one with ram's horns illustrated in *ibid.*, fig. 55 (508); and one with a tiger's head illustrated in *ibid.*, fig. 56 (990). It is important to note that a large marble carving of an owl (34 cm. high) was found in Tomb 1001 in the Shang Kings' burial ground in the Xibeigang, Anyang, illustrated in *A Harvest of New Scholarship*, Taipei, 1998, p. 32, no. 15. In the form, particularly the pair of distinctive C-shaped horns, the present jade owl is reminiscent of a pair of large bronze owl-form *zun* vessels (46.3 cm. high) from Fuhao's tomb; one of which is illustrated in *Zhongguo qingtongqi quanji: Shang (3)* (Compendium of Chinese Bronzes: Shang Dynasty), vol. 3, Beijing, 1997, p. 114, no. 113.

商晚期 青玉鴞形飾件

來源

香港私人珍藏，入藏於 1993 年

青玉圓雕，鴞作站立狀，鉤喙，圓眼，兩 C 字形角上豎，通體飾陽線幾何紋飾及鱗紋。體下中間鑽有一圓孔，頭後部有上下鑽通的兩斜孔。

鴞是商代藝術中重要且罕見的主題。商人用玉、大理石、青銅等材質來表現圓雕的鴞形。鴞亦作為一些重要青銅器上的裝飾紋樣。河南省新鄉博物館藏有一件與本拍品十分相近的商代玉鴞，載於古方主編 2010 年北京出版《中國傳世玉器全集》，第 1 冊，120 頁（圖一）。

相似傳世例亦可見原屬 S. H. Minkenhof 舊藏，載於 H.F.E. Visser 於 1952 年紐約出版的《Asiatic Art in Private Collections of Holland and Belgium》，圖版 60 號。在商代晚期首都安陽的考古中亦發現數件玉鴞。殷墟婦好墓出土有一件玉鴞，尺寸較本拍品稍大（6.5 公分高）且耳為圓形，載於《中國玉器全集：商·西周》，第 2 冊，河北，1993 年，65 頁，編號 82。該件玉鴞底部亦鑽有一孔，頭後部也有兩孔互通。考古學家鄭振香指出，這件鴞既可懸掛又可插嵌飾品。（見前揭書 247 頁，編號 82）婦好墓還出有其它幾件圓雕的玉鴞，如一件青玉素面鴞，載於 1981 年北京出版的《殷墟玉器》，圖 66（402）；兩件滿工的玉鴞，載於前揭書圖 54 及 56（465）；一件羊角玉鴞，見前揭書圖 55（508）；以及一件虎頭玉鴞，見前揭書圖 56（990）。值得注意的是殷墟西北崗王陵區 1001 號大墓出有一件大理石鴞形立雕，載於台北 1998 年出版的《來自碧落與黃泉》，32 頁，編號 15，足見鴞在商人心目中的崇高地位。以器形和頭上兩個 C 字形角來說，此件玉鴞和婦好青銅鴞尊十分接近，見《中國青銅器全集：商（三）》，第 3 卷，北京，1997 年，114 頁，編號 113。



fig. 1 Collection of the Xinxiang Museum, Henan Province
圖一 河南省新鄉博物館藏品



(two views 兩面)

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3203

A RUSSET JADE CARVING OF A MYTHICAL BEAST, *BIXIE*

SIX DYNASTIES (220-589 AD)

The *bixie* mythical beast is shown crouching with its head turned to one side as it bares its teeth, the body pierced with three holes for suspension.

1 ½ in. (3.6 cm.) long

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

US\$ 160,000-190,000

PROVENANCE

Acquired in Hong Kong in 1992

六朝 褐玉雕辟邪掛件

來源

香港私人珍藏，入藏於 1992 年





(two views 兩面)

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3204

AN IMPORTANT JADE 'DRAGON AND PHOENIX'
ORNAMENT, *Bi*

HAN DYNASTY (206 BC-220 AD)

The jade is carved in openwork with a dragon in the centre and two phoenix on outer edges. The surface is finely carved in relief with comma spirals within inner and outer raised borders. The semi-translucent stone is of brownish-white colour with areas of russet inclusions and opaque white-coloured calcification.

4 3/8 in. (11 cm.) long, box

HK\$2,600,000-4,000,000

US\$340,000-520,000

PROVENANCE

Acquired in Hong Kong in 1995

A similar 'dragon and phoenix' *bi* was found among an elaborate pendant set from the tomb of the King of Nan Yue in Guangzhou, illustrated in *Zhongguo yuqi quanji: Qin.Han-Nanbeichao* (Compendium of Chinese Jade), vol. 4, Hebei, 1993, pp. 31 & 33, nos. 41 & 43. Compare also to an earlier example of 'dragon and phoenix' *bi*, dated to the Warring States period, in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji: Chunqiu Zhanguo* (Compendium of Chinese Jade), vol. 3, Hebei, 1993, p. 196, no. 305.

漢 玉龍鳳璧

來源

香港私人珍藏，入藏於 1995 年

廣州南越王墓發現的一套組珮中，有一件與本品近似的龍鳳飾璧，見《中國玉器全集：秦·漢－南北朝》，第 4 冊，河北，1993 年，31 及 33 頁，編號 41 及 43。亦可比故宮博物院藏一件戰國龍鳳璧，載於《中國玉器全集：春秋·戰國》，第 3 冊，河北，1993 年，196 頁，編號 305。



(two views 兩面)

THE PROPERTY OF A GENTLEMAN

3205

A SMALL YELLOW JADE PENDANT
EASTERN ZHOU DYNASTY (770-256 BC)

The square ornament with notched edges is carved on both sides with four pairs of dragon heads surrounding the central round opening. The jade is of a pale yellowish-green colour with areas of russet inclusions.

1 ¾ in. (4.3 cm.) long

HK\$260,000-500,000 US\$34,000-65,000

PROVENANCE

Acquired in Hong Kong in 2000

A jade square pendant of similar form and decoration was found in an Eastern Zhou (770-256 BC) tomb in Huixian, Henan province, illustrated in *A Harvest of New Scholarship*, Taipei, 1998, p. 74, no. 59.

東周 黃玉龍紋方珮

來源

2000年購於香港

可參照一件河南輝縣琉璃閣東周墓出土的玉方珮，其形制、紋飾與本拍品相近，載於《來自碧落與黃泉》，台北，1998年，74頁，編號59。



3205

THE PROPERTY OF A GENTLEMAN

3206

A CARVED WHITE JADE DRAGON-FORM PENDANT, *JUE*

WESTERN ZHOU DYNASTY (1046-771 BC)

The pendant is carved in the shape of a coiled mythical beast with fangs, circular eyes, a long tail, and detailed with scrolls on the body.

1 ½ in. (4 cm.) diam.

HK\$90,000-150,000 US\$12,000-19,000

PROVENANCE

A Venetian private collection, acquired prior to 1998

A Belgian private collection, acquired in 1998

Acquired in Virginia, America in 2000

西周 玉龍形珞

來源

威尼斯私人珍藏，入藏於1998年以前

比利時私人珍藏，入藏於1998年

2000年購於美國弗吉尼亞州



3206



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3207

A JADE DRAGON-FORM XI PENDANT

WARRING STATES PERIOD (475-221 BC)

The flat pendant is carved in the shape of a dragon with open jaws shown in profile, its curved leg with clawed foot resting on the back edge of the S-shaped body, and its tail curving backward into a point.

4 in. (10 cm.) long

HK\$260,000-500,000

US\$34,000-65,000

PROVENANCE

Acquired in Hong Kong in 1997

Compare to a similar xi pendant sold at Christie's New York, *Dongxi Studio- Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection*, 17 March 2016, lot 913.

戰國 玉龍形觿

來源

香港私人珍藏，入藏於 1997 年



THE PROPERTY OF A GENTLEMAN

3208

TWO JADE CEREMONIAL BLADES

SHANG DYNASTY, CIRCA 17TH-11TH CENTURY BC

One blade is in the form of a *ge* dagger-axe with bevelled edges and a medial ridge on both sides; the other blade is of rectangular form with rounded corners, pierced with a hole near one end.

The *ge* blade: 10 ¼ in. (26 cm.) long; the rectangular blade: 6 ¾ in. (17 cm.) long (2)

HK\$ 100,000-150,000

US\$ 13,000-19,000

PROVENANCE

The *ge* blade: Collection of Sackville George Pelham (1888-1948), 5th Earl of Yarborough

The rectangular blade: Collection of Lord Cunliffe (1855-1920)

Sold at Bonhams London, 11 November 2002, lot 94

商 玉戈及玉斧

來源

玉戈：Yarborough 伯爵五世，Sackville George Pelham (1888-1948) 珍藏

玉斧：康利夫勳爵 (1855-1920) 珍藏

倫敦邦瀚斯，2002年11月11日，拍品94號

THE PROPERTY OF A GENTLEMAN

3209

A CELADON JADE HORSESHOE-FORM
ORNAMENT

LATE NEOLITHIC PERIOD, HONGSHAN CULTURE,
CIRCA 3800-2700 BC

The ornament is of wide, hollow form and oval section.

The mottled greenish stone is semi-translucent.

3 ¼ in. (9.6 cm.) high

HK\$240,000–350,000

US\$32,000–45,000

PROVENANCE

Former collection of Baron Claus-Detlof von Oertzen
(1894–1991), acquired prior to 1969

Sold at Christie's London, 12 May 2009, lot 52

LITERATURE

S. Howard Hansford, *Jade: Essence of Hills and Streams*,
Johannesburg, 1969, no. C26, p. 103

新石器時代晚期 紅山文化 青玉馬蹄形器

來源

Claus-Detlof von Oertzen 男爵 (1894–1991) 舊藏，入藏於
1969 年以前

倫敦佳士得，2009 年 5 月 12 日，拍品 52 號

著錄

S. Howard Hansford, 《Jade: Essence of Hills and Streams》,
約翰內斯堡，1969 年，編號 C26，103 頁



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3210

A WHITE AND RUSSET JADE
OPENWORK CIRCULAR PENDANT, *HUAN*
SONG DYNASTY (960-1279)

The circular pendant is skilfully carved and pierced with four narrow arcs in the centre, creating an inner ring. The outer ring is decorated on both sides with pairs of dragon heads.

1 7/8 in. (4.6 cm.) diam.

HK\$220,000-400,000 US\$29,000-52,000

宋 透空龍紋玉環



3210



3211

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3211

A YELLOW JADE 'CHILONG' CIRCULAR
PENDANT, *HUAN*
SONG DYNASTY (960-1279)

The pendant is carved in relief with three *chilong*
engaged in mutual pursuit.

2 in. (5 cm.) diam.

HK\$200,000-300,000 US\$26,000-39,000

宋 黃玉螭龍紋環

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3212

A WHITE JADE ARCHER'S RING, SHE
WARRING STATES PERIOD (475-221 BC)

The archer's thumb ring is carved on one outer edge with a pheonix and on the front side with a pattern of connected C-scrolls. The jade is of even white tone with russet inclusions. 1 ½ in. (3.9 cm.) long, box

HK\$350,000-600,000

US\$46,000-78,000

PROVENANCE

Acquired in Hong Kong in 1998

A similar white jade archer's ring from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (I)*, vol. 40, Hong Kong, 1995, p. 194, no. 162.

戰國 白玉鳳紋鞞

來源

香港私人珍藏，入藏於 1998 年

清宮舊藏一件相似的戰國白玉鳳紋鞞，載於《故宮博物院藏文物珍品全集·玉器·上》，第 40 冊，香港，1995 年，194 頁，編號 162。



another view
另一面



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

3213

A CELADON JADE CARVING OF A BUFFALO

SONG DYNASTY (960-1279)

The jade is carved as a recumbent buffalo with its head facing forward. The surface is carved in intaglio with fine hair markings.

2 ½ in. (6 cm.) long

HK\$300,000-500,000

US\$39,000-65,000

宋 青玉雕臥牛把件



3214

A WHITE AND RUSSET JADE CARVING OF A HORSE

SONG DYNASTY (960-1279)

The recumbent horse is carved in the round with head forward and resting on two outstretched forelegs. Its mane is lightly incised, the underside is deeply carved with the tail tucked between the two back legs. The stone is predominantly of pale celadon tone with extensive flecked russet inclusions and a mottled polish. 5 in. (12.7cm.) long, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

The Gerald Godfrey Private Collection of Fine Chinese Jades
Sold at Christie's Hong Kong, 30 October 1995, lot 845

EXHIBITED

Pacific Asia Museum, California, 1986, Catalogue, no. 146
San Antonio Museum of Art, Texas, 1986
The Dayton Art Institute, Ohio, 1989, no. 84
Palm Springs Desert Museum, California, 1990, Catalogue, no. 84

LITERATURE

Wu Hung, 'Tradition and Innovation, Ancient Chinese Jades in the Gerald Godfrey Collection', *Oriental Arts*, November 1986, fig. 7

It is interesting to note the modelling of the present horse with its legs outstretched. Jade animals were popular during the Song period reviving a tradition that flourished during the Tang dynasty. The present jade is more likely to be inspired by early carvings such as the recumbent horse on a rectangular base in the Victor Shaw Collection, illustrated by J. Watt, *Chinese Jades from the Han to Ch'ing*, 1980, no. 65 which the author dates to the Tang dynasty. The mottling of the jade surfaces is very similar to a recumbent jade ram in the British Museum illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 368, fig. 1, which entered the Museum's collection in 1937.

宋 白玉馬

來源

高福履珍藏中國古玉器
香港佳士得，1995年10月30日，拍品845號
東南亞私人珍藏

展覽

亞太博物館，加州，1986年，編號146
聖安東尼奧美術館，德州，1986年
代頓藝術學院，俄亥俄州，1990年，編號84
棕櫚泉沙漠博物館，1990年，編號84

著錄

巫鴻，〈Tradition and Innovation, Ancient Chinese Jades in the Gerald Godfrey Collection〉，〈*Oriental Arts*〉，1986年11月，圖7





THE PROPERTY OF A SOUTHEAST ASIAN PRIVATE COLLECTOR

3215

A YELLOW AND BROWN JADE HORSE

MING DYNASTY (1368-1644)

The recumbent horse is carved in the round with its head turned sharply to the rear, its haunches raised and tail turned to the right. The mane and tail are lightly incised with naturalistic markings. The underside is deeply carved to show the legs and hooves. The stone is of a yellow tone with extensive pale and russet brown inclusions.

3 ¾ in. (8.5 cm.) long, box

HK\$220,000-350,000

US\$28,000-45,000

PROVENANCE

The Gerald Godfrey Private Collection of Fine Chinese Jades
Sold at Christie's Hong Kong, 30 October 1995, lot 860

EXHIBITED

The Dayton Art Institute, 1989, no. 178

明 黃玉馬

來源

高福履珍藏中國古玉器
香港佳士得，1995年10月30日，拍品860號
東南亞私人珍藏

展覽

代頓藝術學院，俄亥俄州，1989年，圖版178號

THE PROPERTY OF A SOUTHEAST ASIAN PRIVATE COLLECTOR

3216

A CARAMEL BROWN JADE HORSE

MING DYNASTY (1368-1644)

The recumbent horse is carved in the round with its head turned sharply to the rear over the raised left foreleg, and the legs are modelled tucked under the body. The stone is of caramel tones with darker brown areas, the underside is of a yellow tone. 2 3/8 in. (6 cm.) long, box

HK\$260,000-400,000

US\$34,000-52,000

PROVENANCE

The Gerald Godfrey Private Collection of Fine Chinese Jades
Sold at Christie's Hong Kong, 30 October 1995, lot 868

EXHIBITED

The Dayton Art Institute, 1989, no. 188

明 玉臥馬

來源

高福履珍藏中國古玉器
香港佳士得，1995年10月30日，拍品868號

展覽

代頓藝術學院，俄亥俄州，1989年，圖版188號



3216

THE PROPERTY OF A SOUTHEAST ASIAN PRIVATE COLLECTOR

3217

A SMALL WHITE JADE HORSE

QING DYNASTY, 17TH-18TH CENTURY

The recumbent horse is carved with its head turned to the left. Detailed with the mane and tail lightly incised. The underside is delicately carved with the four legs tucked beside its body. The stone is of even tone with a smooth polish. 1 3/4 in. (4.4 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

The Gerald Godfrey Private Collection of Fine Chinese Jades
Sold at Christie's Hong Kong, 30 October 1995, lot 891

EXHIBITED

The Dayton Art Institute, 1989, no. 166

The present carving is more likely to be modelled after a Mongolian pony with its bridged nose and full belly, and is similar to the example illustrated by B. Morgan, *Dr Newton's Zoo a Study of Post-Archaic Small Jade Carvings*, Bluett & Sons Ltd, London, 1981, no. 48.

清初 白玉臥馬

來源

高福履珍藏中國古玉器
香港佳士得，1995年10月30日，拍品891號
東南亞私人珍藏

展覽

代頓藝術學院，俄亥俄州，1989年，圖版166號



3217

MASTERPIECES OF QING CERAMICS

清瓷集珍

(LOTS 3218-3222)



ETHEREAL BLOSSOMS ON A RUBY GROUND – A RARE YONGZHENG FALANGCAI CUP

Rosemary Scott, *International Academic Director Asian Art*

This exceptionally rare *falangcai* cup is both exquisitely potted and exquisitely decorated. Its shape suggests that it was created in the early part of the Yongzheng reign, since small, deep, footless, tub-shaped, cups of this form – with straight mouth rims – are more characteristic of the Kangxi reign. A Kangxi cup of similar shape and size, with a Kangxi reign mark in rouge enamel and decorated with *ruyi*-shaped panels reserved against a ruby ground is in the collection of the Palace Museum, Beijing (see *Porcelains with Cloisonné enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasure of the Palace Museum*, 39, Hong Kong, 1999, p. 11, no. 9) (fig. 1). Two cups of this size and shape, both almost identically decorated with flowers against an egg-yolk yellow ground – one with a blue enamel Kangxi mark and the other with a blue enamel Yongzheng mark – are in the collections of C. P. Lin and Sir Percival David, respectively (see R. Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 119, nos. 129 and 130). The closeness of form and decoration of these two yellow-ground cups also suggests that the Yongzheng example was made in the early years of the reign – shortly after the Yongzheng Emperor succeeded his father, the Kangxi Emperor. While the majority of the small tub-shaped cups of the Yongzheng reign appear to be slightly shallower, the deeper form was revived in the Qianlong reign.

Two Yongzheng *falangcai* cups of the deeper type, slightly larger than the current cup, but also decorated with plum blossom against a ruby ground, are in the Palace Museum, Beijing. They are both badly damaged and so are in the study collection (illustrated in the Palace Museum Research Centre, *Gugong Bowuyuan cang – Gu taoci ziliao xuancai* (Highlights of Ceramic Research Material in the Collection of the Gugong Museum), vol. 2, Beijing, 2005, nos. 134–135) (no. 134, fig. 2); also discussed and illustrated by Wang Jianhua, ‘Gugong Bowuyuan gu taoci ziliao yanjiu’, *Gugong Bowuyuan basi huadan, gu taoci guoji xueshu yantaohui: lumwenji* (80th Anniversary of the Palace Museum, Proceedings of the International Conference on Academic Ceramic Research) Beijing, 2007, pp. 184–85). A pair of the shallower *falangcai* Yongzheng cups, with almost identical decoration to the current cup, are in the collection of Mr. Alan Chuang (illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 278–281, no. 116). An additional motif on the current cup is the inclusion of a small spray of bamboo at the lower edge on one side. While the plum blossom symbolises beauty, the coming of spring, and represents the five blessings of longevity, health, wealth, happiness, and a peaceful death, the bamboo symbolises integrity, especially that of the scholar who will not deviate from his principles. Another charming detail of the current cup, which is not shared by the Chuang cups, is the inclusion of two well-painted bees, which hover above the blossoms on one side of the vessel (fig. 3). The word for bees or wasps in Chinese is 蜂 *feng*, which is a homophone for 封 meaning to confer (as in to confer a rank or blessing), and also 豐 meaning harvest – a good harvest being a constant desire. The slightly deeper sides of the current bowl allow space for this additional detail, while the shallower ones do not.

更點胭脂染透酥：清雍正 琺瑯彩胭脂紅地梅竹紋酒圓

蘇玫瑰 – 國際亞洲藝術部學術總監



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

這件琺瑯彩小盃造型秀麗、紋飾精美，洵為難得一見的珍品。從形制來看，它應是雍正初年的作品，因為該款深腹無足、缸形直口的樣式，正是康熙瓷盃的常見特徵。北京故宮珍藏一例器形、大小均與本拍品近似的康熙盃，底書胭脂彩康熙款，飾紅地白色如意形開光，圖見《故宮博物院藏文物珍品大系：琺瑯彩·粉彩》，第39冊，香港，1999年，11頁，圖版9號（圖一）。此外，尚有兩件相同大小和形狀的小盃，其蛋黃地花卉紋如出一轍，一例書藍料康熙款，另一例書藍料雍正款，分別為練松柏先生與大維德爵士珍藏，圖見蘇玫瑰所撰《形秀色麗四代珍》，倫敦，1992年，119頁，編號129及130。這兩件黃地小盃的形制和紋飾均十分接近，看來雍正盃應是雍正繼承康熙之位後不久的作品。雖然缸形的雍正小盃大多盃腹略淺，但深腹的樣式在乾隆年間又再度風行。

在器腹較深的雍正琺瑯彩盃之中，北京故宮藏兩件近似例，二者雖器型略小，但均飾以胭脂紅地梅花紋。惟二盃嚴重破損，故已納入研究類藏品，圖見故宮博物院古陶瓷研究中心出版的《故宮博物院藏：古陶瓷資料選萃》，第二冊，北京，2005年，圖版134–35號（134，圖二）；相關的探討和圖



fig. 3
圖三

The current cup and the Chuang cups are painted in a very distinctive and elegant style with refined use of the enamel colours. The dark outlines of the individual flowers are extremely fine, so as to define the shape without detracting from the delicacy of the petals. The petals themselves are very subtly shaded with pale greenish-yellow towards the centre, and the tiny stamens of the flowers are depicted in egg-yolk yellow enamel which stands impasto on the surface. Interestingly the entire decoration is painted on the colourless glaze, which has been reserved against the ruby ground, with the exception of one detail. On both the current cup and the two Chuang cups, the lichen on the branches of the plum tree has been painted over the ruby ground. This effectively adds to its texture.

The ruby ground of these cups, which appears only to the outside of the vessels, has a soufflé-like texture and it seems likely that it has been applied by blowing the pink enamel through a tube with gauze over the end. This is a technique used for the application of so-called 'powder-blue', but would have required even greater breath control for the pink enamel. A ruby ground of similar colour and texture to that on the current cup can be seen on a Yongzheng four character-marked bowl in the collection of the Palace Museum, Beijing (see *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, *op. cit.*, pp. 24-25, no. 21) (fig. 4). This bowl has three white circular panels reserved against the ruby ground and decorated with overglaze enamels, as well as scattered multi-coloured flower heads between and around the panels.

Decoration of plum blossom on a ruby ground can already be seen on vessels of the late Kangxi reign, although the blossoms are usually larger in scale than those on the current cup and the Chuang cups. A *falangcai* cup with a four-character Kangxi mark in pink enamel, from the Paul and Helen Bernat collection, now in the Museum of Fine Arts, Boston, is decorated with plum blossom depicted against a ruby ground (illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 10, Museum of Fine Arts, Boston, Tokyo, 1980, colour plate 90). A Kangxi bowl with plum blossom on a ruby ground in enamels on metal is in the collection of the British Museum (illustrated in *By Imperial Command: An Introduction to Ch'ing Painted Enamels*, Hong Kong, 1976, pl. 10).

A small number of Yongzheng bowls and dishes are known decorated with plum blossom on a ruby ground. A Yongzheng *falangcai* bowl

例亦可參見王建華在《故宮博物院八十華誕：古陶瓷國際學術研討會論文集》184-85頁發表的〈故宮博物院古陶瓷資料研究〉，北京，2007年。莊紹綏先生珍藏一對盃腹較淺的雍正琺瑯彩盃，其紋飾與本拍品幾乎一模一樣，圖見《中國瓷器：莊紹綏收藏》，香港，2009年，278-281頁，編號116。本拍品還加插了一個紋飾題材，即盃身一方下側的翠竹。梅花象徵美麗皎潔、傳春報喜，且梅開五瓣，故又喻「五福」，即長壽、康寧、富貴、好德、善終；竹代表剛正不阿，常被視為潔身自愛的文人化身。本拍品還有一個未見於莊氏小盃的巧思，即在一面盃身的花卉之上繪兩隻惟妙惟肖的蜜蜂（圖三）。蜜蜂或胡蜂音諧「封」，暗含封侯或封賜之意，此外亦諧「豐」，帶出了「五穀豐登」的古老祝願。本拍品盃腹略深，故有額外的空間添加細節，此乃盃腹較淺者所不及。

本拍品及莊氏二盃的畫工新穎別緻、細膩典雅，施琺瑯彩的技術亦妙至毫巔。每朵花均用極細的深色線勾勒輪廓，既層次分明，又無損花瓣之嬌美。花瓣本身的顏色青中泛黃，向花蕊處的漸變深淺有致，纖細的花蕊用蛋黃琺瑯彩厚塗而成，甚具立體效果。頗堪玩味的是，所有紋飾俱是在胭脂紅地留白處的透明釉上作畫，惟一的例外是梅枝上的青苔。無論是本拍品或莊氏珍藏雙盃，其青苔均是直接在胭脂紅地上畫成，看來更為逼真寫實。

這些外壁施胭脂紅地的小盃，呈色質感酥潤，工匠可能是將竹管蒙上細紗，再將粉紅色琺瑯彩吹至器表。「灑藍釉」採用的正是這種工藝，但吹製粉紅彩的難度相對較大。北京故宮珍藏一例雍正四字楷書款盜盃，其胭脂紅地的色調和質感均與本拍品相若，詳見前述著作《故宮博物院藏文物珍品大系：琺瑯彩·粉彩》，24-25頁，圖版21號（圖四）。該盃以胭脂紅為地，飾三面白色圓形開光及釉上琺瑯彩，開光之間和四周繪各色朵花。

康熙末年已出現胭脂紅地梅花紋器物，但與本拍品和莊氏



fig. 4 Collection of the Palace Museum, Beijing
圖四 北京故宮博物院藏品



fig. 5 Collection of the National Palace Museum, Taipei
圖五 國立故宮博物院藏品

with four-character mark in blue enamel from the collection of the National Palace Museum, Taipei, is illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, p. 196, no. 11-24 (fig. 5). A smaller Yongzheng bowl with similar design is in the collection of the Freer Gallery of Art (illustrated in *By Imperial Command: An Introduction to Ch'ing Painted Enamels*, op. cit., pl. 56). Two Yongzheng dishes decorated with plum blossom on a ruby ground have also been published. The bowl and the dishes all have proportionally larger flowers than the current cup. The larger of the two dishes is illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1991, pp. 178-79, no. 88. The smaller dish is illustrated in *Qingdai hua falang tezhan mulu* (Special Exhibition of Qing dynasty painted enamels catalogue), Taipei, 1984, no. 57, while the larger dish is also illustrated in that volume in black and white as no. 56. A Yongzheng imperial snuff bottle with plum blossom against a ruby ground in enamels on copper from the collection of the Palace Museum, Beijing, was illustrated in the exhibition catalogue *China – The Three Emperors 1662-1795*, London, 2005, p.204, no. 101. The design of plum blossom against a white or coloured ground clearly found considerable favour at court in the Yongzheng reign since all are represented on dishes in the National Palace Museum, Taipei and illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, op. cit., pp. 160-61, no. 79 (white ground), pp. 176-77, no. 87 (yellow ground), and p. 195, no. 97 (blue ground).

The current cup was formerly in one of the most prestigious Chinese private collections of the 20th century. It belonged to the Shanghaiese connoisseur and collector J. M. Hu (Hu Jenmou, also known as Hu Huichun 胡惠春 1911-1995), who took as his studio name 暫得樓 Zande Lou (The Studio of Transitory Pleasure). The name of his studio derived from a section of 蘭亭序 *Lanting Xu* (Preface to the Gathering at the Orchid Pavilion), written by the famous calligrapher 王羲之 Wang Xizhi in AD 353: 當其欣於所遇，暫得於己，快然自足 (I am content with whatever happiness comes to me, however transitory, I am satisfied). J. M. Hu had a keen sense of the educational role of collections and an important group of ceramics from his collection was donated to the Shanghai Museum, while he also supported institutions such as the Art Gallery of the Chinese University of Hong Kong, and was a founder member of the Min Chiu Society in Hong Kong.

雙盃相比，其梅花通常較大。波士頓美術館現有一例白納德伉儷 (Paul and Helen Bernat) 舊藏粉紅彩四字康熙款琺瑯彩盃，其盃身亦飾胭脂紅地梅花紋，圖見《The World's Great Collections, Oriental Ceramics》第十冊之《波士頓美術館》，東京，1980年，圖版90號。大英博物館藏一例康熙胭脂紅地琺瑯彩梅紋金屬盃，圖見《By Imperial Command: An Introduction to Ch'ing Painted Enamels》香港，1976年，圖版10號。

在已知作品中，飾胭脂紅地梅紋的雍正盃盤數量甚少。台北故宮博物院藏一例署四字藍彩楷書款的雍正琺瑯彩盃，圖見《雍正：清世宗文物大展》，台北，2009年，196頁，圖版11-24號(圖五)。弗利爾美術館藏一例較小但紋飾類似的雍正盃，圖見前述著作《By Imperial Command: An Introduction to Ch'ing Painted Enamels》，圖版56號。已發表作品中，尚有二例胭脂紅地梅花紋雍正盤。就比例而言，這些盃盤的花卉均大於本拍品。至於二盤之中的較大者，可參見《Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers》，台北，1991年，178-79頁，編號88。較小的雍正盤載於《清代畫琺瑯特展目錄》，台北，1984年，編號57，而較大者的黑白圖片可參見書中圖版編號56。北京故宮亦珍藏一例雍正御製銅胎畫琺瑯胭脂紅地梅紋鼻煙壺，圖見《盛世華章》，倫敦，2005年，204頁，編號101頁。無疑，白地或色地梅花紋的樣式在雍正年間曾於宮中大行其道，就此可證諸台北故宮珍藏多件瓷盤，圖見前述著作《清宮中琺瑯彩特展》，編號79，160-61頁(白地)、編號87，176-77頁(黃地)及編號97，195頁(藍地)。

本拍品來自二十世紀中國私人收藏界泰斗——上海暫得樓主胡惠春先生(1911至1995年)的舊藏。「暫得」典出書聖王羲之於公元353年的名篇《蘭亭序》：「當其欣於所遇，暫得於己，快然自足」。胡氏深明文物珍藏的教化之功，故將其收藏的一批陶瓷重器贈予上海博物館，並大力襄助香港中文大學文物館等機構，此外還是香港敏求精舍的創會成員。

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

3218

A FINE AND HIGHLY IMPORTANT *FALANGCAI* RUBY-GROUND
'PRUNUS' CUP

YONGZHENG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD (1723-1735)

The cup is delicately enamelled to the exterior in soft tones of yellow, green and sepia to depict two bees hovering above a flowering branch bearing prunus blossoms, intertwined with clusters of bamboo around the foot, all against a vivid ruby-red ground. The interior and base are covered with a clear glaze. The countersunk base is inscribed with a Yongzheng reign mark in blue enamel.

2 ½ in. (6.3 cm.) diam., Japanese double wood boxes

HK\$40,000,000-50,000,000

US\$5,200,000-6,500,000

PROVENANCE

The Zandelou Collection

EXHIBITED

Min Chiu Society, *Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong Museum of Art, 30 November 1990-10 February 1991

LITERATURE

Min Chiu Society, *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, pp. 354-355, no. 162

清雍正 瑤瑯彩胭脂紅地梅竹紋酒圓 藍料四字宋體字款

敞口，深腹，圈足內收。外壁施瑤瑯彩料，胭脂紅為地，近圈足處畫梅枝一株，隨盃形而生，上繪兩隻小蜜蜂嗡嗡飛舞，枝頭梅花或含苞待放，或綻瓣盛開，枝底生矮竹幾叢。內壁平素無紋，底書藍料「雍正年製」宋體字款。

來源

暫得樓珍藏

展覽

敏求精舍，《敏求精舍三十週年紀念展》，香港藝術館，1990年11月30日至1991年2月10日

著錄

敏求精舍，《歷代文物萃珍：敏求精舍三十週年紀念展》，香港，1990年，354至355頁，編號162







(three views 三面)

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

3219

A FINE AND VERY RARE *FAMILLE ROSE* CHRYSANTHEMUM DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE
AND OF THE PERIOD (1723-1735)

The dish is moulded with twenty-four flutes rising from a straight foot ring, and finely enamelled to the centre with two peony blossoms in pink and iron-red borne on branches with leaves in green enamels of graduated tones, amid magnolia branches and asters.
9 in. (23 cm.) diam.

HK\$18,000,000-25,000,000

US\$2,400,000-3,200,000

PROVENANCE

Sold at Christie's Hong Kong, 27 April 1997, lot 60

清雍正 粉彩玉堂富貴紋菊瓣盤 雙圈六字楷書款

來源

香港佳士得，1997年4月27日，拍品60號





大清
雍正
年製

THE
IMPERIAL
60

3219 Continued

The current dish belongs to a very small group of finely enamelled dishes from the Yongzheng period, which are of chrysanthemum form and are painted with variously arranged flowers within a roundel to the centre. Two types of dishes from this group exist, one is moulded with twenty-four lobes, which are found in two size groups, with the present dish belonging to the larger group measuring 23 cm. in diameter, and a smaller group ranging between 15.5-16.5 cm. in diameter. Only one other example in this size is known, which was sold at Christie's Hong Kong, 26 April 1998, lot 510, and may have formed a pair with the current dish. Dishes of the smaller size include a pair with almost identical composition sold at Christie's Hong Kong, 27 May 2008, lot 1546; two single dishes in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration: The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999*, nos. 58 and 59 (figs. 1 and 2), which have a simpler composition with only one, but larger peony in full bloom in adjacent to a half-open bud; and another in The Tianminlou Collection, illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 96, which has a similar composition to the Palace Museum examples.

The second type is moulded with narrower fluted lobes rising to a flat and everted rim with chrysanthemum to the centre, see for example, a single dish in the National Palace Museum, Taipei, included by Wang Zhu-ping in 'Examination of Iron-red in Jingdezhen *Yangcai* during the Kangxi and Yongzheng periods', *The National Palace Museum Monthly of Chinese Art*, Issue No. 358, January 2013, Taipei, pp. 46-57, fig. 19, where the author captions it as *yangcai*, 'foreign enamels'.

Compare also to a Yongzheng-marked dish-mouth vase painted with peonies in the Palace Museum, Beijing, *op. cit.*, p. 56, no. 46 (fig. 3), which shares a very similar painting style as the current dish, especially in the painterly treatment of the petals using white and pink enamels and the depiction of leaves in different tones of green.

The use of the term *yangcai*, 'foreign colours', first appeared during the Yongzheng period. Tang Ying, the superintendent of the Imperial Kilns at Jingdezhen from 1728-1756, describes *yangcai* in his 1743 publication *Taoye tushuo* [Illustrated Albums of Porcelain Production] as 'vessels that are painted in a Western style...using the same enamels as *falangcai*'.

Experimental *yangcai* pieces may have first appeared during the Kangxi reign, as exemplified by a red-ground bowl (*op. cit.*, fig. 5) which very much follows the painterly style of its *falangcai* counterpart (*op. cit.*, fig. 4) but remains largely limited by its *famille verte* palette with the exception of the use of white enamels around the edges of the petals. This bowl is inscribed with an underglaze-blue mark and has been ascribed by the author as one of the earliest *yangcai* pieces made in Jingdezhen. The Palace Museum, Beijing, also has a polychrome-enamelled dish and a water pot bearing Kangxi marks, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration: The Complete Collection of Treasures of the Palace Museum*, vol. 36, nos. 41 and 43, respectively, which see the use of pink, white, blue and other newly developed enamel colours, but are rather naive in their depiction and have a very simple composition without the depth and three-dimensionality associated with a Western painting.

It was not until the arrival of Tang Ying (1682-1756) in Jingdezhen that the development of *yangcai* improved and reached its maturity. Tang Ying arrived in Jingdezhen in the eighth month of 1728, just a few months after Prince Yi had presented a total of thirty-six enamel colours to the Yongzheng Emperor, out of which eighteen were newly developed by the Imperial atelier. Entries from the Qing Imperial Archives in 1728 indicate that these new enamel colours were sent to Jingdezhen and enamellers were sent from Jingdezhen to work at the Imperial ateliers, showing bilateral exchange in technology and artisans between the two locations. The appointment of Tang Ying, a diligent superintendent with great artistic talent, coupled with new enamel colours and the existing able enamellers in Jingdezhen, propelled the development of *yangcai* to an unprecedented height. The dating of the current dish therefore most likely falls after 1728.



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

此盤作二十四瓣菊瓣形，盤內以琺瑯料繪以折枝牡丹、木蘭及紫菀組成的團花紋飾，構圖主次分明，勾勒精細。花瓣以琺瑯白料染邊，葉片以深淺不一的綠料繪製而成，意圖表現西洋的光影明暗技法，為雍正彩瓷中極為珍罕的佳作。

此類菊瓣盤的存世量極其稀少，而此盤屬其中最大者，原為一對，另一件於香港佳士得 1998 年 4 月 26 日拍賣，拍品 510 號。除此一對之外，迄今未見同尺寸的其他例子。尺寸較小的例子（16.3 公分）可參考香港佳士得 2008 年 5 月 27 日拍賣一對，拍品 1546 號，其造形及紋飾與此盤基本相同；趙從衍及石門堂先後遞藏一對（15.8 公分），內飾團菊紋；北京故宮博物院藏兩件（16.2 公分），載於《琺瑯彩·粉彩》，編號 58（圖一）、59（圖二），內飾牡丹紋，但構圖較為簡單，以盛開的牡丹作為盤心的主體畫面；天民樓珍藏一件（16.3 公分），亦飾大朵牡丹紋，與北京故宮例子相仿，見《天民樓藏瓷》，香港，1987 年，圖版 96 號。北京故宮藏有一件牡丹紋盤口瓶，其用料、設色及畫風，尤其是花瓣及葉片的處理，與此盤尤其相似，應與此盤為同期作品，見《琺瑯彩·粉彩》，編號 46（圖三）。

於瓷器上以琺瑯料作畫，首見於康熙晚期，是宮中造辦處琺瑯作在康熙皇帝的督促下的一大創舉。除了部分使用庫房舊藏白瓷的特例外，畫琺瑯使用的白瓷均由景德鎮御窯廠提供，入宮後再由造辦處琺瑯作藝匠作畫、入窯燒製。此類瓷器被稱為瓷胎畫琺瑯，亦即後世所稱的琺瑯彩瓷。而所謂的洋彩，廣義來說，就是摹仿西洋繪畫技法並同以琺瑯料作畫並在景德鎮完成的彩瓷，也就是在光緒以後被稱為粉彩的作品。較狹義的說法則是指景德鎮在唐英主導之下運用新煉琺瑯彩料並參用西洋彩繪所燒製的作品。關於洋彩一名的來龍去脈，可參考陸明華著〈清代景德鎮粉彩瓷器初論－兼述宮廷洋彩名稱之應用〉，《中國古陶瓷研究輯叢：釉上彩瓷研究》，北京，2014 年。

洋彩之名最早出現於雍正一朝。雍正十三年（1735）唐英曾於其所撰之《陶務敘略碑記》對於洋彩做出以下解釋：「洋彩器皿，本朝新仿西洋法瑯畫法，人物、山水、花卉、翎毛無不精細入神」。乾隆八年（1743），唐英於《陶圖圖說》第十七編〈圓琢洋彩〉又對洋彩做出進一步的說明：「圓琢白器，五采繪畫，摹仿西洋，故曰洋采……所用顏色與法瑯色同……。」這兩筆資料表示，洋彩的繪畫風格師法西洋，而且所使用的彩料與瓷胎畫琺瑯相同。

洋彩的雛型最晚於康熙晚期應已出現。台北故宮藏有一件康熙四季花卉紋瓷盤，配有乾隆時期的傳世木匣，上有「瓷胎畫琺瑯洋五色西番花紅



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品



fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品

3219 Continued

地碗」的題款，見余瑾撰「匠作之外 - 從唐英〈陶成紀事碑〉看雍正官窯燒造及帝王品味的問題」，《雍正—清世宗文物大展》，台北，2009年，頁414-427。此盤外壁彩繪四季花卉，外底青花書「康熙御製」雙方框仿宋體字款，彩料仍多用傳統五彩料，包括色地及部分紋飾的鐵紅彩，未見此時期已於瓷胎畫琺瑯上出現的金紅彩（胭脂紅），但花瓣周邊輪廓可見到白料的使用，彩繪風格與同期的瓷胎畫琺瑯非常相似，著重於西方繪畫中的光影表現，故推測此盤應該是景德鎮御窯廠初試啼聲的洋彩作品。北京故宮博物院收藏有一花蝶紋盤及花卉紋水丞，載於《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，香港，1999年，圖版41及43號，兩件皆書康熙青花官款，並於繪畫中可看到胭脂紅的使用，不過風格及手法仍趨於傳統，佈局大片留白，各紋飾獨立存在，欠缺構圖整體性，並多採用五彩的單線平塗法，與上述以瓷胎畫琺瑯為藍本の色地花卉盤有頗大的區別，有學者將胭脂紅的使用做為洋彩器的辨定要徵，若從這個角度來看，則此二件清宮舊藏或可被視為景德鎮御窯廠另一類的早期洋彩作品。

唐英是引領洋彩大放異彩的關鍵人物。其於康熙三十六年進宮供役養心殿；雍正元年，四十三歲時升任內務府員外郎；雍正六年二月，為主管內務府的怡親王所賞識，經授權「畫押辦事」，成為整個造辦處的總負責人之一。此時恰逢造辦處琺瑯彩料提煉計畫的最後階段，即將在康熙晚期所建立的基礎上有重大突破。是年七月十二日《造辦處活計清檔》記載：「本月初十日怡親王交西洋琺瑯料：月白色、白色、黃色、綠色、深亮綠色、淺藍色、松黃色、淺亮綠色、黑色，以上共九樣。舊西洋琺瑯料：月白色、黃色、綠色、深亮藍色、淺藍色、松黃色、深亮綠色、黑色以上共八樣。新煉琺瑯料：月白色、白色、黃色、淺綠色、亮青色、藍色、松綠色、亮綠色、黑色，共九樣。新增琺瑯料：軟白色、香色、淡松黃色、藕荷色、淺綠色、醬色、深葡萄色、青銅色、松草色，以上共九樣，給年希堯燒瓷用。」怡親王共提交了進口琺瑯料十八種及新煉

琺瑯料十八種，為畫琺瑯提供了優質的彩料及前所未有的發展空間。

這筆資料亦透露出清宮琺瑯作會將琺瑯料送往景德鎮御窯廠的史實。而雍正七年閏七月初九日的活計檔中另有一筆景德鎮將琺瑯巧匠送往造辦處的記載：「據圓明園來帖內稱本月初八日怡親王交年希堯送來畫琺瑯人周岳、吳大琦二名、吹釉煉琺瑯人胡大有一名……著將琺瑯料收著有用處用，周岳等三人著在琺瑯處行走，遵此。」這表示此時景德鎮御窯廠畫琺瑯的技術已十分成熟，而得以效力內廷。

綜合上述兩筆資料可知，雍正早期清宮琺瑯作與景德鎮御窯廠保持了十分密切的關係，在繪畫技術和彩料煉製上均有交流。唐英在造辦處的時間頗短，於雍正七年八月即奉命以內務府員外郎銜駐景德鎮廠，協助年希堯，但這寶貴的經歷，配合新煉琺瑯料的引進及景德鎮原有的畫琺瑯技術，使得景德鎮畫琺瑯工藝終於被賦予了全新的面貌。此盤的燒成年代因此應落在唐英赴任景德鎮之後。

洋彩一名的使用自雍正朝出現後，日見頻繁，成為清宮檔案中記錄最多的三種釉上彩產品之一，另外兩種為五彩以及仿成窯五彩，後者亦即我們今天說的鬥彩。從道光末期開始，洋彩的稱呼逐漸減少，於清末幾近消失，陸明華認為，這或許與清王朝遭外國軍隊入侵而談洋色變而因此不願意使用洋彩之名有關。而粉彩一名則未曾於宮中檔案出現，首次出現於文獻記載是在光緒年間寂園叟的陶雅中，謂之曰：康熙彩硬，雍正彩軟，粉彩也。民國初年許之衡著飲流齋說瓷中又進一步解釋為軟彩又名粉彩，謂彩色稍淡，有粉勻之也。粉彩之名盛行，沿用至今。其實清宮中對於許多琺瑯彩、洋彩的定名只是為了收儲或使用，並沒有完全按照嚴格的定名要求，因此也偶爾會看到同樣器皿被冠上不同名稱的情況。粉彩的用法也是因應時代背景而出現，今天並沒有正名的必要，不過其來龍去脈仍值得注意及了解。





A PAIR OF MAGNIFICENT 'LOTUS AND EGRETS' JARS AND COVERS

一路連科 — 粉彩仿珐華蓋罐一對

Rosemary Scott, *International Academic Director Asian Art*

蘇玫瑰 — 國際亞洲藝術部學術總監

This exquisite and unique pair of lidded jars represent the ultimate refinement of a decorative technique that appears first to have entered the repertoire of the imperial Jingdezhen kilns in the reign of the Ming dynasty Xuande emperor. The use of raised lines – both smooth and beaded – on porcelain vessels can be seen on, predominantly white, Yuan dynasty vessels, but these lines serve to frame parts of the decoration, rather than dividing areas of different colours. The technique of using raised lines to provide outlines and colour divisions on ceramics decorated with enamel colours seems initially to have been developed in the Yuan or early Ming dynasty by kilns in Shanxi province associated with the tile-making industry. This technique, which came to be known as *fahua*, was often combined with either a cobalt blue or a turquoise ground, but, to date, the earliest example recovered from the imperial kilns is a dish from the Xuande stratum decorated with green five-clawed dragons on a yellow ground. See *Xuande Imperial Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, p. 78, no. 73.

The porcelain *fahua* wares of the Ming dynasty were much admired by the Qing dynasty Qianlong Emperor (1736-95), who ordered similar items in both media made for his court. A strikingly similar pair of *fahua*-style jars and covers are seen depicted in a court painting portraying the eightieth-birthday celebration of the Emperor's mother, where they are prominently placed on the main altar table in front of the ceremonial hall housing the Emperor and the Empress Dowager (fig. 1), suggesting the important role they held at the Court of Qianlong. A small number of similar Qianlong jars have survived. There are two slightly larger jars without lids. The first is in the Palace Museum illustrated in *Porcelain with Cloisonne Enamel Decoration and Famille Rose Decoration*, The Complete Treasures of the Palace Museum, Hong Kong, 1999, p. 167, no. 148; and another is illustrated by Soame Jenyns in *Later Chinese Porcelain*, Faber & Faber, London, 1951, pl. CII. A somewhat larger lidded jar in the Wangxing Lou Collection, is illustrated in *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors*, Hong Kong, 2004, pp. 118-119, no. 42. Also compare with a pair of related baluster jars and covers decorated with bats in flight above breaking waves, illustrated in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, pp. 210-211, no. 100.

All these jars share with the current pair of lidded jars their decorative technique, the choice of a lotus pond as major decorative motif, and the use of the *famille rose* enamel palette. They also share the feature of having gold enamel on the mouth rim and having the raised outlines also picked out in gold enamel – undoubtedly as a reference to metal-bodied cloisonne enamels. The current pair is especially rare for having very attractive grounds in rich translucent blue enamel, which has a softly speckled texture – probably the result of the enamel having been blown onto the surface of the vessel.

Whilst a number of Qing examples have relatively large beaded designs on their shoulders, the current pair has a smaller, precisely drawn, band of *ruyi* lappets. This allows a greater space for the main decorative band and enabled the ceramic decorator to produce a more complex and coherent design, including not only the flying and standing egrets, but also naturalistic clumps of broad-leafed arrowhead (*sagittaria latifolia*) with both leaves and flower stalks. This pair of jars is also the only published example that has around the foot a beautifully composed petal band that clearly has its origins in fine Ming *fahua*. The rim of the lids, the mouth rims and the foot rims of the jars are also covered with gold enamel adding to their jewel-like quality. It seems clear that this remarkable pair of jars must have been made for a special imperial order.



fig. 1 *Birthday Celebration for Empress Dowager Chongqing* (detail) by Yao Wenhan. Collection of the Palace Museum, Beijing
圖一 姚文瀚繪 《崇慶皇太后萬壽圖貼落》(局部) 北京故宮博物院藏品

這對蓋罐製作精緻，設計獨特，是清代景德鎮法花技術登峰造極之作。景德鎮御廠以法花裝飾瓷器，應該始自明代宣德年間。此技法似乎是山西地區燒造瓷磚的窯場於元代或明初所創，在器身上以泥條推出圖案的輪廓，用來分隔各種色澤料，此裝飾技法稱爲「法花」，多以與鈷藍彩或松綠作地色，但御廠遺址至今年代最早的出土法花器是一件來自宣德堆積層的黃地綠彩五爪龍紋盤（《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，台北，1998年，78頁，編號73）。

清代乾隆帝對明代法花器非常珍貴，曾命人仿造，作爲御器。故宮博物院珍藏姚文瀚繪《崇慶皇太后萬壽圖貼落》中所描繪乾隆皇帝爲其母親崇慶皇太后祝壽的畫面中，慈寧宮正殿台階前的供案上就陳設著一對與本對拍品十分相似的仿法花蓋罐（圖一），此品種的重要性可見一斑。傳世的少數乾隆法花瓷罐中，只有少量用上了粉彩色系。其中兩件較大型的罐子，松綠器底有描金琺瑯彩乾隆御款。其一無蓋，屬北京故宮，（見該館出版之《故宮博物院藏文物珍品全集·琺瑯彩·粉彩》，1999年，167頁，編號148；一件原爲R.C Bruce舊藏，著錄於1951年倫敦出版，J. Ayers著 *Later Chinese Porcelain*, CII號；一件稍大帶蓋的原爲戴潤齋舊藏，1985年5月21日於香港蘇富比拍賣，拍品26號，1994年11月28-29日於紐約蘇富比再次拍賣，拍品375號，現藏望星樓；另有一對乾隆法花蓋壺原爲張宗憲舊藏，這些大器底均在松綠地上飾描金款。

前述罐子與這對拍賣蓋罐相比，其共通點是用同樣的裝飾技法，同是以蓮塘爲主題紋飾，同樣的粉彩色系，罐子口沿和圖案的凸邊都有琺瑯彩描金，無疑靈感是來自金屬胎掐絲琺瑯器。這對拍賣的罐子異常珍罕，不但是因爲二者連蓋子皆保存完好，而且還有值得注目之處。其他傳世品的地色多爲鮮藍而不透明，但這對拍賣品的地色是半透明的藍彩，非常悅目，藍彩中還隱見柔和的斑紋，大抵是以小管將藍彩吹於器面所生的效果。其他清代法花器肩部都有較大顆的纏絡紋，但這對罐子肩部繪有精細而面積較小的如意雲肩，使器身有更廣闊的空間讓主題紋飾發揮，不但可以加入或佇立或飛翔的白鷺，還加入了一叢叢造型寫實、花葉俱備的茨菰，使整體構圖更豐富緊湊。罐子足部那一圈蓮瓣紋，明顯來自明代的法花器。經發表的法花罐子中，足部有此紋樣的，僅此一對，這些蓮瓣紋與明代風格相比，明顯形式化，那鮮黃地色則與明代宣德時期首次燒製的法花御瓷所用的黃地相似。蓮瓣紋中還綴有紅彩及松綠彩，並以金彩描畫輪廓線。蓋鈕頂端亦有花瓣作紅色、蕊作松綠的菊花，與足部裝飾互相呼應。蓋子邊沿、罐子口沿與足沿等，亦描上金彩，閃爍生輝。這對精美絕倫的蓋罐，明顯是清宮特別訂製之物。

THE PROPERTY OF A LADY

3220

A MAGNIFICENT PAIR OF *FAMILLE ROSE*
FAHUA-STYLE JARS AND COVERS

QIANLONG INCISED SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1736-1795)

Each baluster jar is finely decorated with gilded outlines raised against a rich sapphire-blue ground, depicting a lotus pond scene with white egrets in flight and wading amidst half-submerged stalks of lotus blossoms, large leaves and arrowhead clusters, above a yellow-ground lappet band around the base and a green-ground *nuyi* collar below the neck with a classic scroll, the interior and base with turquoise enamel, each domed cover with a similar scene of lotus plants encircling the bud-shaped finial.

8 ½ in. (26 cm.) high, box

(2)

HK\$ 15,000,000-18,000,000

US\$ 2,000,000-2,300,000

PROVENANCE

An East Coast American private collection, sold at Christie's Hong Kong, 30 May 2005, lot 1241

LITERATURE

Christie's 20 Years in Hong Kong, Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 229

清乾隆 粉彩仿瑤華一路連科蓋罐一對

六字篆書刻款

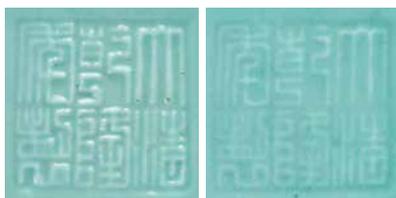
罐直口，短頸，圓腹，圈足。器內及底部施松綠釉，金彩口。以粉彩仿製法花的裝飾效果，其紋飾均為凸飾立粉工藝。蓋隆起，飾型態各異的折枝蓮，寶珠鈕，疊插式。腹部通景飾自然恬靜的荷塘美景，塘中水波飄浮，碩大的蓮葉隨風搖曳與茨菰為伴，九隻白色鷺鷥憩息、嬉戲其中。底刻「大清乾隆年製」篆書款。

來源

美國東岸私人收藏，香港佳士得，2005年5月30日，拍品1241號

著錄

《佳士得二十週年：中國瓷器及工藝品精選》，香港，2006年，229頁









PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3221

A FINE RARE FLAMBÉ-GLAZED VASE, MEIPING

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The broad-shouldered, tapering body is covered overall with a deep red and flambé glaze streaked in bright milky blue on the waisted neck and shading to a pale milky blue on the lipped rim and interior of the neck.

13 $\frac{3}{4}$ in. (34.9 cm.) high

HK\$3,000,000–5,000,000 US\$390,000–650,000

PROVENANCE

Presented to Mr. Gardner, the United States, in 1909, and thence by descent in the family

Sold at Christie's New York, 17 September 2008, lot 496

This *flambé*-glazed *meiping* displays exceptional workmanship through its impressive size, brilliant lustrous glaze, as well as graceful contours. The attractive, streaked *flambé* glaze was newly developed during the Yongzheng reign, under the persistent demands from the Emperor himself for the Imperial kilns to devise new porcelain in imitation of Song-dynasty Jun wares. It was recorded that Tang Ying, the superintendent of the Jingdezhen Imperial kilns, sent his official Wu Yaopu to Yuzhou in Henan to learn the secrets of firing Jun wares. These newly acquired techniques materialised in the form of the stunning, intense *flambé* glaze as can be seen on the current vase, testifying to the success and mastery of Tang Ying and his fellow potters.

Very few *flambé*-glazed vessels in the form of *meiping* are known. A Qianlong-marked *flambé*-glazed *meiping* with slightly broader shoulders and a more splayed foot, formerly in the Zande Lou Collection and now in the Shanghai Museum, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, The Chinese University of Hong Kong, 2005, no. 49. Another Qianlong-marked example of identical size is in the collection of the Shenyang Imperial Palace Museum. This glaze on this vase is rendered in a deep purplish-blue colour rather than red, and is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, the Chinaware*, vol. 2, 2007, pl. 8. A slightly larger example (40 cm.), dating to the Qianlong period but without a reign mark, streaked in an even mix of blue and red, was formerly in the E.T. Hall Collection and sold at Christie's London, 7 June 2004, lot 132.

清乾隆 窯變釉梅瓶 六字篆書刻款

來源

1909年贈予美國 Gardner 先生，此後一直在家族中流傳紐約佳士得，2008年9月17日，拍品496號

此瓶體態渾厚，線條流暢，釉汁深邃濃艷，當為窯變釉器之精品。窯變釉為氧化銅呈色的高溫釉，始創於雍正朝。據記載，雍正帝曾多次下旨景德鎮御窯廠仿製鈞窯器，如內務府造辦處檔案裡有記：「據圓明園來帖，內稱：郎中海望持出均窯雙管瓜楞瓶一件。奉旨，著將鰓耳乳耳三元爐木樣鑲做幾件，並此瓶俱交年希堯，照此瓶上釉水燒造些來。」景德鎮督陶官唐英在其《陶人心語》裡輯錄七絕詩《春暮送吳堯圃之均州》，記錄唐英特派手下吳堯圃往河南禹縣，探尋燒製鈞窯之秘技，終於研發出斑斕奪目的窯變釉。從本梅瓶上自然流淌、鮮豔欲滴的釉汁中可看出前人的深耕不倦，終集大成而燒得此傑作。

存世的窯變釉梅瓶非常稀有，暫得樓舊藏一件乾隆例子，肩部較寬、足部較撇，現捐贈予上海博物館，見1989年上海出版《胡惠春先生王華雲女士捐贈瓷器精品選》，圖版71號。瀋陽故宮博物院藏一件尺寸相同，但釉色呈紫藍色的乾隆梅瓶，見2007年出版《瀋陽故宮博物院藏文物精粹：瓷器卷·下》，第2冊，圖版8號。另一件略大例子（40公分），釉呈紅藍雙色，缺底款，定年乾隆，為英國E.T. Hall舊藏，2004年6月7日於倫敦佳士得拍賣，拍品132號。





THE PROPERTY OF A SOUTH EAST ASIAN GENTLEMAN

3222

A FINE LARGE CORAL-GROUND FAMILLE VERTE
'BOYS' BOWL

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1796-1820)

The bowl is potted with wide rounded sides rising from a straight foot, the exterior well enamelled and gilt on a coral-red ground, with four groups of four boys gathered playing and engaged in leisurely pursuits beside rocks and plantain on a continuous fenced garden terrace, the rail posts, surrounding trees and vegetation picked out in gilt, the interior and base with a transparent glaze. 8 ¼ in. (21 cm.) diam., box

HK\$1,800,000-2,500,000 US\$240,000-320,000

The elaborate and highly amusing design on the present bowl is based on earlier Ming prototypes of children gathered in groups playing in a landscaped garden. The earliest representation in this format can be found on a Yongle blue and white bowl exhibited at the Hong Kong Museum of Art, *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, illustrated in the Catalogue, no. 15.

The prototype for this particular design, however, is found on bowls dating to the Kangxi period. A similar bowl with a Kangxi mark is illustrated in *The Tsui Museum of Art, Chinese Ceramics*, vol. 4, Hong Kong, 1995, pl.104. A pair bowls of identical design from the Qianlong period is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, pl. 952.

Jiaqing examples include a bowl in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pl.159; two bowls in the O.C.S. *Exhibition of Ch'ing Polychrome Porcelain*, 1977, no. 100, subsequently sold at Christie's London, 13 December 1982, lot 528; one included in *The Wonders of the Potter's Palette*, 1986, no. 93; and another, illustrated by G. Auitable, *From the Dragon's Treasure, Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection*, London, 1987, p. 37, fig. 32; and a similar bowl without a mark sold at Christie's Hong Kong, 28 November 2006, Jade Shears and Shimming Feathers, Imperial Ceramics from the Robert Chang Collection, lot 1312.

清嘉慶 珊瑚紅地五彩十六子圖盤 六字篆書款

盤撇口，深弧壁，圈足。盤內施白釉。外壁以珊瑚紅釉為底，以五彩描金繪十六子嬰戲圖紋飾。庭園裏童子們在嬉戲玩耍，有戲水的，有放炮竹的，有逗松鼠的，一羣一組，姿態生動，栩栩如生。足牆描金回紋，底青花書「大清嘉慶年製」篆書款。

此盤造型碩大規整，工藝精細，代表了清嘉慶時官窯瓷藝的最高水平。此器原型始自明代嬰戲圖盤，永樂青花相似例子可見於香港藝術館，《天民樓藏瓷》，香港，1987年，圖版15號。至康熙年間，又可見類似例子於《徐氏藝術館：陶瓷篇》，第4冊，香港，1999年，圖版159號；另外亦有兩例乾隆年間所產，其著錄於出光博物館，《中國の陶磁》，日本，1987年，圖版952號。至於嘉慶實例，北京故宮博物院藏有相同的例子，見《故宮博物院藏文物珍品全集：五彩·鬥彩》，香港，圖版159號；兩件載於東方陶瓷協會之展覽圖錄，《Exhibition of Ch'ing Polychrome Porcelain》，香港，1977年，圖版100號；還有一件例子刊登於《From the Dragon's Treasure, Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，倫敦，37頁，圖版32號。相同造型卻無附款的例子，可見佳士得香港拍賣，2006年11月28日，拍品1312號。





SCHOLAR'S OBJECTS FROM
THE HAOXIXUETANG COLLECTION

好喜學堂藏文房器

(LOTS 3223-3232)







details
細部

PROPERTY FROM THE HAOXIQUETANG COLLECTION

3223
A VERY RARE AND FINE SET OF
IMPERIAL 'COTTON MANUFACTURE' INK CAKES
DATED BY INSCRIPTION TO 30TH YEAR OF QIANLONG,
CORRESPONDING TO 1765 AND OF THE PERIOD

Comprising eight ink cakes, each is crisply and intricately moulded on one side with a pictorial depiction below two gilt characters, and on the other side with a gilt poetic inscription followed by a commentary in minute characters, all enclosed in a gilt key-fret border. The ink cakes are fitted inside a black lacquer box lined with yellow silk, and accompanied by a yellow-silk dust cover printed in black ink with the date and contents. The lacquer cover is decorated in gold, silver and red lacquer with two five-clawed dragons flanking the title inlaid in mother of pearl.

11 ¼ x 8 ½ in. (28.5 x 22 cm.), Japanese wood box

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Acquired in Tokyo in 2001

The Qianlong Emperor made six trips to Mt. Wutai during his lifetime, and each time he returned via Baoding in Hebei province. On one such trip in the 26th year (1761), he visited the cotton farm ran by the Wang Family near Baoding at the invitation of the Zhili governor Fang Guancheng (1698-1768). Fang was a great proponent of the cotton industry, and this visit greatly impressed the emperor. As a way to advance his cause, Fang decided to commission pictorial representations of the cotton production process in woodblock print form. This was duly finished in the 30th year (1765), and 16 illustrations together with text commentaries were presented to the Qianlong Emperor. The emperor was delighted and moved to compose a poem to accompany each illustration. These illustrations, together with the text and poems were then adapted as ink moulds in the Palace workshop, and produced as ink cakes by the workshop of master maker Hu Kaiwen in Anhui. These inks are some of the finest examples of Imperial ink making, where details as fine as people's faces and hair are clearly visible. The current set is in beautiful condition, and even retains the yellow silk dust cover, showing the original packaging.

Compare an identical set of ink cakes from the Qing Court Collection in the Beijing Palace Museum, illustrated in *Zhongguo wenfang sibao quanji: Mo*, vol. 1, Beijing, 2007, p.164, no. 167. (fig. 1)

清乾隆三十年 御製棉花圖詩墨上函一套八錠

來源

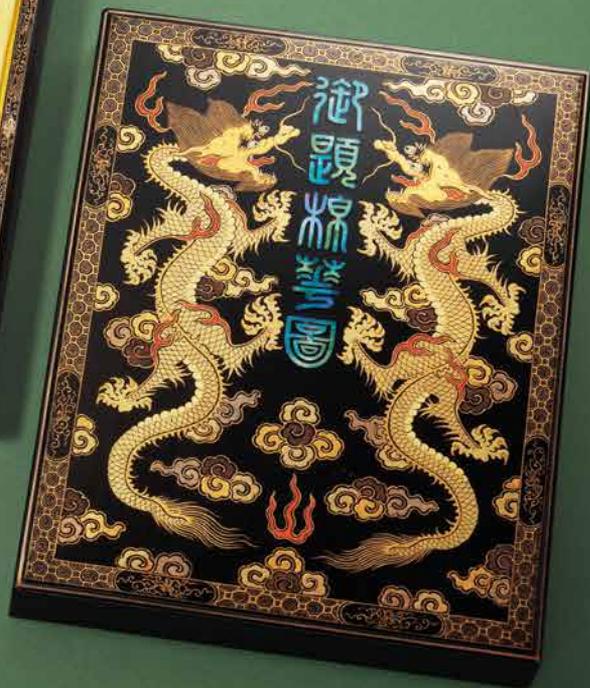
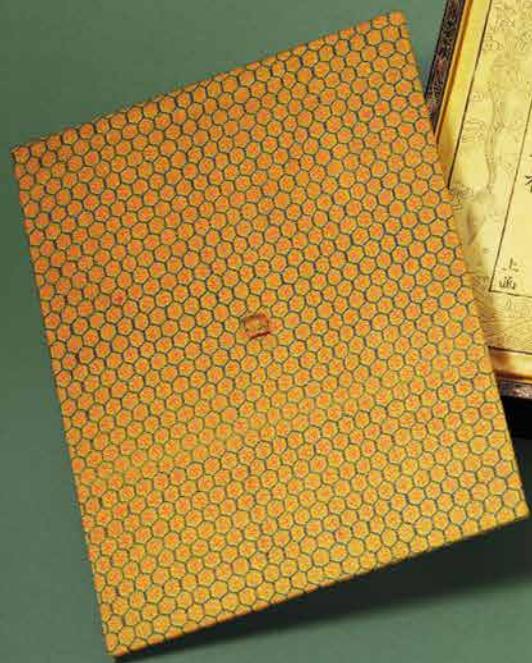
2001年購於東京

乾隆皇帝曾六次到五台山禮佛，每次都經河北保定回都。乾隆二十六年，他由五台山返回時，受直隸總督方觀承之邀，視察保定腰山王家的棉花作坊。方觀承對棉花產業的推廣不遺餘力，而乾隆也對作坊留下深刻印象。方觀承決定以此次視察為背景，訂製一套棉花圖，用作推廣棉花產業的工具。這套棉花圖於乾隆三十年完成，一套16幅圖，生動描繪出棉花生產的各個流程，並附上詳細解說。乾隆見到後非常喜愛，為這16幅圖分別題詩，並命造辦處如意館依圖文改製墨模，發送至安徽胡開文作坊製成御墨。這套御墨製作精細，為御墨中難得的珍品，其人物表情生動，毫髮分明，可見模製技術之高。本套御墨品相完好，連同黃絹題首一併保存，非常難得。

北京故宮博物院藏有一套相似的御墨，著錄於《中國文房四寶全集：墨》，第1冊，北京，2007年，164頁，編號167（圖一）。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



PROPERTY FROM THE HAOXIUETANG COLLECTION

3224

A VERY RARE AND IMPORTANT IMPERIAL INSCRIBED BAMBOO-VENEER RUYI

INSCRIBED QIANLONG YUTI MARK AND OF THE PERIOD (1736-1795)

The sceptre has a wooden core and is covered overall with a light brown bamboo veneer. The head is inlaid in dark brown bamboo veneer with a pair of bats flanking a *shou*-character roundel on a ground of incised clouds. The mid-section is similarly inlaid with three further bats around a *shou* character against incised clouds. The handle is inlaid with archaic scrolls. The reverse is incised with an Imperial poem followed by two seal marks 'gu' and 'xiang'.

17 5/8 in. (45 cm.) long, Japanese wood box

HK\$7,000,000-9,000,000

US\$910,000-1,200,000

PROVENANCE

Acquired in Osaka in 1999

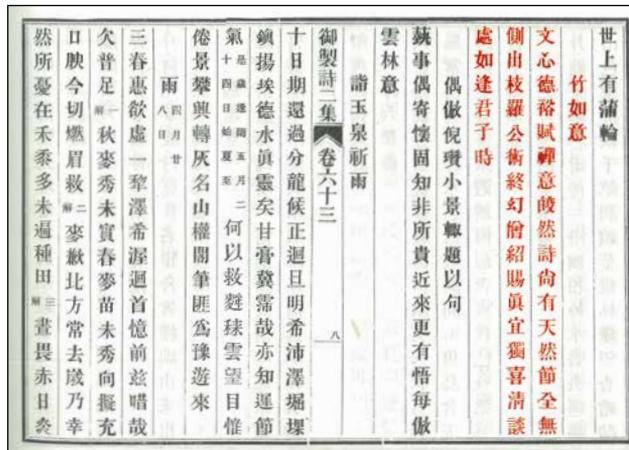
清乾隆 御題詩竹黃五福捧壽如意

銘文：文心德裕賦，禪意皎然詩。天然尚有節，全無側出枝。羅公術終幻，僧紹賜真宜。獨喜清談處，如逢君子時。乾隆御題。

鈐印：古；香

來源

1999 年購於大阪



Qing Gaozong (Qianlong) Yuzhi Shiwen Quanji
御製詩文集







fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

3224 Continued

The poem at the back of the *ruyi* can be translated:

'My literary mind is in Deyu's rhapsodies,
The meaning of *Chan* is in Jiaoran's poetry.
I still possess my natural sections,
And utterly devoid of any side branches.
Luo's magic is but an illusion,
While Senshao's gift is true and fitting.
My favourite moment is at a philosophical discourse,
When I encounter a gentleman.'

This exceptional Imperial *ruyi* is one of only few extant examples known to have been inscribed with poems composed by the Qianlong Emperor. The examples closest in form to the current *ruyi* are the set of three bamboo veneer sceptres in the Beijing Palace Museum, one of which is illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, p. 87, no. 5 (fig. 1). This set of three are inset with white jade plaques and decorated in relief with the Eight Daoist Treasures. They are inscribed with poems dedicated to the Three Star Gods: Fu, Lu and Shou. Another *ruyi*, formerly in the collection of Hugh Moss, was sold at Sotheby's Hong Kong, 8 April 2010, lot 1728. The Moss example is shaped as a *lingzhi* branch and inscribed with the same poem as that on the current *ruyi*. Compare also, the tiered box in the Beijing Palace Museum, similarly decorated using lighter and darker bamboo veneer as the current *ruyi*, illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, p. 83, no. 51.

此如意作工精細，以深、淺二色竹黃貼皮鑲嵌，又加以陰刻流雲紋飾，巧妙而不失皇家貴氣，為造辦處所作之上等文竹精品。此類帶御題詩的竹黃如意非常罕見，目前有著錄的僅見數例。北京故宮博物院藏有一組三件鑲玉竹黃如意，造形與本如意非常相似，其上分別刻福、祿、壽三星贊，其中一件著錄於《故宮雕刻珍萃》，北京，2002年，87頁，編號5（圖一）。另一件竹黃如意為水松石山房舊藏，曾於香港蘇富比2010年4月8日拍賣，拍品1728號。水松石山房之例為一隨形靈芝，並刻有與此如意相同的詩文。北京故宮博物院還藏有一件竹黃蓋盒，也有深淺兩色的竹黃裝飾，著錄於前揭書，83頁，編號51。



文心德裕賦禪意皎然詩尚有天然節全
無側出枝羅公術終幻僧紹賜真宜獨喜
清談處如逢君子時
乾隆御題
因圖

PROPERTY FROM THE HAOXIXUETANG COLLECTION

3225

A BAMBOO ROOT CARVING OF LOQUAT

QING DYNASTY, 18TH CENTURY

The spray of fruit is naturalistically carved in the round, its gnarled branches bearing six large fruits, flanked by two leaves.

3 ½ in. (8.8 cm.) wide, Japanese wood box

HK\$ 180,000-260,000

US\$ 23,000-34,000

PROVENANCE

Acquired in Kyoto in 2000

清十八世紀 竹根雕枇杷

來源

2000年購於京都



another view
另一面



PROPERTY FROM THE HAOXIXUETANG COLLECTION

3226

A RARE CARVED *JICHIMU* 'PEACH BRANCH' *RUYI*
QING DYNASTY, 18TH CENTURY

Carved from a single block of wood, the sceptre is intricately
pierced and hollowed to form a gnarled peach branch bearing six
peaches in various stages of maturity.

15 in. (38 cm.) wide, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Osaka in 1999

清十八世紀 雞翅木桃幹形如意

來源

1999年購於大阪



PROPERTY FROM THE HAOXIXUETANG COLLECTION

3227

A SUPERB CARVED BRUSH POT BY ZHOU HAO
SIGNED ZHI YAN, QIANLONG PERIOD, CIRCA 1750

The cylindrical brush pot stands on three short feet. It is carved with a continuous scene in expressive short knife cuts to depict a scholar crossing a bridge with his young attendant carrying a *qin*, to visit a friend in a thatched dwelling among trees. The scene is interrupted with a three-line inscription followed by the artist's signature 'Zhi Yan'.
6 in. (15 cm.) high, Japanese wood box

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

US\$260,000-390,000

PROVENANCE

Kyuzaeon Morita (1837-1906), great grand father of Akio Morita
(a founder of Sony Corporation)
Acquired in Nagoya in 2000

The inscription can be translated as:

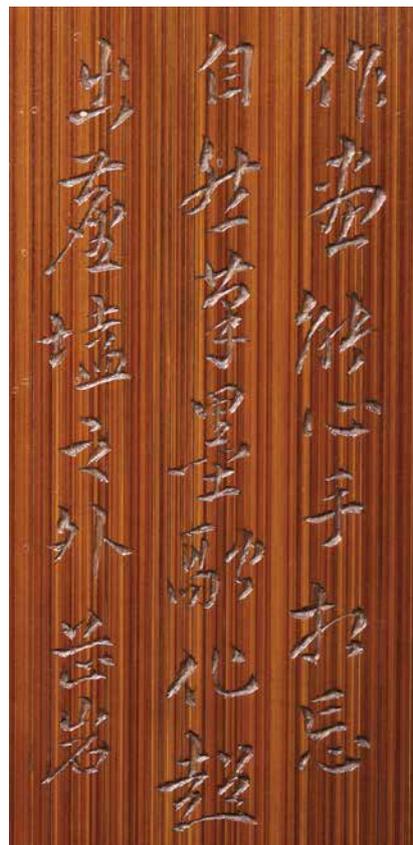
*'When painting, if one's mind can forget about his hand and vice versa,
then his brush strokes will be harmonious and transcendent, surpassing the
mundane.'*

清乾隆 約 1750 年 周顥刻「攜琴訪友圖」竹筆筒

款識：作畫能心手相忘，自然筆墨融化，超出塵囂之外，芷岩

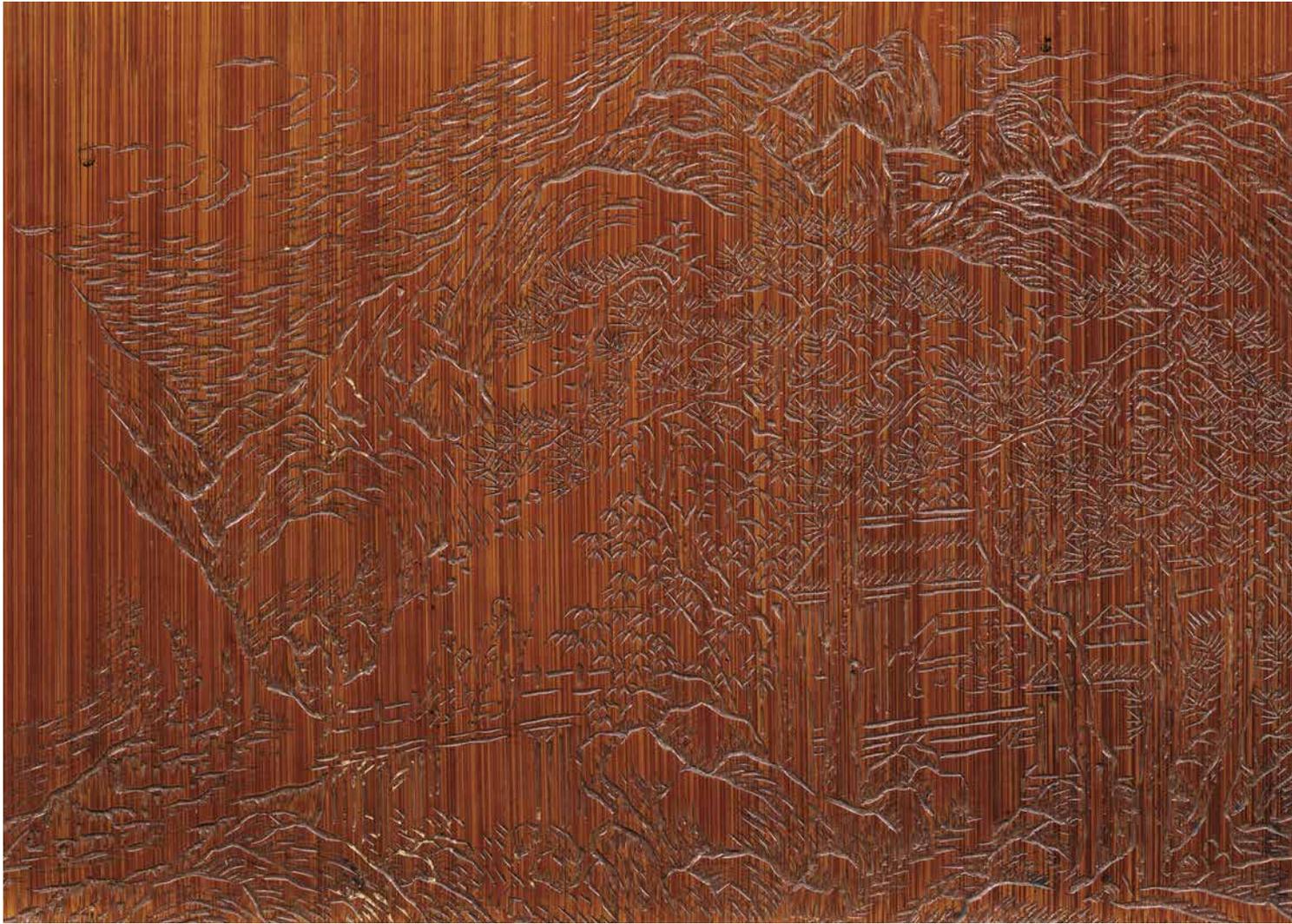
來源

盛田久左衛門（1837-1906），索尼企業創辦人盛田昭夫之曾祖父。
2000 年購於名古屋



detail
細部





3227 Continued

Zhou Hao (c. 1685 - 1773) was one of the most accomplished bamboo carvers of the Qing period, whose unique style of rigorous knife cuts transposes the spirit of landscape brush paintings onto the bamboo surface. He was also a well-known painter, especially for his landscapes inspired by Wang Meng, who favoured layered and dense brush strokes. A painting by Zhou Hao titled 'Carrying a qin to visit a friend' in the collection of the Shanghai Museum, illustrated in *Highlights in Zhou Hao's Art*, Shanghai, 2016, p. 71, no. 13 (fig. 1), is a very good example of his painting style. The current brush pot is carved with the same subject, and his use of 'short hemp-fibre strokes' on paintings corresponds closely to the short texture cuts seen on the current brush pot. It is interesting to note that the inscription on the current brush pot translates: 'When painting, if one's mind can forget about his hand and vice versa, then his brush strokes will be harmonious and transcendent, surpassing the mundane'. Zhou did not consider bamboo carving different from painting, and the inscriptions on his bamboo pieces often refers to 'paintings' and 'brush strokes'. He did not use preparatory

sketches or drafts on bamboo, preferring to work freehand directly on the surface, using the knife just like a brush. This interchange between carving and painting makes him one of the most unique artists working in bamboo, and his carving style is closest to the literati painting tradition. Although undated, the current brush pot is closely related stylistically to the example dated to 1744 in the Shanghai Museum Collection, illustrated in *ibid*, p. 51, no. 6 (fig. 2), and probably from the same period. Compare also a very late example by Zhou Hao, carved in 1771, now in the National Palace Museum, Taipei, illustrated in *Jiangxin yu Xiangong*, Taipei, 2009, pp. 67-72, no. 13.

周顥是有清一代藝術成就最高的竹刻家之一，其刀法俐落靈動，深淺有致，將水墨山水畫之精、氣、神轉移到竹面上，無怪金元鈺在他的《竹人錄》中說他「以畫法刻竹」，更讚他的竹雕成就是「二百餘年，首屈一指」。他的畫作也享有盛名，其山水師法宋、元，尤好王蒙一路層巒疊嶂、細筆繁皴的山水畫。上海博物館藏他一件題名《攜琴訪友》的作



fig. 1 *Carrying a qin to visit a friend* by Zhou Hao
Collection of the Shanghai Museum
圖一 周顥《攜琴訪友》圖 上海博物館藏

品，著錄於《竹素流芳－周顥藝術特集》，上海，2016年，71頁，編號13（圖一），便可看出其風格。本件筆筒也刻劃同一主題，畫上大量引用的短批麻皴，與筆筒上所見的繁密短刀法不謀而合。有趣的是，筆筒上的款識，談到的是「作畫」及「筆墨」，可見在周顥心中畫與竹刻兩者並無分別，更印證了金元鈺說他「以畫法刻竹」的觀點。周顥刻竹不起草稿，直接以刀代筆在竹面上刻畫。這種做法使他的作品自然成趣，意境深遠，是竹刻家中最有文人畫氣息的作者。雖然本筆筒沒有紀年，但是其風格成熟勁挺，應是藝術家中年時的作品。上海博物館藏一件乾隆九年的松壑雲泉筆筒，著錄於前揭書，51頁，編號6（圖二），與本筆筒風格非常相近，當是同一時期的作品。另一件周顥晚年的作品，藏於台北故宮博物院，著錄於《匠心與仙工》，台北，2009年，67-72頁，編號13。



fig. 2 'Pine valley and misty spring' brush pot by Zhou Hao
Collection of the Shanghai Museum
圖二 周顥刻松壑雲泉圖筆筒 上海博物館藏

PROPERTY FROM THE HAOXIXUETANG COLLECTION

3228

A FINE BAMBOO CARVING OF AN IMMORTAL
QING DYNASTY, 18TH CENTURY

The immortal is carved in the round as a crouching boy, with his hands lifting the cover of a circular wicker box to release two bats inside. He is carrying a spray of two peaches around his waist, from which is attached a scroll and tassels.

2 1/2 in. (6.5 cm.) high, Japanese wood box

HK\$ 180,000–280,000

US\$ 24,000–36,000

PROVENANCE

Acquired in Japan in 2005

The current carving is a very auspicious depiction of an immortal holding a box, from which two bats are about to be released, suggesting the immediate presence of good fortune. The immortal is carved as a boy, possibly one part of two well-known fabled characters, Hehe Erxian. A very similar bamboo carving of a boy holding a box is in the Simon Kwan Collection and illustrated in *Ming and Qing Bamboo*, Hong Kong, 2000, p. 297, no. 75.



detail
細部

清十八世紀 竹根雕仙人獻福

來源

2005 年購於日本



PROPERTY FROM THE HAOXIXUETANG
COLLECTION

3229

A BAMBOO ROOT CARVING OF
A SEATED *LUOHAN*
KANGXI PERIOD (1662-1722)

The monk is robustly carved seated on a pierced rock, his head tilted to the right, his left hand holding a sutra. He is wearing a robe, with two finger citrus fruits hanging from his waist. He is accompanied by a small tiger.

11 in. (28 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Acquired in Kyoto in 1997

清康熙 竹根雕羅漢

來源

1997年購於京都



PROPERTY FROM THE HAOXIXUETANG COLLECTION

3230

A RARE YIXING 'PRUNUS' WRIST REST

QING DYNASTY, 19TH CENTURY, SIGNED MANSHENG; PENGNIAN

The rectangular wrist rest is incised on the curved surface with a flowering prunus branch, above a two-line poetic inscription followed by the signature Mansheng. It is impressed on the lower left side of the reverse with the seal mark Pengnian.

5 in. (12.8 cm.) long, Japanese wood box



HK\$ 100,000-150,000

US\$ 13,000-19,000

清十九世紀 陳曼生、楊彭年作宜興窯梅花紋臂攔

銘文：枝高出手寒

款識：曼生；彭年



PROPERTY FROM THE HAOXIXUETANG COLLECTION

3231

A SET OF TWO BAMBOO SEALS

QING DYNASTY, 18TH CENTURY

Each finial of the seals is carved with a scholar seated beneath a pine or paulownia tree next to rocky boulders. One of the seals is of circular section and carved with the characters 'Bugu Leimen' in seal script. The other seal face is in square section and uncarved.

Circular seal: 2 in. (5 cm.) high; square seal: 2 in. (5 cm.) high, Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired in Kyoto in 2012

清十八世紀 竹根雕高士圖印章兩件

印文：「布鼓雷門」

來源

2012年購於京都



impression
印文



3232

A VERY RARE CARVED ZITAN BRUSH POT

DATED TO RENWU YEAR OF GUANGXU PERIOD, CORRESPONDING TO 1882 AND OF THE PERIOD

The cylindrical brush pot is carved variously with a coin impression; an archaic inscription from a Han brick; and the painter Mi Fu accompanied by his attendant, paying respect to a fantastic rock. Each subject is accompanied by inscriptions or signature.

4 7/8 in. (12.5 cm.), Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

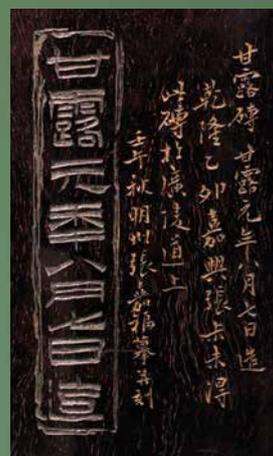
光緒壬午年 紫檀刻錦灰堆筆筒

釋文：

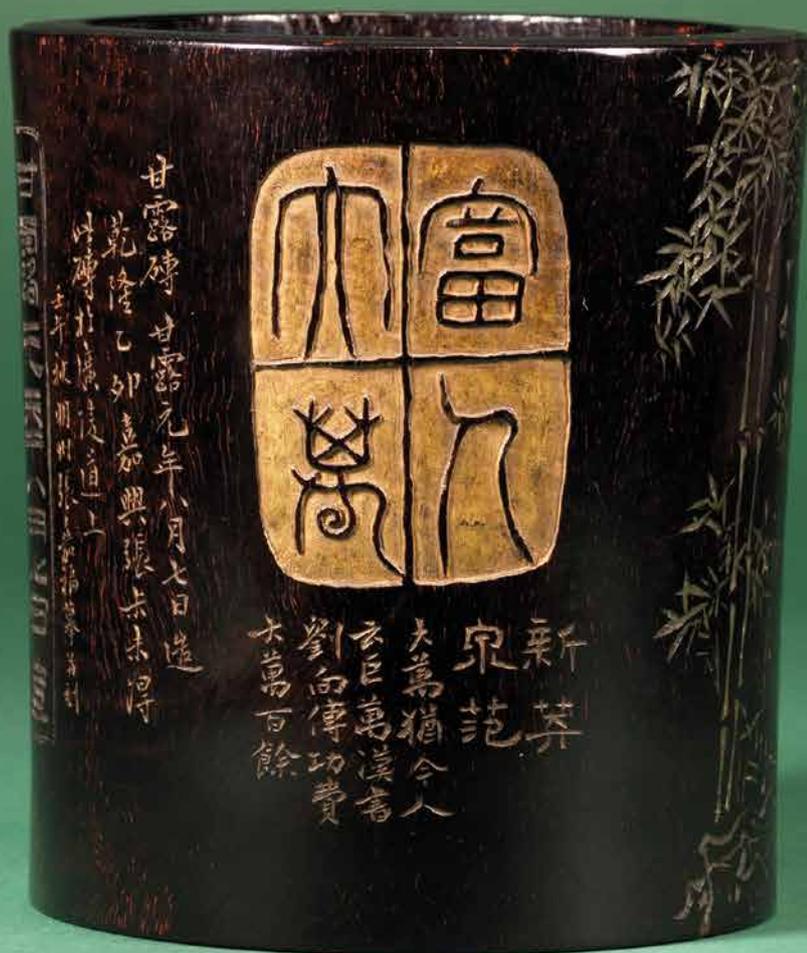
「甘露元年八月七日造」- 甘露磚，甘露元年八月七日造，乾隆乙卯嘉興張叔未得此磚於廣陵道上，壬午秋明州張嘉福摹并刻。

「富人大萬」- 新莽泉範，大萬猶今人云巨萬漢書，功費大萬百餘。

「山壽寫」



detail
細部





清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

第六号

第六号

清乾隆御製
...

清乾隆御製
...

唐柳葉
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

清乾隆御製
...

BUDDHIST WORKS OF ART

佛教藝術

(LOTS 3233-3237)



AN EARLY GILT-BRONZE FIGURE OF *LUOHAN*

摩訶妙心 — 早期鑲金銅羅漢像

Luohan, also known as Arhats or ‘Destroyers of the Passions’, vary in numbers between 16 and 108 and were depicted in Chinese art from the Tang dynasty onwards. As Buddha’s apostles, *Luohan* were first mentioned as sixteen Arhats in the *Mahayanavataṛaka* which was translated into Chinese in AD 437. A full transcript of these sixteen names was given in AD 653 by the pilgrim monk Xuan Zang with the additional two that were probably adopted by the end of the 10th century, these being the Arhats who tamed the Dragon and the Tiger representing Eastern and Western directions respectively.

There are very few surviving examples of gilt-bronze figures of *Luohan* dating to the Song and Yuan dynasties, making the present figure exceptionally rare and important. Only a few closely related examples have been published. The superb casting and style of this figure is very similar to that of two other gilt-bronze figures of *Luohan* dated to the Song dynasty and sold at Christie’s Hong Kong, 1 October 1991, lot 1668. One of these figures is that of an older man, while the other is a younger man (fig. 1). It is the latter figure which is the most similar to the present *Luohan*. Another related figure is illustrated by Hajek, *Chinesische Kunst in Tschechoslowakischen Museen*, Prague, 1954, no. 115. The author, p. 43, notes the similarity between this and ceramic and wood sculptures of the period. All of these figures share a similarity in the fluid execution of the drapery and the naturalism of the facial features (almost portrait-like). It is possible that all of these figures may have come from the same set.

These sculptures are found in other media, for example, *Wenwu* 1994:3, pp. 76-82 records the discovery at the Lingyan Temple, Changqing Xian, Shandong province, of some forty clay figures of *Luohan*, most of which were dated to the Song period, but of smaller size. In their animated gestures, quality of portraiture and the treatment of the fluid folds of drapery at the front they bear resemblance to the present figure.

羅漢，是阿羅漢的簡稱，音自巴厘語 *arahant*，梵語 *arhat*。據唐代玄奘所譯慶友尊者及其弟子所著《大阿羅漢難提密多羅所說法住記》記述，有十六羅漢於佛滅之後宣揚無上正法，超渡衆人。直至人壽七萬歲時，無上正法消失，衆羅漢建七寶塔，供奉釋迦牟尼佛一切遺物，繞塔禮贊後，同時進入涅槃。世間供養羅漢，可使諸施主，得勝果報。

本羅漢坐像造工精湛細膩，形態端莊雋秀，氣度超然不凡。存世的宋元鑲金銅羅漢像為數極少，故本坐像極具藝術及學術價值，珍罕非常。同類例子寥寥無幾，只見香港佳士得 1991 年 10 月 1 日拍賣的兩尊鑲金銅羅漢坐像（拍品 1668 號），定年宋代，一尊者為長者，另一尊者相貌年輕（圖一），眉清目秀，與本羅漢造形最為接近，只法印不同。另一相似例記載於 Hajek 著，1954 年布拉格出版《*Chinesische Kunst in Tschechoslowakischen Museen*》，圖版 115 號。上述例子無論尺寸或風格均與本羅漢非常相似，有可能本屬同一系列。

山東濟南靈巖寺千佛殿內供奉著四十尊彩繪泥塑羅漢造像，大部分成於宋代，造形各異，但風格、表達手法及形態均與本羅漢相近，應是同一時期的作品。千佛殿內四十尊羅漢皆列坐長形磚砌壇座上，從中可得知本羅漢原來的擺設也應該大同小異。

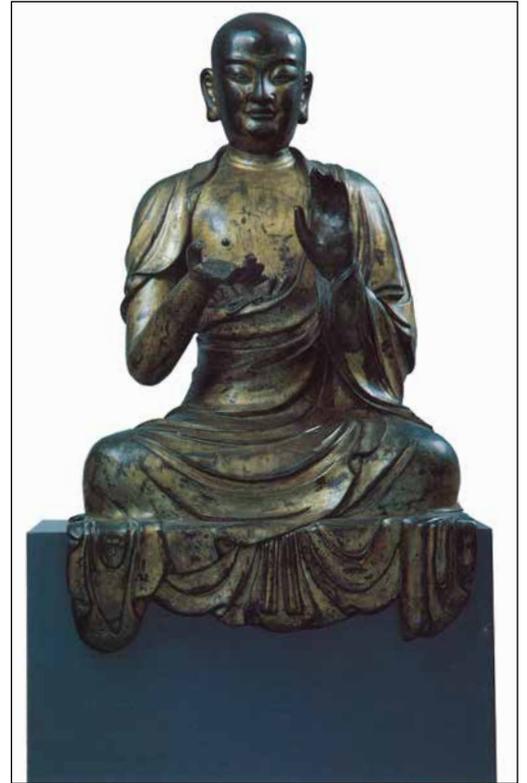


fig. 1 A gilt-bronze figure of a *Luohan*, sold at Christie’s Hong Kong, 1 October 1991, lot 1668 (one of two)
圖一 鑲金銅羅漢坐像，香港佳士得，1991年10月1日，拍品1668號（兩尊之一）

THE PROPERTY OF A LADY

3233

A VERY RARE GILT-BRONZE FIGURE OF A *LUOHAN*
SONG-YUAN DYNASTY (960-1368)

The graceful, long-waisted figure is shown seated in *padmasana* with hands extended in *varadamudra*, his robes is worn around his torso and draped over one shoulder leaving the other exposed and falling in graceful folds below the legs as if draped over an edge, the neck creased and the slender face well cast with crisp features set in a contemplative expression.

34 in. (86.4 cm.) high

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

US\$650,000-1,000,000

PROVENANCE

Sold at Christie's New York, 21 March 2000, lot 159

宋 / 元 鑲金銅羅漢坐像

來源

紐約佳士得，2000年3月21日，拍品159號



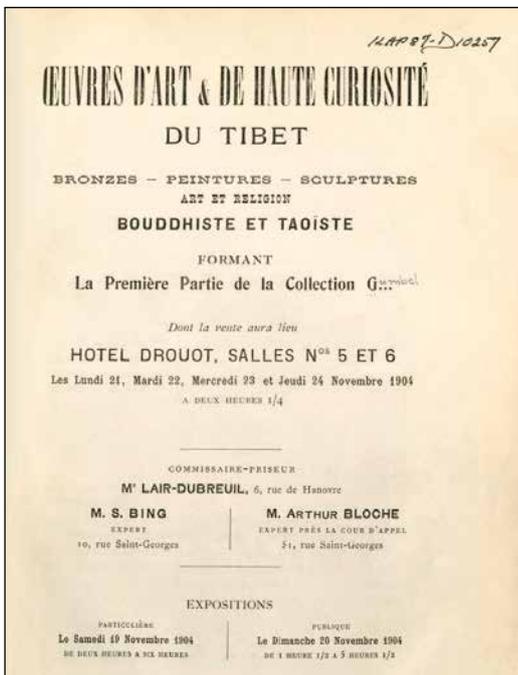


fig. 1 *Oeuvres d'Art de Haute Curiosité du Tibet formant La Première Partie de la Collection G., Hôtel Drouot, Paris, 21-24 November 1904*
圖一 G Collection 第一部分西藏珍奇藝術品》，巴黎德魯奧酒店，1904年11月21-24日



fig. 2 The present figure from the Collection G., sold at Hôtel Drouot, Paris, 21-24 November 1904, lot 464
圖二 本拍品於巴黎德魯奧酒店1904年11月21-24日《G Collection 第一部分西藏珍奇藝術品》拍賣圖錄中之著錄

3234

A MASSIVE AND HIGHLY IMPORTANT GILT-BRONZE FIGURE OF VAJRABHAIRAVA EKAVIRA MING DYNASTY, FIRST HALF OF 15TH CENTURY

The magnificent, meditational deity strides in *alidhasana* on animals and prostrate figures over a double-lotus base. In his primary hands, he holds a curved knife pressed to a skull cup, while the others are outstretched and in various gestures. He wears a skirt of beaded festoons and is adorned with various jewellery, snakes, streaming ribbons, and a garland of severed heads. The central buffalo-form head is wrathful in expression, with open mouth and bared fangs, bulging eyes, and flaming brows below horns and a foliate tiara, and is flanked and surmounted by wrathful human faces and the peaceful visage of Manjusri. 38 7/8 in. (98.8 cm.) high

HK\$30,000,000-50,000,000

US\$3,900,000-6,500,000

PROVENANCE

Collection G., by 1904

Hôtel Drouot, *Oeuvres d'Art de Haute Curiosité du Tibet formant La Première Partie de la Collection G...*, Paris, 21-24 November 1904, lot 464 (figs. 1 and 2)

Private collection, France, 1930s, and thence by descent

EXHIBITED

Himalayan Art Resources (himalayanart.org), item no. 23576

明初 鑲金銅威羅瓦金剛立像

來源

Collection G., 1904年

巴黎德魯奧，《Oeuvres d'Art de Haute Curiosité du Tibet formant La Première Partie de la Collection G...》，1904年11月21至24日，拍品464號（圖一、圖二）
法國私人珍藏，1930年，後於家族中流傳

展覽

喜瑪拉雅藝術資源網 (himalayanart.org)，編號23576





IMPERIAL DEVOTION: AN IMPORTANT EARLY MING GILT-BRONZE FIGURE OF VAJRABHAIKAVA EKAVIRA 皇權佛威 — 明初鑿金銅大威德金剛像

This impressively cast and rare monumentally-sized figure of Vajrabhairava is among the largest and most significant works of Tibeto-Chinese sculpture to appear on the market in many years. The unprecedented size and level of detail suggests it was produced in the imperial workshops of Beijing in the 15th century, a period of wide-reaching cultural exchange and religious efflorescence within Ming China. The Yongle Emperor moved the capital from Nanjing to Beijing, which had previously been the capital during the Yuan dynasty, and was still an important Buddhist pilgrimage site for Mongolian Buddhists. The Emperor sponsored the construction of numerous Tibetan Buddhist temples within the capital, and his successors maintained this lavish patronage.

Stylistically, the present lot follows the Nepalese tradition established in Beijing during the Yuan dynasty. The Tibetan Chogyal Pagpa (1235-1280), abbot of Sakya monastery and personal guru to Kublai Khan, invited the esteemed Nepalese artisan, Araniko (also spelled Aniko or Anige), to Beijing, where he was appointed head of the imperially-sponsored atelier. During this time, most of the Buddhist craftsmen working in Beijing were Nepalese or Tibetan, and they followed Tibetan iconographic parameters. During the Ming dynasty, these iconographic and stylistic elements were largely retained, although the greater involvement of Chinese artisans resulted in a gradual sinicization of the style, especially apparent in the present work in the facial features of the prostrate figures.

Vajrabhairava is an important deity in all sects of Tibetan Buddhism, but perhaps none more so than in the Gelug school. The founder of that tradition, Tsongkhapa, popularised the worship of Vajrabhairava in the 14th century, and also systemised his represented iconography; among other aspects, the arrangement of the additional faces in a circular manner around the back of the head became almost exclusively reserved for Gelugpa depictions of the deity. As this feature is present in the current work, one can ascertain that it was created according to Gelugpa principles. Within that tradition, Vajrabhairava is one of the principle meditation deities of the Anuttarayoga practice, alongside Guhyasamaja and Chakrasamvara. He is considered a wrathful manifestation of Manjusri; significantly, Tsongkhapa as well as the Chinese emperor were also considered manifestations of this bodhisattva, explaining in part his popularity within China and Gelug-Tibet.

Among the most impressive of the Chinese-made Buddhist images from this period are a group of monumentally-sized gilt-bronzes, of

本鑿金銅威羅瓦金剛像造形敦碩龐大，神態威嚴莊穆，造工精湛入微，鑿金璀璨質厚，為近年市場中最大型及最具代表性的藏傳佛教造像之一。其工藝卓絕，體積碩大，應當為十五世紀北京製造的皇家御製造像無疑。北京為元蒙故都，元代帝王篤信藏傳佛教，在京城大興寺廟佛塔。明永樂皇帝亦心誠向佛，為表禮佛之心，在率國遷都北京後，繼續不惜資財，大舉營建及修葺佛庵，其子嗣亦對僧侶眷顧有加，故十五世紀出現大量造工極為精美絕倫的宮廷佛像及供奉器，而本尊正是其中之一。

風格上，本威羅瓦金剛像承襲元蒙時代藏傳佛像的尼泊爾傳統。早於十三世紀，元世祖忽必烈的國師八思巴邀請尼泊爾雕塑師阿尼哥來華，擔任總管為朝廷塑造佛像和興建塔廟，因其帶領的部下多為西藏或尼泊爾人，故作品多見該區域之風格。時至明初，宮廷造像仍深染元蒙遺風，富有尼、藏風格，但亦同時逐漸漢化，尤可見於本威羅瓦金剛腳下匍匐人像的面容。

威羅瓦金剛為藏傳佛教中的重要神靈，更是格魯派中最神聖的守護神之一。格魯派創始人宗喀巴羅桑紮巴（1357-1419）於十四世紀創導改革，使威羅瓦金剛開始廣受信徒崇信，並將威羅瓦金剛的形象規範化，例如本尊威羅瓦金剛有九面三十四臂十六足，主面為牛頭，次面圍繞著腦後成一圈，可算是格魯派特有的表達方式，故此可確定此尊是依據格魯派傳統而製。威羅瓦金剛，連同密集金剛、上樂金剛，係格魯派無上瑜伽部金剛族中最重要尊神，被認為是文殊菩薩的忿怒相。值得注意的是，宗喀巴大師與永樂皇帝均被視為文殊菩薩的轉世，故威羅瓦金剛在格魯派及中原廣受推崇，可能與此有關。



fig. 3 A massive gilt-bronze figure of Vajrabhairava and Vajra Vetali, from the Collection G., sold at Hôtel Drouot, Paris, 21-24 November 1904, lot 468

圖三 鑿金銅威羅瓦金剛及明妃像，《G Collection 第一部分西藏珍奇藝術品》拍賣，拍品 468 號



fig. 4 A massive gilt-bronze figure of Vajrabhairava and Vajra Vetali, from the Collection G., sold at Hôtel Drouot, Paris, 21-24 November 1904, lot 469

圖四 鑿金銅威羅瓦金剛及明妃像，《G Collection 第一部分西藏珍奇藝術品》拍賣，拍品 469 號

which the present figure is one of just a handful known. A group of large-scale gilt-bronzes together with the present lot, was offered at an important early sale of Asian art at Hôtel Drouot in Paris in 1904. Among the group were two other figures of Vajrabhairava, including one which was dated with a mark to the reign of the Chinghua Emperor, and which was subsequently offered by Rare Art Inc. in 1975 (92 cm. high) (fig. 3), and another published in numerous publications and last offered on the market at Sotheby's New York, 25 March 1999, lot 122 (80 cm. high) (fig. 4). The present work is the largest of the three Vajrabhairava figures, and is the only one to depict the deity without his consort, Vajra Vetali. The other massive gilt-bronze sculptures from the collection include a figure of Mahachakravajrapani, now in the Linden-Museum, Stuttgart; a figure of Guhyasamaja at the Asian Art Museum of San Francisco; a standing bodhisattva now in the Musée Cernuschi, Paris; and a figure of Nilamahakala, the whereabouts of which is now unknown (see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 530, nos. 151B, 151D, 151E and 151A). Also related is a standing figure of Mahakala originally from the Nitta Collection and exhibited at the National Palace Museum (see *The Crucible of Compassion and Wisdom: Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, Taipei, 1987, p. 126, pl. 32).

與本尊同類的存世例子極少。1904年巴黎德魯奧拍賣會舉行一場重要的早期亞洲藝術品拍賣，當中包括本尊及另外兩尊大型的威羅瓦金剛像，其中一尊帶有成化年款，高92公分，後於1975年由Rare Art Inc.出售（圖三）；另一尊高80公分，1999年3月25日曾於紐約蘇富比拍賣，拍品122號（圖四）。上述例子當中，本尊為尺寸最大者，亦是唯一沒有懷抱明妃金剛伯達里佛母的一尊。該場拍賣亦包括其他數例大型的佛像，如一尊金剛手菩薩，現藏德國斯圖加特林登博物館；一尊密集金剛，現藏舊金山亞洲藝術博物館；一尊菩薩立像，現藏巴黎亞洲藝術博物館；一尊大黑天，載於U. von Schroeder著《Indo-Tibetan Bronzes》，香港，1981年，530頁，圖151B、151D、151E、151A。另可參照一尊大黑天立像，原為彭楷棟舊藏，1987年於國立故宮博物院展覽，見《金銅佛造像特展圖錄》，台北，1987年，126頁，圖版32號。





fig. 5 An Imperial embroidered silk *thangka* of Vajrabhairava, Yongle mark and period (1402-1424), collection of Jokhang Temple
圖五 明永樂御製威羅瓦金剛刺繡唐卡·大昭寺藏品



fig. 6 An Imperial embroidered silk *thangka* of Raktayamari, Yongle mark and period (1402-1424), sold at Christie's Hong Kong, 26 November 2014, lot 3001
圖六 明永樂御製紅閻摩敵刺繡唐卡·香港佳士得 2014 年 11 月 26 日拍賣，拍品 3001 號

Tibetan-style iconography was evidentially very popular in the early 15th century, and aside from gilt-bronze sculptures, imageries manifested through other media for example the Yongle-marked silk embroidered thangka depicting Vajrabhairava in the Jokhang Temple (fig. 5), and the magnificent Yongle-marked silk embroidered thangka, depicting the wrathful Raktayamari embracing his consort Vajravaltali, sold at Christie's Hong Kong, 26 November 2014, lot 3001 (fig. 6).

類似主題的作品亦出現於明初藏傳佛教藝術品的其他品類中，如耗資費時的珍貴御製大型刺繡，此類作品可參考大昭寺藏一幅明永樂御製威羅瓦金剛刺繡唐卡（圖五），及一幅明永樂御製紅閻摩敵刺繡唐卡，於香港佳士得 2014 年 11 月 26 日拍賣，拍品 6 號（圖六）。



THE PROPERTY OF A LADY

3235

AN EXTREMELY RARE LARGE GILT-LACQUERED FIGURE OF SYAMATARA
KANGXI PERIOD (1662-1722)

Exquisitely modelled seated in a posture of relaxation, *Lalitasana*, with one leg pendent supported by a lotus socle and the other resting on the double-lotus base. The hands held in *vitarka* and *varada mudras*, the left hand holding lotus stems rising up to into a large lotus bloom above one side of the shoulder. The deity is adorned with a complex beaded jewellery chain and bracelets with hardstone insets. The face with benign features below the hair swept into a double-knot.

39 ¼ in. (99.5 cm.) high

HK\$1,800,000-2,600,000 US\$240,000-340,000

PROVENANCE

Spink & Son, London, early 1990s

Sold at Christie's Paris, 12 June 2012, lot 371

The present figure, Syamatara, 'the granter of all wishes', is an interesting example of strong influences of Tibetan Buddhism on Chinese art. This tradition started in the Yuan dynasty (1279-1368) and continued into the Ming and Qing dynasties.

It was during the reign of the Emperor Kangxi (1662-1722) that numerous Tibetan Buddhist monasteries and temples were founded, and often were furnished with works of art often exhibiting both Tibetan and Chinese styles. Kangxi was a devout follower of Tibetan Buddhism, and under his reign vast quantities of Lamaist-influenced sculptures and ritual implements were produced. The crisp modelling of the facial features of the present figure is closely related to a gilt-bronze seated Amitayus dating to the Kangxi period, formerly from an Austrian private collection and sold at Christie's Paris, 7 June 2011, lot 412A.

The dating is consistent with The Radiocarbon Analysis Report, University of Toronto, 7 April 1998.

清康熙 漆金木綠度母坐像

來源

Spink & Son, 倫敦, 1990 年代初期

巴黎佳士得, 2012 年 6 月 12 日, 拍品 371 號

藏傳佛教中的綠度母據傳為觀音菩薩的眼淚所變成。其為所有度母的主尊, 乃是觀世音菩薩為「度化眾生」而示現的神變相之一。在藏傳佛教繪畫和彩塑中因身呈綠色, 故稱綠度母。綠度母有站姿及如此像般的坐姿, 其右腳前伸表示驅除惡魔, 左腿單盤向內彎曲則表示功德圓滿。綠度母形象自元代起始, 至明清以後, 深受藏傳佛教造像藝術的傳入和影響。

康熙年間, 許多藏傳佛教寺院均供奉綠度母, 其造像表現出集漢傳佛教和藏傳佛教造像於一身的風格。康熙時期的造像更多地融入了蒙古造像中可見的力度感, 尤其是肩胸及四肢的雄健之美及手腳的柔軟度。面相多豐圓適中, 較為秀美。眼精略為上揚, 而上眼瞼呈弧形。

此尊製作精美, 臉部表情尤其生動, 巴黎佳士得曾拍賣一尊同時期的鑲金銅無量壽佛, 2011 年 6 月 7 日, 拍品 412A 號, 其整體造型與諸如蓮座上的細節處理, 均與此尊造像相若, 應同為當時清宮所造。

此尊坐像的定年與多倫多大學 1998 年 4 月 7 日碳 14 測試報告的結果相符合。





3236

ANOTHER PROPERTY

3236

A BRONZE MOULD FOR GUANGMU TIANWANG, VIRUPAKSA

QIANLONG INCISED SIX-CHARACTER MARK WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1736-1795)

The removable front panel is carved with two characters *dong san* and is cast to the interior side with the characters Guangmu Tianwang beside an inscription in Manchu and Lança characters above a six-character Qianlong mark. The interior of the mould is cast with the Guardian of the West, *Virupaksa* seated on a double lotus base within a scroll border.

3 7/8 in. (9.9 cm.) high

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Sold at Christie's London, 13 May 2008, lot 160

清乾隆 銅廣目天王擦擦模

雙方框「大清乾隆年製」楷書刻款

來源

倫敦佳士得，2008年5月13日，拍品160號



3236 (marks)

PROPERTY FROM AN ASIAN COLLECTOR

3237

A RARE SINO-TIBETAN GILT-LACQUERED ZITAN FIGURE OF AMITABHA

QING DYNASTY, 17TH/18TH CENTURY

The Buddha is modelled seated in *dhyanasana* with the right hand held in front above the left hand, palms upward in *dhyana mudra*. The face is finely carved to provide a serene expression, and framed by the hair dressed in a tall topknot surmounted by a tall *usnisa*. The face and neck are decorated with gilt lacquer. Dressed in a flowing robe designed with gilt florettes. The whole is set on top of a single lotus base, the front of which is inscribed with a Tibetan inscription in gilt which identifies the figure, indicates its placement- 'first from the right', and concludes with a prayer.

HK\$280,000-350,000

US\$37,000-45,000

PROVENANCE

M&C Gallery, 2005

清十七/十八世紀 漆金紫檀阿彌陀佛坐像

此尊坐像的座上有漆金藏文銘文，內容標名佛像「右一」的排列位置、其名號及頌讚。

來源

乾坤堂，2005年

亞洲私人珍藏



3237 inscription
銘文

Zitan, or 'purple sandalwood', with a characteristic grain of needle-like 'specks of gold' is the most highly prized wood in China and most befitting for imperial use. The tradition of statues of Buddha carved from sandalwood originates in India, the prototype being the famous image purportedly commissioned during Buddha's lifetime by King Udayana. The Chinese monk Xuanzang returned from his pilgrimage to India in the 7th century with two highly prized Buddhist images carved from sandalwood.

Compare to a *zitan* standing figure of Shakyamuni, dating to the Ming dynasty, sold at Christies New York, 20 March 2002, lot 69.

以檀木雕刻造像的傳統源自印度。文字記載中最早的一尊檀木佛像應為《佛說栴檀樹經》、《正法念處經》述及的一尊由優填王所命造高達五尺的佛像。玄奘法師著《西域記》中便曾提及該尊佛像，並記述了其自印度攜回檀雕刻佛像至中國的史實。

此類紫檀雕佛像可參照紐約佳士得拍賣的一尊釋迦牟尼佛立像，2002年3月20日，拍品69號。



PROPERTY FROM
A GERMAN FAMILY
COLLECTION
德國家族珍藏
(LOTS 3238-3255)

3238

A GILT-BRONZE FIGURE OF
AMITAYUS
TIBET, 16TH CENTURY

The deity is cast seated in *dhyanasana* with the hands held in *dyana mudra*. The rounded face is finely modelled with an *uma* between the arched eyebrows. The eyes are downcast and lips gently indented to provide a benevolent, smiling, expression. The figure is adorned with an elaborate diadem securing the hair swept up into a topknot with two neat strands falling on each shoulder. Together with a gilt-bronze vajra. 15 ¼ in. (39 cm.) high

HK\$500,000-800,000
US\$65,000-100,000

PROVENANCE

Former collection of German painter,
Joachim Schlotterbeck (1926-2007),
purchased in the 1970s (by repute)
Acquired by the present family in 1998

西藏 十六世紀
鎏金銅無量壽佛坐像

來源

德國畫家 Joachim Schlotterbeck
(1926-2007) 珍藏，
購於 1970 年代 (傳)
德國家族珍藏，
入藏於 1998 年



PROPERTY FROM A GERMAN FAMILY
COLLECTION

3239

A GILT-BRONZE FIGURE OF
BUDDHA SHAKYAMUNI
MING DYNASTY, 16TH-17TH CENTURY

The Buddha is cast seated in *dhyanasana*,
with his hands held in *dhyana mudra*, the
face has a calm expression and his hair is
tightly curled above the elongated earlobes,
the long robes are open at the chest and
tied at the midriff.

14 $\frac{3}{8}$ in. (36.5 cm.) high, box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

A European private collection, acquired in
1960s (by repute)

明十六 / 十七世紀

鎏金銅釋迦牟尼佛坐像

來源

歐洲私人珍藏，入藏於 1960 年代（傳）
德國家族珍藏



PROPERTY FROM A GERMAN FAMILY COLLECTION

3240

A BRONZE FIGURE OF VAJRADHAKA
QIANLONG PERIOD (1736-1795)

The figure originally forms part of a censer and is very finely and expressively cast seated with crossed legs on a lotus base with arms crossed in *vajrahumkara mudra*, adorned with a five-skull diadem. His head reared back with his face in a wrathful countenance, baring his fangs, and with his hair in wavy strands down his back and topped by a half-*vajra* finial.
6 in. (15 cm.) high, box

HK\$200,000–300,000

US\$26,000–39,000

PROVENANCE

Collection of Eugen Muller-Kaiser (1890–1962)

LITERATURE

Osatasiatika in Nurlingen, Germany, 1962, no. 202

清乾隆 銅金剛達卡

來源

Eugen Müller-Kaiser (1890–1962) 珍藏

著錄

《*Osatasiatika in Nurlingen*》, 德國, 1962年, 編號 202



PROPERTY FROM A GERMAN FAMILY COLLECTION

3241

A SILVER-INLAID BRONZE FIGURE OF A SEATED *GUANYIN*

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The deity is shown seated in *rajalilasana*, her robes falling gracefully around the body decorated with clouds and scrolling pattern outlined in silver inlay. The deity is modelled with a serene expression with downcast eyes, the hair gathered in a topknot and her *urna* inlaid with a silver bead. Her back is further inscribed with the characters, *Shisou*.

7 ½ in. (19 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Collection of Ludwig Bretschneider (1909-1987)

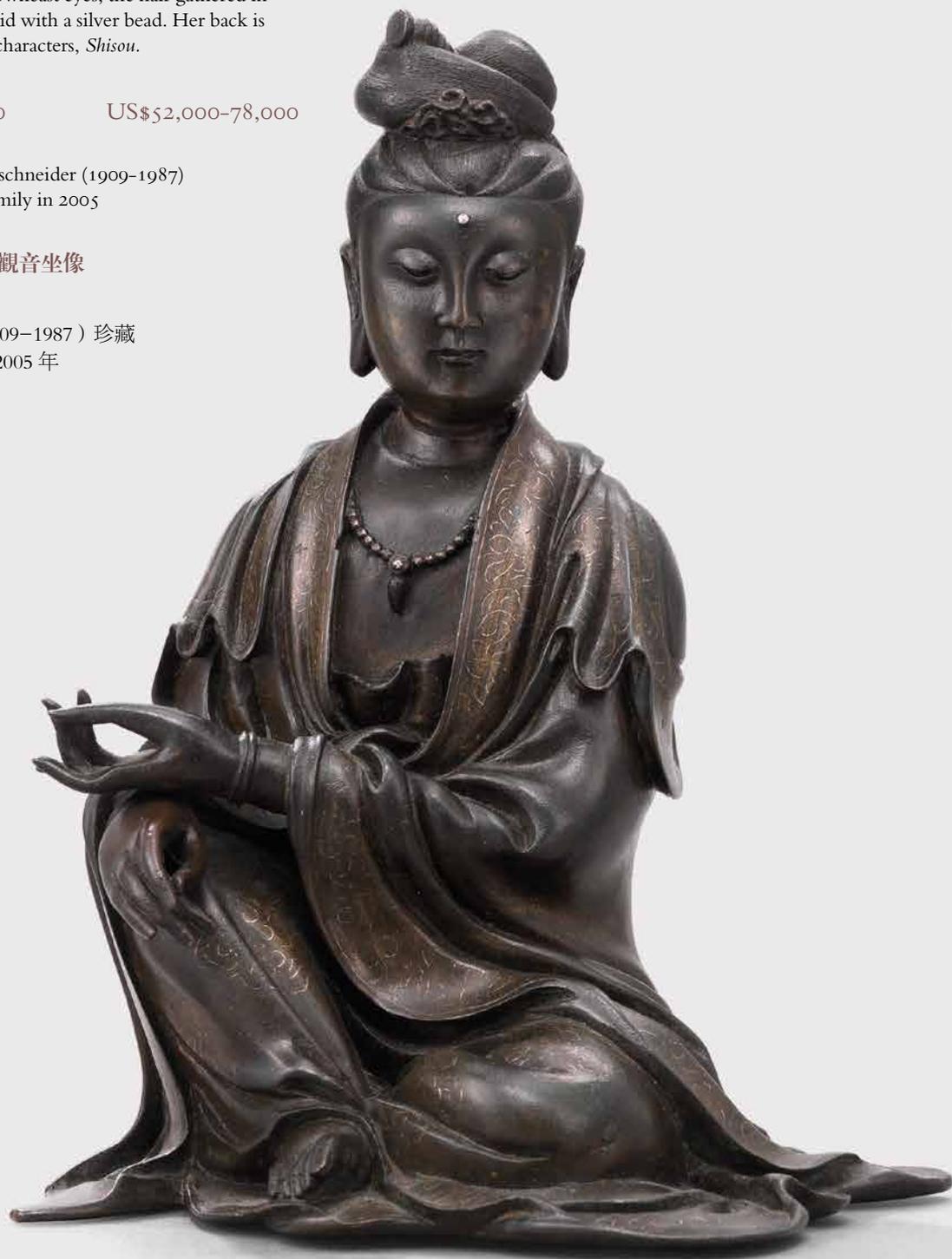
Acquired by the present family in 2005

明末 / 清初 銅錯銀觀音坐像

來源

Ludwig Bretschneider (1909-1987) 珍藏

德國家族珍藏，入藏於 2005 年





3242

PROPERTY FROM A GERMAN FAMILY COLLECTION

3242

A GOLD AND SILVER-INLAID BRONZE 'DOUBLE PHOENIX' VESSEL

MING DYNASTY, 16TH-17TH CENTURY

The vessel is brilliantly cast as two intertwined phoenix. The upswept wings, body, head and tail are vibrantly inlaid in silver and gold, the two beaks of the birds forming the opening. 2 ½ in. (6.5 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

明十六 / 十七世紀 銅錯金銀天雞尊

PROPERTY FROM A GERMAN FAMILY COLLECTION

3243

A LARGE COPPER HANDWARMER

QING DYNASTY, 17TH-18TH CENTURY

The handwarmer is cast with a rounded rectangular body and attached with a swing handle, the base is inscribed with a seal mark, *Zhang Mingqi zhi*. The cover is pierced with a geometric pattern.

11 ¾ in. (29.5 cm.) across, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Acquired by the previous owner in Asia between 1937-1949

清十七 / 十八世紀 銅暖手大爐

來源

前藏家於 1937-1949 年間購於亞洲
德國家族珍藏



3243



3243

PROPERTY FROM A GERMAN FAMILY COLLECTION

3244

AN ARCHAISTIC BRONZE VESSEL AND COVER, *YOU*

YONGZHENG-QIANLONG PERIOD (1723-1795)

The *you* vessel is finely cast on each side of the body with a large *taotie* mask formed by a pair of confronted dragons, their raised, hooked tails positioned above small birds, below a pairs of dragons confronting an animal-mask. The cover is decorated on each side of the top with a *taotie* mask above two backward-looking dragons on the sides. The arched handle is cast with phoenix pattern on top and *leiuven* on the side, terminating in two animal-heads. The base is cast with a fourteen-character inscription.

16 ¾ in. (42.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

An old Berlin private collection (by repute)

The inscription can be translated as:

'May the offspring of the next ten thousand years treasure this. Made by Taiying Hall.'

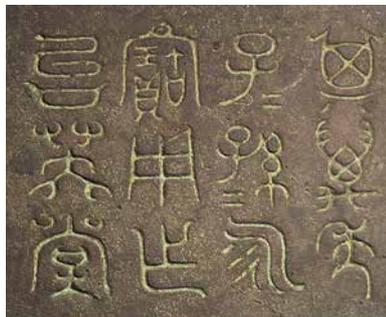
清雍正 / 乾隆 銅仿古饕餮紋卣

款識：其萬年子子孫孫永寶用作臺英堂

來源

柏林私人珍藏（傳）

德國家族珍藏



inscription
銘文



PROPERTY FROM A GERMAN FAMILY COLLECTION

3245

A POLYCHROME LACQUERED BRONZE 'LIONS' CENSER
QING DYNASTY, 17TH CENTURY

The censer is cast as three playful lion cubs with ferocious facial features and scrolling mane, with their long curling tails well defined. One of the lion's heads is cast separately, as a cover. The details are further picked out in lacquer of various colours.

9 in. (22.5 cm.) wide, Japanese wood box

HK\$ 150,000-250,000

US\$20,000-32,000

PROVENANCE

A Bavarian private collection

清初 銅加漆三獅爐

來源

巴伐利亞私人珍藏

德國家族珍藏



PROPERTY FROM A GERMAN FAMILY COLLECTION

3246

A LARGE SILVER-INLAID BRONZE LION-FORM
CENSER

QING DYNASTY (1644-1911)

The lion is cast seated with its left paw raised on an openwork
brocade ball, its head turned towards its tail, a section of mane on
the back forms a detachable cover.

19 ¾ in. (50.2 cm.) high, stand

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Former collection of Swaantje Schultz (1944-2011), Hamburg,
acquired in Asia by her grandparents in the 1920s

Acquired by the present family in 2005

清 銅錯銀獅形香爐

來源

德國漢堡 Swaantje Schultz (1944-2011) 舊藏，1920 年代由
其祖父母購於亞洲

德國家族珍藏，入藏於 2005 年



PROPERTY OF A GERMAN FAMILY COLLECTION

3247

A LARGE BRONZE TRIPOD CENSER

MING DYNASTY (1368-1644)

The censer is cast with a compressed globular body flanked by two loop handles. The interior is cast with two characters, *Nei Yong*, 'Made for Imperial Use.' The base is further cast with an apocryphal Xuande six-character mark.

13 in. (33 cm.) across handles, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Max Müller (1867-1960), German Consul to China

By descent to Irmgard Müller-Doertenback (1909-2011)

Acquired by the present family in 1991



明 銅沖耳三足大爐

來源

德國駐華領事 Max Müller (1867-1960) 珍藏

Max Müller 女兒 Irmgard Müller-Doertenback (1909-2011) 繼承

德國家族珍藏，入藏於 1991 年



PROPERTY FROM A GERMAN FAMILY COLLECTION

3248

A LARGE BRONZE TRIPOD CENSER

QING DYNASTY, 18TH CENTURY

The censer is sturdily cast with a compressed globular body rising from three cabriole legs to a lipped rim, and flanked to both sides with loop handles. The base is cast with an apocryphal Xuande four-character seal mark.

13 in. (33.5 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Rudolf Bangel Auction, Frankfurt, 7-8 December 1915, lot 27

A German private collection



清十八世紀 銅橋耳三足大爐

來源

Rudolf Bangel 拍賣，法蘭克福，1915 年 12 月 7-8 日，拍品 27 號
德國私人珍藏





3249

PROPERTY FROM A GERMAN FAMILY COLLECTION

3249

A BRONZE TRIPOD CENSER

QING DYNASTY, 17TH-18TH CENTURY

The censer is heavily cast with an apocryphal Xuande mark on the base.

5 1/8 in. (13.1 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

A North German private collection, acquired in Asia in 1920s (by repute)

清十七/十八世紀 銅鬲式爐

來源

德國北部私人珍藏，1920年代購於亞洲（傳）
德國家族珍藏



3249



3250

PROPERTY FROM A GERMAN FAMILY COLLECTION

3250

A BRONZE CENSER

QING DYNASTY, 18TH CENTURY

The compressed rectangular body is raised on four cabriole legs, with a short neck rising to a wide flanged rim and the sides with arched handles with open rectangular panels. The base is cast with an apocryphal Xuande four-character seal mark.

7 1/2 in. (19 cm.) across handles, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

A North German private collection, acquired in Asia in the 1920s (by repute)

清十八世紀 銅官帽耳四方香爐

來源

德國北部私人珍藏，1920年代購於亞洲（傳）
德國家族珍藏



3250

PROPERTY FROM A GERMAN FAMILY COLLECTION

3251

A CLOISSONNE ENAMEL CENSER, *GUI*
MING DYNASTY, 16TH CENTURY

The compressed globular body is decorated in vivid enamels with a central band with cranes soaring amidst wispy *nyyi*-form clouds, all between undulating floral bands, and flanked by twin loop handles emerging from elaborate gilt-bronze dragon masks.

8 ½ in. (22 cm.) across handles

HK\$400,000-600,000

US\$52,000-78,000

明十六世紀 掐絲琺瑯雲鶴紋簋式爐

來源
德國家族珍藏



PROPERTY FROM A GERMAN FAMILY COLLECTION

3252

A RARE CLOISSONNE ENAMEL TRIPOD BRAZIER
QING DYNASTY, 18TH CENTURY

The cylindrical vessel rises from three cabriole legs to a wide everted rim attached with a pair of bracket-form handles. It is colourfully enamelled throughout in white, yellow, red, green and blue on a turquoise ground with various floral motifs. The interior and base are left undecorated.

13 in. (32.5 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

清十八世紀 掐絲琺瑯纏枝花卉紋吊耳火盆

來源

德國家族珍藏





3253



3254

PROPERTY FROM A GERMAN FAMILY COLLECTION

3253

A CLOISSONNE ENAMEL DOUBLE LOZENGE-FORM CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The double lozenge-form vessel is decorated to each side with stylised lotus blooms, and flanked on both sides with a scrolling handle. The cover is further decorated in openwork with *nuyi*-form clouds.

8 ½ in. (22 cm.) long, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Collection of Anton Exner (1882-1952), Vienna
Acquired by the present family in 1995

清乾隆 掐絲琺瑯蓮紋方勝形香爐

來源

維也納 Anton Exner (1882-1952) 珍藏
德國家族珍藏，入藏於 1995 年

PROPERTY FROM A GERMAN FAMILY COLLECTION

3254

A PAINTED ENAMEL TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

The elegantly shaped body is vibrantly enamelled on each side with a panel enclosing an assortment of floral sprays. The teapot is attached to one side with a gilt-metal *chilong*-form handle, and the other with the spout emerging from a mythical beast-form mask. The cover is decorated with floral scrolls surmounted by a metal lotus bud-finial.

10 ¾ in. (27 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Munich private collection, acquired in the 1970s (by repute)

清乾隆 銅胎畫琺瑯開光花卉圖茶壺

來源

慕尼黑私人珍藏，購於 1970 年代 (傳)
德國家族珍藏



PROPERTY FROM A GERMAN FAMILY
COLLECTION

3255

A CLOISSONNE ENAMEL VASE, GU
QIANLONG PERIOD (1736-1795)

The vase is decorated to the mid-section with two *taotie* masks. The lower and upper sections are similarly decorated with plantain leaves separated by scrolling lotus sprays on a bright turquoise ground. The interior of the flaring mouth is further decorated with a scrolling lotus pattern.

12 ½ in. (31 cm.) high, box

HK\$300,000–500,000

US\$39,000–65,000

PROVENANCE

Sold at Sotheby's London, 29 September 1967,
lot 12

清乾隆 掐絲琺瑯仿古饕餮紋觚

來源

倫敦蘇富比，1967年9月29日，拍品12號
德國家族珍藏

AFTERNOON SESSION
(LOTS 3301-3453)
2:30PM

THE PROPERTY OF A LADY

3301

A LARGE YUE CELADON RAM-FORM VESSEL,
ZUN

WESTERN JIN DYNASTY (265-316)

The vessel is modelled as a recumbent ram mounted by a columnar receptacle on its back, the head with bulged eyes and ridged horns, the body detailed with carved fur markings and applied with four lug handles. It is covered in a thin glaze of pale greyish olive-green tone.

9 ¾ in. (25 cm.) long, box

HK\$1,200,000-2,600,000

US\$160,000-340,000

PROVENANCE

An English private collection, acquired in Hong Kong in the 1980s

It is very rare to find animal-form Yue celadon vessels of this large size. Related celadon vessels from this period have been published, including a smaller example modelled as a hawk with a similar receptacle on its back unearthed in Nanjing (17.5 cm. high), illustrated in *Zhonghua wuqiannian wenwu jikan: ciqi pian*, Taipei, 1986, no. 28; and two ram-form candlestick holders, one of slightly larger size (34 cm. long) from the Reach Family and Meiyintang Collections, illustrated in *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 244, the other smaller example sold at Sotheby's Hong Kong, 24-25 November 2014, lot 1025 (15 cm. long).

西晉 越窯青釉羊形尊

來源

英國私人珍藏，1980年代購於香港

如此大的越窯獸形器非常珍罕，僅見的幾件相關例子包括：一件鷹首器登於《中華五千年文物集刊：瓷器篇》，第一冊，台北，1986年，28頁；另有兩例體型較大的越窯羊形燭臺，一件曾為玫茵堂珍藏，載於《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》，倫敦，2012年，圖版244號；另一件拍賣於香港蘇富比，2014年11月24-25日，拍品1025號。





THE PROPERTY OF AN IMPORTANT ASIAN PRIVATE
COLLECTION

3302

A RARE WHITE-GLAZED OVOID EWER
TANG DYNASTY (618-907)

The ewer is covered overall in a glaze of milky-white tone falling onto the top of the spreading pedestal foot but not covering the rounded rim to expose the white body.

11¼ in. (28.6 cm.) high, Japanese wood box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired by the previous owner in 1984

Sold at Christie's New York, 19 September 2006,
lot 200

The shape and decoration on this vessel is closely related to imported metalwork and leather bottles from the Silk Road, while the leaf decoration at the base of the ornamental seam is Hellenistic in origin. Similar examples of this rare form include one illustrated in *Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, p. 58, fig. 25; and the one illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p. 81, no. 212. Compare also a similar ewer of smaller size (23.5 cm. high) sold at Christie's New York, 18-19 September 2014, lot 703.

The result of Oxford Authentication Ltd. thermoluminescence test no. P106u25 (10 July 2006) is consistent with the dating of this lot.

唐 白釉人面貼塑胡瓶

來源

前藏家入藏於 1984 年

紐約佳士得，2006 年 9 月 19 日，拍品 200 號

胡瓶是經絲綢之路傳入我國的西域金銀器器形。據中日學者研究，胡瓶可分為粟特式和波斯薩珊式兩種。本品即為典型的粟特式胡瓶。大唐盛世，中西交融，粟特人以善於經商而聞名，在唐朝的大都市多有定居，因而將他們民族的器物帶到中原。粟特銀制胡瓶的例子可參照內蒙古敖漢旗李家營子發現的一例，發表於《考古》，1978 年第 2 期，117 至 118 頁。兩相比照本件白瓷壺瓶忠實的複製了銀器的形制，特別是柄和口沿相接處的人首堆塑，表現的惟妙惟肖。

此器經牛津熱釋光測年法檢測（測試編號 P106u25；2006 年 7 月 10 日），證實與本圖錄之定年符合。



PROPERTY FROM THE DEXINSHUWU COLLECTION

3303

A VERY RARE WHITE-GLAZED BOTTLE
VASE AND COVER

TANG DYNASTY (618-907)

The vase is potted of ovoid form with a tall, slender neck and trumpet mouth, fitted with a slightly domed cover.

10 $\frac{3}{8}$ in. (26.4 cm.) high, box

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Acquired in Hong Kong on 20 December 2000

唐 白瓷長頸蓋瓶

來源

2000年12月20日購於香港
德馨書屋珍藏



PROPERTY FROM THE DEXINSHUWU COLLECTION

3304

A PAIR OF SANCAI AND BLUE-GLAZED
JARS AND COVERS

TANG DYNASTY (618-907)

Each high-shouldered jar is decorated in green, amber, blue and ivory with five V-shaped panels and resist-decorated with white dot bands and florettes on the green ground falling irregularly to the lower body exposing the white slip and buff ware, the covers with similar decoration.

10 7/8 in. (27.5 cm.) high, Japanese wood box (2)

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

US\$200,000-260,000

PROVENANCE

Mayuyama & Co., Tokyo, 1992

唐 三彩加藍蓋罐一對

來源

繭山龍泉堂，東京，1992年
德馨書屋珍藏





PROPERTY FROM THE CHINHUATANG COLLECTION

3305

A MAGNIFICENT SANCAI-GLAZED CAMEL AND A FOREIGN ATTENDANT

TANG DYNASTY (618-907)

The amber-glazed camel is naturalistically shown striding, with the mane, tail, and two humps highlighted in cream glaze. The head arches strongly upwards with the mouth agape revealing long pointed teeth and tongue. The camel's back is laden with a bulging sack moulded on either side with a large monster mask and various provisions including a ewer and a pilgrim flask, all above fitted white saddle cloth.

Camel: 34 ¾ in. (88 cm.) high; attendant: 26 in. (66 cm.) high (2)

HK\$3,800,000-5,000,000

US\$500,000-650,000

PROVENANCE

The Dexinshuwu Collection, acquired in Taipei, prior to 1995

EXHIBITED

Chang Foundation, *Ching Wan Society Millennium Exhibition*, Taipei, 2000, Catalogue, pl. 64

Sancai camels of such large size are extremely rare and the most highly prized among collectors. Elaborately modelled with its head thrown up, bulging eyes, mouth agape and ears alert, the sculpture successfully imparts a sense of realism and subtle movement. A comparable striding amber-glazed camel also naturalistically modelled with its head powerfully arched upwards and mouth agape is in the Nelson Atkins Museum, Kansas, illustrated in *Zhongguo sancai*, Taipei, 1997, p.113, pl. 20-1. The present camel is further distinguished by its imposing monster mask-form sack fastened with various trade goods, including a ewer and a pilgrim flask, which adds a refined finish to the beautiful, amber-glazed body. Similarly rendered saddle sacks and blankets with moulded monster masks also appear on a camel of similar size but in different glaze colours in the British Museum Collection, London, illustrated in *Sekai toji zenshu*, vol. 11, Tokyo, 1976, p. 148, no. 136.

The result of Oxford Authentication thermoluminescence test (no. C298j57 for the attendant; no. C298j54 for the camel, 6 January 1999) is consistent with the dating of this lot.

唐 三彩雙峰駱駝及胡人俑

來源

德馨書屋珍藏，1995 前購於台北
金華堂珍藏

展覽

鴻禧美術館，《千禧年清翫雅集收藏展》，台北，2000 年，圖版 64 號

體型龐大之三彩駱駝極為罕見。此駱駝之頭部刻劃入微，曲項向天，雙眼炯視，立耳張口，裝飾手法極為寫實傳神。美國堪薩斯州納爾遜·阿特金斯藝術博物館藏有一件神態與此類似的唐三彩雙峰駱駝，著錄於《中國三彩》，台北，1997 年，113 頁，圖版編號 20-1。此件駱駝的另一重要特色為其背上的獸面紋囊及一旁所繫的酒瓶、執壺等物，載有類似裝束的三彩駱駝，可比較一件大小相若但釉色相異的例子，著錄於《世界陶瓷全集》，第 11 冊，東京，1976 年，148 頁，編號 136。

此拍品經牛津熱釋光測年法檢測（人俑測試編號 C298j57；駱駝測試編號 C298j54，1999 年 1 月 6 日），證實與本圖錄之定年符合。









VARIOUS PROPERTIES

3306

A RARE SANCAI AND BLUE-GLAZED PHOENIX-HEAD EWER

TANG DYNASTY (618-907)

The pear-shaped body is moulded on one side with an equestrian archer turned backwards on his galloping horse as he takes aim with his bow, and on the reverse with a triumphant phoenix, both surrounded by ornate flowers issuing from the oval surround, the neck surmounted by a phoenix head grasping a pearl in the beak below the oval opening in the top of the head, the C-form handle with foliate terminals, the head glazed in blue and amber, the rest covered with a mix of amber, green and cream glaze.

13 in. (33 cm.) high, box

HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE

The Baron Fujita Collection, Japan, acquired in 1884 (according to invoice)

The Ikeda Takeshi Collection, Japan, acquired in 1927 (according to invoice)

The Iyo Saijou Matsudaira Ka Collection, Japan, acquired in 1938 (according to invoice)

Acquired in Tokyo in 1998

This phoenix-headed ewer not only displays superb workmanship, but is also one of the rarest of its type owing to the application of the precious cobalt blue, which would have been an extremely prized material imported from Central Asia during the Tang dynasty, reflecting the cosmopolitan nature of Tang society as well as the wealth and status of its original owner.

While a number of similar ewers can be found in important museums and institutions worldwide, extremely few are glazed with cobalt blue like the current example. One such ewer is in the collection of Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 9, Tokyo, 1982, col. pl. 35. Other sancai phoenix-head ewers without cobalt blue include one in the British Museum Collection, illustrated by Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, fig. 199; another one, which is similarly decorated on one side with a triumphant phoenix, but on the other side with a foreigner riding over a lion, illustrated in *Seikai Toji Zenshu*, *op. cit.*, pls. 40-41; and one in the Tokyo National Museum Collection, illustrated by Margaret Medley, *Tang Pottery & Porcelain*, London, 1981, pl. 19.



another view
另一面

唐 三彩藍斑鳳首壺

來源

日本藤田男爵珍藏，入藏於 1884 年（根據收據）

日本池田孟珍藏，入藏於 1927 年（根據收據）

日本伊豫西條松平家珍藏，入藏於 1938 年（根據收據）
1998 年購於京都

此壺造工精湛上乘，紋飾華麗堂皇，釉色斑駁燦爛，更為罕有的是在鳳首施上當時從中亞地區進口、極為貴重的鈷藍料，不單反映大唐帝國海納百川的氣度與盛態，更顯示出其原來主人超凡顯貴的地位，可算是同類器中最出類拔萃的代表作。

同類的三彩鳳首壺可見於世界各大重要博物館，但施鈷藍料的例子卻寥寥無幾，其中一件藏瑞典遠東古物博物館，著錄於《*Oriental Ceramics, The World's Great Collections*》，卷 9，東京，1982 年，圖版 35 號。其他沒有鈷藍料的三彩鳳首壺包括一件藏大英博物館，著錄於 Jessica Rawson, 《*The British Museum Book of Chinese Art*》，倫敦，1992 年，圖版 199 號；另一件壺身一面飾鳳紋，另一面飾崑崙奴騎獅，著錄於《*世界陶磁全集*》，前揭書，圖版 40-41 號；再一件藏國立東京博物館，著錄於 Margaret Medley, 《*Tang Pottery & Porcelain*》，倫敦，1981 年，圖版 19 號。



3307

A VERY RARE BLUE AND WHITE 'PEONY' JAR

YUAN DYNASTY (1279-1368)

The heavily potted jar is boldly painted in underglaze blue accentuated by 'heaping and piling' with a broad band of peony scroll bearing six large blooms, between a band of classic scroll and upright petal lappets below, and a band of lotus meander on the shoulder above, with the short neck encircled by a band of waves. 14 in. (35.5 cm.) wide

HK\$5,000,000-8,000,000 US\$650,000-1,000,000

With its powerful form, bold design, the characteristic 'heaping and piling' effect, the present jar represents the epitome of blue and white production of the Yuan dynasty. This classic jar has a particularly effective and bold peony scroll as its major band. The decorative bands on the jar are especially well chosen and arranged for maximum impact and to complement the form of the vessel. The narrow and delicate waves around the neck gives way to a wider lotus scroll on the shoulders, followed by the largest and most dramatic band - a peony scroll enhancing the swelling body of the vessel above a band of classic scroll and a final row of upright petals which emphasise the sharp narrowing of the jar towards its foot. The painting of the peony scroll is particularly successful on this jar. The successive turning of flowers on a scrolling stem echoes the unfolding of a Chinese scroll painting, and the tonal gradation of the cobalt had been successfully rendered by painters to impart a sense of movement and three-dimensionality.

The generous use of cobalt on this jar also suggests that this would have been an extremely costly item to produce since cobalt oxide pigment in the Yuan period was a rare imported commodity from the Middle East. Similar jars are thus greatly limited in number and the execution of details varies from piece to piece as every example was individually finished. Examples with this same decorative scheme include one in a private Japanese collection, illustrated in *Sō Gen no bijutsu*, Tokyo, 1980, pl. 198, and again by Zhu Yuping *Yuandai qinghuaci*, Shanghai, pp. 82-3, no. 3-34; a second sold at Sotheby's London, 7 June 1988, lot 211A; and a third sold at Sotheby's New York, 30 March 2006, lot 61. Just like the current jar, the flowers on these examples are depicted with their hearts covered by softly overlapping petals, although the number and arrangement of the petals vary slightly. Jars with the same design but with petals open to reveal the stamen include one in the Shanxi Provincial Museum, illustrated in *Zhongguo wenwu jinghua daquan: Taoci juan*, Hong Kong, 1993, no. 551; a second in the Shanghai Museum, illustrated in *Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, no. 7; another offered at Sotheby's New York, 18 September 2007, lot 246; and a fourth sold at Sotheby's London, 12 May 2010, lot 32.

A slight variant of this decorative scheme is seen with a blackberry-lily scroll painted around the neck as opposed to waves, such as an example found in 1979 at Yenjialing, Baotou City, Inner Mongolia, see *op. cit.*, Hong Kong, 1995, p. 332, no. 550; another in the Tokyo National Museum, illustrated in *The World's Great Collections: Oriental Ceramics, Tokyo National Museum*, vol. 1, Tokyo, 1982, fig. 111; and a further example formerly in the Jingguantang Collection, sold at Christie's New York, and again at Christie's Hong Kong, 31 May 2010, lot 1985. The last two examples also lack the band of classic scroll above the petal lappets around the base.

Compare also to a further variant with a composite floral scroll decorated around the shoulder as opposed to lotus scroll, see for example the jar formerly in the collection of Charles A. Dana, sold at 20 September 2000, lot 101.

元 青花纏枝牡丹紋大罐

此罐紋飾從上往下分五層，頸上繪海水波濤紋，肩部繪纏枝蓮紋，腹部飾六朵纏枝牡丹，或仰或側，葉片豐腴，花邊襯白色聯珠，更添立體感，下腹飾卷草紋，腰部為仰蓮瓣紋，每層紋飾皆以兩道弦紋作間隔。器底無釉。

此罐器型渾圓飽滿，為元青花大罐的典型風格。青花呈色濃淡有致，繪畫自然流暢，六朵牡丹花姿態各異，如同卷軸畫一般徐徐展開，為元代青花瓷巔峰時期之作。此類大罐的存世量十分稀少，而且每件在繪畫的細節上都獨具特色。紋飾相仿的近似例可參考日本私人珍藏一件，先後出版於《宋元的美術》，東京，1980年，圖版198號，及朱裕平著《元代青花瓷》，上海，82-3頁，編號3-34；倫敦蘇富比拍賣一件，1988年6月7日，拍品211A號；紐約蘇富比拍賣一件，2006年3月30日，拍品61號。此三例的花朵皆不露花心，與此罐相同。同紋飾見花心的例子包括山西省博物館藏品一件，載於《中國文物精華大辭典：陶瓷卷》，香港，1993年，編號551；上海博物館藏品一件，見《幽藍神采：元代青花瓷器特集》，上海，2012年，圖版7號；紐約蘇富比曾經上拍一例，2007年9月18號，拍品246號；以及倫敦蘇富比拍賣一例，2010年5月12日，拍品32號。

另參考一類紋飾相仿但頸部繞以纏枝梔子花紋的青花罐，一件載於《中國文物精華大辭典：陶瓷卷》，香港，1993年，編號550；一為東京國立博物館藏品，見《The World's Great Collections: Oriental Ceramics, Tokyo National Museum》，東京，1982年，圖111；一為靜觀堂舊藏，先於1997年3月20日於香港佳士得拍賣，拍品69號，再於2010年5月31日於香港佳士得拍賣，拍品1985號。後二例於牡丹紋及仰式蓮瓣紋之間少了一層卷草紋。尚有一類於頸部飾以纏枝花繪紋者，如美國Charles A. Dana舊藏一件，2000年9月20日於紐約蘇富比拍賣，拍品101號。



base
底部



3308

A VERY RARE BLUE AND WHITE OCTAGONAL VASE

YUAN DYNASTY (1279-1368)

The vase is painted in inky-blue accentuated with characteristic 'heaping and piling' with four shaped cartouches on the body variously enclosing insects and amphibians amid plants, against a reserve-decorated ground of lotus scrolls, above a band of upright lotus petals surrounding the lower base, and below two bands of petal lappets enclosing either miscellaneous treasures or flaming pearls, separated by a band of waves encircling the neck.

14 ¾ in. (37.8 cm.) high

PROVENANCE

Acquired in the United States in the 1980s

HK\$3,500,000-5,500,000 US\$460,000-710,000

The present vase belongs to a small group of faceted blue and white vessels from the Yuan period which are elaborately decorated with animals, birds, insects, flowers or trees. Every vessel from this group is unique with no two examples sharing the same form and decoration. The present vase had been reduced from a double gourd-form (fig. 1), which is one of the rarest variations found among Yuan blue and white vessels. Examples of this type all follow a similar design with bands of petal lappets serving as the secondary motifs to complement the major motifs on the body of both bulbs. A double gourd-form vase painted with nearly identical panels and motifs on the lower body is in the Topkapi Saray Museum Collection, illustrated by T. Misugi in *Chinese Porcelain Collections in the Near East Topkapi and Ardebil*, Hong Kong, 1981, no. T. 29, the panels however are reserved against a white ground interspersed by floral sprays, unlike the elaborate reserve-decorated ground seen on the current vase. The same collection also has another double gourd-form vase painted on the lower body with similar motifs with additional birds but lacking any demarcation of panels, see *ibid.*, no. T. 28. A further double gourd-form vase painted with nearly identical motifs to no. T.28 from the Topkapi Collection but enclosed within eight shaped panels is in the Kikusui Kogeikan Museum, Yamagata Prefecture, registered as Important Cultural Property, and illustrated in *Sekai Toji Zenshu: Liao, Jin, Yuan*, vol. 13, Tokyo, 1981, pp. 78-9, nos. 61-2. Compare also to a truncated example painted with a bold peony scroll design on the lower bulb illustrated by Zhu Yuping in *Yuandai qinghuaci*, Shanghai, 2000, fig. 10-5.

元 青花開光蟲草雜寶紋八方瓶

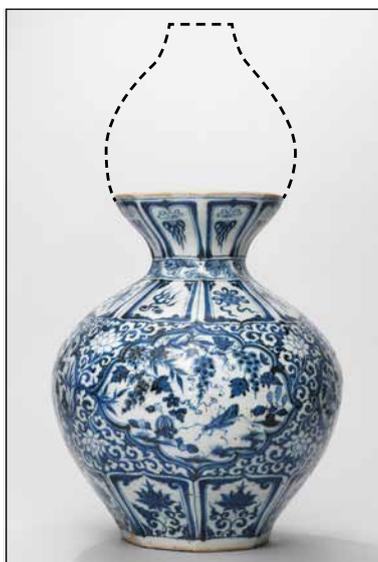
來源

1980年代購於美國

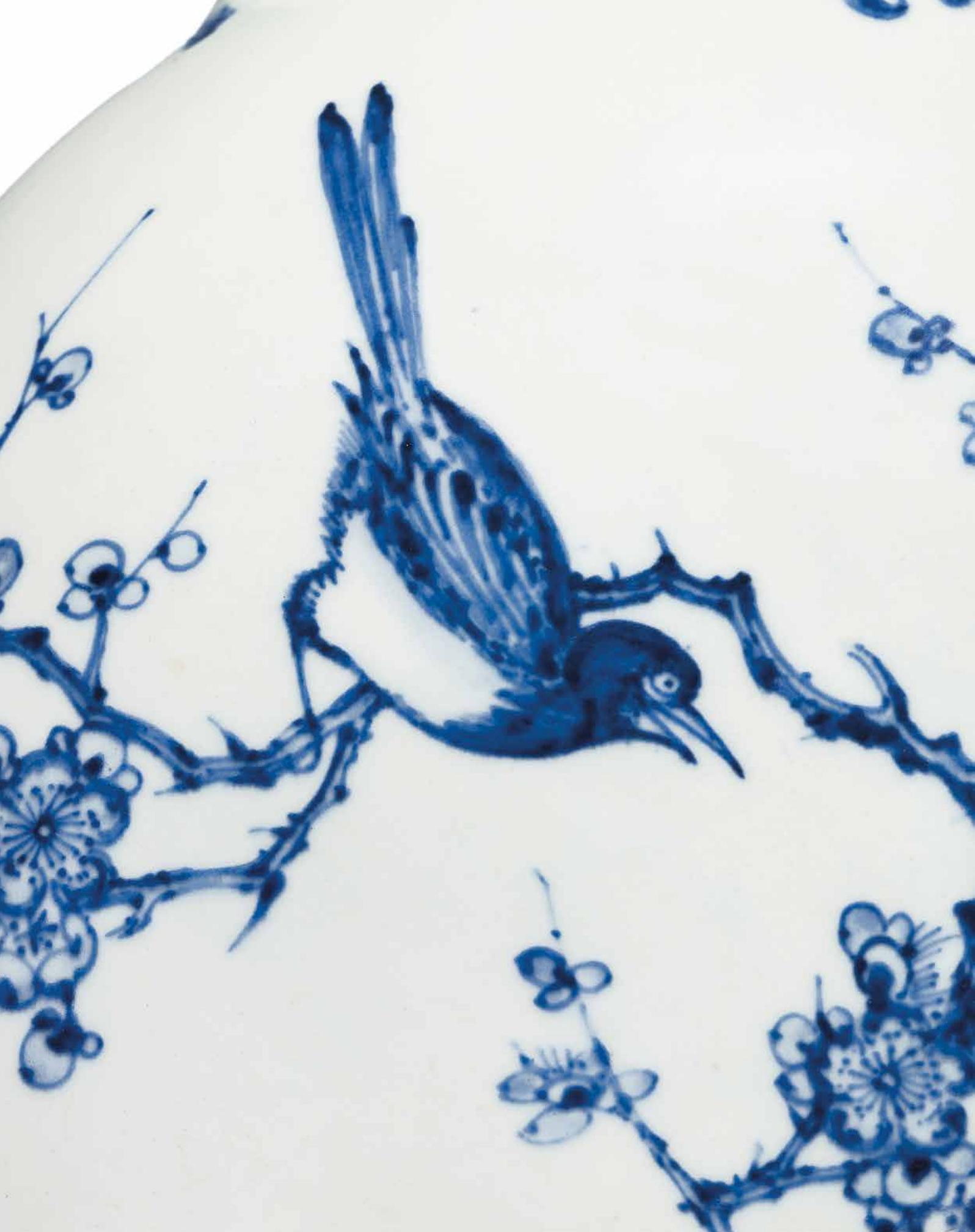
此罐呈八方形，器型碩大，胎體渾厚。外壁青花繪菱形開光，繪有不同的昆蟲、動物及植物紋，間以藍地白蓮紋，外口沿、肩、脛各飾八朵蓮瓣，內分飾火珠、雜寶、折枝蓮紋，頸部環海水紋一周。紋飾滿密卻毫無凌亂之感，青花發色青翠濃艷，於濃處見鐵鏽斑，體現出中國陶瓷發展至元代時所達到的一個巔峰。

景德鎮於元代時研發出了二元配方法來配製胎料，在瓷石中引入了高嶺土，提高了瓷器在高溫下的強度，減少變形，使大型器物的製造成為可能。大型器物如瓶罐類琢器的成型工藝，是先以陰模印坯分段成型，再進行節裝，因此可於器物內壁見到用手或布抹平濕泥的痕跡。而八方形瓶、罐則多需要一道、將外壁坯體用模具整形的工序，工藝極其複雜，為元青花中極富特色且珍稀的一類。

此罐原為葫蘆形（圖一）。土耳其托卡比皇宮藏有兩件元青花葫蘆瓶，其一（60公分高）下腹外壁飾以四菱形開光，內飾相同紋飾，但無地紋，僅以上下折枝花卉紋為飾，載於《Chinese Porcelain Collections in the Near East Topkapi and Ardebil》，香港，1981年，編號T. 29；另一件（60.5公分）下腹無開光，於上下仰覆蓮瓣間滿飾花鳥蟲草紋，見上揭書編號T.28。日本山形縣掬粹巧芸館藏一例（高58.1公分），被定為重要文化財，下腹紋飾與托卡比皇宮T.28號基本相同，但每棱紋飾皆以開光框住，載於《世界陶磁全集：遼·金·元》，東京，1981年，圖版61-62號。另參考伊朗巴斯坦國家博物館所藏一件上半部缺失的葫蘆瓶，紋飾較為簡單，下腹主體飾以怒放的纏枝牡丹紋，頸、脛飾仰覆蓮瓣，內飾折枝花卉紋，載於朱裕平著《元代青花瓷》，上海，2000年，圖10-5。上述若干例子的紋飾雖不盡相同，但結構相仿，都採用了元青花典型的橫向多層紋飾以輔助紋飾襯托主體紋飾的組合。此罐亦不例外，但其地子採用了藍地白花的表現手法，與其餘白地藍花的紋飾相互輝映，虛實均衡，誠為元青花繪畫中難能可貴的佳作。

fig. 1
圖一





THE PAINTERLY TRADITION — BIRDS AND FLOWERS ON CHINESE CERAMICS

妙筆生花：中國陶瓷花鳥紋飾

Rosemary Scott, *International Academic Director Asian Art*

蘇玫瑰 – 國際亞洲藝術部學術總監

This magnificent flask is a fine example of the most popular painted subjects to appear on Chinese ceramics in the Ming and Qing dynasties – birds and flowers – 花鳥畫 *huanniao hua*. Traditionally, the three main subjects of two-dimensional Chinese painting on silk and paper were landscapes, birds and flowers, and figures. In earlier periods, flowers on their own were often associated with Buddhist art, but they became more widely depicted, especially in the 10th century. In this period birds and flowers as a naturalistic combination also appeared on a regular basis. Huang Quan (黃筌 c. AD 903–965) from Chengdu, Sichuan province, became famous for applying the style known as *xiesheng* 寫生, 'lifelike painting' to birds and flowers. This style was primarily adopted by professional or court artists. Huang himself served as a painter at the imperial court and his *xiesheng* style was typified by the meticulous use of fine outlines filled with bright colours. Xu Xi (徐熙 AD 937–975), who came from a wealthy family but never took up an official post, painted birds and flowers in a different style. This was one in which there was greater freedom of interpretation, and a more calligraphic use of the brush. This style came to be known as Xu Xi *xie yi* 徐熙寫意 'painting the idea', and was the style largely adopted by the literati. Both Huang and Xu inspired followers who would carry the essence of their styles through the Song dynasty and beyond.

However, Lai Sukyee has noted that even as early as the Six Dynasties period (AD 220–589): '... the concept of combining 'bird' and 'flower' motifs as a unified theme emerged in paintings.' (see Lai Sukyee, 'Bird and flower painting on Tang and Song ceramics', *Style in the East Asian Tradition*, Colloquies on Art & Archaeology in Asia No. 14, (R. Scott and G. Hutt eds.), London 1987, p. 103). Lai points out that, despite the paucity of extant examples, historical records mention at least two painters in the Jin dynasty (晉 265–420) who specialised in 'bird and flower' painting, and that by the Tang dynasty this was a specific genre. Lai notes that some 20 painters specialising in 'bird and flower' painting are recorded for the Tang period. One of these was Bian Luan (邊鸞 active late 8th–early 9th century), whose style may be seen as a precursor to that of Huang Quan. These early bird and flower painters may have been important for the development of this subject on ceramics in the Tang period.

Separate representations of flora and fauna can be seen amongst the painted decoration on ceramics as early as the Yangshao culture of the Neolithic period. These separate depictions continued spasmodically through the Shang, Zhou and Han periods, but with the advent of the Tang dynasty as increased interest in the depiction of nature saw birds and flowers painted as harmonious, naturalistic groups on ceramics, as well as appearing on woven textiles, chased metalwork, and works of art in other media. Amongst the most prolific applications of this theme to ceramics was on the painted wares from the Changsha kilns at Tongguan, where some 70% of the ewers excavated from the kiln site in 1979 were decorated with bird and flower motifs. These were painted in iron brown, copper green and sometimes in copper red (see, for example, *Chinese*

這件做工精絕的抱月瓶，完美地詮釋了中國明清陶瓷最流行的繪畫題材之一：花鳥畫。自古以來，中國絹本和紙本繪畫題材可歸納為三大類：山水、花鳥和人物。獨立的花卉題材早期多與佛教藝術相關，但其後（尤以十世紀為然）的花卉描寫日益普遍。當時，花鳥這一自然寫實的組合亦時可得見。四川成都的黃筌（約公元 903 至 965 年）便是以其「寫生」花鳥畫名噪一時。這種畫風在職業或宮廷畫師當中尤為常見。黃筌曾供職宮廷畫院，其寫生之作是先用工筆細線勾畫輪廓，再用諸彩填施渲染。相比之下，徐熙（公元 937 至 975 年）出身優渥卻一生布衣，其花鳥畫風亦迥然有別。徐氏作品有較大的詮釋空間，運筆具書法神韻，後人稱之為「徐熙寫意」，深受文人畫派推崇。黃筌、徐熙均追隨者衆，其畫意風骨自宋代以降長盛不衰。

但據黎淑儀分析，早於六朝（公元 220 至 589 年），「繪畫已採用『花』、『鳥』合而為一的題材。」相關的論述請見黎氏論文〈Bird and flower painting on Tang and Song ceramics〉，全文載於蘇玫瑰（Rosemary Scott）與 G. Hutt 合編的《Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14》，倫敦，1987 年，103 頁。黎氏指出，傳世作品雖少如寥寥可數，但史料中至少曾提及兩位晉代（公元 265 至 420 年）花鳥畫家；時至唐代，花鳥畫更儼然自成一家。黎氏還提到，文獻中大約載錄了二十名唐代花鳥畫家，邊鸞（活躍於八世紀末至九世紀初）便是一例，其風格或可視為黃筌畫風的前身。在某種意義上，這些早期花鳥畫家對唐代陶瓷花鳥紋飾的發展可謂至關重要。

早於新石器時代，仰韶文化陶瓷的紋飾中已出現獨立的動物描寫。商周以至漢代，間或也有採用這類題材，但到了唐代，由於人們對自然題材興趣漸濃，所以花鳥也漸以生動和諧的組合，出現於陶瓷乃至織繡品、鑿花金屬器及其他材質的紋飾題材之中。長沙銅官窯的彩繪器物，應是最廣泛採用花鳥題材的例子之一。該窯址 1979 年出土的執壺中，以花鳥為飾者約佔七成。這些紋飾以鐵褐、銅綠或銅紅各色繪成，詳見蘇玫瑰編著的《Chinese Copper Red Wares》，倫敦，1992 年，圖版 1 號。頗堪玩味的是，長沙銅官窯器物的花鳥紋飾多用鐵褐色細線繪成，較粗的線條則用銅綠或銅紅色描畫。這些花鳥紋在胎體所劃細線的襯托下，構成了生動活潑、妙趣橫生的畫面。

Copper Red Wares, (R. Scott ed.) London, 1992, pl. 1). Interestingly, on these Changsha Tongguan wares the birds and flowers are frequently created using fine iron brown lines, while the broader lines are in copper green or copper red. Combined with the fine lines often incised into the clay body, this technique created a lively style, and one that is frequently full of movement.

In the Song dynasty bird and flower painting on silk or paper reached new heights with artists such as Cui Bai (崔白 c. 1044–1088) undertaking further development of the *xiesheng* style using meticulous brush work to bring an even greater sense of realism. Significantly, the *宣和畫譜* *Xuanhe huapu* – a catalogue of paintings in the imperial collection of the Xuanhe period (1119–25) – devotes five chapters to bird and flower painting and records the subject matter and its significance in detail. Maggie Bickford has noted that amongst the works cited, 54 paintings by 16 artists include the word 梅 *mei* (plum) in their title (see Maggie Bickford, *Ink Plum – The Making of a Chinese Scholar-Painting Genre*, Cambridge, 1996, p. 83). It is suggested that the rise in the popularity of plum blossom as a subject for the arts coincided with a rise in bird and flower painting. Certainly an appreciable proportion of depictions of birds and flowers, in both the two- and three-dimensional arts, show the birds perched on blossoming plum branches – as they do on one side of the current flask.

The Northern Song Emperor Huizong (徽宗 AD 1100–1126) was himself an accomplished calligrapher and painter, who also established the Imperial Painting Academy 翰林畫院 *Hanlin huayuan*. One of the emperor's favourite subjects in his own work was bird and flower painting. A number of bird and flower paintings attributed to Huizong have survived, and these too are characterized by a meticulous realism. Huizong's extant bird and flower paintings include 五色鸚鵡圖 *Five-coloured Parakeet*, in which the bird is shown perched on the branches of a blossoming apricot (now in the Museum of Fine Arts, Boston), the album *Four Birds [on Blossoming Branches and Bamboo]*, (illustrated by Maggie Bickford, *op. cit.*, pl. 2), in which the small birds perch on blossoming plum branches and bamboo stems (now in the Palace Museum, Beijing), and 竹禽圖 *Finches and Bamboo*, in which the birds are depicted perching on leafy bamboo stems (now in the Metropolitan Museum, New York). The birds on the current flask are also shown in association with blossoming plum, blossoming apricot and with leafy bamboo. It is additionally interesting to note that on two of the four album leaves by Huizong, mentioned above, two birds are depicted in a counterpoise to each other, similar to the way in which they appear on both sides of the current porcelain flask.

On Song dynasty ceramics the finest bird and flower painting was undoubtedly to be seen on pillows from the Cizhou kilns, especially those from 東艾口 Dong'aikou kiln at Guantai, those made in 禹縣 Yuxian, and those made at 鶴壁集 Hebijì, in 湯陰 Tangyin. While these pillows were made in a wide variety of shapes, including those formed as tigers and children, the top surface was always wide and flat, and as such, provided an ideal canvas on which a skilled artist could paint birds and flowers – or indeed any other subject. The bird and flower groups painted on Cizhou pillows were invariably created using a free, calligraphic style, resembling the 意筆 *yibi* style preferred by the literati, as opposed to the 工筆 *gongbi* style associated with the court. The fact that the Cizhou pillow paintings were executed in monochrome black on white (with only an occasional use of amber brown) also contrasted with the colourful court style, and was closer to ink painting of the literati.

In the Yuan dynasty the political situation affected the literati painters, who, in many cases, were either not offered positions at the Mongol court or refused to accept them, preferring to withdraw from court life and concentrate on scholarly pursuits. In some cases a change of style



fig. 1 Collection of the General Egyptian Book Organization
圖一 埃及書籍組織藏品

時至宋代，崔白（約 1044 年 – 1088 年）等藝術家長於細筆勾勒，其作品益發生動傳神，這不僅進一步完善了寫生技法，亦使絹本和紙本花鳥畫的發展攀上了新的高峰。就此可證諸宣和年間（公元 1119 至 1125 年）收錄宮廷藏畫的《宣和畫譜》，書中闡述花鳥畫題材及其重要性的篇幅便有五卷之多。據畢嘉珍（Maggie Bickford）統計，書內引述 16 名畫家的作品中，標題有「梅」者共 54 幅，詳見畢氏著作《Ink Plum – The Making of a Chinese Scholar-Painting Genre》，劍橋，1996 年，83 頁。據分析，梅花這一題材日益流行，恰好與花鳥畫的興起不謀而合。顯然，以花鳥為題的平面和立體作品中，不乏立於盛放梅枝的鳥兒描寫，而這正是本拍品其中一面器腹的紋飾題材。

北宋徽宗（公元 1100 至 1126 年）本身是一名卓越的書畫家，亦是翰林畫院的創辦人。花鳥畫是他心愛的藝術題材之一，他有幾幅傳世的花鳥畫，其畫工格外細膩逼真。波士頓美術館藏《五色鸚鵡圖》為其中之一，畫中鳥兒立於盛放的杏花枝頭；其二是北京故宮珍藏《四禽圖》冊頁，畫中鳥兒棲於盛放的梅枝及竹枝上，圖見畢嘉珍前述著作圖版 2 號；其三是紐約大都會藝術博物館藏《竹禽圖》，畫中小鳥立於枝葉掩映的翠竹枝頭。至於本拍品的鳥兒，也結合了折枝梅花、折枝杏花和竹枝。更引人入勝的是上述徽宗冊頁中，四幅中有兩幅採用了雙鳥對望的構圖，近似本拍品前後瓶腹的樣式。

宋瓷的花鳥畫工以磁州瓷枕為上品，當中又以觀台東艾口窯、禹縣和湯陰鶴壁集的製品尤佳。這些瓷枕造型多變（如虎形枕和孩兒枕），但枕面無不寬潤平整，為能工巧匠提供了創作花鳥畫或其他題材的絕佳平台。磁州枕的花鳥畫風皆體現了寫意舒展的書家筆法，與宮廷畫院的工筆意趣大相逕庭，但與文人的意筆卻一脈相承。此外，磁州枕的紋飾多為白地黑彩（偶爾飾白地褐彩），這與濃墨重彩的宮廷畫風亦

accompanied this change of circumstances. Qian Xuan (錢選 1235–1305), for example, who prior to the Mongol conquest, employed a highly realistic style in his bird and flower painting, reacted to the establishment of Mongol rule by seeking to revive ancient styles, such as the 'blue and green' style of the Tang dynasty in his landscape paintings, while developing a more individual and mannered style for other themes. Zhao Mengfu (趙孟頫 1254–1322), who was a descendant of one of the Song emperors, and wrote a colophon to Huizong's painting *Finches and Bamboo*, did accept Khubilai Khan's offer of an official post, and rose to high positions under several emperors, including the position of 翰林學士承旨 Hanlin *xueshi chengzhi* (the Hanlin Academician in Receipt of Edicts). His paintings, which were highly esteemed, included landscapes, horses and other animals, figures, bamboo and rocks, and, primarily in his early career, birds and flowers. One of his bird and flower paintings is 幽篁戴勝圖 *Hoopoe Perching on a Branch of Secluded Bamboo*, now in the Palace Museum, Beijing. In this painting Zhao used a 'double outline' technique (雙鉤 *shuanggou*) for the bamboo and a 'boneless' technique (沒骨 *meigu*) for the bird. This is perhaps reflective of the eclectic taste he demonstrated in his own collection of paintings. One of his protégées was the professional painter Wang Yuan (王淵, active mid-14th century) who specialised in bird and flower and bamboo paintings – which he typically painted in ink, in a style recalling that of Huang Quan.

For ceramics, the latter part of the Yuan dynasty saw the establishment of fine underglaze blue painting on the porcelains of Jingdezhen. The use of ground cobalt blue in suspension, painted directly onto unfired, porous, porcelain is perhaps the ceramic decorative technique which is closest to painting in ink on silk or paper, and is the one used on the current flask. Painting in enamels on a pre-fired glaze will not be included in this discussion. The overall widening of decorative subjects on ceramics in the Yuan dynasty, as well as the diversity of the patrons for whom they were made, appears to have resulted in a relatively limited number of designs which could strictly be described as 'bird and flower' motifs being applied to Jingdezhen porcelains in this period. While a significant number of subjects from nature do appear on fine Yuan blue and white porcelains, the most common bird and flower scheme is ducks and lotus, with some occasional alternatives, such as geese and millet, and peacocks and peonies.

It was in the early 15th century of the Ming dynasty that fine bird and flower painting really came into its own on underglaze blue decorated porcelains at the imperial kilns of Jingdezhen. This was in part inspired by paintings of earlier artists, partly by the work of a number of successful contemporary court painters of birds and flowers, such as Bian Jingzhao (邊景照 active early 15th century), who themselves built on the traditions of the past, and partly by the increasing availability of illustrated woodblock printed books, including *materia medica* (pharmaceutical literature dealing with plants for their medicinal properties). Perhaps the most exquisite of the early 15th century bird and flower painting on porcelain can be seen on certain moon flasks, which, in turn, provided the inspiration for the current flask. The early 15th century moon flasks, exemplified by examples in the collection of Sir Percival David (see R. Scott, *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, p. 59, no. 30), and in the National Palace Museum, Taipei (see *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty*, Book I, Hong Kong, plate 9a), established a very distinctive style. The body of the vessel was a simple flattened sphere, which stood on a slightly recessed oval base, without additional foot. The neck was cylindrical and was joined to the shoulder of the vessel on either side by a cloud-shaped handle, decorated with a simple scroll. The neck was decorated on either side with a spray of bamboo, and around the shoulder and the base was a distinctive archaic cloud band. On one side of the body was a bird perched on a branch of blossoming plum and on the other a bird perched on a branch of blossoming apricot – in each case accompanied by a spray of bamboo.



fig. 2 Christie's Hong Kong, 3 June 2015, lot 3126

圖二 香港佳士得，2015年6月3日，拍品3126號



fig. 3 Collection of the Palace Museum, Beijing

圖三 北京故宮博物院藏品

大異其趣，與文人畫的水墨意趣卻遙相呼應。

元代的政治氣候對文人畫家也有影響，他們大多不見用於蒙古朝廷，有的拒不入仕，寧願寄情山水、潛心治學。有時候，時局更迭亦催生了風格的嬗變。以錢選（公元 1235 至 1305 年）為例，蒙古人入主中原之前，他的花鳥畫高度寫實，但在蒙古人治下卻致力摹古，其山水畫便是師從唐代青綠山水，在創作別的題材時，其個人色彩和風格也益發明顯。趙孟頫（公元 1254–1322 年）為宋室之後，曾為徽宗《竹禽圖》題辭，亦見用於元世祖，侍奉多朝君王，並出任翰林學士承旨等要職。他的畫作無論是山水、駿馬和其他動物，以至人物、竹石或其早年偏愛的鳥花題材，皆備受世人推崇。他的花鳥名作之一是《幽篁戴勝圖》，現藏北京故宮博物院。趙氏常以「雙鉤」畫竹，用「沒骨」繪鳥。這種二者並舉的畫風，或多或少反映了他兼收並蓄的藏畫品味。他的門生王淵（活躍於公元十四世紀中葉）為職業畫家，擅畫花鳥修竹，作品以水墨居多，畫意頗得黃筌之妙。

元代後期，景德鎮陶瓷的釉下青花裝飾工藝已發展成熟。畫師用懸浮粉末狀的鈷料，直接在未經窯燒、滲水透氣的瓷坯上作畫，這種畫瓷工藝也許最富有絹本或紙本繪畫的神韻，亦與本拍品的裝飾手法不謀而合。但因篇幅所限，在已窯燒釉料上用琺瑯彩作畫的工藝不在此文探討範圍之內。鑑於消費者背景各異，加上元瓷的紋飾題材愈見豐富，所以當時在嚴格意義上可稱為景德鎮「花鳥」畫瓷器的數目十分有限。雖然飾自然題材的元代青花佳瓷數量可觀，但花鳥畫紋飾仍以鴛鴦戲荷類居多，偶爾也有蘆雁圖、孔雀牡丹圖等變奏。

時至十五世紀初明代，佳妙的花鳥畫終於在景德鎮御窯青花瓷器上大放異彩。這一方面得益於早期畫家的創作，其靈感部份來自當時數名宮廷藝術家（如活躍於十五世紀初的邊景照）的花鳥畫，而這些畫家本身對傳統畫法也有所繼承和發揚；另一方面，則可歸功於《本草綱目》等木刻書籍的普及。十五世紀初最細膩傳神的瓷器花鳥紋飾，也許俱出自抱月瓶，

Such moon flasks were clearly to the taste of the Chinese elite, but it is interesting to see an identical flask depicted in a painting from Herat, dated to AD 1488 (see **fig. 1**, detail from a *Bustan of Sa'idi* copied by Sultan-Alial-Katib for Sultan-Husayn Mirza, Herat, dated to the equivalent of June AD 1488). This would suggest that such pieces were also appreciated by the Near Eastern courts, and it seems possible that the flask in the painting may have come to Herat (then an important Timurid trading centre; now in modern day Afghanistan) as a diplomatic gift in the Yongle reign.

It is not surprising to find that the Yongzheng Emperor, perhaps the Qing dynasty emperor with the most refined tastes should appreciate the style of these early 15th century bird and flower flasks, and several versions of the design appear on vessels from his reign. Two rare groups of these are particularly close to the 15th century aesthetic. A limited number of small Yongzheng moon flasks have survived in collections, which are of approximately the same size as the 15th century examples, and, like them, are decorated with a single bird on each side. One of these, formerly in the collection of Richard de la Mare, was sold by Sotheby's Hong Kong in 2011. An even smaller Yongzheng version of this type (approximately 22 cm. high) is also known and an example was sold by Christie's Hong Kong in June 2015 (**fig. 2**). Both of these small versions of the style usually have flared mouths and do not normally bear reign marks. The current moon flask belongs to the second, and even rarer, group of Yongzheng bird and flower flasks, which are usually approximately 37 cm. high, have columnar necks. One of these in the collection of the Palace Museum, Beijing is illustrated in *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum, 36, Hong Kong, 2000, p. 111, no. 97 (**fig. 3**), while another was sold by Christie's Hong Kong from the collection of Robert Chang in November 1999. While the flask in the Palace Collection bears a similar mark to the one on the base of the current flask, the vessel sold in 1999 appears to have had its mark largely erased.

While retaining the general design of the early 15th century moon flasks and the smaller 18th century examples, the decorators of the larger Yongzheng moon flasks, of the current type, took advantage of their more extensive 'canvas' and further developed the design to include two birds on each side of the vessel. While it is often assumed that in Chinese designs all apparently black and white birds on plum trees are magpies 喜鵲 *xique*, with the help of Philip Brakefield, it has been possible to identify the birds on the branches of the blossoming plum on the current flask as Oriental magpie-robins (*Copsychus saularis*), rather than magpies. These are small passerine birds, and were formerly classed as members of the thrush family. They are much admired for their song, and in former times were popularly kept as caged songbirds. It is tempting to identify the birds on the apricot tree as bulbuls of the type known in China as 白頭翁 *baitou weng* (hoary-headed old man), but that type of bulbul has a white throat, and the birds on the flask only have white caps and white breasts.

The birds on both sides of the moon flask face each other in counterpoise across the branches, although in the case of the birds on the blossoming apricot, the bird on the left turns its head backwards in order to look at its companion. This positioning of the birds harks back to the paintings of the Northern Song dynasty, as exemplified by the album of Emperor Huizong discussed above. The result is a design of somewhat greater complexity than the early 15th century version, but one which is executed with refinement and artistry. In addition, the contrast between the bare, gnarled branches of the plum tree with its delicate blossoms and the softer, leafy branches of the apricot tree with its more rounded flowers has been achieved with consummate painterly skill.

而這些作品亦是本拍品的藍本。十五世紀初的抱月瓶風格獨樹一幟，一例見於大維德中國藝術館藏，圖見蘇玫瑰《Imperial Taste – Chinese Ceramics from the Percival David Foundation》，倫敦，1989年，59頁，編號30，另一例為台北國立故宮珍藏。抱月瓶體扁圓，橢圓底略凹為足。圓直頸，頸側如意耳與器肩相連，飾古樸的卷草紋。瓶頸前後均繪竹枝，肩與足脛各飾一道別出心裁的仿古雲紋。瓶腹一面繪鳥兒棲於盛放的梅花枝頭，另一面則飾鳥兒與盛放的杏花，前後腹均襯以翠竹。此類抱月瓶正符合當時中國菁英階級的審美趣味，更耐人尋味的是，赫拉特現存一幅公元1488年的畫作中也有一例相同的瓷瓶，圖見Sultan-Alial-Katib於公元1488年6月以薩迪《果園》詩集為題材創作的《蘇丹侯賽因宮廷宴客圖》（細部見圖一）。由此可見，這類作品在近東宮廷亦大受歡迎，而畫中瓷瓶很可能是永樂年間流入赫拉特（當時為帖木兒商業重鎮，現位於阿富汗境內）的外交禮物。

雍正帝品味之高或許是清代帝王之最，可想而知，他對這批十五世紀花鳥紋抱月瓶亦青睞有加，他在位期間更命人燒造多款花鳥紋瓷瓶。就此而言，最接近十五世紀審美標準的作品可分為兩大類。傳世品中有寥寥數件小巧的雍正抱月瓶，其器型與十五世紀抱月瓶相若，前後腹亦各飾一隻小鳥，其中一例為德拉梅爾舊藏（Richard de la Mare），2011年經香港蘇富比拍出。另外尚有一款更小巧的作品（高約22厘米），香港佳士得曾於2015年6月拍出一例（圖二）。這兩款小巧的抱月瓶通常瓶口外撇，且大多不帶年款。以本拍品為例的第二類作品更為珍罕，它們通常高約37厘米，配圓直頸。北京故宮珍藏一例，圖見《故宮博物院藏文物珍品全集：青花釉裏紅（下）》，第36冊，香港，2000年，111頁，編號97（圖三），另一例為張宗憲先生舊藏，1999年11月經香港佳士得拍出。故宮抱月瓶的年款與本拍品瓶底所見類似，而1999年拍出瓷瓶的年款基本上已磨蝕殆盡。

在裝飾類似本拍品的較大雍正抱月瓶時，畫師基本上保留了十五世紀初及十八世紀較小作品的紋飾格局，與此同時也充份利用其較寬廣的「畫布」，將前後瓶腹的紋飾題材增至雙鳥。就中國紋飾而言，人們常視梅枝上的黑白小鳥為喜鵲；但在布克菲（Philip Brakefield）的協助下，我們終於確立於本瓶梅枝上的並非喜鵲，而是鵲鴝（*Copsychus saularis*）。這種燕雀類小鳥，先前被劃歸為畫眉科的成員。此鳥因啼聲婉轉而為人所喜，曾是極為常見的籠養鳥。至於杏樹上的鳥兒，人們往往稱之為中華「白頭翁」，但該鳥喉部為白色，而本拍品的鳥兒卻只有白色冠羽和胸羽。

本拍品前後瓶腹枝上的鳥兒均殷殷對望，而杏枝梢頭位於左方的鳥兒則回首顧視同伴。這些鳥兒的構圖方式與北宋繪畫一脈相承，前述徽宗的花鳥冊頁便是最佳證明。綜而觀之，本拍品的紋飾格局要比十五世紀初的版本複雜，但其畫工仍無比嚴謹細膩。與此同時，疏影橫斜的虬枝與嬌美的梅花對比鮮明，而葉繁枝柔的杏樹也與飽滿嫵媚的杏花相映成趣，筆法意趣均深得丹青之妙。



THE PROPERTY OF A LADY

3309

AN EXTREMELY RARE AND IMPORTANT BLUE AND WHITE
'MAGPIE AND PRUNUS' MOON FLASK

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1723-1735)

The moon flask is exquisitely painted in delicate tones of cobalt blue on one side depicting two Oriental magpie-robins facing each other on a flowering prunus tree, one perched on a higher branch looking down towards its companion on a lower branch, amidst budding and blossoming prunus flowers, with stalks of bamboo emerging from the bottom of the tree; the other side painted in a similar composition with two bulbuls perched in counterpose on an apricot tree accompanied by bamboo, one bird turning its head backwards to face its companion on the right. The shoulder and foot of the flask are decorated with bands of leafy-scroll motifs, the neck painted on each side with a single bamboo stem, and the arched handles adorned with *lingzhi*-scrolls. The elliptical base is inscribed with the reign mark in seal script.

14 ½ in. (37 cm.) high

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

US\$5,200,000-7,800,000

PROVENANCE

A private collection, London, since the 1950s and thence by descent

清雍正 青花喜上眉梢抱月瓶 六字篆書款

瓶小口，直頸，頸兩邊飾如意形耳，扁圓腹，橢圓形圈足。通體青花紋飾，頸繪竹葉紋，肩部及脛部分繪五出葉紋相對應，雙耳各飾靈芝紋，瓶身一面畫一對鵲鴝登梅樹相互對唱，樹底生矮竹幾叢；另一面繪一對白頭鳥棲息於杏花樹上，一鳥回首仰望其同伴。底青花書「大清雍正年製」篆書款。青花發色清麗幽婉，濃淡有致，畫工生動細膩。

來源

自 1950 年代起入藏倫敦私人收藏，此後一直於家族中流傳







POWER AND VITALITY – A SUPERB RARE XUANDE DRAGON STEM BOWL 飛龍在天：宣德青花龍紋高足盃

Rosemary Scott, *International Academic Director Asian Art*
蘇玫瑰 – 國際亞洲藝術部學術總監

To many connoisseurs of Chinese porcelain, the blue and white wares of the early 15th century include the finest painting in underglaze blue of any era. Indeed, when writers of the later Ming and Qing dynasties heaped praise upon the wares of 'Xuan and Cheng', they inevitably praised the enamelled porcelains of the Chenghua reign and the blue and white wares of the Xuande period – insisting that each represented the pinnacle of achievement in the two decorative techniques. The current stem bowl belongs to a small group of vessels which exemplify the highest achievements of the Xuande ceramic decorators. These pieces bear imperial five-clawed dragons painted in particularly rich blue tones, depicted amongst turbulent waves painted in the most delicate icy blue. It may reasonably be claimed that the dragons on these vessels appear the most powerful and lively of all the dragons painted on imperial Chinese porcelain. It is no coincidence that a small Xuande dish bearing this design was chosen as the iconic piece to provide the emblem of the Percival David Foundation of Chinese Art. (The David Foundation dish is illustrated by R. Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 44, no. 32; the emblem appearing on the dust cover and half-title page of the publication.) Interestingly the current stem bowl has *anhua* decoration of striding dragons on the interior sides of the bowl, surrounding the underglaze blue six-character Xuande mark. This *anhua* decoration is so subtle that it was missed by cataloguers when the stem bowl was sold on two previous occasions. Similar *anhua* dragon decoration can also be seen painted in thin slip around the cavetto of the Percival David dish.

The stem bowls with these exceptionally well-painted dragons amongst pale waves appear either with a narrow band of outlined waves around the lower edge of the foot – as in the case of the current stem bowl, or without such a wave band. A stem bowl of this design and size, with the lower wave band, is in the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 270–271, no. 108). Another stem bowl from this group, also with the lower wave band, is in the collection of the Palace Museum, Beijing (illustrated in *Blue and White Porcelain with Underglaze Red (I)*, The Complete Collection of Treasures of the Palace Museum, 34, Hong Kong, 2000, p. 172, no. 163) (fig. 1). A further example with the lower wave band, from the Grandidier Collection, is in the Musée Guimet in Paris (illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 7, Musée Guimet, Paris, Tokyo, 1981, colour plate 18) (fig. 2). A stem bowl with this design, but lacking the lower wave band, is in the Capital Museum, Beijing (illustrated by Liu Liang-yu, *Ming Official Wares*, Taipei, 1991, p. 99, lower image), another, also lacking the lower wave band, is illustrated by A. Joseph in *Ming Porcelains, their Origins and Development*, London, 1971, p. 120, no. 1, later sold by Sotheby's in 1981 and 1986. A third was sold by Christie's London on 1st April, 1968, lot 121, and a fourth was sold by Christie's Hong Kong on 27th April, 1997, lot 71 (fig. 3). The latter stem bowl entered the Meiyintang Collection and was sold by Sotheby's Hong Kong in April 2012, lot 29.



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Collection of the Musée Guimet, Paris
圖二 巴黎吉美博物館藏品

對許多中國瓷器鑑藏家而言，十五世紀初瓷器的釉下青花紋飾堪稱歷代之最。誠然，晚明和清代文人盛讚「宣成」之器時，無不首推成化鬥彩和宣德青花瓷，並視此為兩類裝飾工藝的巔峰之作。類似本拍品者數量甚少，但件件俱是宣德畫瓷師的巔峰之作。它們以皇家御用的五爪龍紋為飾，青花色調翠藍濃艷，蛟龍在洶湧波濤之中騰躍，浪花用若有若無的淡雅青料繪成。若說這批作品的龍紋之威猛靈動為御瓷之最，其實也不為過。大維德中國藝術館的館徽便是一件同款紋飾的宣德小盤，由此看來絕非偶然。大維德基金會的瓷盤可參見蘇玫瑰著，《形秀色麗四代珍》，倫敦，1992年，44頁，編號32，該書護封和附書名頁均印有這一館徽。就本拍品而言，最引人入勝的是其內壁環繞六字青花宣德楷書款的暗花行龍紋。此類暗花紋飾低調含蓄，故而此前兩度拍賣的圖錄中均未提及。在大維德盤內立面，也有用薄瓷漿繪成的近似暗花龍紋。

繪有精美龍紋與淡藍海水的近似高足盃當中，其盃足下沿或像本拍品般白描一道細窄的海水紋，或無海水紋飾。台北國立故宮珍藏一例紋飾、大小相若的高足盃，其足沿亦飾海水紋，圖見《明代宣德官窯菁華特展圖錄》，台北，1998年，270–271頁，編號108。另一件近似例為北京故宮珍藏，其足沿也有海水紋，圖見《故宮博物院藏文物珍品全集：青花釉裏紅（上）》第34冊，香港，2000年，172頁，圖版163（圖一）。另一例足沿飾海水紋的作品為巴黎吉美博物館格朗迪耶珍藏（Grandidier Collection），圖見《The World's Great Collections, Oriental Ceramics》第七冊之《巴黎吉美博物館》，東京，1981年，彩色圖版18號（圖二）。至於紋飾相同但足沿無海水紋的高足盃，北京首都博物館藏一例，圖見劉良佑著作《明官窯》，台北，1991年，99頁，下圖；另一件足沿無海水紋的近似例載於約瑟夫（A. Joseph）撰著的《Ming Porcelains, their Origins and Development》，倫敦，1971年，120頁，編號1，此盃於1981年和1986年經蘇富比拍出；第三例於1968年4月1日經倫敦佳士得拍出（拍品121號）；第四例於1997年4月27日經香港佳士得拍出（拍品71號）（圖三）。最後一例高足盃曾納入玫茵堂珍藏，其後於2012年4月經蘇富比拍出（拍品29號）。

There are two further Xuande stem bowl designs of dragons amongst pale waves, in which either nine dragons arranged in two rows – one above the other – or five dragons – one painted on the high foot – are depicted on the exterior of the stem bowl. Examples of these variants can be found in the collection of the National Palace Museum, Taipei (illustrated in *Illustrated Catalogue of Ming Dynasty Porcelain in the National Palace Museum*, vol. I, Tokyo, 1977, pls. 78 and 79, respectively), and one of the five-dragon type is in the collection of the British Museum, illustrated by J. Harrison-Hall, *Ceramics of the Ming in the British Museum*, London, 2000, p. 129, no. 4:14). However, it appears to have been the stem bowls with two dragons on the exterior – one rearing up as he lunges forward and the other turning to arch his head over his back as he changes direction, as they appear on the current stem bowl – which were the classic imperial choice.

The dragons shown in the interior centre of the related dishes are also depicted rearing up with legs and claws outstretched, while those on the exterior of the dishes follow the posture of those on the exterior of the stem bowls, but achieve less height. Dishes with this design of similar size and decoration to that in the collection of Sir Percival David are in the collection of the British Museum (illustrated by J. Harrison-Hall, *op. cit.*, p. 135, no. 4:29) and the Metropolitan Museum, New York (illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, Revised and enlarged edition, New York, 1989, p. 154, no. 149). The Shanghai Museum has a dish of similar size and decoration, but with a straight, as opposed to an everted, mouth rim (illustrated by Wang Qingzheng, *Underglaze Blue and Red – Elegant Decoration on Porcelain of Yuan, Ming and Qing*, Hong Kong, 1993, no. 72), while a slightly smaller straight-rimmed dish of this design is in the collection of the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p. 428–429, no. 187). The British Museum also has on loan from the Ma Foundation a smaller dish of this design with everted rim, formerly in the collection of E. T. Chow.

What is particularly striking about the current Xuande stem bowl, and the small number of related vessels, is the quality of the painting. The dragons are painted in a carefully manipulated dark blue tones with meticulous detailing of the dragons' scales, their heads, and their feet and claws. Their poses have a rampant power and sense of movement that is unmatched on any other porcelains. Equally impressive is the painting of the turbulent waves. These are depicted using the palest blue – very finely prepared cobalt, sparingly, but homogeneously mixed to give an even colour. The breaking waves are often reserved to show the white porcelain, while the movement of the water is depicted in fine undulating lines of pale blue. The contrast between the rich, jewel-like tones of the dragon and the pale blue of the water adds to the drama of the composition. While less immediately apparent, it is worthwhile noting the form of the current stem bowl, which has the fine potting, elegant proportions and perfectly balanced profile of the finest porcelains from the Xuande reign.

It is believed that stem bowls of this kind were made for use on sacrificial altars, and as such would have been especially treasured and carefully stored when they were not in use. Given their fine quality and decorative theme, it seems clear that they were made for the personal use of the emperor. The five-clawed dragon was the symbol of the emperor, who was regarded as the Son of Heaven. The emperor himself was responsible for the sacrifices to ensure a good harvest for the benefit of his people. The event to which the design on this stem bowl refers is the dragon rising from hibernation amongst the waves at the Spring equinox in order to bring rain to water the crops, so that they will flourish and feed the population of the empire. The supremely powerful imperial dragons on this vessel appear more than ready to undertake that task.



fig. 3 Christie's Hong Kong, 27 April 1997, lot 71
圖三 香港佳士得，1997年4月27日，拍品71號

除上述各例，尚有二例宣德龍紋及淡藍海水紋高足盃，其外壁或飾上下兩行九龍紋，或繪五龍（一龍盤旋於高足之上）。這兩種變奏的前者可參照台北故宮珍藏，圖見《台北國立故宮藏明代瓷器圖錄（1）》，東京，1977年，編號78及79；大英博物館珍藏一例飾五龍者，圖見霍吉淑（J. Harrison-Hall）所著《Ceramics of the Ming in the British Museum》，倫敦，2000年，129頁，編號4:14。但皇家御瓷的經典構圖，看來仍是本拍品這類外壁飾二龍的高足盃：一龍昂首向前，另一龍則扭頭向後，似乎要改變方向。

近似瓷盤的盤心龍紋亦昂首挺胸、張牙舞爪，而盤外龍紋的形態則與高足盃外所見近似，但高度不及後者舒展。至於大小、紋飾均與大維德瓷盤近似者，大英博物館藏一例，圖見霍吉淑前述著作135頁，編號4:29，另一例為紐約大都會藝術博物館藏，圖見萬斯恬（S. Valenstein）所著《A Handbook of Chinese Ceramics》修訂增補版，紐約，1989年，154頁，編號149。上海博物館亦珍藏一例大小和紋飾相近的瓷盤，但其盤沿為直口而非折沿，圖見汪慶正《元明清時期陶瓷：青花釉裏紅》，香港，1993年，編號72；台北國立故宮也有一件紋飾相同但略小的直口盤，圖見《明代宣德官窯菁華特展圖錄》，台北，1998年，428–429頁，編號187。大英博物館今藏一例器形較小但紋飾相同的折沿盤，此盤由馬氏基金會（Ma Foundation）外借，出自仇焱之舊藏。

縱觀是次拍賣的宣德高足盃及數例近似作品，其畫工之精湛皆讓人嘆為觀止。龍紋所用的濃艷青花深淺有致，而龍鱗、頭部及足爪的描寫亦一絲不苟。二龍之氣勢奪人、威猛生動，實非其他瓷器所能企及。相形之下，濤濤浪花的畫工亦毫不遜色。描寫海水所用的鈷料顏色淡雅，用料雖少但卻配製精良，呈色方能如斯勻淨。浪花翻滾處露出瑩白的瓷胎，而海水的起伏則用淡藍波紋來呈現。寶藍色的龍紋幽深濃艷，而淡藍水紋則若有若無，二者對比鮮明且極具戲劇張力。尤須一提的是，本拍品造型秀美、比例協調且輪廓端莊，乍看之下雖不明顯，但無一不是宣德佳瓷的典型特徵。

此類高足盃據稱是祭壇用器，故此使用者定然珍而重之，不用時則仔細收藏。鑑於此類作品工藝精湛及其特有的紋飾題材，所以應是皇家御瓷無疑。五爪龍紋象徵皇帝，而皇上又名天子。天子負責主持一應祭祀活動，為天下百姓祈求豐年。本拍品的紋飾象徵蛟龍於春分甦醒後登天普降甘霖，以滋潤萬物、養育萬民。此器的皇家龍紋威嚴華貴，想來定能堪此重任。



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3310

AN EXTREMELY RARE AND SUPERBLY PAINTED ANHUA-
DECORATED BLUE AND WHITE 'DRAGON' STEM BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF
THE PERIOD (1426-1435)

The exterior of the bowl is superbly painted in brilliant tones of cobalt blue depicting two ferocious five-clawed dragons, one charging forward, the other looking back, above four peaks at the cardinal points alternating with four lower peaks, the stem foot decorated with four further peaks rising above cresting waves, all above a delicately pencilled ground of rolling waves in softer tones of blue. The interior of the bowl is incised in *anhua* decoration with two five-clawed dragons in similar poses as those on the exterior. The interior centre is inscribed with the reign mark in underglaze blue.

6 in. (15.2 cm.) diam., box

HK\$60,000,000-80,000,000

US\$7,800,000-10,000,000

PROVENANCE

Sold at Sotheby's Hong Kong, 28 April 1992, lot 32 (front cover)

Sold at Sotheby's Hong Kong, 9 October 2007, lot 1552 (front cover)

明宣德 青花海水雙龍紋內暗花龍紋高足盃 雙圈六字楷書款

盃撇口，弧壁，高足中空。通體青花紋飾，淡描海水為地，盃外壁繪兩條矯健五爪龍張牙舞爪、互相追逐，一條往前奔騰，一條回首呼應，下承八峰江崖海水紋；高足脛部再畫四峰海水紋。盃內壁暗花飾兩條五爪遊龍，盃心書「大明宣德年製」楷書款。

來源

香港蘇富比，1992年4月28日，拍品32號（封面）

香港蘇富比，2007年10月9日，拍品1552號（封面）









(three views 三面)

ANOTHER PROPERTY

3311

A BLUE AND WHITE 'THREE FRIENDS' BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The exterior is finely painted in rich cobalt-blue tones around the exterior of the deep rounded sides with a pine tree, bamboo and flowering prunus, all within double lines at the rim and short foot, the interior with a stylised cloud medallion encircled by double lines at the rim.

5 ¼ in. (13.3 cm.) diam., box

HK\$500,000-800,000

US\$65,000-100,000



清康熙 青花歲寒三友圖盤 雙圈六字楷書款



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

3312

A FINE MING-STYLE BLUE AND WHITE 'FLORAL SCROLL' WATER POT

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The water pot is finely painted with simulated 'heaping and piling' effect with a composite floral scroll beneath a *niyi*-cloud collar and above a band of upright lappets. The mouth rim has a shallow indentation to serve as a spoon rest.

4 3/4 in. (11.3 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

清雍正 青花纏枝花卉紋水丞 雙圈六字楷書款



VARIOUS PROPERTIES

3313

A SMALL BLUE AND WHITE 'THREE FRIENDS OF WINTER' OVOID JARLET

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The high-shouldered, tapering body is finely decorated with one young and one mature pine tree with widely spreading branches that partially obscure two slender prunus trees, with bamboo growing in their midst, the decoration representing the 'Three Friends of Winter' (prunus, pine and bamboo), all below a narrow scroll border of detached clouds on the short, waisted neck. 3½ in. (8.9 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Ralph M. Chait Galleries, New York

A Westchester County private collection

Sold at Christie's New York, 22-23 March 2012, lot 2023

Several jars of this design and small size are known including a pair illustrated by John Alexander Pope, *Porcelains in the Frick Collection*, vol. 7, New York, 1974, p. 69, nos. 124 and 125, (5.4 cm. high); and another smaller example (6.2 cm. high) in the S.C. Ko Tianminlou Collection illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 90.

清雍正 青花歲寒三友紋小罐

雙圈六字楷書款

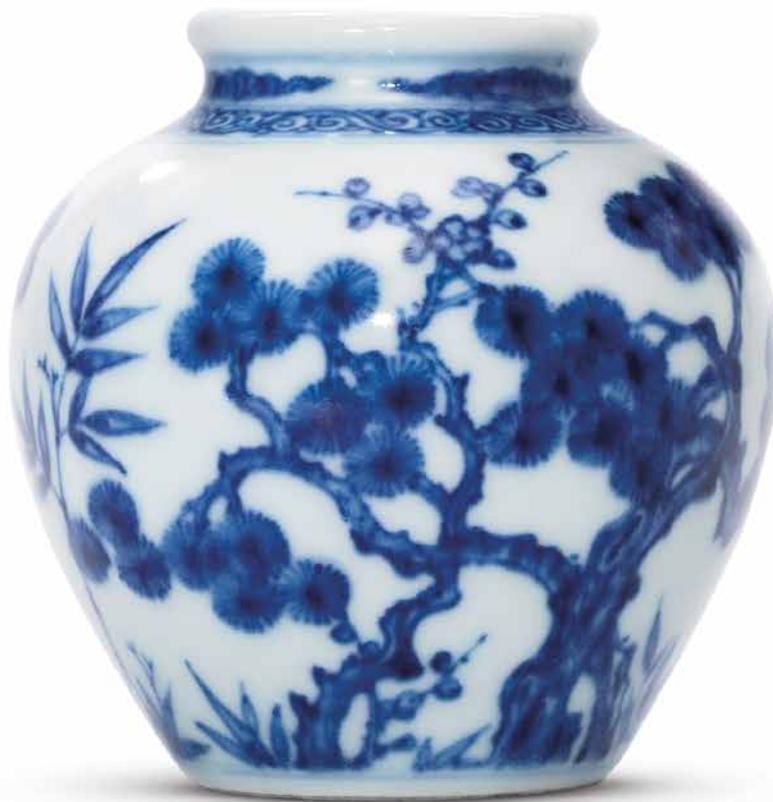
來源

Ralph M. Chait Galleries, 紐約

美國威斯特徹斯特郡私人收藏

紐約佳士得，2012年3月22-23日，拍品2023號

可參考兩件尺寸較小的雍正青花小罐，一對載錄於 John Alexander Pope 著，《Porcelains in the Frick Collection》，第7冊，紐約，1974年，69頁，編號124、125（5.4公分高）；另一件（6.2公分高）為天民樓珍藏，載於劉良佑著《中國歷代陶瓷鑑賞》，第5冊，台北，1991年，90頁。



3314

A FAMILLE ROSE 'FLORAL' BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The bowl has rounded sides rising from a straight foot to a gently flared rim, variously painted to the exterior in the 'boneless style' technique with two butterflies in flight among leafy flowering branches with crab apple and aster, the interior painted with an orchid bloom.

7 in. (17.8 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

An English private collection

Peter Boode (according to label)

Sold at Christie's London, 12 November 2010, lot 1268

The bowl is painted in the 'boneless style'. For further discussion of this style, see R. Scott, '18th Century Overglaze Enamels: the Influence of Technological Development on Painting Style', *Style in the East Asian Tradition*, Percival David Foundation, London, 1987, pp. 158 and 164. Compare to a pair of bowls painted in the same style, illustrated by Yang Boda, *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, no. 151.

清雍正 粉彩花卉蝴蝶盤 雙圈六字楷書款

來源

英國私人收藏

Peter Boode (根據標籤)

倫敦佳士得，2010年11月12日，拍品1268號

此盤以「沒骨」畫法呈現，相關討論可見蘇玫瑰，〈18th Century Overglaze Enamels: the Influence of Technological Development on Painting Style〉，《Style in the East Asian Tradition, Percival David Foundation》，倫敦，1987年，158及164頁。另見一對相似的粉彩花卉盤，著錄於楊伯達，《徐氏藝術館：陶瓷篇IV·清代》，香港，1995年，圖版151號。



3315

A FINE LARGE YELLOW-GROUND BLUE AND WHITE 'NINE PEACHES' DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The dish is finely painted with a central medallion of nine peaches suspended from gnarled leafy branches within a border of double-circles, repeated below the mouth rim, the exterior with a dense interwoven convolvulus scroll between double lines, all on a bright lemon-yellow ground.

10 5/8 in. (27 cm.) diam., Japanese wood box

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

US\$200,000-320,000

PROVENANCE

Collection of Harry Nail, Palo Alto, California, 1960

Collection of John Yeon, Portland, Oregon

Sold at Christie's New York, 22 March 2007, lot 331 (one of a pair)

S. Marchant & Son, London

Similar examples include one in the National Palace Museum Collection, illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1968, pl. 29; one in the Percival David Foundation, illustrated in *Oriental Ceramics: The World's Great Collections*, vol. 6, Tokyo, 1982, no. 247; and another from the collection of Harry Hellebronth illustrated by U. Wiesner in the catalogue for the exhibition, *Chinesische Keramik*, Museum für Ostasiatische Kunst, Köln, 1988, pp. 142-3, no. 100. Compare also a pair of similar dishes from the T. Y. Chao Collection, included in the exhibition, The Chinese University of Hong Kong, *Ch'ing Porcelain from the Wah Kwong Collection*, 1973, no. 45, and later sold at Sotheby's, Hong Kong, 19 March 1987.

清乾隆 黃地青花九桃盤 六字篆書款

來源

Harry Nail 珍藏，加利福尼亞州帕羅奧圖，1960 年

John Yeon 珍藏，俄勒岡州波特蘭

紐約佳士得，2007 年 3 月 22 日，拍品 331 號（一對之一）

S. Marchant & Son，倫敦





3316

AN IMPORTANT LARGE AND RARE RU-TYPE
BALUSTER VASE, *FANGHU*

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1723-1735)

Well potted, the tapering square-section body rising in a graceful line from the splayed foot to the wide shoulder, the waisted neck rising to a lipped rim, flanked by a pair of wide strap handles terminating at the shoulder in large *ruyi* heads, covered overall in a highly attractive unctuous pale blue glaze suffused with subtle pale crackle.

19 ½ in. (49.6 cm.) high, wood box

HK\$3,000,000–5,000,000 US\$390,000–650,000

PROVENANCE

Monseigneur le Comte (1908–1999) et la Comtesse de Paris (1911–2003)

清雍正 仿汝釉如意耳方壺 六字篆書款

來源

Monseigneur le Comte (1908–1999) 及 Comtesse de Paris (1911–2003) 公爵夫婦

Prince Henri of Orleans, Count of Paris was the Orleanist claimant to the throne of France from 1940 until his demise in 1999. The Count of Paris spent many of his formative years in exile in Morocco before returning to France in 1950 after the law of exile was rescinded.

Much of the collection inherited by the Count of Paris came directly from his royal ancestors, members of the House of Bourbon. It is likely to have been the Duke of Orleans, or his cousin Prince Henri of Orleans, the two great explorers of the family, who brought the current vase back from their travels. The family spent several periods in exile and during the Second World War the collection was sent to be housed in London, Morocco and Belgium. After the end of the war the collection was returned with Henri, 2nd Count of Paris to the family in France.

Yongzheng vases of this large size are extremely rare and the current vase stands out as an exceptional example of the Yongzheng adaptation of the Song dynasty Ru glaze.

Few Yongzheng examples of this shape have been published and they are usually found in a paler crackled grey *Guan*-type glaze such as the Yongzheng-marked example of the same form in the Tianjin Arts Museum, included in the *Exhibition of Chinese Treasures of 5000 Years*, Cultural Relics from Tianjin City in China, Japan, 1985, illustrated in the Catalogue, no. 44. Compare also a smaller square-section *Guan*-type vase in the Zande Lou Collection of similar inspiration but without the splayed foot or everted mouth found on the present vase, included in the exhibition, *Qing Imperial Monochromes, the Zande Lou Collection*, Chinese University of Hong Kong, illustrated in the Catalogue, pp. 56–57, no. 11. A Yongzheng-marked *Guan*-type vase of the same form but slightly smaller in size, was sold at Sotheby's Hong Kong, 2 May 1995, lot 100; and again, 10 April 2006, lot 1614. Another slightly larger *Guan*-type example with more pronounced stained crackling was sold at Sotheby's Hong Kong, 27 April 2003, lot 174.

Ru glazes have traditionally been much admired by Chinese connoisseurs, and were copied on porcelain as early as the 15th century. Excavations at the imperial kilns at Jingdezhen have revealed that Ru-type glazes were being made for the Ming imperial court. In 1984 a porcelain bowl with inverted rim and Ru-type glaze was excavated from the Xuande stratum at the imperial kilns published in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Urban Council Hong Kong, 1989, pp. 276–7, no. 97. The imitation of this revered glaze became even more popular at court in the 18th century under the Yongzheng and Qianlong Emperors.

The Yongzheng emperor appears to have had particular admiration of these Ru wares and a number of vessels from his reign were made with fine Ru-style glazes. It is possible that the copy of Song dynasty Ru ware glazes made for the Yongzheng emperor was devised by the greatest of all the supervisors of the Imperial Kilns, Tang Ying, who first came to the kilns as resident assistant in 1728. Tang Ying was especially known for his highly successful imitation of early wares. Indeed the *Jingdezhen tao lu* notes that: 'His close copies of famous wares of the past were without exception worthy partners (of the originals); and his copies of every kind of well-known glaze were without exception cleverly matched ...' translated by R. Kerr in *Chinese Ceramics - porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 20.





3317

A RARE MOULDED YELLOW-BACKED *FAMILLE ROSE* BOWL
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE
AND OF THE PERIOD (1723-1735)

The bowl is moulded to the exterior with a continuous floral scroll, applied with a bright lemon-yellow enamel. The centre of the interior is decorated in *famille rose* enamels with a pair of peaches borne on leafy branches.

8 5/8 in. (22 cm.) diam., box

HK\$900,000-1,200,000

US\$120,000-160,000

PROVENANCE

Sold at Christie's Hong Kong, 19 March 1991, lot 681

Compare a similarly moulded bowl of the same size, also with a *famille rose* peach spray on the interior but decorated with a turquoise enamel on the exterior, sold at Sotheby's London, 14 November 2000, lot 169. A related bowl of conical form moulded on the exterior with cranes amidst *ruyi* clouds is in the Baur Collection, illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 2000, p. 102, no. 219. The Baur bowl is enamelled on the exterior and interior.

清雍正 外黃釉模印花卉紋內粉彩大盃 雙圈六字楷書款

來源

香港佳士得，1991年3月19日，拍品681號

同類雍正盃可參照一件外松石綠內粉彩的近似例，其外壁模印之花卉及內裡所繪桃紋均與本品一致，2000年11月14日於倫敦蘇富比拍賣，拍品169號。日內瓦鮑爾收藏有一件內外皆施黃釉，外模印雲鶴紋，內繪粉彩桃紋的例子可供參考，見J. Ayers 著日內瓦2000年出版《*Chinese Ceramics in the Baur Collection*》，第2冊，102頁，編號219。



interior detail
內面細部



3318

TWO VERY RARE LIME-GREEN ENAMELLED
MOULDED DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each dish is finely moulded on the interior with a *Shou* medallion encircled by cresting waves and *lingzhi*, the exterior with a band of waves around the foot, covered overall with a bright lime-green enamel with the exception of the reign mark on the base.

6 3/8 in. (16.3) cm. and 6 1/2 in. (16.1) cm. diam., box (2)

HK\$900,000-1,200,000 US\$120,000-160,000

PROVENANCE

Dish on the right: Marchant, London, 2005

Dish on the left: B. and V. Lake Collection, no. 202; The Antique Porcelain Co. Ltd, London (according to labels)

The B. and V. Lake Collection, as indicated in the collection label on one of the current dishes, may possibly refer to the collection of Mr. and Mrs. Brigadier Lake of Wendlebury House, who were active members of the Oriental Ceramic Society in the late 1940s to early 1950s and acquired pieces mainly through London dealers Bluett's and Sparks.

The auspicious design moulded on the current dishes is extremely rare. These dishes were further applied with the attractive bright lime-green enamel which was only developed during the Yongzheng and early Qianlong period. According to Rose Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 91, this uncommon enamel was only produced for a short duration because it was very difficult and dangerous to produce. It was achieved by adding copper to the bright yellow lead-antimony enamel, and opacifying the mixture with added zinc.

清雍正 蔥綠釉印芝壽海水紋盤兩件

雙圈六字楷書款

來源

右盤：倫敦 Marchant，2005 年

左盤：B. and V. Lake 珍藏，藏品編號 202；倫敦 The Antique Porcelain Co. Ltd（根據標籤）

本拍品其中一盤貼有「B. and V. Lake Collection」標籤，有可能是指英國 Brigadier Lake 伉儷，他們於 1940 年代末至 1950 年代初為倫敦東方陶瓷學會的活躍成員，主要透過 Bluett's 及 Sparks 蒐集藏品。

這兩件盤子紋飾吉祥，極為少見，上施醒目亮麗的蔥綠釉，清新可愛。蔥綠釉是雍正晚期、乾隆早期研製的新釉色，在鉛黃釉中加入銅，再混入鋅使釉呈不透明狀態，需經低溫二次燒成。因製造過程非常困難及危險，故蔥綠釉器燒造時間不長，存世量不多（可參考柯玫瑰著，《Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911》，倫敦，1986 年，91 頁）。



3319

A RARE WHITE-GLAZED 'CHRYSANTHEMUM' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The shallow, rounded sides are moulded as chrysanthemum petals rising from the foot ring with corresponding notches. The dish is covered overall with a lustrous white glaze. 7 in. (17.7 cm.) diam., box

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

US\$160,000-230,000

PROVENANCE

Bluett & Sons, London

Sold at Christie's New York, 25 March 2011, lot 1746

A number of chrysanthemum-shaped dishes with Yongzheng marks are in the Beijing Palace Museum Collection and illustrated in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum Collection, Hong Kong, 1999, pl. 257. Six are illustrated by Feng Xianming, *Wenwu*, 1984, p. 37, no. 10, where the author noted that a decree issued in the eleventh year of Yongzheng (corresponding to 1733) instructed Nian Xiyao, Minister of the Imperial Household, to send 'the twelve colours of chrysanthemum dishes, one of each colour, for the inspection of the permanent guardian of the treasury and chief eunuch Samuha'. The decree further mentions 'forty pieces to be fired of every type according to the samples'. As recorded by A. W. Hummel in *Eminent Chinese of the Ch'ing Period*, vol. I, pp. 588-590, Nian Xiyao was appointed as a minister of the Imperial Household in 1726, and between 1726-1735 he was in charge of the manufacture of porcelain as well as assuming the post of superintendent of customs at Huaian in Jiangsu province.

Several other white-glazed Yongzheng-marked chrysanthemum dishes are published, for example another dish in the Kempe Collection; a dish from the Robert Chang Collection sold at Christie's Hong Kong, Imperial Wares from the Robert Chang Collection, 2 November 1999, lot 502; and a single dish previously from the K. W. Woollcombe Boyce Collection, sold at Sotheby's Hong Kong, 24 May 1978, lot 185. A series of these dishes in five colours from the Lorant Goldschlager Collection were sold at Christie's London, 4 June 1973, lots 209 - 214 (lot 211 being a pair of white-glazed dishes).

清雍正 白釉菊瓣盤 雙圈六字楷書款

來源

Bluett & Sons, 倫敦

紐約佳士得, 2011年3月25日, 拍品1746號







3320

A VERY RARE DING-TYPE MOULDED
ARCHAISTIC VASE, *ZUN*

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE
PERIOD (1736-1795)

Of archaistic bronze *zun* form and raised on a pedestal foot, the vase is applied with flanges on the lower body, the mid-section, and the trumpet neck. The rectangular mid-section is carved with a stylised *taotie* mask to each side. The vessel is covered overall with a creamy white glazed suffused with fine crackles.

4 $\frac{3}{4}$ in. (12.4 cm.) high, box

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

US\$130,000-160,000

Compare to a vase of nearly identical form, size and moulded decoration but rendered in gilt and robin's egg glaze in the Musée Guimet, museum number: G 3274. For other examples covered in a similar Ding-type glaze, see a flattened *hu*-form vase illustrated in *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 1977, no. 141; a *meiping*, rectangular censer, and a stem dish in the Palace Museum, Beijing, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, vol. 37, Hong Kong, pp. 261-3, nos. 239-41, respectively.

清乾隆 粉定白釉模印饕餮紋出戟尊 六字篆書刻款

法國吉美亞洲藝術博物館藏有一件相似例子，其形制相同但施仿古銅廠官釉。另外一件相似的仿定式白釉扁壺則刊登在《明清一色釉瓷》，香港，1977年，116頁。其他不同形制的乾隆仿定式白釉瓷器，還可參考《故宮博物院藏文物珍品全集：顏色釉》，香港，1999年，圖版239-241號。



3321

A LARGE RED-GLAZED PEAR-SHAPED VASE
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The vase is sturdily potted with a globular body rising from a circular foot to a long straight neck, applied to the exterior with an even glaze of raspberry-red tone. The interior and base are covered with a clear glaze.

15 ½ in. (39.4 cm.) high, box

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

US\$110,000-130,000

PROVENANCE

A Belgium private collection

Sold at Sotheby's London, 6 November 2013, lot 328 (one of a pair)

清雍正 紅釉長頸瓶 雙圈六字楷書款

來源

比利時私人收藏

倫敦蘇富比，2013年11月6日，拍品328號（一對之一）



3322

A FINE ROBIN'S EGG-GLAZED VASE,
MEIPING

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND
OF THE PERIOD (1736-1795)

The vase has a short neck, broad shoulders and a slightly spreading foot, covered overall with an opaque turquoise-blue glaze suffused with finely mottled dark bluish-purple.

Size: 8 3/4 in. (21.3 cm.) high, wood stand, Japanese wood box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE

A Japanese private collection, Kansai, acquired in the early 20th century

清乾隆 爐鈞釉梅瓶 六字篆書刻款

來源

日本關西私人收藏，入藏於二十世紀初



3323

A FINE AND RARE GE-TYPE GLAZED CONG-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each side of the square-sectioned vase is moulded with the Eight Trigrams, covered overall with a greyish-blue glaze suffused with dark grey and light golden crackles, the foot dressed brown.

11 1/8 in. (28.2 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Acquired by a U.S. Civil Affairs Officer in Asia between 1945-1946 and thence by descent within the family

A private Texan collection

Sold at Sotheby's New York,

12 September 2012, lot 251

An almost identical vase is illustrated by Peter Y.K. Lam in *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, no. 45, pp. 172-3; another is illustrated by Bo Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, no. 209, p. 79; another identical vase is illustrated by Titus M. Eliens in *Imperial Porcelain from the Shanghai Museum*, Gemeentemuseum Den Haag, 2001, no. 78, pp. 112-3. Compare also a vase of similar form and glaze sold at Christie's Hong Kong, 4 October 2016, lot 154.

清乾隆 哥釉琮式瓶

六字篆書款

來源

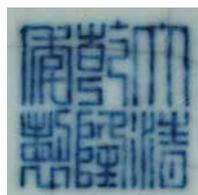
由美軍文職官員在 1945 至 1946 年間購於亞洲，後於家族中流傳

德克薩斯州私人收藏

紐約蘇富比，2012 年 9 月 12 日，

拍品 251 號

可參照懷海堂珍藏的一件乾隆款哥釉琮式瓶，見香港中文大學 2007 年出版《機暇清賞：懷海堂藏清代御窯瓷研》，編號 45 以及卡爾坎普舊藏一件，著錄於 Bo Gyllensvärd, 《Chinese Ceramics in the Carl Kempe Collection》，編號 209。亦可比較一例於香港蘇富比 2016 年 10 月 4 日拍賣，拍品 154 號。



3324

A RARE DEHUA STANDING FIGURE OF
GUANYIN

MING DYNASTY, 16TH-EARLY 17TH CENTURY, IMPRESSED
HE CHAOZONG MARK

The deity is elegantly modelled standing on a domed base modelled as swirling waves. Finely detailed, the eyes are downcast with lips gently indented to provide a benevolent expression.

Dressed in a voluminous robe, the figure is adorned with a bejewelled necklace spanning her chest, her hair is swept behind a diadem and partially hidden under a cowl. The figure's back is impressed with the maker's seal mark, 'He Chaozong' within a double-gourd outline.

12 ¼ in. (31 cm.) high, box

HK\$3,500,000-4,500,000 US\$460,000-580,000

PROVENANCE

Edward T. Chow Collection

Sold at Sotheby's Hong Kong, 19 May 1981, lot 464

S. Marchant & Son, London

LITERATURE

M. Beurdeley and G. Raindre, *Qing Porcelain*, Thames and Hudson, London, 1987, col. pl. 335

S. Marchant & Son, *Blanc De Chine*, London, 1994, no. 3 (front cover)

The present figure is one of a small group from the Dehua kilns bearing the seal impression of the celebrated potter, He Chaozong. As his dates are unrecorded, He Chaozong was previously thought to have worked in the first half of the 17th century. Recent research has revealed that he was already active in the 16th century and some Chinese scholars even believe him to have been active as early as 1522 (see R. Kerr, 'Introductory Remarks on Dehua Ware, in John Ayers, Rose Kerr, et al., *Blanc de Chine: Porcelain from Dehua, A Catalogue of the Hickley Collection, Singapore*, Richmond, UK, 2002, p. 10).

A number of known variations of the impressed He Chaozong potter's mark are published in P. J. Donnelly, *Blanc De Chine*, New York, 1967, pp. 355-356, either in a square format or within a double-gourd outline, as in the case of the present figure. Compare with a Dehua figure of Guanyin with a similar mark within a double-gourd, included in the exhibition, *Dehua Wares*, Fung Ping Shan Museum of The University of Hong Kong, 1990, and illustrated in the Catalogue, no. 101, and on the front cover; and a standing figure of Damo formerly from the Joachim Schlotterbeck Collection sold at Christie's Hong Kong, 26 November 2014, lot 3120. For one impressed with a square mark, compare to a figure of Buddha seated on a lotus platform, formerly from the collection of R. Wagner, sold at Christie's Hong Kong, 2 December 2015, lot 2912.

晚明 德化白釉觀音立像 《何朝宗》印款

來源

仇焱之舊藏

香港蘇富比，1981年5月19日，拍品464號

S. Marchant & Son，倫敦

東南亞私人珍藏

著錄

M. Beurdeley and G. Raindre，*《Qing Porcelain》*，倫敦，1987年，彩色圖版335

S. Marchant & Son，*《Blanc De Chine》*，倫敦，1994年，圖版3號及封面

此尊觀音背上印葫蘆框「何朝宗」款，雕工鉅細靡遺，神情莊嚴，令人人生敬慕之情；衣袍隨風飄曳，皺褶流暢自然，逼真靈動，為晚明德化窯中不可多得的佳作。

何朝宗為德化窯最著名的瓷雕大師，其生卒年雖不詳，但活躍時期應不晚於16世紀，相關討論見柯玫瑰撰文〈Introductory Remarks on Dehua Ware〉，載於*《Blanc de Chine: Porcelain from Dehua, A Catalogue of the Hickley Collection, Singapore》*，英國，2002年，10頁。

何朝宗的款識有兩種形式，一為方框，一為如此尊觀音上的葫蘆框。何氏不同的款識樣式，可參考P. J. Donnelly著*《Blanc De Chine》*，紐約，1967年，355-6頁。同樣印有何朝宗葫蘆框款識的可見福建省博物館藏的一尊觀音像，載於*《德化瓷》*，香港大學馮平山博物館，1990年，圖版101號及封面；及香港佳士得2014年11月26日拍賣的一尊達摩立像，拍品3120號；及R. Wagner舊藏的一尊佛陀坐像及蓮座，2015年12月2日於香港佳士得拍賣，拍品2912號。





VARIOUS PROPERTIES

3325

A FINELY MODELLED DEHUA SEATED
FIGURE OF GUANYIN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The Bodhisattva is modelled in a relaxed pose with one leg crossed over the other, holding a scroll in her right hand. She is dressed in long flowing robes and her hair is fastened in an elaborate knot held by a *nyu*-form hairpin. The reverse is impressed with the mark Lin Xizong *yin* (Seal of Lin Xizong) within a square.

8 ½ in. (21.8 cm.) high, wood stand, fitted wood box

HK\$200,000-300,000 US\$26,000-39,000

Compare to a slightly smaller Dehua figure depicting Guanyin in a very similar pose, also stamped with a Lin Xizong mark, from Yamanaka Kyoto and then in the collection of F. Bailey Vanderhoef, Jr., sold at Sotheby's London, 14 May 2014, lot 27. Another seated Dehua Guanyin figure in a reclining pose, also bearing the same mark, is illustrated by P.J. Donnelly, *Blanc de Chine*, New York, 1969, pl. 141B.

明末 / 清初 德化白釉觀音坐像

《林希宗印》款



3326

A DEHUA FIGURE OF GUANYIN SEATED ON A MYTHICAL ANIMAL

REPUBLIC PERIOD, EARLY 20TH CENTURY

The elegant deity is seated on a double-lotus base, above a caparisoned mythical animal standing foursquare. The figure is finely modelled with a rounded face, the hair upswept into a double topknot, fastened with a diadem, with her eyes downcast in gentle contemplation. The right arm is holding a stem of willow and the left holding a water pot, adorned with a flowing garment exposing bejewelled necklace on the bare chest. Her back is impressed with two square seal marks, one incorporating the name of the workshop, Xu Yuyuan *zhi*, (made by Xu Yuyuan), the second with the name of the potter, Xu Yunlin *zhi*, (made by Xu Yunlin).

16 ½ in. (42 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

Xu Yunlin (1887-1940), or Xu Youyi, was a renowned ceramicist from Dehua, active during the late Qing to early Republic period. Born to a family of professional carvers, Xu excelled in modelling Dehua Buddhist figures.

民國 德化白釉獅吼觀音像

《許裕源製》、《許雲麟製》印款



THE PROPERTY OF A HONG KONG COLLECTOR

香港私人珍藏

(LOTS 3327-3332)

3327

A FINE AND VERY RARE CELADON-GLAZED
DOUBLE-GOURD VASE AND COVER
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The vase is well potted with a compressed globular lower bulb rising from the countersunk base to a slightly smaller globular upper bulb, surmounted by a long narrow mouth. The fitted cover is potted with a short stem. Both are covered with a soft celadon glaze.

14 in. (35.5 cm.) high, box

HK\$2,000,000-3,000,000 US\$260,000-390,000

Double-gourd vases are also known as *dajiping* 'vase of good fortune', as the double gourd, or bottle gourd, symbolises fertility and good fortune. It is very rare to find double-gourd vases with original covers. A similar vase and cover was included in the exhibition *Splendour of the Qing Dynasty*, the Hong Kong Museum of Art, 1992, p. 345, no. 212. Another double-gourd vase with its original small cover from the Jinguantang Collection was sold at Christie's Hong Kong, 3 November 1996, lot 571, and again 28 October 2002, lot 723. Examples without covers include one from the Zande Lou collection, illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, p. 118, no. 42; one included in the *Exhibition of Qing Imperial Porcelain of the Kangxi, Yongzheng, Qianlong Reigns*, The Chinese University of Hong Kong, 1995, no. 69; and one illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, vol. I, Hong Kong, 1987, pl. 106. See, also, the vase sold at Christie's Hong Kong, 28 May 2014, lot 3308; and another from the Gordon Collection sold at Christie's New York, 24 March 2011, lot 1135.

The shape and colour of the glaze of the present vase and related pieces appear to be a Qing interpretation of earlier Longquan celadon double-gourd vases from the Song dynasty, such as the example illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 166, no. 484.

清乾隆 冬青釉葫蘆瓶 六字篆書款

此器造型俊美，釉質瑩潤，蓋鈕作一小柄狀，頗具巧思。葫蘆瓶又稱「大吉瓶」，因其外觀與「吉」字相似而得名。此式青釉葫蘆瓶帶原配蓋的十分罕見，可參照 1992 年香港藝術館《清朝瑰寶》大展中的一件帶蓋近似例，載於 1992 年香港出版《清朝瑰寶》，345 頁，編號 212；香港中文大學文物館藏一帶蓋例，載於 1995 年香港出版《清瓷萃珍》，圖錄編號 69；以及靜觀堂舊藏的一帶蓋例，1996 年 11 月 3 日於香港佳士得拍賣，拍品 571 號。





THE PROPERTY OF A HONG KONG COLLECTOR

3328

TWO FINE BLUE AND WHITE 'EIGHT IMMORTALS' BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each bowl is decorated on the exterior with the Eight Daoist Immortals shown with their attributes standing amidst vapour above a wave border. The centre of the interior is decorated with the Three Star Gods under a tall pine tree.

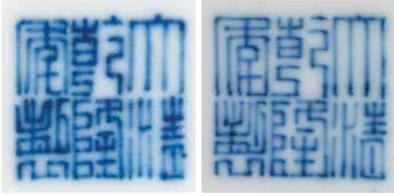
5 7/8 in. (15 cm.) diam., box

(2)

HK\$500,000-800,000

US\$65,000-100,000

清乾隆 青花八仙過海紋盃兩件 六字篆書款



THE PROPERTY OF A HONG KONG COLLECTOR

3329

A BLUE AND WHITE *HU*-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is vividly painted with a lotus scroll band and a composite floral scroll, above cresting waves and below overlapping stylised plantain leaves around the waisted neck, all divided by raised double-moulded line borders. The shoulder is set with a pair of integral animal-mask ring handles in relief, the spreading foot encircled by stiff lappets, and the mouth rim with a narrow band of waves.

9 7/8 in. (25 cm.) high, box

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

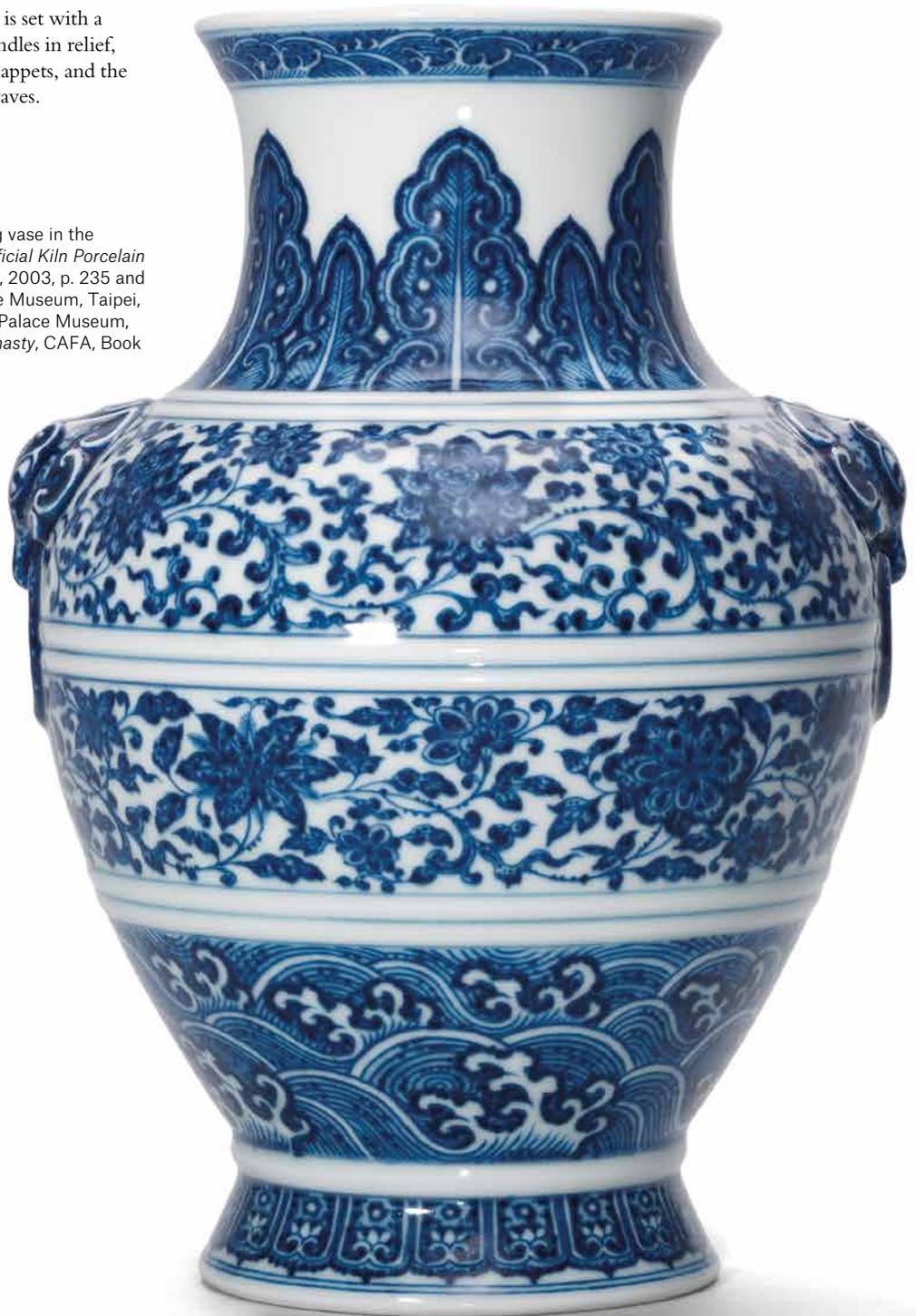
US\$110,000-160,000

Compare to a nearly identical Qianlong vase in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 235 and another example in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum, Blue-and-White Ware of the Ch'ing Dynasty*, CAFA, Book II, 1968, pl. 2.

清乾隆

青花纏枝花卉紋鋪首耳壺

六字篆書款





3330

THE PROPERTY OF A HONG KONG COLLECTOR

3330

A FINE YELLOW-GROUND *FAMILLE ROSE* 'MEDALLION' BOWL

SHENDETANG ZHI MARK IN IRON RED, DAOGUANG PERIOD (1821-1850)

The bowl is finely enamelled on the exterior with four medallions enclosing sprays of chrysanthemum, *lingzhi* fungus and other flowers, interspersed with auspicious objects, all reserved on a yellow ground.

4 ½ in. (11.4 cm.), box

HK\$80,000-150,000

US\$11,000-19,000

清道光 黃地粉彩開光花卉紋盤

礬紅「慎德堂製」楷書款



3330 (mark)

PROPERTY OF A HONG KONG COLLECTOR

3331

A RARE PAIR OF *FAMILLE ROSE* 'BAJIXIANG' TEA BOWLS AND COVERS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each tea bowl is finely painted around the exterior with the *bajixiang* tied in ribbons and arranged in pairs below an iron-red key-fret band around the mouth and above overlapping *nuyi*-heads and a yellow-ground band decorated with bosses above the foot. The covers are similarly decorated.

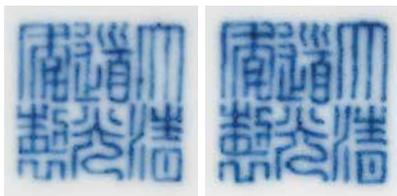
4 ¼ in. (10.8 cm.) diam., box

(2)

HK\$400,000-600,000

US\$52,000-78,000

清道光 粉彩八吉祥茶鍾一對 六字篆書款



3331 (marks)

THE PROPERTY OF A HONG KONG COLLECTOR

3332

A PAIR OF *FAMILLE ROSE* 'LANTERN' BOWLS

SHENDETANG ZHI MARKS IN IRON RED, DAOGUANG PERIOD (1821-1850)

Each bowl is enamelled and gilt with the *fengdeng*, the 'Lanterns of Abundance', within four medallions that are divided by floral sprays.

6 ⅞ in. (17.4 cm.), box

(2)

HK\$280,000-350,000

US\$37,000-45,000

清道光 粉彩開光豐登盤一對

礬紅「慎德堂製」楷書款



3332 (marks)



3331



3332

VARIOUS PROPERTIES

△ 3333

A VERY RARE PAIR OF IMPERIAL INSCRIBED CLOISSONNE ENAMEL PEACH-SHAPED WALL VASES

QIANLONG PERIOD (1736-1795)

Each vase is of peach shape with a gilt flat back, decorated in brightly coloured enamels with leafy branches bearing blossoming peach flowers, on a graduating pistachio-green, white, pink and red ground, superimposed with lines of gilt poetic inscriptions, one written in *lishu* script and the other in *zhuanshu* script. Both poems are surmounted by the characters *Yuzhi*.
5 ¼ in. (13.3 cm.) wide (2)

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

US\$100,000-130,000

PROVENANCE

A Swedish private collection, Stockholm
Sold at Bonhams London, 14 May 2009, lot 164

LITERATURE

Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection, Hong Kong, 2013, no. 34

This pair of unusual peach-shaped wall vases may have been intended for use in a room, but may also have been intended for the inside of a carriage or sedan chair. Wall vases were popular in a number of different materials in the Qianlong reign, and pairs of porcelain wall vases are known to have been commissioned in 1742 to bear imperial inscriptions stating that they were for use in an imperial sedan chair. An example of such a porcelain sedan-chair vase is preserved in the Percival David Foundation, illustrated and discussed by Rosemary Scott in *For the Imperial Court - Qing Porcelain from the Percival David Foundation of Chinese Art*, New York, 1997, pp. 18-19 and 52-3, no. 3.

This attractive pair of cloisonne enamel peach-shaped wall vases, is very rare, not only in their form, but also for the fact that they bear inscriptions forming part of the design, and the two characters *Yu zhi* which indicate imperial manufacture. The choice of peaches with branches and leaves was a popular one in many media, since the peach was a symbol of longevity, and two peaches thus symbolised doubled longevity. As such this vase would have been an ideal gift on the occasion of an imperial birthday.

A number of peach-form works of art are to be found among enamelled metal objects in the 18th century, although wall vases are rare. One close comparison is known, which is a cloisonné enamel double-peach wall vase also bearing imperial inscriptions and *Yuzhi* marks, from the Harold A. Hartog Collection and sold at Christie's London, 13 May 2008, lot 50. A cloisonné double-peach shaped box with flowering peach branch, dating to the second half 18th century is illustrated by H. Brinker and A. Lutz, in *Chinese Cloisonné - The Pierre Uldry Collection*, New York, 1989, no. 302. A double-peach shaped jardiniere with pomegranate and *lingzhi* applique is in the Robert Chang Collection (illustrated in *Colorful, Elegant, and Exquisite - A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou, 2008, p. 122).

A Yongzheng-marked painted enamel peach-shaped water pot with a smaller peach on the side, and its twig curled under it to form the base, plus two red bats painted on the large peach, is in the collection of the Palace Museum, Beijing, illustrated in *Metal-bodied Enamel Ware*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, p. 203, no. 194. This water pot, which is from the Qing Court Collection, has leaves curled up the sides of the peach in the same manner as can be seen on the current wall vases.

清乾隆 掐絲琺瑯御題詩桃式轎瓶一對

來源

瑞典斯德哥爾摩私人珍藏
倫敦邦瀚斯，2009年5月14日，拍品164號

著錄

《至尊華貴—歐洲私人珍藏御製掐絲琺瑯器》，香港，2013年，編號34

瓶呈桃形。正面淺綠琺瑯釉為地，飾桃樹結花盛開。一瓶掐絲御題詩隸書，另一瓶掐絲御題詩篆書，詩上方均附「御製」二字。直背光素。

釋文：

石欄雲母井。煜煜蔚霞蒸。
乍見蓬萊種。如川算益增。
疊樹留紅錦。盤根度索縈。
西瀛珍果至。藹藹萃千祥。

轎瓶始於明宣德朝，因瓶背有孔可掛於牆壁或轎中，故稱「壁瓶」或「轎瓶」。至乾隆朝大行其道，最多為瓷器，其中不少如本瓶附帶御題詩句。

掐絲琺瑯轎瓶最初為花瓶式形制，始於明萬曆朝。臺北故宮博物院藏二件乾隆朝臣于敏中題詩花瓶式轎瓶，瓶腹亦掐絲「御製」二字，見1999年台北出版《明清琺瑯器展覽圖錄》，圖版47-48號。桃式轎瓶較為少見，但據《造辦處各作成做活計清檔》記載：雍正六年九月二十七日曾做得琺瑯桃式掛瓶一件，隨象牙茜色長春花一束，所描述的應是桃式轎瓶的較早例子，見同上書，125頁。

雙桃紋飾廣見於雍正朝以來的御製瓷器及其他工藝品上，寓意「雙福」。Harold A. Hartog Collection 舊藏一件乾隆掐絲琺瑯御題詩雙桃形轎瓶，瓶面紋飾與本對瓶近似，並同樣掐絲「御製」二字，2008年5月13日於倫敦佳士得拍賣，拍品50號。



御製
自見蓬萊種
如川集益增

君欄
雲舟
丹

御製
齒齋
子祥

皇極
寶田
紅

珠璣
果坐
壽

3334

A CLOISONNE ENAMEL ARCHAISTIC VASE, *LEI*

QING DYNASTY, 18TH CENTURY

The tapering body and everted neck are decorated with bats amongst scrolling lotus below a band of pendent blades with a bovine mask handle issuing from the centre, between bands of *taotie* masks and confronting dragons to the shoulder and foot, each interrupted by six raised flanges, the shoulder applied with two dragon-head form handles and six raised circular bosses with dragons.

17 ½ in. (44.5 cm.) high

HK\$2,000,000–3,000,000

US\$260,000–390,000

PROVENANCE

Sold at Christie's London, 9 November 2010, lot 266

This vase belongs to a group of *cloisonné* vases produced in the 18th century decorated with archaistic designs and inspired by archaic bronze forms. This group is referred to by Sir Harry Garner in *Chinese and Japanese Cloisonne Enamels*, London, 1970, p. 81, where he notes, 'the shapes of these vessels are almost always based on those of ancient bronzes, such as the *gu*, *hu* and *ding*. The vessels are well made and the enamels cover a wide range of colours, generally set against a deep turquoise-blue ground'.

Another Qianlong cloisonné *lei* vase of slightly different proportions and decoration was sold at Christie's London, 7 June 1993, lot 122.

清十八世紀 掐絲琺瑯龍首耳壺

來源

倫敦佳士得，2010年11月9日，拍品266號



3335

A LARGE IMPERIAL CLOISSONNE ENAMEL RUYI-HANDLED
CENSER

QIANLONG PERIOD (1736-1795)

The body of the censer is elaborately decorated to each side with a large lotus bloom supporting a stylised *shou* character, amongst scrolling tendrils and below a *ruyi* border. The waisted neck is decorated with an archaic dragon border and further lotus sprays. The four feet are shaped as stylised dragon heads and adorned with floral roundels. Each handle is shaped as a stylised *ruyi* sceptre. The cover is decorated with four *ruyi*-shaped panels set against a reticulated ground, surmounted by an openwork foliate finial.

23 ½ in. (60 cm.) high, wood stand

HK\$3,000,000-5,000,000

US\$390,000-650,000

PROVENANCE

A private family collection, Denmark, prior to 2006

清乾隆 御製掐絲琺瑯連壽紋如意耳薰爐

來源

丹麥私人家族珍藏，入藏於 2006 年前



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

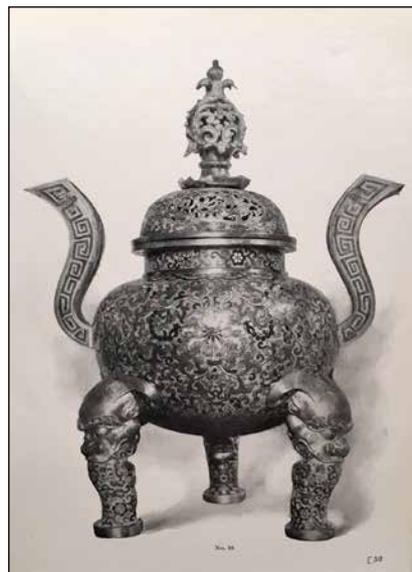


fig. 3 Reproduced with permission of the Brooklyn Museum from the *Catalogue of the Avery Collection of Ancient Chinese Cloisonnes*, New York, 1912, licensed through Bridgeman Images
圖三 布魯克林博物館藏品



3335 Continued

The current censer is exceptional in its size and the high quality of enamelling. The firing of large-sized vessels such as the current censer required not only a firing kiln of considerable size, but also the technology necessary to ensure the heated metal would not distort while the enamels were being evenly fired. It was not until the high Qing period when such technique reached its apogee, enabling the successful production of monumental cloisonné enamel vessels of complicated design, the present censer being an outstanding example of this group. This became possible due to two key factors.

Firstly, during the Yongzheng reign the palace enamel workshop was greatly expanded in scale, with the addition of numerous large firing kilns which facilitated the production of large-sized enamel wares. According to the palace records for example, a total of 55 firing kilns were newly installed in the enamel workshops in the 11th year of the Yongzheng reign (1733). Such large number of kilns could be accommodated because the enamel firing site was extended beyond the palace grounds. A number of court records indicate that several improvements had been made to the firing facilities at the imperial workshops under the auspices of the Yongzheng Emperor, accounting for the massive production of cloisonné enamels of remarkable quality and size during the 18th century (refer to *Radiant Luminance: The Painted Enamelware of the Qing Imperial Court*, Taipei, 2012, pp. 86-89).

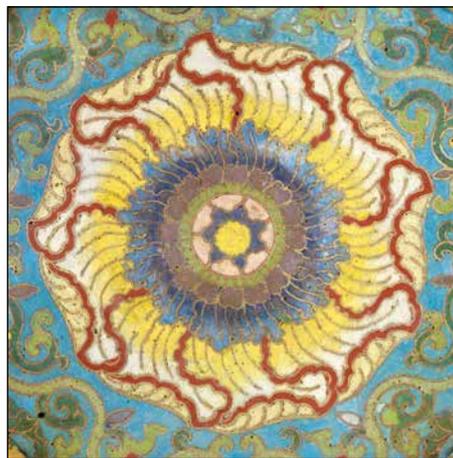
Secondly, after the sixth year of the Yongzheng reign (1728), the palace enamel workshops succeeded in experimenting with locally manufactured enamels and instigated the production of a whole new range of enamel colours, allowing the enamellers at court to deploy a wide array of colours to create complex designs on vessels such as those on the present censer. Of particular significance is the production of two new enamel colours, pink and white, which gave rise to the novel *famille rose* palette on porcelains and allowed decorations on enamelled wares to be executed with more sophisticated colour gradations, giving them a 'painterly' quality. A case in point is the floral motifs on the current censer, in which the petals and leaves are rendered in various graduating colours and tones simulating flower paintings on paper or silk.

The various decorative elements on the current censer such as the angular handles topped by *ruyi*-heads and the rococo-style reticulated finial are highly unusual. A closely related censer is in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels* [Cloisonné in the Qing Dynasty (1644-1911)], vol. 3, Beijing, pp. 269, no. 232 (fig. 1), which shares a very similar form with an almost identical cover and finial. Compare also to another large hexagonal censer in the Palace Museum Collection which is similarly decorated with angular handles with key-fret design, see *ibid.*, p. 268, no. 231 (fig. 2); and a globular example gifted by Samuel P. Avery to the Brooklyn Museum sharing the same finial and a similarly reticulated cover, see *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, New York, 1912, no. 86 (fig. 3).

此件大型薰爐為乾隆朝的宮殿陳設器，為御製掐絲琺瑯器中的大型器物。其工藝精湛，琺瑯呈色均勻飽滿，集實用、藝術及歷史價值於一身。

乾隆朝掐絲琺瑯工藝出現了突破性發展。首先是廣泛製造大型器具，比起之前多為製作小件，難度大增，既要有大型窯爐配合，還要對燒造技術充分掌握，使碩大銅胎加熱後不會變形，釉料呈色也要求一致。最成功的例子莫如故宮乾隆花園內的掐絲琺瑯寶塔，塔高 230 公分以上，燒造於乾隆三十九年（1774）。第二是扶植琺瑯繪畫技法的發展，乾隆二十七年（1762）宮廷畫院與琺瑯作合併，專業畫家參與琺瑯器的繪畫工序，大大提高了紋飾的藝術水平。第三是御製品追求精工巧製、裝飾繁縟的風格。乾隆四十八年（1783）曾傳旨：「鼻煙壺上花卉畫得甚稀，再畫時畫得稠密些……」，皇帝的口味大大影響當時工藝製作的審美取向。第四應是大量使用鑿刻鑲金裝飾，增添金碧輝煌的效果。

此爐的如意形雙耳及洛可可風的透雕蓋鈕為此時期琺瑯器物上較少見的特色。北京故宮博物院珍藏一件器型相仿的例子，載於《故宮博物院藏品大系：琺瑯器編·清掐絲琺瑯》，第 3 冊，北京，編號 232（圖一），其蓋及蓋鈕與此例如出一轍，雙耳亦作如意形。另參考一件如意雙耳上同飾以雷紋的大薰爐，見上揭書，編號 231（圖二）；以及 Samuel P. Avery 贈予布魯克林博物館一件相同蓋鈕的例子，載於《Catalogue of the Avery Collection of Ancient Chinese Cloisonnés》，紐約，1912 年，編號 86（圖三）。



detail on base
底部細部





3336

THE PROPERTY OF A LADY

3336

A SMALL CLOISSONNE ENAMEL BOTTLE VASE
QIANLONG INCISED FOUR-CHARACTER MARK IN A LINE AND OF
THE PERIOD (1736-1795)

The vase is decorated around the body with lotus blooms enclosed by bird-head scrolls, below a band of lotus blooms with scrolling tendrils. The neck is enamelled with three descending bats below a band of *ruyi*-head on the mouth rim. The base is incised with a Qianlong four-character mark.

4 in. (10.1 cm.) high

HK\$260,000-350,000

US\$34,000-45,000

清乾隆 掐絲琺瑯夔鳳紋小瓶 「乾隆年製」楷書刻款



3336



3337

THE PROPERTY OF A GENTLEMAN

3337

A RARE SMALL CLOISSONNE ENAMEL SQUARE
VASE

QIANLONG INCISED SIX-CHARACTER MARK IN A LINE AND OF THE
PERIOD (1736-1795)

The vase is enamelled on each side of the body with a panel formed by six *ruyi*-motifs in red enamel, enclosing a pair of *kui* dragons confronted on a *Shou* medallion, reserved on a turquoise ground decorated with stylised floral sprays. The neck is encircled by a raised gilt-metal band at the base below two further bands flanked by a pair of bird-form handles suspending loose rings. The base is incised with the reign mark above the character *chao*.

4 ½ in. (11.3 cm.) high, box

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Sold at Christie's Hong Kong, 27 November 2013, Lot 3478

清乾隆 掐絲琺瑯夔龍捧壽紋小方瓶

「大清乾隆年製」、「朝」刻款

來源

香港佳士得，2013年11月27日，拍品3478號



3337

VARIOUS PROPERTIES

3338

A GILT-METAL AND HARDSTONE-EMBELLISHED COSMETIC
BOX AND COVER

QING DYNASTY, 18TH CENTURY

The side of the box is decorated with a band of scrolling foliage. The cover is embellished with semi-precious stones that include lapis lazuli and tourmaline, rendered in the form of five bats surrounding two large peaches, all reserved against a ground of *nuyi*-shaped clouds. The interior of the cover is set with a mirror.

3 ¼ in. (8.5 cm.) wide, box

HK\$400,000-600,000

US\$52,000-78,000

清十八世紀 鑲金銅嵌寶石五福棒壽盒



3339

A RARE CARVED CINNABAR LACQUER BOX
AND COVER

QIANLONG PERIOD (1736-1795)

The cover is carved to the flat top with a central flowerhead encircled by a band of detached *kui*-phoenix motifs, above a frieze of lappets each enclosing a cicada on the sides. The sides of the box are carved with a band of *taotie* masks. The interiors and base are lacquered black.

6 ¾ in. (17.1 cm.) diam., box

HK\$380,000-600,000

US\$50,000-78,000

Compare to two boxes and covers carved with nearly identical motifs but of tiered form, one in the Palace Museum, Beijing, and the other in the Royal Collection Trust, Her Majesty Queen Elizabeth II, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, vol. 46, Hong Kong, 2006, fig. 54, and in 'Gifts from Emperor Qianlong to King George III' to be published by Ming Wilson in January-February 2017 issue of *Arts of Asia*, respectively.

清乾隆 剔紅仿古紋蓋盒

比較兩件極為相似的疊式蓋盒，分別為北京故宮博物院及英國皇家收藏信託—伊莉莎白女王二世珍藏，見《故宮博物院藏文物珍品全集：元明漆器》，第46冊，香港，2006年，圖54；及劉明倩將於2017年《Arts of Asia》雜誌1月-2月號出版的文章〈Gifts from Emperor Qianlong to King George II〉所引用的圖版7號。兩件蓋盒上的饕餮紋及蟬紋與此件如出一轍。



3340

A LARGE CARVED CINNABAR LACQUER 'LONGEVITY' BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover is well carved on top with four roundels containing the characters *Wansui Changchun*, 'Ten thousand years and perpetual spring', surrounding the central roundel enclosing the character *shou*, amidst densely scrolling clouds and bats, against a ground of various fruiting sprays. The sides of the cover and the box are similarly carved with Eight Buddhist Emblems interspersed with lotus scrolls and bats.

13 ¾ in. (35.1 cm.) diam., box

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

US\$110,000-160,000

清乾隆 剔紅萬歲長春蓋盒





3341

• 3341

A YIXING TEAPOT

LATE QING DYNASTY

The base of the teapot is incised on the base with a poetic inscription, followed by the signature Meng Chen.

5 7/8 in. (13.9 cm.) wide, Japanese wood box

HK\$20,000-30,000

US\$2,600-3,900

晚清 宜興朱泥梨皮壺

款識：自有一山川；孟臣



THE PROPERTY OF A GENTLEMAN

3342

AN IMPERIAL INSCRIBED DUAN OCTAGONAL INK STONE

INCISED QIANLONG YUMING MARK AND OF THE PERIOD (1736-1795)

The ink stone is carved with a circular grinding surface surrounded by a well and a band of fish and sea horses emerging from waves. The reverse is incised with a Qianlong imperial poem, together with various other inscriptions.

3 7/8 in. (9.6 cm.) wide, wood covers, box

HK\$150,000-260,000

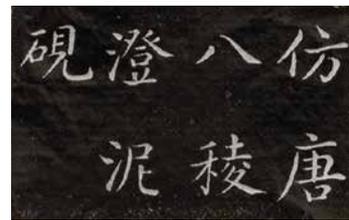
US\$20,000-34,000

清乾隆 端石御製詩仿唐八稜硯 「乾隆御銘」、「中書臣守譽敬摹」款

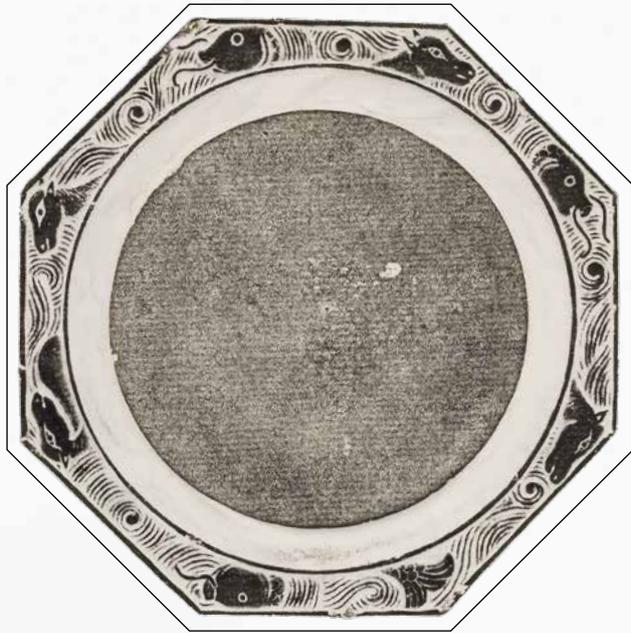
硯作八稜形，硯堂成圓形，周環凹下成渠作墨池，硯外緣淺浮雕飛魚、海馬、波濤。硯首壁側鐫：「仿唐八稜澄泥硯」，硯右側壁鐫：「八方同春」。硯背中央鐫清高宗御題詩一首，「四維四隅是曰八方，壁水環之，圓於中央，內外各具深義，澄泥式仿乎唐，此則（端溪）出舊坑」。款題：「乾隆御銘」，鈐印二：「比德」「朗潤」，摹款：「中書臣守譽敬摹」。

陳守譽（生卒年不詳），清乾隆戊辰（1748）進士陳道（1707-1760）之子。陳道，字紹洙，號凝齋，江西新城鐘賢人，文學家、理學家。

《西清硯譜》，卷廿四，頁十一，載有一件乾隆時期仿唐八稜澄泥硯的端硯，其形制、尺寸及御製詩文皆與此同，惟硯背無摹款且右壁無銘，應為陳守譽敬摹之原型。該硯曾於1997年台北故宮博物院《西清硯譜古硯特展》展出，見展覽圖錄圖版91號。



3342 (rubbing of inscriptions 邊款拓本)



3342 (rubblings 拓本)



3342 (two views 兩面)

THE PROPERTY OF AN ASIAN FAMILY COLLECTION

亞洲家族珍藏 (LOTS 3343-3345)



(two views 兩面)

3343

TWO IMPERIAL SANXITANG 'DRAGON' INK CAKES

QIANLONG MOULDED FOUR-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

Each ink cake is moulded with two dragons confronted on a three-character inscription, Sanxitang, 'Hall of Three Rarities', below a flaming pearl, while the centre of the reverse is inscribed with a two-character inscription, *yumo*, 'imperial ink cake', flanked by the Qianlong reign mark to the right and a dedicatory inscription, *Chen Peng Yuanrui gong*, 'Presented by [your] vassal Peng Yuanrui,' to the left. One is embellished with a gilt ground with decorations picked out in red, blue and green, and the other with decorations in gilt, red and blue.

2 ½ in. (8.8 cm.) diam.

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE

Acquired in San Francisco in 1970s and thence by descent within the family

清乾隆 三希堂雙龍拱珠紋御墨兩錠

「乾隆年製」、「臣彭元瑞恭」陽文楷書款

來源

1970年代購於三藩市，後於家族中流傳至今

彭元瑞 (1731-1803)，江西南昌人，乾隆二十二年 (1757) 進士，歷工、戶、兵、吏諸部，通樸學、精詩文，深得乾隆皇帝賞識。

3344

AN IMPERIAL 'DRAGON' RUYI-RIMMED
INK CAKE

QIANLONG MOULDED SIX-CHARACTER MARK AND OF
THE PERIOD (1736-1795)

The large and thick ink cake is moulded with a central
medallion depicting a five-clawed dragon. The reverse is
decorated with a two-character inscription to the centre,
yumo, 'Imperial Ink Cake'.

6 3/8 in. (16.1 cm.) wide

HK\$70,000-150,000 US\$9,100-19,000

PROVENANCE

Acquired in San Francisco in 1970s and thence by
descent within the family

清乾隆 百壽如意金龍紋御墨

「大清乾隆年製」、「玉粹軒珍藏」陽文楷書款

來源

1970年代購於三藩市，後於家族中流傳至今

玉粹軒為紫禁城寧壽宮區第四進院落，於乾隆三十七年(1772
年)所建。寧壽宮主要建於乾隆三十六年至四十一年間，原是
為了乾隆皇帝退位後居住所造，有乾隆花園之美名。



3344



3344 (marks)



3345



3345 (mark)

3345

AN IMPERIAL 'HARMONY' TILE-SHAPED
INK CAKE

GILT-FILLED MOULDED QIANLONG YIMAO CYCLICAL YEAR (1795)
MARK AND OF THE PERIOD

The top surface is moulded with two ladies standing in a garden
scene looking through an oval window at two boys at play in
the foreground, framed by a raised border finely detailed with
plants and butterflies at four corners. The centre of the reverse
is moulded and gilt-filled with a nine-character mark, *Qianlong
yimao qiu Wang Jinsheng zao*, 'made by Wang Jinsheng in the
Autumn of Qianlong yimao year'.

7 1/8 in. (18.2 cm.) long, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Acquired in San Francisco in 1970s and thence by descent within
the family

清乾隆 一團和氣圖瓦形墨

填金「乾隆乙卯秋汪近聖造」楷書款

來源

1970年代購於三藩市，後於家族中流傳至今

汪近聖，安徽績縣人，清代四大墨家之一，齋號鑑古齋。墨模雕刻精細，
筆力雄勁，曾得到乾隆帝褒揚，並奉詔製作御用墨。

3346

A VERY RARE YIXING SLIP-DECORATED 'CRAB' BRUSH POT

SIGNED YANG JICHU, QIANLONG PERIOD (1736-1795)

The brush pot is finely decorated in various colours of slip in imitation of ink painting depicting two crabs on a rocky river bank lined with reeds, between which a small stream flows down from a gently-steeped gorge, all against a dark purplish-brown ground. A maker's seal, Yang Jichu, is stamped in relief on the countersunk base.

6 1/8 in. (15.6 cm.) diam., box

HK\$2,600,000-4,000,000 US\$340,000-520,000

This exquisite brush pot displays superb artistry which resonates well with literati paintings characterised by brisk, seemingly careless brushstrokes and simple composition. In fact, it may evoke the memory of paintings by the Ming dynasty painter Xu Wei, well-known for his works on crabs. The combination of two crabs and reeds conveys the auspicious message of 'May you pass high on the civil service examination'. The formidable crab shell can be associated with armour, which reads as *jia* in Chinese. *Jia* also has another meaning denoting 'first place'. Two crabs, together, forms the pun *erjia*, which stands for the second class of successful candidates in the civil service examination. The reed is a pun for *chuanlu*, referring to the announcement of the winner amongst this second class of successful candidates. Hence the motifs on the current brush pot deliver the well-intended wish of scoring high in the examination.

The artist of this brush pot, Yang Jichu, is recorded in *Chongkan jingxi xianzhi* (The Republished Jingxi Gazetteer), compiled by Tang Zhongmian during the Qing dynasty. Yang is noted as being active during the same period as Chen Hanwen, mid 17th-early 18th Century. Like Chen Hanwen, Yang Jichu is famous for his work on Yixing wares, especially those, like the current brush pot, which are painted in coloured slips. However most surviving Yang Jichu brush pots are decorated with landscape motifs. The design on the current brush pot is extremely rare, and attests to the versatility and depth of Yang Jichu's artistic talent.

Compare to several Yixing brush pots by Yang Jichu decorated with landscapes, including an exceptional example sold at Christie's Hong Kong, 1 June 2016, lot 3374; and two in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Purple Sandy Ware*, Beijing, 2008, nos. 115 and 116. Interestingly, the Beijing Palace Museum also has a brush pot painted in similar style with a scholar seated in a thatch-roofed pavilion overlooking a lake beside a willow tree which bears a Qianlong mark, illustrated *ibid.*, no. 113. Compare also to two other brush pots decorated in similar technique with Yang Jichu seals, one formerly in the Robert H. Blumenfield Collection, sold at Christie's New York, 22 March 2012, lot 1246; the other from the Mr. and Mrs. Gerard Hawthorn Collection, sold at Bonhams Hong Kong, 28 November 2011, lot 208.



清乾隆 楊季初作宜興紫泥堆繪二甲傳臚筆筒

底款：楊季初

此筆筒以泥漿堆繪兩只蟹盤踞於溪澗間，沿岸蘆葦叢生，流水瀝瀝，畫意恬靜而盎然，螃蟹的堆砌細緻寫實，富有生氣，充滿文人意趣，令人聯想起明代畫家徐渭常繪的秋蟹圖。螃蟹有甲殼，蘆葦諧音「臚」，故兩只螃蟹加上蘆葦，有「二甲傳臚」之寓意。《明史·選舉志》記：「會試第一位會元，二甲第一為傳臚」。二甲傳臚亦即是祝願對方在科舉考試內金榜題名，螃蟹與蘆葦遂成為中國藝術中受人喜愛的吉祥紋飾。

本筆筒上印「楊季初」方款。楊季初，清雍正、乾隆時宜興名家，精通泥繪。清人唐仲冕於《重刊荆溪縣志》（清光緒刻本）卷四中記：「楊季初，菱花壺甚工，與陳漢文同時。」存世有少數楊季初作的宜興筆筒，但多堆繪山水人物圖。本筆筒上的紋飾在同類器中極為少見，且風格寫意簡樸，巧妙表現出文人畫神韻，實屬珍罕難得。

另可參考數件楊季初作筆筒，均繪山水圖紋飾，包括一件 2016 年 6 月 1 日於香港佳士得拍賣，拍品 3374 號；另一件藏北京故宮博物院藏，見 2008 年上海出版《故宮博物院藏文物珍藏大系—紫砂器》，圖版 116 號。故宮另藏一件楊季初款堆泥彩繪筆筒，題材為梅軒晤陽圖，見前揭書，圖版 115 號；及一件風格相似但印「大清乾隆年製」款的例子，圖版 113 號。另外可參考兩件印楊季初款的宜興彩繪筆筒，第一件為 Robert H. Blumenfield 舊藏，2012 年 3 月 22 日於紐約佳士得拍賣，拍品 1246 號；另一件為好善齋藏，2011 年 11 月 28 日於香港邦瀚斯拍賣，拍品 208 號。



another view
另一面



VARIOUS PROPERTIES

3347

A *TIANHUANG* 'CLOUD' RECTANGULAR SEAL

QING DYNASTY (1644-1911)

Of columnar form, the sloping top surface is carved with a swirl of cloud in relief. The seal face is carved with a four-character hall mark.

1 $\frac{5}{8}$ in. (4.2 cm.) high, 114g

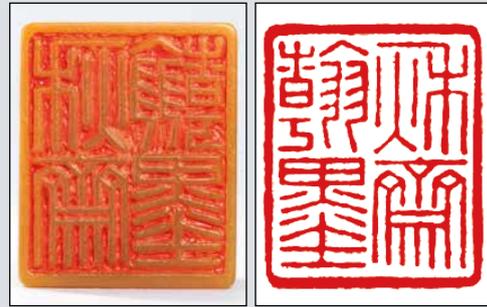
HK\$1,800,000-2,600,000

US\$240,000-340,000

清 田黃薄意雲紋長方章

重量：114 克

印文：翰墨秋齋



seal face
印面

seal impression
印文



3348

A *TIANHUANG* 'PRUNUS' RECTANGULAR SEAL
QING DYNASTY (1644-1911)

The seal is carved in low-relief with blossoming prunus branches growing beside a cliff. The seal face is carved with a twelve-character poetic inscription.

2 3/8 in. (6.1 cm.) high, 136g

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

US\$160,000-230,000

清 田黃薄意梅紋長方章

重量：136 克

印文：橋邊雨洗藏鴉柳，池畔花深鬥鴨關



seal face
印面

seal impression
印文





3349



seal impression
印文

3349

A TIANHUANG 'QILIN AND CUB' SEAL

The square seal is surmounted by a finial carved as a *qilin* and its cub, and is carved on two sides with an inscription signed Zhao Cixian. The seal face is carved with a seven-character poetic inscription.

2 1/8 in. (5.5 cm.) high, 96g

HK\$550,000-800,000

US\$72,000-100,000

田黃麒麟鈕方章

重量：96 克

邊款：辛巳八月廿又五日擬漢刻銅法此印矣。為秋白詞兄製。次開。

印文：富貴與我如浮雲

3350

A TIANHUANG 'QILIN' SEAL

The square seal is surmounted by a finial carved as a recumbent *qilin*, and is carved on all four sides with a poem composed by Li Bai, followed by a signature of Han Deng'an. The seal face is carved with a ten-character inscription.

1 1/2 in. (4.1 cm.) high, 70g

HK\$260,000-350,000

US\$34,000-45,000

田黃麒麟鈕方章

重量：70 克

款識：登安製。

印文：櫻華紅陌上，柳葉綠池邊。



3350



seal impression
印文



3351

3351

A TIANHUANG OVAL SEAL

The top of the seal is carved with a carp emerging from waves serving as the finial, above a band of key-fret, with a signature of Shangjun incised on one side. The seal face is uncarved.

1 3/8 in. (3.5 cm.) high, 39g

HK\$100,000-200,000

US\$13,000-26,000

田黃海水鯉魚紋橢圓章

重量：39 克

邊款：尙均

3352

A PAIR OF SOAPSTONE 'QILIN' SQUARE SEALS
KANGXI PERIOD (1662-1722)

Each square columnar seal is surmounted by a recumbent *qilin*, and carved on the seal face with a five-character inscription taken from Zhang Heng's *Guitian fu*, 'Return to the Field'.

2 3/8 in. (6.1 cm.) square

(2)

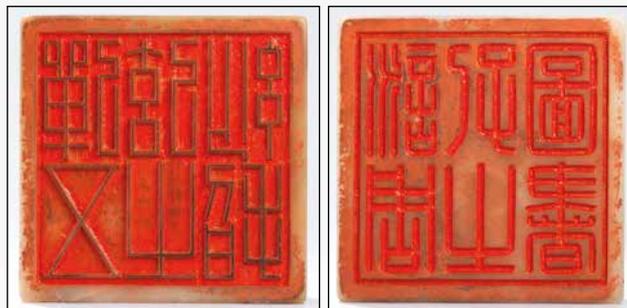
HK\$800,000-1,200,000

US\$110,000-160,000

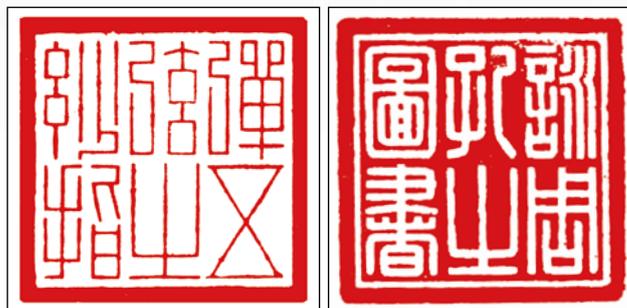
清康熙 壽山石麒麟鈕對章

印文：彈五弦之妙指；詠周孔之圖書

此對章印面 6.1 公分見方，通高 5.4 公分。一印文為朱文「彈五弦之妙指」，另一為白文「詠周孔之圖書」，出自東漢張衡《歸田賦》。麒麟的肌理刻劃清晰，體態豐腴，神情栩栩如生，體現出清初印石雕刻極高的工藝水平。



seal faces
印面



seal impressions
印文



THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

3353

A *HUANGHUALI* TABLE-FORM DISPLAY STAND

QING DYNASTY, 18TH CENTURY

The single-plank top stands on cabriole legs and has a finely moulded edge above a shaped apron and narrow waist.

3 in. (7.4 cm.) high, 15 in. (38 cm.) wide, 7 in. (17.6 cm.) deep

HK\$100,000-150,000

US\$13,000-19,000

清十八世紀 黃花梨炕桌式座



3353

THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

3354

A PAIR OF *HUANGHUALI WEIQI* CONTAINERS

QING DYNASTY, 18TH CENTURY

Each circular box is of compressed globular form, rising from a recessed base to a high shoulder. The circular domed cover is rendered with a slight depression in the centre. 4 ½ in. (11.5 cm.) diam.

HK\$60,000-80,000

US\$7,800-10,000

清十八世紀 黃花梨圍棋罐一對



3354

THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

3355

A ZITAN BRUSH POT

QING DYNASTY, 18TH CENTURY

Carved from one piece of wood, the cylindrical brush pot is imperceptibly waisted rising to an inward sloping rim. The fine grain of the wood is highlighted by the lustrous patina.
5 ½ in. (14.2 cm.) diam.

HK\$ 120,000–180,000

US\$ 16,000–23,000

清十八世紀 紫檀筆筒



THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

3356

A HUANGHUALI RECTANGULAR DOCUMENT BOX

QING DYNASTY, 17TH-18TH CENTURY

The box and cover have beaded rims overlaid in front with a circular lock plate, with *baitong* mounts reinforcing the edges rising to *ruyi*-shape tabs on the top four corners of the cover.

5 ½ in. (14 cm.) high, 15 in. (38 cm.) wide, 8 ½ in. (21 cm.) deep

HK\$ 120,000-180,000

US\$ 16,000-23,000

清十七 / 十八世紀 黃花梨小箱



THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

3357

A LARGE *HUANGHUALI* BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is of cylindrical form with a slightly convex base, with a beaded border above the foot and a lightly flared mouth rim. The grain has a particularly pleasing pattern, with several 'ghost faces'. The colour is of a deep reddish-brown tone with natural striations and graining.

8 ½ in. (22 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

清十八世紀 黃花梨筆筒



ANOTHER PROPERTY

3358

A LARGE HUANGHUALI RECESSED-LEG TABLE,
PINGTOU'AN

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The single-panel top is set within the wide rectangular frame, above plain aprons and spandrels with beaded edge, the whole supported on thick beaded rectangular legs bevelled on the outer side and joined by pairs of square-section stretchers.

31 ¾ in. (80.6 cm.) high, 95 ¼ in. (242 cm.) wide,
21 ¼ in. (54 cm.) deep

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

PROVENANCE

A New York private collection, acquired circa 1990s
Nicholas Grindley, London, 2014

This table is a variant of the standard long recessed leg table that invariably is constructed using round-section legs and most of the tables of this type with square-section legs with convex outer faces have cloud scroll rather than plain spandrels. For examples of these see one illustrated by Robert Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in Minneapolis Institute of Arts*, Minneapolis, 1999, no. 41 and *Furniture of the Ming and Qing Dynasties*, vol.1, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2002, no. 109.

Tables of this length, 242 cm, usually have a more elaborate design with everted ends to the top and inset legs with carved aprons and carved panels between the legs such as the example in the Metropolitan Museum of Art (1996.339) or the example in the Minneapolis Institute of Arts, *op cit*, no.42.

A pingtou'an of similarly simple design but with round-section legs and a single tieli panel is in the Palace Museum, Beijing, illustrated in *The Palace Museum Collection: A Treasury of Ming & Qing Dynasty Palace Furniture*, vol. 1, Beijing, 2007, fig. 286, which was originally placed in the Shoukang Palace, a residence for Empress Dowagers or Consort Dowagers during the Qing dynasty.

明末 / 清初 黃花梨獨板平頭案

來源

紐約私人珍藏，入藏於約 1990 年代
Nicholas Grindley，倫敦，2014 年

平頭案多為圓腿，方腿者牙頭則多為雲紋形，如明尼阿波利斯美術館所藏一例，著錄於《Classical Chinese Furniture in the Minneapolis Institute of Arts》，1999 年，圖版 41 號，及北京故宮所藏一例，載於故宮博物院藏文物珍品大系《明清家具（上）》，上海，2002 年，圖版 109 號。

此案長 242 公分，形體碩大，但通體光素無紋飾，十分罕見。尺寸相仿者的紋飾多較為複雜，如紐約大都會的一件翹頭案，館藏編號 1996.339，及明尼阿波利斯美術館所藏一例，見前揭書圖版 42 號，兩案的結構相仿，皆具有牙頭飾龍紋、腿間安橫枨、鑲裝繚環板等特色。

北京故宮藏有一平頭案，高 78 公分，長 235 公分，深 73 公分，整體無紋飾，造型與此案頗為類似，但為圓腿，而且案面為鐵梨木心，不似此案通體以黃花梨製成。該案原為清代皇太后、太妃居所壽康宮之物，載於《故宮博物院藏明清宮廷家具大觀（上）》，北京，2006 年，圖 286。







THE PROPERTY OF A GENTLEMAN

3359

A RARE PAIR OF HUANGHUALI 'FOUR-CORNERS EXPOSED' ARMCHAIRS, SICHUTOU GUANMAOYI

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

Each imposing chair is constructed with a sweeping crest rail supported by an S-shaped splat and elegantly curved rear posts which continue to form the square-sectioned feet. The serpentine arms extend beyond the curved front posts and are anchored by tapering side posts to the rectangular seat frame enclosing a hard mat seat, above shaped, beaded aprons and spandrels on all four sides. The legs are joined by stepped stretchers and a footrest. 46 ½ in. (118.1 cm.) high, 23 ½ in. (59.7 cm.) wide, 21 ¾ in. (54.4 cm.) deep

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

PROVENANCE

Caroline Bieber

Purchased by an anonymous donor in 1965

Donated to the Flint Institute of Arts, Flint, Michigan in 1977

De-accessed in 2006

Nicholas Grindley Ltd., London, 2007

The present pair of chairs displays an unparalleled grace and finesse seen only in the finest furniture dating to the Ming and early Qing dynasties. Of the four categories of chair, the 'four corners-exposed' armchair is one of the earliest classic forms found in *huanghuali* furniture design. The present pair of chairs is distinguished by the elegant lines and fine quality of the *huanghuali*.

The deeply curved crest rails with rounded ends are beautifully carved and dramatically contrast the box-like construction of the lower section. The thick curved members would have resulted in a significant amount of wastage, and suggests the considerable importance of the gentleman who commissioned the chairs. One closely comparable published example, of similar proportion, is a single chair exhibiting the same protruding crest rail and handgrips, gently curved splat and square-section legs, but without the carved embellishments on both sides of the splat, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pl. A70. Another example is a pair of *huanghuali sichutou* armchairs formerly in the collections of Philip W. Manhard (1922-1998), McLean, Virginia and Eskenazi Ltd., London, sold at Christie's New York, 17-18 March 2016, lot 1317. Another example of similar proportions is in the Palace Museum, Beijing, illustrated in *Furniture of the Ming and Qing Dynasties (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, pl. 26. Compare also to a single *huanghuali sichutou* chair with a less curved crest rail and without the posts that join the armrests to the seat rails, formerly in the Robert H. Ellsworth Collection, sold at Christie's New York, 17 March 2015, lot 50.

明末 / 清初 黃花梨四出頭官帽椅一對

來源

Caroline Bieber

由匿名捐贈人購於 1965 年

1977 年捐贈予弗林特藝術學院，弗林特，密歇根

弗林特藝術學院於 2006 年出售

Nicholas Grindley，倫敦，2007 年

此對椅搭腦及扶手兩端出頭，故稱之為「四出頭官帽椅」。其線條流暢，用料寬厚，是明式傢俱簡約風格的典範。諸細部如搭腦、扶手、背板、聯幫棍等均顯弧度，製作時必然會削掉大量木料，足見此對椅子用料之奢豪，原主人想必為貴胄達官。

可參考一件比例與本拍品非常接近的黃花梨四出頭官帽椅，惟背板兩側沒有雕飾，載於王世襄著，《Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties》，香港，1990 年，圖版 A70。另可比較美國 Philip W. Manhard 及倫敦 Eskenazi 先後遞藏的一對黃花梨四出頭官帽椅，2016 年 3 月 17-18 日於紐約佳士得拍賣，拍品 1317 號。北京故宮博物院亦藏一件相似例，著錄於 2002 年香港出版故宮博物院藏文物珍品全集《明清家具（上）》，圖版 26 號。最後可參考安思遠舊藏一黃花梨四出頭官帽椅，其搭腦及扶手較筆直，2015 年 3 月 17 日於紐約佳士得拍賣，拍品 50 號。







THE PROPERTY OF A GENTLEMAN

3360

A RARE *HUANGHUALI* DEMOUNTABLE
RECESSED-LEG PAINTING TABLE,
HUA'AN

LATE MING DYNASTY, 17TH CENTURY

The table comprises a pair of detachable circular-section recessed legs joined by double stretchers of oval form. The rectangular removeable top is formed with apertures for fitting into dowels under the table top. The beaded apron and stepped spandrels are hinged so as to fold flush under the top.

33 in. (84 cm.) high, 69 in. (175 cm.) wide,
29 ½ in. (75 cm.) deep

HK\$3,800,000-5,000,000

US\$500,000-650,000

PROVENANCE

Tsao Hui Min Collection

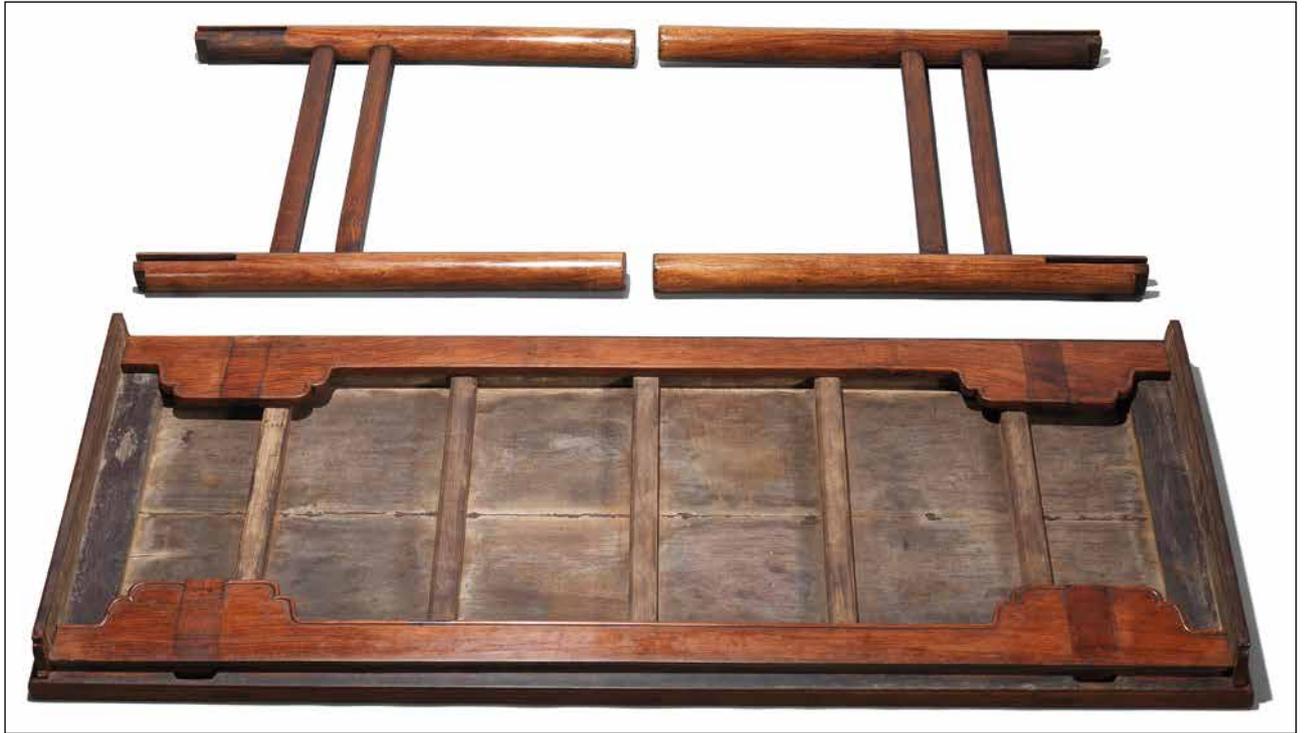
Acquired from My Humble House, Taipei, 2004

晚明 黃花梨折疊式畫案

來源

2004年購於台北寒舍





PROPERTY FROM A HONG KONG FAMILY
COLLECTION

3361

A RARE PAIR OF ZITAN AND
HARDWOOD KANG DISPLAY
CABINETS

QING DYNASTY, 18TH-EARLY 19TH CENTURY

The cabinet is constructed with stepped shelves
of varying heights and sizes, with two small
drawers on the lower section carved with a
geometric pattern above a scroll-form apron, the
shelves and back lacquered green.

37 3/8 in. (95 cm.) long, 30 1/4 in. (76.7 cm.) high,
9 3/4 in. (24.9 cm.) deep (2)

HK\$300,000-400,000

US\$39,000-52,000

清十八世紀 / 十九世紀早期

紫檀及硬木百寶格



THE PROPERTY OF A GENTLEMAN

3362

A RARE *HUANGHUALI* ROUND-CORNER BOOK CABINET

QING DYNASTY, 17TH-18TH CENTURY

The protruding round-corner top is supported on slightly splayed corner posts of rounded section, enclosing the rectangular single-panel doors opening from the center stile to reveal two detachable shelves, all above plain narrow aprons, the wood of a dark, attractive tone.

33 ¼ in. (84.3 cm.) high, 23 ¾ in. (59.3 cm.) wide,
13 ¾ in. (34 cm.) deep

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Alan Fung, Hong Kong, acquired in
October 1987

清十七 / 十八世紀

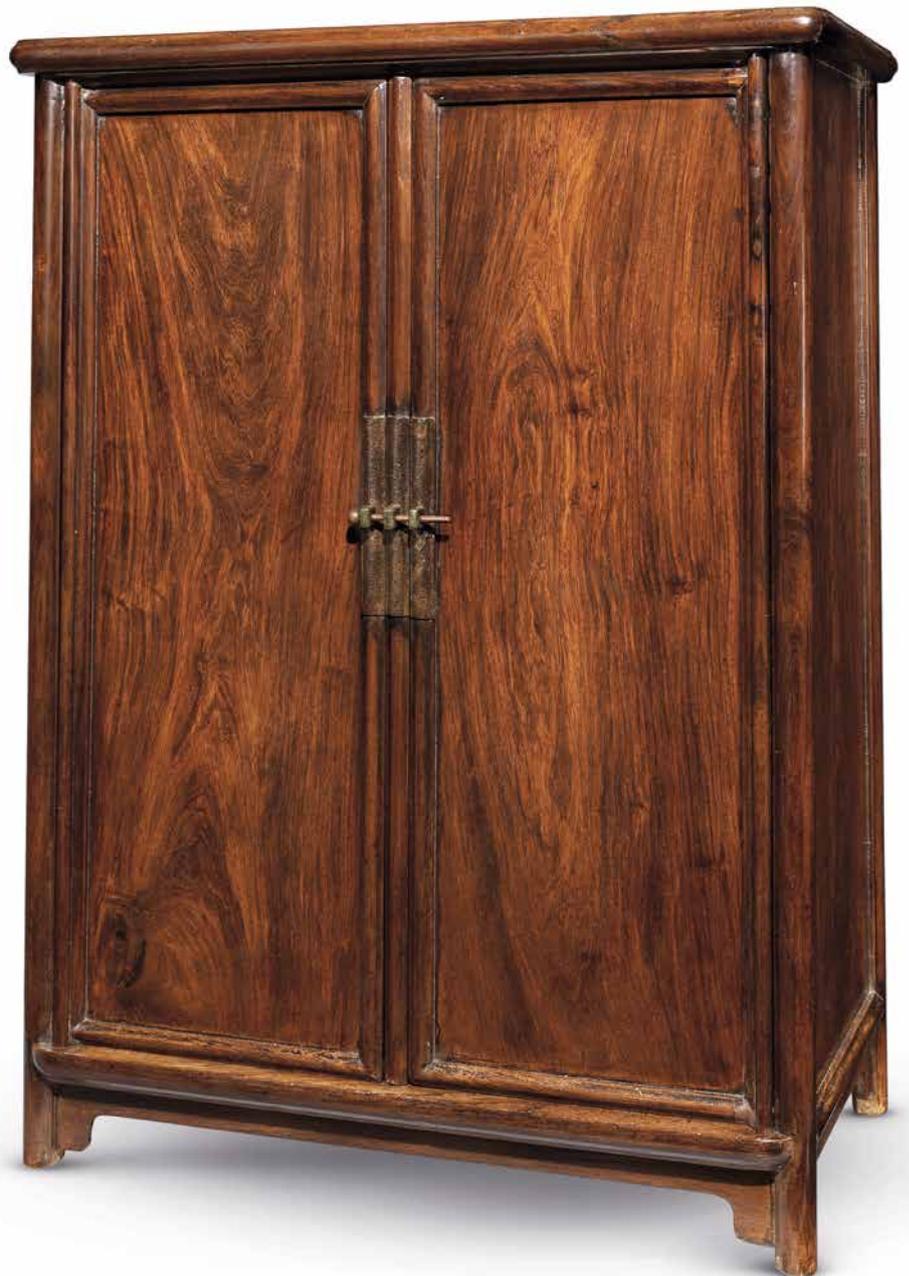
黃花梨圓角書櫃

來源

馮英滿，香港，1987年10月

A similar round-corner cabinet of smaller size (64 cm. high) with shaped aprons is illustrated by Wang Shixiang in *Connoisseurship for Chinese Furniture: Ming and Early Qing Dynasties*, vol. 2, Hong Kong, 1990, p. 150, pl. D21. Compare also to a *huamu*-inset *huanghuali* cabinet of similar form and proportion, illustrated by George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 10; and a burlwood-inset *huanghuali* cabinet illustrated by Gustav Ecke, *Chinese Domestic Furniture*, Hong Kong, 1978, pl. 94.

王世襄《明式家具珍賞》一書中載有一件與本拍品相似的黃花梨圓角櫃，唯尺寸較小（64公分高）且牙板為卷口形，見該書英文版卷2，150頁，圖版D21。亦可比一件造形與本品相似的黃花梨嵌樺木圓角櫃，載於George N. Kates著1948年紐約出版《Chinese Household Furniture》，圖版10；以及一件黃花梨嵌櫻木圓角櫃，載於Gustav Ecke著《Chinese Domestic Furniture》，1978年，香港，圖版94。



3363

A VERY RARE SET OF SIX SILK
FLOSS-WRAPPED SPOTTED
BAMBOO HANGINGS

QING DYNASTY, 17TH-18TH CENTURY

Each of the rectangular panel is constructed with thin strips of horizontal spotted bamboo and framed by golden brown satin borders. The panels are exquisitely decorated with multi-coloured silk floss wrapped around each bamboo strip to form the varied designs. Fitted at one end with two metal mounts for suspension. 64 ½ x 20 in. (164 x 51 cm.), Japanese wood box

(6)

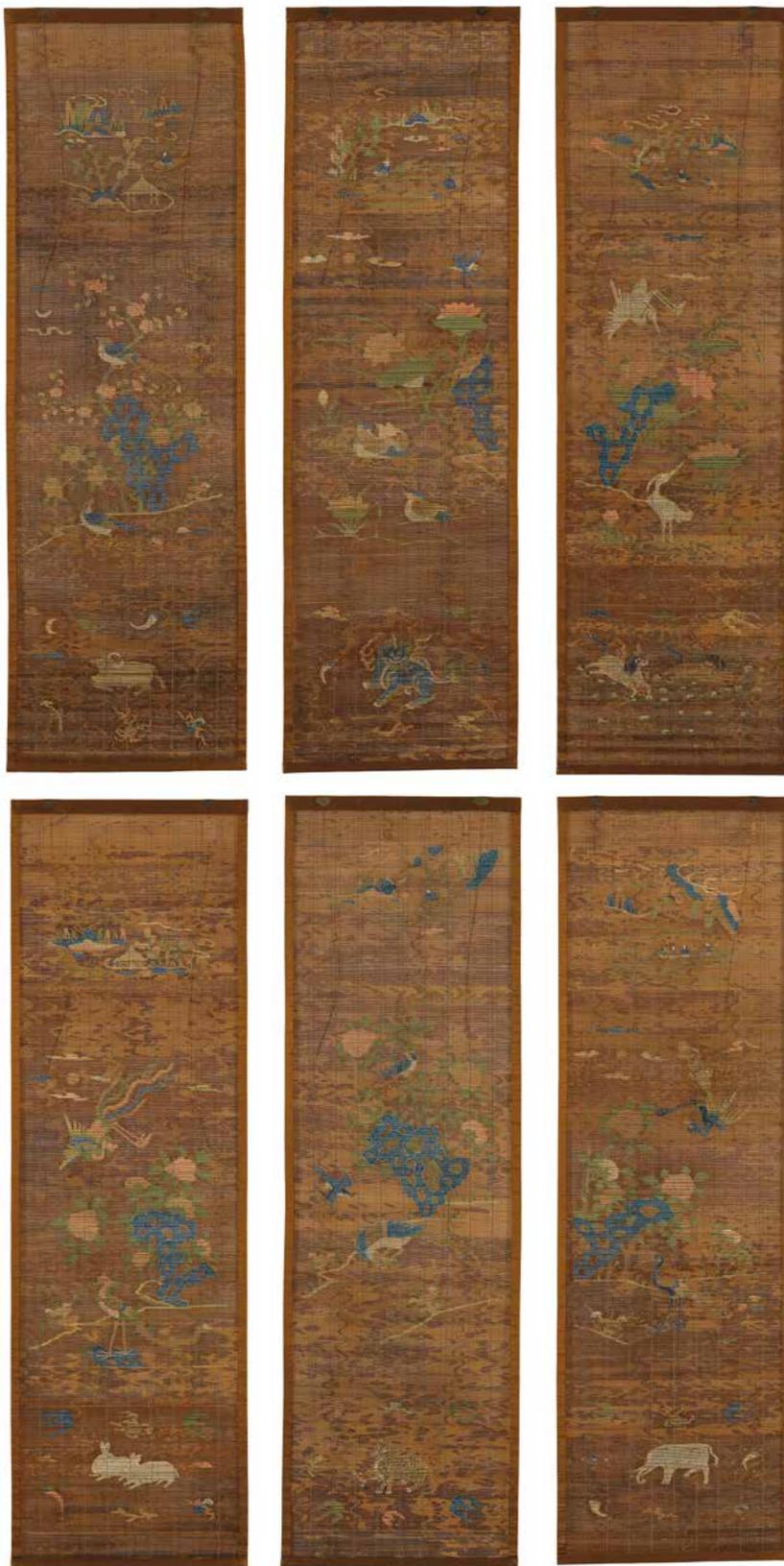
HK\$200,000-300,000

US\$26,000-39,000

清十七 / 十八世紀

湘妃竹盤絲群仙獻壽圖掛簾

一套六幅



detail
細部



~3364

A MASSIVE VIETNAMESE *CHENXIANG* WOOD FORMATION

The wood has been meticulously trimmed to leave an irregular log containing dense specks of resin throughout.

54 3/8 in. (138 cm.) long, 6850g, hardwood stand, fitted wood box

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

US\$110,000-160,000

越南天然形成樹心結油沉香擺件 (6850 克)

~ This item is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

拍賣品描述通知

~ 本拍賣品受制於 CITES 出入口限制。由於本拍賣品無法提供先前的 CITES 歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的 CITES 出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。

3365

A STRING OF ALOESWOOD
ROSARY BEADS, *SHOUCHUAN*
QING DYNASTY (1644-1911)

The bracelet consists of eighteen large
aloeswood beads, and a two-part double
gourd-form amethyst and coral pendant.
7 ¼ in. (19.7 cm.) long, pewter box

HK\$300,000-500,000

US\$39,000-65,000

清 沉香十八子手串



3365

3366

A STRING OF AMBER AND
LAPIS LAZULI ROSARY BEADS,
SHOUCHUAN
QING DYNASTY (1644-1911)

The bracelet consists of eighteen amber
beads divided by a larger lapis lazuli bead
pierced with stylised dragons, opposite
a two-part double gourd-form pendant
above two further lapis lazuli drops pierced
with an endless knot design.
10 ¾ in. (27.5 cm.) long, box

HK\$60,000-100,000

US\$7,800-13,000

清 蜜蠟十八子手串



3366

PROPERTY FROM A GERMAN FAMILY COLLECTION

3367

A RARE CARVED FRUIT-NUT AND TURQUOISE COURT NECKLACE

DAOGUANG PERIOD, DATED TO CYCLICAL *BINGWU* YEAR, CORRESPONDING TO 1846 AND OF THE PERIOD

The necklace is comprised of one hundred and eight intricately carved nut beads depicting historical or fictional figures, including painters, poets and calligraphers, such as Sima Guang, Du Fu, Qian Liu, and Yan Zhenqing. The beads are spaced by four large apple-green turquoise beads, the *fota* suspends a flattened turquoise pendant and terminates in a tourmaline dewdrop, and is further enhanced by three tassels strung with coral beads, each terminating in a tourmaline dewdrop.

41 ½ in. (105.5 cm.) long

PROVENANCE

Max Müller (1867-1960), German Consul to China
By descent to Irmgard Müller-Doertenback (1909-2011)

HK\$200,000-300,000

US\$26,000-39,000

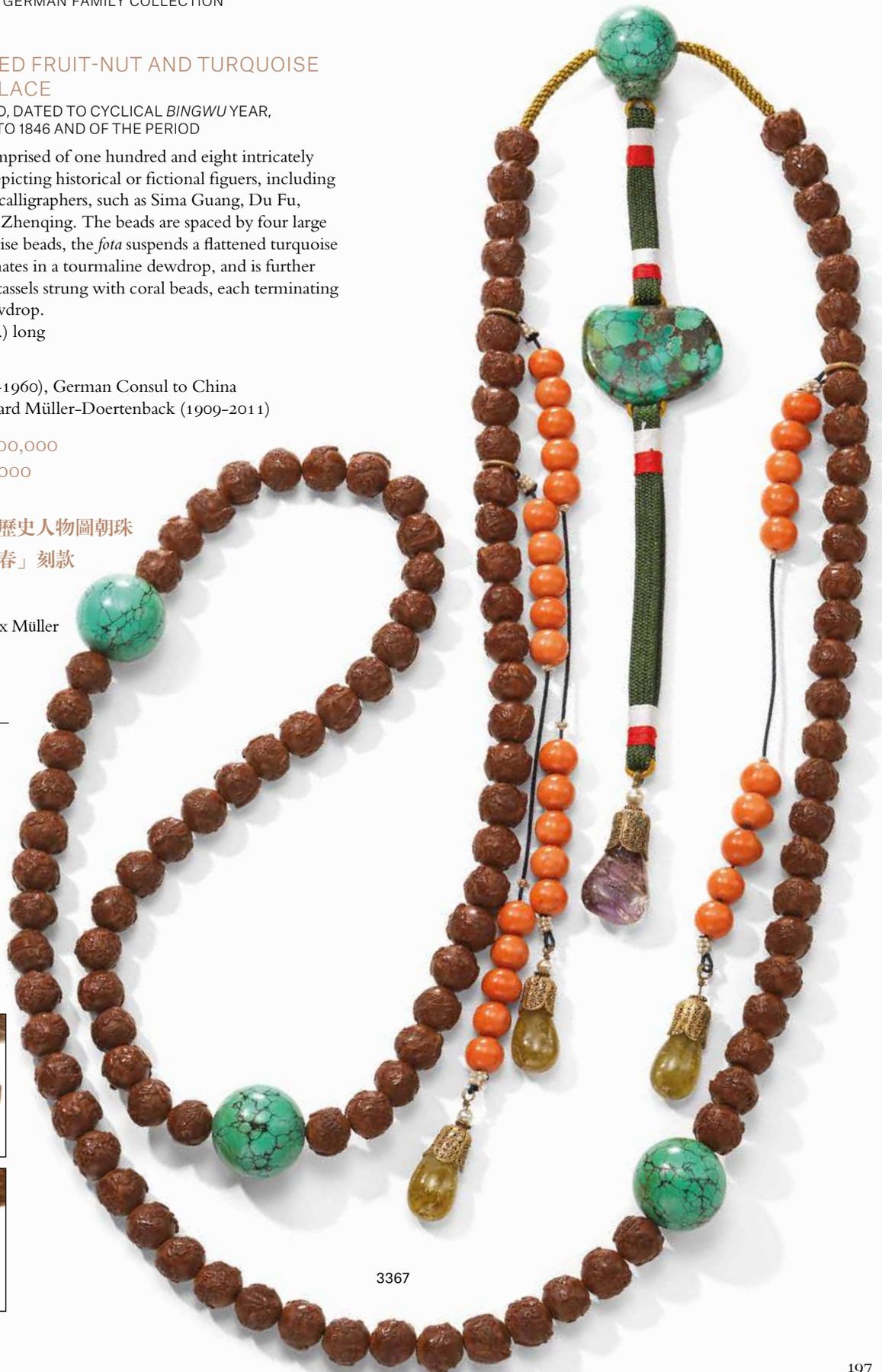
清道光 核雕歷史人物圖朝珠
「道光丙午年立春」刻款

來源

德國駐華領事 Max Müller
(1867-1960) 珍藏
Max Müller 女兒
Irmgard Müller-
Doertenback (1909-
2011) 繼承
德國家族珍藏



detail
細部



3367

PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

3368

AN IMPERIAL BLUE-GROUND SILK GAUZE

'DRAGON' ROBE, *MANGPAO*

LATE QIANLONG/EARLY JIAQING PERIOD

The blue gauze is worked in couched gold thread and counted stitch with the prescribed nine five-clawed dragons, two on the front and back shown clutching flaming pearls while the others are shown reaching for the pearl, all amidst *lingzhi*-shaped clouds interspersed with 'precious objects' and bats. The whole is set above a terrestrial diagram and *lishui* stripe separated by further clouds, and with similar decoration repeated on the border, collar and cuffs.

60 ½ in. (153.7 cm.) long x 97 ⅛ in. (247 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Linda Wrigglesworth, London, April 2005

清乾隆 / 嘉慶 藍色紗納繡彩雲金龍紋蟒袍

來源

Linda Wrigglesworth, 倫敦, 2005 年 4 月

This imperial *mangpao* (dragon robe), embroidered with floss silk worked in counted stitch and couched gold-wrapped threads on blue silk gauze, dates from the very end of the reign of the Qianlong Emperor (r. 1735-1795) or early in the reign of his son, the Jiaqing Emperor (r. 1796-1820). This summer robe is complete as designed and its execution reflects the highest quality workmanship. The small details such as the trails of clouds that mark the wavy *lishui* (standing water) border and the animated red bats that flit among the five-coloured clouds are particularly refined and confirm an imperial court commission.

Blue was the official colour of the Qing dynasty and appropriate for all ranks of nobles as well as lower-ranking members of the imperial clan. The size of the frontal dragons at the chest and back are larger in scale than the profile dragons on the lower skirts - a characteristic that favours an eighteenth-century date. Although the dragons on this robe are depicted with five claws and are related to the *long* dragons worn by the emperor and his immediate family, it is likely these were actually ranked as *mang*, usually depicted with only four claws. This finesse of name and image is typical of post mid-eighteenth century court attire. Without knowing the exact rank of its intended wearer, it is impossible to confirm the identification of this symbol.

By John E. Vollmer

此御製藍地納紗金龍雲紋龍袍運用納繡及平金等技法，為乾隆朝晚期至嘉慶早期製品。這件夏服形制嚴謹，繡工規整，如立水上方之錦雲紋以及間飾於五彩雲紋之紅蝠等細部紋飾尤為精緻，可見織工之高超技藝。由此可斷定此為宮廷御用織造處之作品。

藍色為清朝宮廷代表色，所有貴族或是低階皇室成員均可使用。此袍衣襟及背面所繡正龍體型大於下幅所繡之行龍。此袍所繡雖為只有皇帝或其直系親屬可用之五爪龍，但亦有可能為通常帶四爪之蟒。清十八世紀後期宮廷服飾常見改稱蟒為龍的例子。由於龍袍和蟒袍的區別不在紋飾，而在於身份，故此。如不知其原主身份為何，無法斷定此袍上所飾為龍抑或蟒。

沃約翰





PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

3369

A MAGNIFICENT AND RARE IMPERIAL 'GUN-
POWDER BROWN' SURCOAT, *LONGGUA*

QIANLONG PERIOD (1736-1795)

The front-opening silk satin coat is finely embroidered with four roundels displaying five-clawed dragons in the center and shoulders, and four roundels of three-clawed archaic *kui* dragons, each beneath a *shou* character above rolling waves tossed with auspicious emblems, all above further various precious objects rising from waves and *lishui* border at hem.

56 ¾ in. (144 cm.) long x 71 ⅞ in. (182.6) wide

HK\$700,000-900,000

US\$91,000-120,000

清乾隆 醬色繡八團彩雲金龍拱壽紋龍褂

Stylistically this imperial *longgua* (dragon surcoat), embroidered with floss silk worked in satin stitch and with couched gold-wrapped threads on silk twill dates from the reign of the Qianlong emperor (1735-1795). In accordance with the 1759 edicts affecting court attire, the dowager empress, the empress and the first three ranks of imperial consorts were assigned two styles of surcoats. The first style, like this example, featured eight dragon roundels above a water and wave border at the hem and at the edges of the sleeves. A second style was similar but without the water and wave borders. For the empresses and the first two ranks of consorts, the roundels featured five-clawed dragons. Those on the *longgua* for the empresses were identified as *long*; for the consorts the same types of dragons were called *mang*. The roundels on the lower skirts of *longgua* for consorts of the third to fifth rank were further differentiated from those of higher ranking court women by substituting "walking dragons" with curly-bodied archaic dragons called *gui*.

The refined embroidery reflects the best workmanship for the imperial court. The present colour of the ground fabric is highly unusual for an Imperial consort's robe and may be unique, as many of the known examples are in the typical midnight blue.

此件御製龍褂運用緞面綉及平金技法，從形制上看來應為乾隆年間（1735-1795）製品。乾隆二十四年（1759）頒佈之冠服制度規定太后、皇后以及高階嬪妃可著龍褂有二制。其一，如此例，綉五爪龍八團，下幅飾海水江崖及立水紋，袖端各兩條行龍及水浪紋。其二，下幅及袖端不施章采。皇太后、皇后、皇貴妃及貴妃之褂稱龍褂，其餘嬪妃之褂則為蟒褂。低階嬪妃之龍褂下擺所飾團龍紋則改行龍為夔龍。

此褂織工嫻熟精妙，反應宮廷作坊之最高水平。其所使用之布料色調在嬪妃服飾中亦極為罕見，或為孤品，因目前所知之例均為石青色地。





VARIOUS PROPERTIES

3370

A WHITE JADE MUGHAL-STYLE BOWL AND COVER

QING DYNASTY (1644-1911)

Both the bowl and cover are finely and delicately carved with flying cranes holding in its beak a *lingzhi* stem, amidst scrolling foliage and stylised flowers.

4 1/8 in. (10.5 cm.) diam., silver-inlaid wood stand, box

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE

Yamanaka & Co., Inc., New York, 15 February 1941

Georges Estoppey Collection (1889-1970)

Sold at Sotheby's Paris, 9 June 2011, lot 22

EXHIBITED

Smithsonian Institution, *Special Exhibition of the Georges Estoppey Collection of Jade*, Washington D.C., 15 January - 1 March 1942, Catalogue, no. 30

清 白玉開光雲鶴紋蓋盃

來源

紐約山中商會，1941年2月15日

Georges Estoppey 珍藏（1889-1970）

巴黎蘇富比，2011年6月9日，拍品22號

展覽

史密森尼學會，《Special Exhibition of the Georges Estoppey Collection of Jade》，華盛頓特區，1942年1月15日至3月1日，圖錄編號30



3371

A FINE PAIR OF WHITE JADE CUPS
QING DYNASTY, 18TH CENTURY

Each cup is well carved with rounded sides rising from a shallow foot ring to a straight mouth. The jade is of an even white tone with small areas of milk-white mottling and bright russet 'skin'.
3 in. (7.6 cm.) diam., wood stands, box (2)

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE

Sold at Sotheby's London, 7 June 2000, lot 59

清十八世紀 白玉小盃一對

來源

倫敦蘇富比，2000年6月7日，拍品59號

The form of the present cups seems to have been inspired by the popular Chenghua *doucai* 'chicken' cups in porcelain, which first gained prominence in the late Ming dynasty, and continued to be highly sought after and copied during the Qing period. The Percival David Foundation Collection has two chicken cups from the Chenghua and Kangxi periods, both enamelled with cockerels in a garden scene similar to the scenes on the current bowls, and illustrated by Rosemary Scott, *Percival David Foundation of Chinese Art. A Guide to the Collection*, London, 1989, no. 79.



3372

A SUPERB WHITE JADE 'CHILONG' VASE
AND COVER

QIANLONG PERIOD (1736-1795)

The vase is carved on the body with a band of archaic scroll comprising a pair of confronting *chilong* on each side, the neck with a frieze of pendent trefoils and around the foot with a register of upright *niyi*-heads.

The shoulder and neck are flanked by a pair of dragon-head handles with loose rings. The cover is similarly carved with a band of trefoils below an openwork finial in the form of a coiling dragon.

7 ½ in. (19 cm.) high, wood stand, Japanese double wood boxes

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

US\$110,000-130,000

清乾隆

白玉雕螭龍如意紋龍啣活環耳蓋瓶



3373

A FINE WHITE JADE *LINGZHI*-FORM VESSEL
QING DYNASTY, 18TH-19TH CENTURY

The jade is finely carved as a large *lingzhi* with deep sides rising from a rock-form base, with a gnarled branch bearing seven further *lingzhi* growing along one side towards the irregular lobed rim, the reverse with a small spray of bamboo emerging from in front of the stem of a large curled leaf, the well-polished stone of an even white tone with some small opaque inclusions.

4 ¼ in. (10.7 cm.) high, wood stand

HK\$1,500,000–2,000,000 US\$200,000–260,000

PROVENANCE

Collection of Mr. and Mrs. Paul E. Manheim

Sold at Christie's New York, 17 September 2008, lot 559

According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Hong Kong, 2006, the combination of *lingzhi* and bamboo can have multiple auspicious meanings. As the *lingzhi* represents longevity, and bamboo (*zhu*) is a pun for 'congratulate,' the pair can form the rebus 'birthday greetings.' However, as a ruyi sceptre resembles *lingzhi*, and bamboo can also symbolise peace (*pingan*), the two together can also form the rebus *ping'an ruyi*, or 'may you have peace and fulfilment of all wishes.'

Several examples of jade *lingzhi*-form vessels are known. One of slightly larger size, though carved on the exterior with the *wufu* fluttering amidst smaller *lingzhi* sprays, from the collection of the British Rail Pension Fund, was sold at Sotheby's, Hong Kong, 16 May 1989, lot 94. Two other related, though larger vessels, were sold at Christie's Hong Kong, 30 March 2005, lot 121, and 22 March 2007, lot 122.

清十八 / 十九世紀 白玉靈芝形盃

來源

Paul E. Manheim 伉儷珍藏

紐約佳士得，2008年9月17日，拍品 559 號



THE PROPERTY OF A PRIVATE COLLECTOR

3374

A LARGE DARK-GREEN JADE ARCHAISTIC
VASE, *BIANHU*

QIANLONG INCISED SIX-CHARACTER *FANGGU* MARK IN A LINE
AND OF THE PERIOD (1736-1795)

The vase of flattened form is carved in low relief on the body with a broad *taotie* mask on each side, between two registers of archaic motifs. The neck is flanked by a pair of handles in the form of mythical beast-heads with loose rings. The stone is of an opaque deep green tone with dark-green specks and milky mottling and streaks.

14 $\frac{3}{4}$ in. (37.5 cm.) high, stand

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

US\$110,000-160,000

PROVENANCE

Ashkenazi & Co., San Francisco, acquired in the early 1980s

During the Qianlong period, the Emperor took great interests in antiquities and a variety of works of art rendered in different media, such as jade carvings, found their inspiration from treasures that were already collected within the Forbidden City, such as the bronze *hu* dating to the Zhou dynasty illustrated in the woodblock printed catalogue *Xiqing Gujian*, 'Inspection of Antiques', which was published under the auspices of the Qianlong Emperor. The present vase followed the same archaic reference in its shape and motifs, and further strengthened in its affirmation by the mark inscribed on its base, *Qianlong Fanggu*, 'Imitating the Ancient (by Emperor) Qianlong'.

The present *hu* is of exceptional size which required a substantially large rough boulder in order to create such an impressive vase, and its expense would have been considerable. A smaller Qianlong-marked jade *hu* in the Avery Brundage Collection is illustrated in the exhibition catalogue, *Chinese Treasures from the Avery Brundage Collection*, The Asia Society, New York, 1968, no. 64. Compare also a monumental spinach-green jade vase and cover with a Qianlong *fanggu* mark with a cyclical date corresponding to 1787 from the Prince Gong, and the Alan and Simone Hartman Collections, sold at Christie's Hong Kong, 28 November 2006, lot 1386.

Compare also to a large white jade vase of slightly smaller size but of very similar form, also bearing a Qianlong *fanggu* mark, and carved with archaic dragons, formerly in the William Cleverley Alexander and S. Bulgari Collections, sold at Christie's Hong Kong, 28 May 2014, lot 3370.

清乾隆 碧玉雕饕餮紋獸面啣活環耳大扁壺

《大清乾隆仿古》楷書刻款

來源

Ashkenazi & Co., 三藩市，購藏於 1980 年代初

乾隆朝慕古之風大盛，本壺形制及紋飾正是源於周代青銅壺。《西清古鑑》記載了清宮古銅器典藏，作為本壺藍本的周代青銅壺亦被收錄其中。

另可參見出自恭親王府後由哈特曼伉儷珍藏的一件大型碧玉壺，同樣刻「乾隆仿古」款，2006 年 11 月 28 日於香港佳士得拍賣，拍品 1386 號。





THE PROPERTY OF A LADY

3375

A FINELY CARVED SPINACH-GREEN JADE
TRIPOD CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is carved around the exterior with *taotie* masks separated by raised archaic symbols, with a pair of phoenix handles with loose rings at the sides. The top of the cover is similarly decorated with designs adapted from *taotie* masks, surmounted by a finial shaped as a coiled horned dragon. The stone is of a deep green tone mottled with paler areas.

6 7/8 in. (22.5 cm.) wide

HK\$ 150,000-250,000

US\$ 19,000-34,000

PROVENANCE

Sold at Sotheby's London, 12 May 2010, lot 115

EXHIBITED

Chinese Jade Through the Centuries, China House Gallery, New York, 1968, cat. no. 74.

清乾隆 碧玉仿古饕餮紋龍鈕雙鳳活環耳三足蓋爐

來源

倫敦蘇富比，2010年5月12日，拍品115號

展覽

China House Gallery，《Chinese Jade Through the Centuries》，紐約，1968年，圖錄編號74



THE PROPERTY OF A LADY

3376

A RARE AND FINELY CARVED YELLOW JADE
TWIN-HANDLED VASE

QIANLONG PERIOD (1736-1795)

The square-sectioned vessel is well-hollowed and elegantly carved with archaistic handles shaped as phoenixes to the sides of the slightly waisted neck, above a stepped shoulder and raised on a spreading foot. The stone is of an attractive yellowish-green tone with some minor darker and lighter inclusions.

5 ¾ in. (14.6 cm.) high

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

US\$110,000-160,000

PROVENANCE

Sold at Sotheby's Hong Kong, 17 May 1988, lot 555

Sold at Christie's Hong Kong, 28 April 1996, lot 693

Sold at Christie's London, 15 May 2007, lot 374

The lustrous yellow colour seen on the current jade vase is referred to as the colour of mallow flowers in the autumn season, *qiukui*, by Chinese connoisseurs. An example of an 'autumn mallow'-coloured jade carving is provided by the finger citron dated to the Qing Dynasty in the Palace Museum, Beijing, illustrated in *Jade (III)*, The Complete Collection of Treasures from the Palace Museum, Hong Kong, 1995, p. 64, no. 52.

Compare the archaistic phoenix handles on the present lot to the archaistic dragon handles on an agate vase in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji - 6 - Qing*, Hebei, 1991, p. 148, no. 225. Also see a yellow jade vase from the G. Bloch Collection, sold at Sotheby's Hong Kong, 23 October 2005, lot 73; and another at Sotheby's New York, 19 March 2007, lot 30.

清乾隆 黃玉雙龍耳方瓶

來源

香港佳士得，1988年5月17日，拍品555號

香港佳士得，1996年4月28日，拍品693號

倫敦佳士得，2007年5月15日，拍品374號



VARIOUS PROPERTIES

3377

A WHITE AND RUSSET JADE 'CHILONG' CUP

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The well hollowed vessel is supported on a gnarled branch bearing multiple *lingzhi* heads, with two *chilong* clinging to the rim and another two clambering up both sides of the cup. The stone is of a celadon tone with greyish-brown and russet inclusions.

6 in. (15.5 cm.) wide, wood stand

HK\$300,000-500,000

US\$39,000-65,000

明末 / 清初 玉雕螭龍靈芝紋盃



3378

A YELLOW JADE CARVING OF A RAM
SONG-MING DYNASTY (960-1644)

The stone is carved in the round as a recumbent ram detailed with grooved curved horns, and its legs tucked underneath the body. The softly polished yellow stone has a slight greenish tinge with areas of minor russet striations.

2 ½ in. (6.5 cm.) long, box

HK\$700,000-900,000

US\$91,000-120,000

宋/明 黃玉臥羊把件



3379

A XING SANCAI MOULDED 'PHOENIX' RUYI-SHAPED COSMETIC BOX AND COVER

TANG DYNASTY (618-907)

The cover is finely moulded with a pair of phoenix flanking a be-ribboned tassel picked out in amber, against a green-glazed fish-roe ground. The box and cover are glazed all-over. There are three spur marks on both the underside of the cover and interior of the box.

4 7/8 in. (12.4 cm.) wide, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

A number of white-glazed boxes of identical shape and design dating to the Tang dynasty are known, however *sancai* boxes of this type are extremely rare. The current box displays exceptional quality as can be seen in the precise control of different glaze colours as well as the crisp moulding on the cover.

Published examples of white-glazed boxes bearing this design include one in the Xi'an Institute of Cultural Relics Preservation, illustrated in *Xing Kiln of China*, Beijing, 2012, p. 342, fig. 15 (fig. 1); and one in the collection of Shaanxi Institute of Archaeology, illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 15, Beijing, 2008, pls. 52.

唐 邢窯三彩印珍珠地雙鸞脚綬紋粉盒

來源

日本私人珍藏，入藏於 1990 年代

此盒紋飾華貴，發色分佈精準，更為難得的是通體施釉，盒及蓋內均有三個支釘痕，誠為造工精巧的上乘之作。同類例子有施白釉的粉盒，紋飾與造型與本拍品相同，惟三彩例子極為稀有。可參考兩件白釉粉盒，一件藏西安市文物保護考古所（圖一），著錄於《中國邢窯》，北京，2012年，342頁，圖15；另一件藏陝西省考古研究所，著錄於《中國出土瓷器全集》，北京，2008年，圖版52號。



fig. 1 Collection of the Xi'an Institute of Cultural Relics Preservation
圖一 西安市文物保護考古所藏品



3380

A SANCAI MOULDED 'DOUBLE LOZENGE'
QUATREFOIL BOX AND COVER

TANG DYNASTY (618-907)

The box is finely moulded with a be-ribboned double lozenge picked out in green against an amber-glazed fish-roe ground. The box and cover are glazed all-over. The underside of the cover and base of the box each have three tiny spur marks.

3 7/8 in. (9.8 cm.) wide, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

唐 三彩印珍珠地簪花綏帶紋海棠式蓋盒

來源

日本私人收藏，入藏於1990年代



base
底部



THE PROPERTY OF AN IMPORTANT ASIAN PRIVATE COLLECTION

3381

A SANCAI/ MOULDED INK STONE

LIAO DYNASTY (907-1125)

The ink stone is moulded with a stylised dragon surrounding a shallow water receptacle moulded with double fish amidst waves. The well and sides are moulded with flowers in shaped panels. It is covered overall with splashes of cream, green and amber glazes, with three very small spur marks on the foot rim.

7 7/8 in. (20.2 cm.), box

HK\$150,000-260,000

US\$20,000-34,000

遼 三彩模印雙魚花卉紋硯



VARIOUS PROPERTIES

3382

TWO DING MOULDED SQUARE DISHES

NORTHERN SONG DYNASTY (960-1127)

One dish is moulded to the interior with a pair of butterflies, the cavetto with lappets below foliage, the other dish with scrolling foliage on the interior, the cavetto with stylised florettes. Both are covered with a pale ivory-toned glaze with the exception of the bases. (2)

4 1/8 in. (10.6 cm.) wide, box

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

北宋 定窯印花方盤兩件

來源

日本私人收藏，1990年代入藏



3383

A DING MOULDED 'PEONY' LOBED BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The interior is moulded in the center with a *chilong* surrounded by leafy peony blossoms on the cavetto, and covered overall in a glaze of creamy beige colour with the exception of the mouth rim.

7 7/8 in. (19.5 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

北宋 / 金 定窯印花牡丹螭龍紋花口盃



3384

A LARGE JUN SKY-BLUE GLAZED BOWL

JIN DYNASTY (1115-1234)

The bowl is well potted with deep rounded sides rising from a ring foot to a slightly inverted rim. It is covered overall in an opaque glaze of milky blue that thins to a mushroom tone on the mouth rim and terminates just above the foot, revealing the brown body.

8 in. (20.5 cm.) diam., Japanese wood box

HK\$ 180,000-250,000

US\$ 24,000-32,000

金 鈎窯天藍釉大盃



3385

A BLACK-GLAZED SGRAFFIATO
'PEONY' MEIPING

JIN DYNASTY (1115-1234)

The vase is carved through the black glaze to the buff body to depict a broad band of peony on the body below a band of foliage and above a frieze of overlapping lotus petals around the foot. It is covered overall with black glaze with the exception of the foot ring. 12 ¼ in. (31 cm.) high, box

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

金 黑釉剔牡丹紋梅瓶

來源

日本私人收藏，入藏於 1990 年代



3386

A CIZHOU BLACK-GLAZED TRUNCATED MEIPING
NORTHERN SONG-JIN DYNASTY (960-1234)

The vase is applied with a row of vertical slips, covered overall with a lustrous black glaze with the exception of the interior and foot ring, thinning to a caramel colour near the mouth, foot, over the slips and on the base.

5 7/8 in. (14.3 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Acquired in Hong Kong in the 1990s

北宋 / 金 磁州窯黑釉堆線紋啣嚕瓶

來源

1990年代購於香港



base
底部



3387

A RARE GREEN-GLAZED CIZHOU SGRAFFIATO
'PEONY' VASE

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The well-balanced baluster body is supported on a high splayed foot and with a tall tapering neck ending on a wide rolled-out everted rim, delicately carved and incised with two large peony blooms borne on leafy stems, all above a band of overlapping petals at the base.

11 in. (31 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Acquired by a European collector from Kusaka Shogado, Tokyo, in the 1930s and thence by descent

Sold at Christie's London, 12 May 2009, lot 153

Green-glazed Cizhou vases of this shape and decoration are extremely rare. Most known examples have the same peony decoration rendered in black slip, while the current vase is carved through white slip and covered with a translucent green glaze. The only known other example also decorated with white peony motifs under a green glaze is illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, pl. 556, registered as an Important Art Object (fig. 1).

Other green-glazed Cizhou vases decorated with peony in black slip include one in the Linyushanren Collection, exhibited in *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Christie's Hong Kong, 2012, pl. 52; one from the Museum Yamoto Bunkakan, illustrated in *Mayuyama, Seventy Years*, op. cit., pl. 557; one illustrated in *Sekai toji zenshu*, vol. 12, Tokyo, 1977, p. 242, fig. 237; one from the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Museum Collection*, Tokyo, 1986, pl. 117; and one in the Baur Collection, Geneva, illustrated in J. Ayers, *The Baur Collection, Chinese Ceramics I*, Switzerland, 1968, pl. A78.

CIRAM Scientific Analysis Certificate no. 0714-OA-207R is consistent with the dating of this lot.



fig. 1 Green-glazed Cizhou sgraffiato vase, registered as an Important Art Object in Japan, illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976
圖一 宋 磁州窯綠釉剔花牡丹紋瓶 日本重要美術品

北宋 / 金 磁州窯綠釉剔花牡丹紋瓶

來源

歐洲私人珍藏，於 1930 年代購自日本東京日下尚雅堂，後於家族中流傳

倫敦佳士得，2009 年 5 月 12 日，拍品 153 號

磁州綠釉剔花瓶極為罕有，而在已知例子當中，幾乎全部都是綠地剔黑花品種，如本瓶般以白剔花襯托綠釉的作品目前所知只有一件，同樣飾牡丹紋，被收錄在 1976 年東京出版的《龍泉集芳》，第一冊，圖版 556 號，並註冊為日本重要美術品（圖一），可見本拍品之稀有度及重要性。

另可參考數件磁州綠地黑花瓶，器形與紋飾與本瓶一樣，惟牡丹紋為黑剔花，一件為臨宇山人珍藏，被註冊為日本重要美術品，2012 年展於香港佳士得《古韻天成：臨宇山人宋瓷珍藏展覽》，圖版 52 號；另一件藏大和文華館，著錄於《龍泉集芳》，第一冊，圖版 557 號；一件著錄於 1977 年東京出版《世界陶磁全集》，第 12 冊，圖 237；一件藏出光美術館，著錄於 1986 年東京出版《出光美術館藏品圖錄：中國陶磁》，圖版 117 號；一件藏瑞士鮑氏珍藏，見 1968 年日內瓦出版《The Baur Collection, Chinese Ceramics I》，圖版 A78 號。

此器經 CIRAM 科技測試（測試編號 0714-OA-207R），證實與本圖錄之定年符合。



3388

A QINGBAI MOULDED 'DRAGON' BOWL

YUAN DYNASTY (1279-1368)

The bowl is potted with deep rounded sides rising from a straight foot, moulded with a formal flowerhead medallion to the centre and on the interior with two four-clawed dragons in pursuit of a flaming pearl, all amidst *niyi* clouds, covered in a delicate blue glaze.

7 $\frac{3}{8}$ in. (19.5 cm.) diam., box

HK\$700,000-900,000

US\$91,000-120,000

The shape, moulding, and clay body of this bowl are closely related to the white-glazed *shufu* wares made in Jingdezhen during the Yuan dynasty. Compare for example to a *shufu* bowl of similar size and form, moulded with two three-clawed dragons encircling a flowerhead, sold at Christie's New York, 15 September 2009, lot 331. The face of the dragon on the current bowl is also similar to that of a dragon moulded on a *qingbai* washer found in the Sinan ship wreck dating to the Yuan dynasty, illustrated in *Relics Salvaged from the Seabed off Sinan*, Seoul, 1985, pl. 102.

元 青白釉印龍紋盃

此盃之造型、印花及胎土均與元代景德鎮燒製的樞府卵白釉器相近，例如紐約佳士得 2009 年 9 月 15 日曾拍賣一件尺寸及造型相若的卵白釉印雙龍繞朵花紋盃，見拍品 331 號。本盃上之龍首也與元代新安沉船中一件青白釉洗上的印花龍紋相似，可參考 1985 年首爾出版《*Relics Salvaged from the Seabed off Sinan*》，圖版 102 號。



3389

A VERY RARE CARVED LONGQUAN
CELADON VASE AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The vase is carved on the baluster body with stylised floral scroll above lotus petals around the base. The cover with a foliate rim is surmounted by a bird-form finial. Both the vase and cover are covered with an unctuous glaze of soft sea-green tone.

9 ½ in. (24 cm.) high, Japanese wood box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE

A Japanese private collection in Kyushu, purchased from Hirano Kotoken, Osaka, in the 1970s

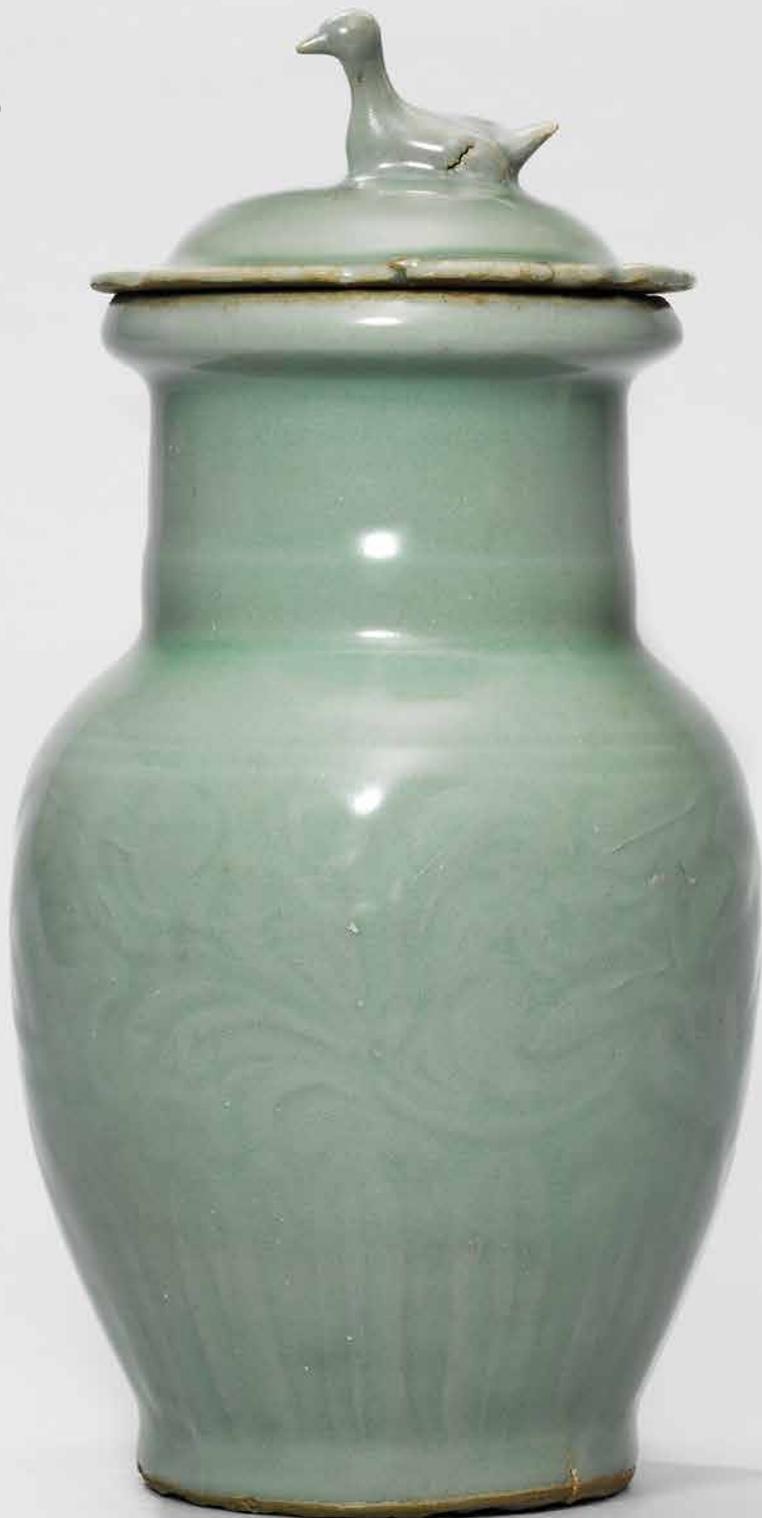
Compare with a vase of similar form in the Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, col. pl. 95.

南宋 龍泉青釉刻花卉紋鳥形鈕蓋罐

來源

日本九州私人收藏，1970年代購於平野古陶軒

龍泉窯龍虎罐多有龍形或虎形雕刻環繞瓶頸，如此瓶般無龍虎形雕刻則實為罕見。類似形制可見於出光博物館，著錄於《出光美術館藏品圖錄：中國陶瓷》，東京，1987年，圖版95號。



3390

A RARE LONGQUAN CELADON GUAN-TYPE
TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three slightly splayed, slender legs and surmounted by a cylindrical neck rising to the flat, everted rim, with three narrow flanges beginning at a slight ridge on the shoulder and trailing down each leg. The censer is covered overall with a crackle-suffused glaze of even tone ending above the feet. 5 1/2 in. (14.2 cm.) diam., box

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

US\$160,000-230,000

Although the glazes of most Longquan celadon wares exhibit a cool, bluish-green hue and lack crackles, fine crackled wares were also made at the Longquan kilns during the Southern Song period. Archaeologist Zhu Boqian has suggested that the Longquan kilns began to make crackled wares around 1200 in imitation of the Southern Song crackled *guan* wares made at the Jiaotaxia kilns, near Hangzhou. (Rosemary Scott, 'Guan or Ge Ware: A Re-Examination of Some Pieces in the Percival David Foundation', *Oriental Art*, Summer 1993, vol. 39, no. 2, p. 19.) According to excavation reports, places where these Longquan wares in the *guan* style were made include Xinting, Aodi, and Shanshu Lianshan in Dayao County and Wayaoqing, Kulouwan, and Lijiashan in Xikou County. See *Song Guanyao tezhan* (Catalogue of the Special Exhibition of Song Dynasty Guan Ware), National Palace Museum, Taipei, 1989, p. 30.

Guan-type wares produced at the Longquan kilns show considerable variation, some examples have dark, slate-grey bodies and crackled, greyish-blue glazes. Others imitate the crackled glaze and form of *guan* but have the light grey stoneware bodies typical of standard Longquan celadon ware. Another type known as *beishoku* celadon in Japanese, have a golden-brown glaze. A closely related censer was sold at Sotheby's Hong Kong, 14 November 1989, lot 9. Compare also a Longquan *li* censer of similar form but with golden-brown crackled glaze, sold at Christie's New York, 18-19 September 2014, lot 745.

The result of C-Link Research & Development thermoluminescence test no. 4686EA41 is consistent with the dating of this lot.

南宋 龍泉仿官鬲式爐

台北故宮蔡和璧在《宋官窯特展說明》一文中指出，「龍泉窯在南宋時燒造仿官窯的產品有兩類：一為釉與胎皆仿，一為只仿釉而胎色照龍泉原本之灰白」，本品即屬後者，見《宋官窯特展》，台北，1989年，16至17頁。釉與胎皆仿的黑胎龍泉瓷器雖然在胎土顏色上複製了官窯紫口鐵足的特徵，然而因其燒成溫度較高，釉質玻璃感強，與典型官釉的玉質感背道而馳。一部分燒成溫度偏低的只仿官釉的龍泉瓷器在釉質和開片上反而與官窯形神相似，本品即是此種龍泉仿官瓷器典型的一例。香港蘇富比於1989年11月4日拍賣過一件與本品十分相似的龍泉仿官鬲爐，唯尺寸略小（8.8公分），拍品9號。亦可參考紐約佳士得2014年9月18至19日拍賣一件龍泉仿官米黃釉鬲爐，拍品745號。

此器經中科院釋光測年法檢測（測試編號4686EA41），證實與本圖錄之定年符合。



3391

A LARGE CARVED LONGQUAN CELADON BOWL

MING DYNASTY, 15TH CENTURY

The heavily-potted bowl has deep, rounded sides, and is incised on the interior with abstract peony scrolls. The exterior is carved in relief with large peony scrolls beneath a border of further leafy scroll. The bowl is covered with a glaze of olive-green tone, except for the unglazed foot rim.

14 $\frac{5}{8}$ in. (37.1 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese private collection, Kyoto, acquired between 1920-30s

明初 龍泉青釉刻牡丹紋大盃

來源

日本私人珍藏，1920-30年代間購於京都



3392

A LONGQUAN MOULDED AND CARVED 'DRAGON' DISH

YUAN DYNASTY (1279-1368)

The dish is sprig-moulded on the centre of the interior with a writhing scaly dragon in pursuit of a flaming pearl, encircled by a band of freely carved foliage scroll around the cavetto. The exterior is carved and moulded with petal lappets radiating from the foot. The dish is covered overall with an olive-green glaze with the exception of the foot.

13 in. (33 cm.) diam., Japanese wood box

HK\$ 180,000-250,000

US\$ 24,000-32,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

元 龍泉青釉印龍紋大盤

來源

日本私人珍藏，入藏於 1990 年代



3393

A VERY RARE BLUE AND WHITE 'KORANIC-VERSE' QUATREFOIL BOX AND COVER

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The cover is painted to the top with a square cartouche enclosing a rhombus inscribed inside with an Arabic or Persian script denoting one of the 99 names of Allah, encircled by four detached *nuyi*-scrolls; the sides with a band of separate *nuyi* clouds. The box is decorated to the sides with a row of bosses, above the stepped base decorated with a *nuyi*-scroll.

4 ¼ in. (10.8 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A Japanese private collection

明正德 青花回回文海棠式蓋盒

雙圈六字楷書款

來源

日本私人收藏

Boxes of this type are very rare, with only a few known in international collections. Indeed, only one other box of this lobed form appears to be known. A box of the same shape, and with identical treatment of the sides of the lid and base, as well as the top of the lid, is in the collection of the National Museum of China (illustrated in *Studies of the Collections of the National Museum of China*, Ming Porcelain, Shanghai, 2007, pl. 64) (fig. 1). The majority of the inscriptions in Arabic are religious or philosophical in content and many of these are quotations from the Qur'an, like that on the table screen in the collection of Sir Percival David, the inscription on which comes from Surat al Jinn (LXXII) (illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 70, no. 68). The inscription on the current box gives one of the 99 names of Allah. A number of other inscriptions are secular and either indicate use, such as 'pen rest', or are mottoes, such as 'Strive for excellence in penmanship, for it is one of the keys of livelihood.' The secular inscriptions may be in either Arabic or Persian, but are mostly composed in the latter.

The decoration on the current box is characteristic of the porcelains bearing Arabic or Persian inscriptions, although boxes are rare. It is interesting to note that the neatly painted scrolls which surround the square panel on the top of the lid of the current box are of identical form to those which surround the square inscription panel on the David table screen, mentioned above. The treatment of the foot of the box with carefully conceived scrolls is also typical of fine Zhengde wares, since it is painted in such a way as to suggest that the box stands on feet, rather than a solid base - thereby lightening the visual impression of a stable object with a low centre of gravity. This treatment of a solid base can be seen on many inscribed scholar's objects in this period, including a pen box with cover, and an ink slab and cover in the British Museum (see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2000, pp. 194-195, nos. 8:5 and 8:6).

The combination of the bold dots on the sides of the base of the box, and the larger bean-shaped elements on the sides of the lid is effective and not unexpected. The same combination of elements can be seen around the neck of a Zhengde tripod censer formerly in the Eumorfopoulos Collection, and illustrated by R.L. Hobson in *The Eumorfopoulos Collection*, London, 1925-28, D. 20. Similar bold dots can also be seen on the legs of a Zhengde saucer for a holy water bowl in the collection of the Palace Museum, Beijing (illustrated in *Underglaze Blue and White Porcelain with Underglaze Red (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 86, no. 80). The scroll elements on the collar just above the legs of the saucer form an outline of the same shape as the bean-shaped motifs on the current box.

The fact that this Zhengde box is lobed adds to its rarity, and the quality of the porcelain, the cobalt blue and the painting all suggest that it may have been made specifically for one of the powerful Muslim court eunuchs, although the emperor himself was also drawn towards foreign scripts and an eastern Turkish merchant who visited China in the early 16th century suggested that the emperor may have converted to Islam. This, however, is not confirmed by any Chinese sources.



fig. 1 Collection of the National Museum of China
圖一 中國國家博物館藏品

此青花回回文盒為正德官窯之重要瓷器，中國國家博物館亦藏有一件形制極為類似之作品，著錄於 2007 年上海出版《中國國家博物館館藏文物研究叢書》，瓷器卷明代，上海，2007 年，圖版 64 號（圖一）。瓷器上所飾回回文，內容多與宗教哲學有關，大部份更擷自《古蘭經》。正如英國大維德基金會所藏之明正德青花插屏，其上款識即引自《古蘭經》第七十二章之〈精靈〉。至於此盒上所識則是阿拉九十九個尊名的其中之一。此外，還有某些較世俗性的回回文款，如「筆架」之類用以說明瓷器用途，又或像是「追求書法上的完美，因為這是存在的關鍵之一」等一類的聖訓格言。此類回回文款多以阿拉伯文或波斯文書寫，但絕大部份則屬後者。

正如所有的正德瓷器般，此盒帶有雙圈六字楷款。然而有部份繪五爪龍及纏枝蓮花圖案的正德青花則帶四字款，同時亦鮮有資料解釋何以四字款青花較六字款青花的顏色更為晦暗。具江西省《瑞州府志》所載：

「上高縣天則崗有無名子，景德鎮用以繪畫瓷器。」〈見 R. Scott and R. Kerr, 《Ceramic Evolution in the Middle Ming Period》，倫敦，1994 年，7 頁。〉如此看來，這類國產的鈷藍料是四字款龍紋及蓮花紋所採用。反之，如此盒般圖案較清晰鮮明的青花，則很有可能使用進口鈷料。萬曆十九年，黃一正於《事物紺珠》曾載：「回青者，出外國。正德間，

大搗鎮雲南，得之，以煉石為偽寶。其價，初倍黃金，已知其可燒窯器。用之果佳。」〈同上〉似乎這類寫有回回文款的瓷器，多為朝廷那些位高權重的穆斯林宦官所造，並確保這類瓷器是用了進口鈷料。

正德盒式青花雖然稀有，但蓋上之回回文款卻是其典型特徵。有趣的是，盒蓋上四組如意雲圍繞菱形回回文開光的圖案竟與大維德基金會所藏插屏上的裝飾圖案完全相同。至於近足處處理卷草紋的特徵性則更為明顯，同時也間接反映此盒下承圈足的形制——如此也減輕視覺上重心拉低的效果。這種手法可見於當時許多帶款的文案用具，諸如大英博物館所藏的筆盒及硯臺盒。

雖然盒底邊的藍點與盒蓋邊的朵花同見於其它正德瓷器，但這種紋樣實則特殊，而之前在尤莫佛里斯收藏內的一件正德三足爐亦見有相同圖案。其頸邊足上的卷花裝飾則正好構成此盒朵花紋樣的外廓。

事實上，正德瓣式盒的造型極為罕見，其上的鈷料及畫工均反映其為朝廷某位權宦所製。即便是十六世紀早期一位前往中國經商的土耳其人暗示過正德皇帝可能信奉伊斯蘭教，且對回回文頗有興趣，故推斷這類瓷器或有可能也為其所製，然而至今並無確切的中國文獻資料證實以上此點。



VARIOUS PROPERTIES

3394

A RARE ARABIC-INSCRIBED BRONZE INCENSE SET
MING DYNASTY, POSSIBLY OF THE ZHENGDE PERIOD (1506-1521)

The incense set is comprised of a tripod *li* censer cast with a Zhengde four-character seal mark, a bottle vase with two loop handles, and a circular box and cover, all decorated with Arabic inscriptions reserved on fine ring-punched grounds. The metal has a warm reddish-brown patina.

The censer: 3 ¼ in. (9.3 cm.) high; the vase: 6 ⅝ in. (16.8 cm.) high; 4 ¾ in. (11.5 cm.) diam., Japanese wood boxes (3)

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

明 或為正德 銅阿拉伯文爐瓶盒三事

來源

日本私人珍藏，入藏於 1990 年代

款識

爐：「正德年製」四字篆書款

The Islamic inscriptions on these vessels may be translated as follows: 'there is no God but Allah' (censer), 'glory be to God' (vase), 'all praise is due to God' (box).

Incense burning served not only religious purposes, but also had more practical functions such as the fumigation of clothes. From the Song dynasty onwards, censers became an increasingly important element in the scholar's studio as the burning of incense was thought to enhance the clarity of mind. The standard scholar's incense garniture comprising a censer, tool vase and box, such as the present example, was developed in the Ming dynasty.

The present incense set decorated with Arabic writings is often associated with the Zhengde reign (1506-1521), when Arabic inscription became a popular decorative motif on imperial porcelain. The majority of the Arabic inscriptions are religious or philosophical in content and many of these are quotations from the Qur'an, such as that on the blue and white porcelain table screen in the collection of Sir Percival David, the inscription on which comes from Surat al Jinn (LXXII) (illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 70, no. 68). A number of other inscriptions are secular and either indicate the item's functionality, such as 'pen rest', or are mottoes, such as 'Strive for excellence in penmanship, for it is one of the keys of livelihood.' It is believed that these porcelain pieces were produced under the influence of powerful Muslim eunuchs in the imperial court. It is interesting to note that incense burning was also a popular practice among Muslims in their religious ceremonies.

A very similar incense set is illustrated by Liu Xirong, *Zhongding mingxiang* (3): *Rongzhai qingong zhenshang*, Beijing, 2013, pp. 94-95. Compare also an Arabic-inscribed tool vase and an Arabic-inscribed box and cover, sold at Christie's Hong Kong, *Drawn by the Senses*, 26 November 2014, lots 2911 and 2912.



香不僅具有精神上的意涵，更能使人清心舒神。自宋代以來焚香成爲文人書房中不可或缺的一項重要活動，而作爲文房清翫的爐、瓶、盒三事則在明代成形。本組爐、瓶、盒形制典雅，皆在開光內飾阿拉伯文字，當與重視伊斯蘭教的正德時期（1506-1521）相關。正德朝瓷器及其他藝術品中，大量出現有阿拉伯文字的作品，獨樹一幟。這與皇帝的喜好有關，據信，正德朝權傾一時的宦官羣體中有衆多回教徒，所以當朝官窯瓷器中以阿拉伯文做裝飾的很多。這些文的內容大部分爲宗教經典，比如《古蘭經》的選段，例如大維德基金會收藏的一件座屏，載於蘇玫瑰著倫敦 1992 年出版《Elegant Form and Harmonious Decoration—Four Dynasties of Jingdezhen Porcelain》，70 頁，編號 68。除此以外亦有世俗詞句類的阿文裝飾，如筆山上常見的阿文「筆架」一詞。值得注意的是，香亦被用於伊斯蘭教的祭典中，帶有阿文的香具也可能具有宗教意義。

此類帶正德年款的阿文爐、瓶、盒三事可比照劉錫榮著，2013 年北京出版《鐘鼎茗香（三）榮齋清供珍賞》，94 至 95 頁。亦可比較香港佳士得 2014 年 11 月 26 日《寓覺於物》專場中出現的一件阿文銅瓶和一件阿文銅盒，拍品編號 2911 及 2912。



3395

A VERY RARE BLUE AND WHITE 'PEACOCK' JAR
JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The jar is painted in bright blue tones with three peacocks, two
perched on pierced rocks, one on the ground, among tree peony
and wild flowers between lotus panels above and below.
5 in. (12.6 cm.) high, Japanese wood box

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

A Japanese private collection in Kyushu, purchased from Hirano
Kotoken, Osaka in the 1970s

This present jar, delicately painted in soft blue tones, belongs to a
group of very fine porcelain made during the early Jiajing period,
characterised by their refined body and pale inky-blue decorations,
reminiscent of the porcelain wares from the earlier Chenghua reign.

The peacock was regarded as an auspicious symbol. Jiajing vessels
painted with peacocks are very rare. Some related jars have been
published. The first is in the British Museum, illustrated by J. Addis,
Chinese Porcelain from the Addis Collection, London, 1979, no. 22 and
again in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*,
London, 2001, pl. 48; and the other is in the Palace Museum, *Gugong
bowuyuan cang gutaoci ziliao xuancui*, vol. 1, Beijing, 2005, p. 204, pl.
178. Compare also with two examples, the first sold at Christie's Hong
Kong, 17 January 1989, lot 602 and the second, at Christie's London,
9 November 2004, lot 138.

明嘉靖 青花孔雀紋罐 雙圈六字楷書款

來源

日本九州私人收藏，1970年代購於大阪平野古陶軒

此罐色澤平實柔和，白釉如脂，為嘉靖年間早期佳作。其青花發色予人
聯想成化瓷器淡雅之態。

孔雀圖案少見於嘉靖器皿，類似之孔雀奇石罐，大英博物館藏有一例，
著錄於《Chinese Porcelain from the Addis Collection》，倫敦，1979年，
圖版 22 號及霍吉淑，《Ming Ceramics in the British Museum》，倫敦，
2001年，圖版 48 號。此外，故宮亦藏有一件，著錄於《故宮博物院藏
古陶瓷資料選萃》，第一冊，北京，2005年，204頁，圖版 178 號。另
外還可比較一件於 1989年 1月 17日香港佳士得拍賣，拍品 602 號及另
一件於 2004年 11月 9日佳士得倫敦拍賣，拍品 138 號。



3396

A VERY RARE LARGE BLUE AND WHITE 'DRAGON' FISH BASIN

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1522-1566)

The basin is sturdily potted with deep rounded walls flaring very slightly towards the galleried rim. It is painted in deep vibrant tones of violet-blue on the exterior with two striding five-clawed dragons amidst lotus. The interior is covered with a clear glaze and the base is unglazed.

28 in. (71 cm.) wide

HK\$500,000-700,000

US\$65,000-91,000

A fish bowl of this date and pattern was included in the exhibition, *Selected Ceramics from the Collection of Mr. & Mrs. J.M. Hu*, Shanghai, 1989, no. 21; and another example of this pattern is illustrated in *Ming dai taoci daquan*, Taiwan, 1987, p. 317. Compare another example sold at Christie's New York, 19 September 2006, lot 252.

The large size of these dragon fish bowls made them particularly difficult to manufacture. See R. L. Hobson, *The Wares of the Ming Dynasty*, London, 1923, pp. 19 and 110, where it is mentioned that this type of ware required up to nine days firing and that the low rate of success often drove the imperial potters to despair.

明嘉靖 青花龍穿蓮紋大缸 六字楷書橫款



3397

A VERY RARE WUCAI 'DRAGON AND PHOENIX'
GARLIC-MOUTH VASE

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE
AND OF THE PERIOD (1573-1620)

The pear-shaped body with a tall cylindrical neck rising to a garlic-bulb shaped mouth, the body decorated with iron-red, green and yellow enamels to depict an upright dragon and a descending phoenix contending a flaming pearl, the pair repeated on the reverse side, all amidst floral sprays, the neck similarly decorated between a key-fret band on the upper body and pendent overlapping plantain below the bulbous mouth decorated with beaded jewels suspending precious objects, the mouth rim bearing the reign mark written in a horizontal line, supported on a short ring foot decorated with a band of *nuyi* heads.

18 ¼ in. (46.6 cm.) high, box

HK\$6,500,000-8,000,000 US\$850,000-1,000,000

PROVENANCE

Tokyo Bijitsu Club, February 1980

EXHIBITED

Hagi Uragami Museum, *One Thousand Years of Jingdezhen*, 2007,
illustrated on the front cover

LITERATURE

Selected Chinese Ceramics from Han to Qing Dynasties, Chang
Foundation, Taipei, 1990 p.256, no. 109

明萬曆 五彩穿花龍鳳紋蒜頭瓶 六字楷書橫款

來源

東京美術俱樂部，1980年2月

展覽

朝日新聞社，《景德鎮千年展》，東京，2007年，封面圖版

著錄

鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，256頁，
圖版 109 號



3397 Continued

The present vase belongs to a group of *wucui* garlic-neck shaped vases dated to the Wanli period where neck and the body are decorated with slightly varying motifs. The current decoration of paired dragon and phoenix contesting a flaming pearl appears to be unique and is probably the most dramatic from this group.

Compare with two related vases, both decorated with pairs of ascending and descending dragons contesting a flaming pearl: the first in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ming Dynasty*, Book III, CAFA, Hong Kong, 1966, p. 31, pl. 1; the other is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Japan, 1989, no. 745.

Another variation of the design on the main body is the placid composition of a continuous lotus pond scene detailed with birds and mandarin ducks such as the pair vases in the Idemitsu Museum, illustrated *op. cit.*, 1989, no. 747. Cf. two further 'lotus pond' examples, the first sold at Christie's Hong Kong, 6 November 1997, lot 1050; and the other sold at Sotheby's Hong Kong, 8 April 2007, lot 525. It is interesting to note that the lotus pond design vases are larger in size (approximately 55 cm. high) compared to the dragon and 'dragon and phoenix' vases.

瓶為蒜頭口，長頸，溜肩，圓腹，圈足。通體繪五彩紋飾，蒜頭口上繪纏絡紋，口下飾蕉葉紋，頸繪纏枝花托雜寶紋，間以銀錠紋，肩繪回紋一周，腹部繪龍鳳穿花紋，兩對龍鳳曲頸引身，張口吐鬚作趕珠狀，十分威武。每層紋飾均以青花作間隔。口沿上勾回紋一周，青花書《大明萬曆年製》楷書款。

此器造型碩大穩健，由紋飾來看龍主陽為天，鳳主陰為地，畫工精細，紋飾華麗，應為明代宮中帝王御用之物。兩岸故宮博物院均藏有造型、尺寸均相仿，但只繪龍紋的蒜頭瓶，飾龍鳳者在傳世品中不為多見，甚為珍罕。

另有一組器形較大的萬曆款蒜頭瓶，紋飾方面均為荷塘鴛鴦、魚藻紋等。



(another view 另一面)



3398

3398

A RARE WUCAI 'WINGED DRAGON' EWER

MING DYNASTY, 16TH CENTURY

Each side is painted with a dragon reaching for a flaming pearl amidst flames and *ruyi*-shaped clouds.

5 ¼ in. (14.7 cm.) high, Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

A Japanese private collection, acquired from Hirano Kotoken, Osaka, in the 1960s-70s

LITERATURE

Koyama Fujio et al., *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 14, Tokyo, 1982-83, pl. 235

明十六世紀 五彩應龍紋執壺

來源

日本私人珍藏，1960至70年代購於平野古陶軒

著錄

小山富士夫，《世界陶磁全集》，第14冊，東京，1982至1983年，圖版235號



3399



3399

A PAIR OF WUCAI 'QILIN' DISHES

WANLI SIX-CHARACTER MARKS WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1573-1620)

Each is decorated on the interior with a prancing *qilin* supporting a lantern with hanging banners on its back.

4 ¼ in. (10.8 cm.) diam., Japanese wood box

(2)

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

A Japanese private collection, acquired in the early 20th century

Compare with two other sets in the Idemitsu Collection, one with figures in a landscape, the other with dragon and phoenix decoration illustrated in *Chugoku no Tojii* (Chinese Ceramics), Tokyo, 1989, nos. 757 and 760; also see another related example sold at Christie's New York, 16 September 1998, lot 361.

明萬曆 五彩麒麟盤一對 雙圈六字楷書款

來源

日本私人珍藏，入藏於二十世紀初

比較出光美術館另外兩組相關館藏，著錄於《中國的陶磁》，東京，1989年，圖版757及760號；另見相關一例於佳士得紐約拍賣，1998年9月16日，拍品361號。



3399

3400

A FINE AND VERY RARE WUCAI 'ZHANG
TIANSHI' DISH

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The centre of the interior is enamelled with the figure of Zhang
Tianshi with a raised sword below an overhead branch, the well
with scattered flowers, fungus and butterflies, the reverse similarly
decorated around the sides with an additional lizard in underglaze
blue.

5 1/2 in. (14 cm.) diam., Japanese wood box

HK\$450,000-600,000

US\$59,000-78,000

PROVENANCE

A Japanese private collection, acquired from Mayuyama between
the 1950s to 1960s

The theme in this dish is associated with the Dragon Boat Festival
(*duanwujie*), which falls on the fifth day of the fifth lunar month. Many
of the themes associated with *duanwujie* relate to the desire to combat
evil forces and poisonous creatures. On this dish we see the legendary
Daoist priest Zhang Tianshi, who cuts through evil with his sword.

明萬曆 五彩張天師驅邪圖小盤 雙圈六字楷書款

來源

日本私人收藏，1950 至 1960 年代購自繭山龍泉堂

此盤盤心畫張天師持劍斬毒，背面繪壁虎一只，寓意「祛毒驅邪」，應
是供宮廷度端午節而特別燒製。

端午節為每年農曆五月初五，天氣暑熱，病疫蔓延，蛇、蝎、蟾蜍、蜈蚣、
壁虎俗稱「五毒」等害蟲羣出，故五月五日有「惡日」之稱。張天師為
東漢五斗米道始祖，傳說有辟邪消災之神通，故後人常在端午節掛張天
師畫像以求家宅安寧。



detail
細部





3401



3401

A FINE SMALL BLUE AND WHITE 'BABAO' STEM CUP

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1723-1735)

The cup is delicately painted in soft tones of blue on the exterior with eight lotus flowers, each supporting a precious object, forming the 'Eight Treasures' *babao*, above a row of *ruyi*-heads. The interior of the hollow stem foot is inscribed with the reign mark in a horizontal line.

1 ¾ in. (4.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

Compare to a small Yongzheng-marked blue and white stem cup (4.8 cm. diam.) decorated with similar motifs, but with each precious object supported on a cloud scroll and with a differently rendered *ruyi* band above the foot, in the Leshantang Collection and illustrated in *The Leshantang Collection of Chinese Porcelain*, Taiwan, 2005, pl. 30.

清雍正 青花八寶紋高足小盃 六字楷書橫款

樂山堂珍藏裏有一件雍正款青花高足小盃（4.8公分），同樣飾八寶紋，但八寶以祥雲承托，與本盃上的蓮托八寶紋略為不同，高足上的如意卷葉紋也與本盃上的如意雲頭紋迥異，著錄於2005年台灣出版《樂山堂藏瓷》，圖版30號。

3402

A SMALL MING-STYLE BLUE AND WHITE FLORAL SCROLL WINE CUP

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The thinly potted cup is decorated on the exterior in Chenghua-style with a continuous composite floral meander. The interior with a central medallion enclosing a single lotus bloom, the base with a six-character mark in underglaze blue.

2 ¾ in. (7 cm.) diam., box

HK\$260,000-350,000

US\$34,000-45,000

清雍正 青花纏枝花卉小盃 雙圈六字楷書款



3402

3403

A PAIR OF FINE YELLOW-GROUND BLUE AND WHITE DRAGON BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1736-1795)

Each bowl is well painted in underglaze-glue around the exterior with two sinuous dragons striding amidst clouds and flames, divided by two shaped cartouches containing the characters *fu*, 'prosperity', and *shou*, 'longevity', supported on *lingzhi* sprigs, all above a band of overlapping lotus petals at the foot and against a lemon-yellow enamelled ground, the interiors with a central medallion depicting a single leaping dragon on a yellow-ground.

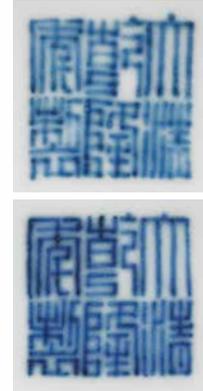
5 1/8 in. (13.1 cm.) diam., box

(2)

HK\$500,000-700,000

US\$65,000-91,000

清乾隆 青花黃地福壽龍紋盤一對 六字篆書款



3404

A BLUE AND WHITE MORTAR

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The thickly potted, shallow bowl has rounded sides tapering to the foot and is decorated to the exterior with various floral blooms on continuous leafy scrolls, all within double-line borders.

6 ¼ in. (16 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000



清乾隆 青花纏枝蓮花研鉢 六字篆書款



3405

A FINELY PAINTED MING-STYLE BLUE
AND WHITE VASE, YUHUCHUNPING
YONGZHENG PERIOD (1723-1735)

The pear-shaped body is well painted in cobalt blue with plantain and bamboo growing beside rocks in a terraced garden. The neck is encircled by a key-fret border dividing a band of pendent *myi* lappets and a frieze of upright plantain leaves, rising up the waisted neck with widely flared mouth. The lower part of the body is surrounded by lotus petal lappets, above a slightly splayed foot.

13 ¾ in. (35 cm.) high, box

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

US\$110,000-130,000

PROVENANCE

Sold at Christie's New York, 30 March 2005, lot 371

The present vase belongs to a group of 18th-century blue and white bottle vases closely modelled after their Yongle prototype, and appears to be the largest example in this group. Similar 18th-century examples include two unmarked vases, one painted with a lotus scroll, formerly in the YC Chen Collection, sold at Christie's Hong Kong, 29 May 2013, lot 1936; the second painted with two birds perched on a flowering tree, illustrated in *The Alan Chuang Collection of Chinese Porcelain*, London, 2009, pp. 110-111, no. 33; and a Yongzheng-marked vase similarly painted with rocks, bamboo and plantain, sold at Sotheby's Hong Kong, 2 May 2005, lot 511. All three examples measure below 30 cm. high.

清雍正 青花竹石芭蕉紋玉壺春瓶

來源

紐約佳士得，2005年3月30日，拍品371號

本件玉壺春瓶為清中期官窯仿永樂青花製作的復古品種，並似為其中尺寸最大者。同類不署年款的例子可參照一件陳玉階舊藏，2013年5月29日於香港佳士得拍賣，拍品1936號；以及一件繪花鳥紋的例子，1998年6月16日於倫敦蘇富比拍賣，拍品249號，此件拍品後著錄於2009年倫敦出版《中國瓷器莊紹綏收藏》，101至111頁，編號33。與本件拍品同一畫片並帶雍正年款的例子可參考2005年5月2日香港蘇富比拍賣以上三例均不足於30公分高，拍品511號。



3406

A FINE PAIR OF FAMILLE ROSE 'BAJIXIANG' BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each is finely decorated on the exterior with the 'Eight Buddhist Emblems' tied in ribbons and arranged in pairs below iron-red key-fret scrollwork within blue bands at the slightly flaring rim and above conjoined *nuyi*-heads and a dotted band on yellow-ground above the foot.

4 ¼ in. (10.8 cm.) diam., Japanese wood box

(2)

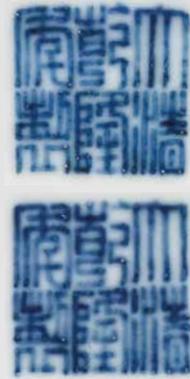
HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

This decorative pattern was first seen on Qianlong period bowls, and reproduced during successive reign periods. Compare a very similar pair of Qianlong *bajixiang* bowls was sold at Christie's Hong Kong, 1 June 2016, lot 3355.



清乾隆 粉彩八吉祥盃一對 六字篆書款

來源

日本私人珍藏，入藏於 1990 年代



3407

A RARE IRON-RED
DECORATED BLUE AND
WHITE 'DRAGON' VASE
QIANLONG PERIOD (1736-1795)

The vase is finely decorated around the body in strong blue tones and bright iron-red enamels with a writhing five-clawed dragon chasing a flaming pearl amongst clouds, above crashing waves encircling the foot.

17 7/8 in. (45.5 cm.) high, box

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Collection of Goffi Carboni family,
Rome, Italy

The present vase appears to be unique. Compare the style of the dragon to an iron-red decorated 'dragon' vase with Yongzheng mark, sold at Christie's New York, 30 March 2005, lot 414 and included in the *Ching Wan Society Twentieth Anniversary Exhibition: Works of Art*, Taipei, 2012, Catalogue, no. 70.

清乾隆

青花礬紅雲龍趕珠紋橄欖瓶

來源

意大利羅馬 Goffi Carboni 家族珍藏

本拍品可能為孤例。此種龍紋的繪畫風格可參照紐約佳士得 2005 年 3 月 30 日拍賣一件雍正款礬紅龍紋長頸瓶，拍品編號 414，該件拍品後收錄於《清翫雅集廿周年慶收藏展》，台北，2012 年，圖錄編號 70。

Goffi Carboni 家族自 1828 年即開始致力於東方藝術品的收藏與經營，現發展至第六代。Goffi Carboni 家族每年都會在家族畫廊舉辦東方藝術品展覽。



3408

A FINE BLUE AND WHITE MING-STYLE EWER

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1821-1850)

The ewer is superbly painted on each side with a quatrefoil lobed panel, one containing two large ripe peaches, the other with berries on a leafy branch, the strap handle with five *lingzhi* fruits and the spout with stylised scrolls.

10 $\frac{3}{8}$ in. (26.3 cm.) high, box

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

US\$200,000-320,000

PROVENANCE

An English private collection

Sold at Bonham's London, 12 May 2011, lot 332

Similar Daoguang marked ewers are recorded, one included in the Inaugural Exhibition, *Selected Masterpieces of the Matsuoka Museum of Art*, Tokyo, 1975, no. 104; and another sold in our Singapore Rooms, The Yangzhitang Collection, 30 March 1997, lot 202.

It is likely that attractive design on the present ewer was copied from the Qianlong version, which in turn was produced as a revival of the early Ming originals. Compare with the Yongle period ewer of almost identical shape and design, excavated from the Yongle stratum in Jingdezhen and illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pl. 59; and to a second Yongle ewer, similarly decorated but with quatrefoil panels enclosing peach branches on both sides, *ibid.*, pl. 58.

清道光 青花開光瑞果紋執壺 六字篆書款

來源

英國私人收藏

倫敦邦瀚斯，2011年5月12日，拍品332號







(two views 兩面)

3409

A FAMILLE VERTE 'BUTTERFLY AND FLOWER' CUP

KANGXI PERIOD (1662-1722)

The cup is delicately enamelled on the exterior with two butterflies on one side and a flowering branch bearing iron-red kapok blossoms on the other side. The base is incised with an apocryphal Chenghua mark within a double square.

2 3/4 in. (6.1 cm.) diam.

HK\$150,000-300,000

US\$20,000-39,000

Compare to a Kangxi *famille verte* cup similarly decorated with two iron-red kapok flowers and butterflies, bearing an apocryphal Chenghua mark which is inscribed in underglaze blue as opposed to the incised mark on the current example, in the Palace Museum Collection and illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, pl. 120.*

清康熙 五彩蝶戀花酒盃

盃外壁一面繪礬紅綠彩木棉花兩朵，另一面繪兩只彩蝶漫天飛舞，底刻雙方框成化四字偽款。

可參考北京故宮博物院一件康熙五彩木棉花蝴蝶紋盃，其構圖及用色與本盃基本一致，惟書雙方框青花成化偽款，與本盃上的刻款不同，見1999年香港出版故宮博物院藏文物珍品全集《五彩·鬥彩》，圖版120號。

PROPERTY FROM A HONG KONG FAMILY COLLECTION

3410

A FINE BLUE AND WHITE MING-STYLE
BOTTLE VASE, SHANGPING

DAOGUANG SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bulbous body is painted in vibrant tones of blue with a broad band of composite foliate scroll above a petal lappet band and classic scroll on the foot, with further foliate scroll above a *ruyi* band on the shoulder, and upright leaves rising from a key-fret band on the neck below a wave band at the flared mouth.

14 $\frac{3}{8}$ in. (36.5 cm.) high

HK\$700,000-900,000 US\$91,000-120,000

PROVENANCE

The Edward T. Chow Collection

Sold at Sotheby's Hong Kong, 25 November 1980,
lot 119

清道光 青花纏枝花卉紋賞瓶

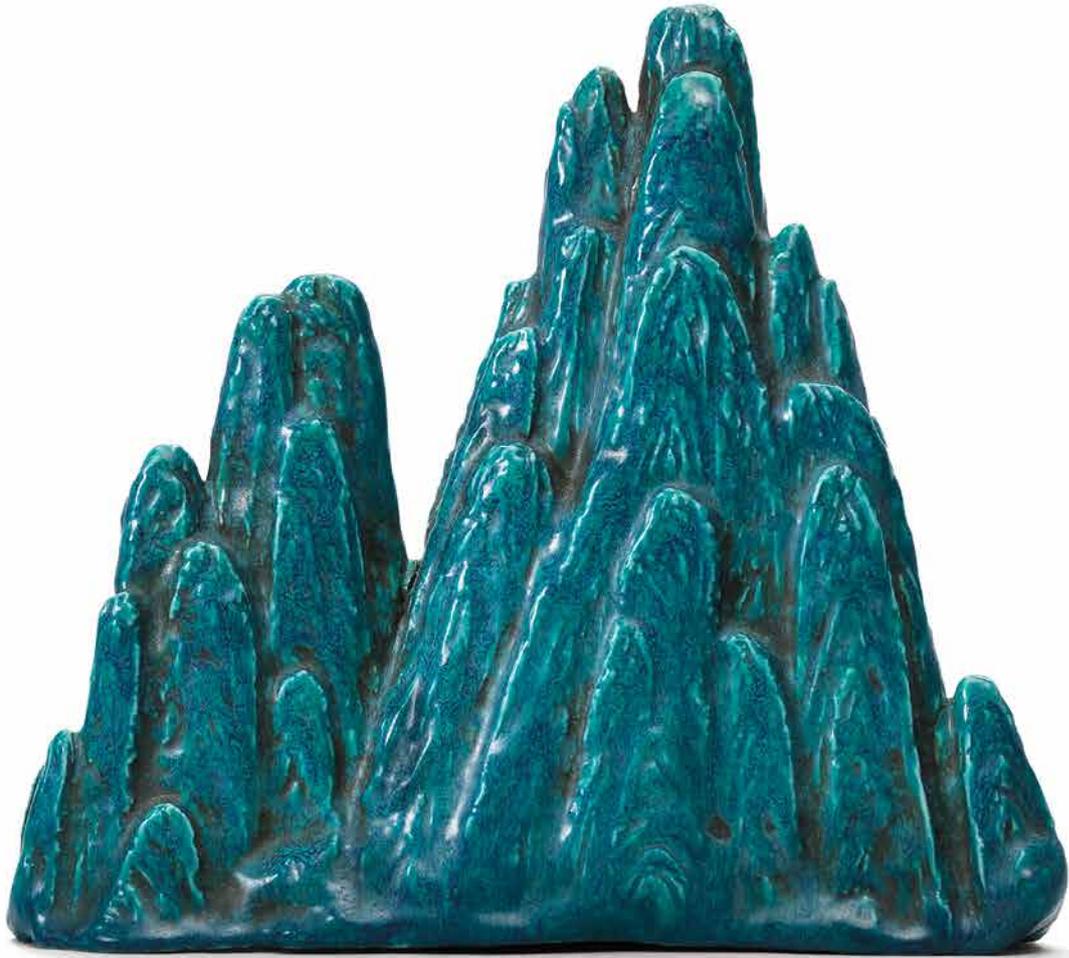
六字篆書款

來源

仇焱之珍藏

香港蘇富比，1980年11月25日，拍品119號





VARIOUS PROPERTIES

3411

A ROBIN'S EGG-GLAZED 'ORNAMENTAL MOUNTAIN'

QING DYNASTY, 18TH CENTURY

Modelled as high peaks and covered overall with an opaque glaze of mottled bright turquoise and deep mauve tone.

6 7/8 in. (17 cm.) high, box

HK\$300,000-400,000

US\$39,000-52,000

清十八世紀 爐鈞釉山子

3412

A RUBY-RED ENAMELLED WATER POT

QIANLONG IRON-RED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

Of shallow compressed form on a very short ring foot, the water pot is covered to the exterior with a slightly mottled enamel of raspberry tone. The interior and base are glazed white.

3 7/8 in. (9.8 cm.) wide, wood stand, metal spoon, boxes

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

US\$ 160,000-230,000

清乾隆 胭脂紅釉水丞 霽紅六字篆書款



3413

A FINE GREEN-ENAMELLED 'DRAGON' JAR

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1795-1820)

The ovoid body is decorated in green enamels outlined in underglaze blue with two large dragons striding through flames and clouds in pursuit of flaming pearls, with a lappet band below and the *bajixiang* in a band on the shoulder between narrow *nuyi* and spiral borders.

7 ¾ in. (19.7 cm.), wood cover

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of Stanislaw Poniatowski (1754-1833), thence by descent within the family

Sold at Christie's Paris, 13 June 2013, lot 209

While jars of this pattern are more commonly found bearing either Qianlong or Daoguang reign marks, there are relatively few dating to the Jiaqing period.

清嘉慶 綠彩雲龍八吉祥紋罐 六字篆書款

來源

Stanislaw Poniatowski (1754-1833) 珍藏，後於家族內流傳
巴黎佳士得，2013年6月13日，拍品209號



3414

A FAMILLE ROSE 'DRAGON'
VASE

JIAQING SIX-CHARACTER SEAL MARK IN
IRON-RED AND OF THE PERIOD (1796-1820)

The vase has an ovoid body rising from a slightly splayed foot to a tall waisted neck and flared lipped rim, the neck flanked by a pair of coral ground *nuyi* handles resting elegantly on the lower neck, the exterior of the vessel decorated with two pairs of dragons flanking peony blooms borne on meandering foliate scrolls further issuing delicately picked out blossoms, including clusters of hydrangea and lotus blooms, the detail all picked out in delicately shaded tones of blue, pink, green and yellow against a white ground, the rim decorated with a scrolling *nuyi* band below the gilt rim, the interior and base enamelled turquoise, the base centred with an iron-red seal mark within a white cartouche. 12 ½ in. (31.7 cm.) high, box

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

US\$110,000-160,000

PROVENANCE

Sold at Sotheby's London, 11 December
1990, lot 418

清嘉慶

粉彩纏枝番蓮龍紋如意耳瓶

礬紅六字篆書款

來源

倫敦蘇富比，1990年12月11日，
拍品418號





3415



3416

3415

A PAIR OF FAMILLE ROSE AND GILT-DECORATED BOWLS AND COVERS

DAOGUANG SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1821-1850)

The exteriors are painted with four roundels enclosing *lingzhi* and narcissus, all reserved on a brocade ground. The domed covers are similarly decorated.

4 ½ in. (11.6 cm.) diam., box

(2)

HK\$100,000-150,000

US\$13,000-19,000

清道光 粉彩錦地開光水仙靈芝紋蓋盤一對

六字篆書款

3416

A PAIR OF YELLOW-ENAMELLED 'DRAGON AND PHOENIX' BOWLS

XIANFENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1851-1861)

Each incised on the exterior with two sinuous dragons striding around the exterior alternating with two long-tailed phoenix, all above a band of lotus lappets around the foot, covered with rich egg-yolk yellow enamel.

4 ⅜ in. (11 cm.) diam., box

(2)

HK\$120,000-180,000

US\$16,000-23,000

清咸豐

黃釉刻龍鳳呈祥紋盤一對

六字楷書款



3415 (marks)



3416 (marks)

3417

A FAMILLE ROSE TABLE
SCREEN

QING DYNASTY, 18TH CENTURY

The porcelain is finely painted with two
figures in a verdent mountainous river
landscapes, within a hardwood frame
set into an elaborate silver-inlaid and
reticulated shaped stand.

15 $\frac{3}{4}$ in. (40 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

清十八世紀

粉彩山水人物圖案屏



3418

A LARGE PAIR OF PAINTED
ENAMEL CANDLESTICKS

QIANLONG PERIOD (1736-1795)

Each is formed with a central square drip pan set above the baluster-form column, rising towards a smaller drip pan around the pricket. The candlesticks are variously painted with elaborate floral scrolls and framed by *niyi*-head and key-fret borders, all reserved on a light blue ground.

21 ¼ in. (54 cm.) high, wood stands

HK\$300,000–500,000

US\$39,000–65,000

清乾隆 銅胎畫琺瑯燭臺一對



THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

3419

A VERY RARE PAINTED ENAMEL JARDINIERE AND CHAMPLEVE
STAND

QIANLONG FOUR-CHARACTER MARK IN RED ENAMEL WITHIN A DOUBLE SQUARE AND OF
THE PERIOD (1736-1795)

The circular body is divided into two registers, the top with a horizontal band densely decorated in vibrant colours with floral sprays, all between pendent and upright stylised florettes and acanthus leaves, and the lower register similarly enamelled with elaborate lotus blossoms amongst narcissus, roses and asters. The waisted champlevé stand is embellished with double lotus petals and florettes.

5 ¾ in., (14.5 cm.) high, box, stand

HK\$600,000-800,000

US\$78,000-100,000

清乾隆 銅胎畫琺瑯番蓮紋器座 紅料雙方框「乾隆年製」楷書款



3420

TWO CLOISSONNE ENAMEL MALLOWS-FORM STEM DISHES

QIANLONG INCISED SIX-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

Each pentafoil dish is colourfully decorated to the interior with alternating *Shou* roundels and pairs of archaistic dragons on a yellow ground, surrounding a blue-ground pentafoil medallion decorated with five lotus sprays, enclosing a *Shou* roundel in the centre encircled by lotus petals. The exterior of the dish is decorated with a lotus bloom bearing a *Shou* roundel on each lobe. The wide rounded stem foot is enamelled with alternating *Shou* roundels and stylised bats on a yellow ground, and the base with florettes on tendrils, reserving a gilt rectangular panel inscribed with the reign mark in a vertical line.

5 3/4 in. (13.5 cm.) wide, box

(2)

PROVENANCE

Sold at Tajan, Paris, 12 June 2006, lot 169

HK\$400,000-600,000

US\$52,000-78,000

清乾隆 掐絲琺瑯勾連壽字紋梅花式供盤兩件

「大清乾隆年製」楷書刻款

來源

巴黎 Tajan，2006 年 6 月 12 日，拍品 169 號

此二件供盤以黃、藍、寶藍釉相間為地，飾壽字、仿古夔龍、勾蓮紋，均為乾隆朝典型風格，工序繁縟，構圖華麗。應作為賀壽禮物。北京故宮博物院亦藏一件完全相同的例子，見《故宮博物院藏品大系：琺瑯器編 2·清掐絲琺瑯》，北京，2011 年，圖版 290 號。另外兩件可參考香港佳士得 2013 年 5 月 29 日拍賣，拍品 2066 號。



3421

A GILT-BRONZE, CLOISONNE
AND CHAMPLEVE ENAMEL
ELEPHANT AND VASE GROUP,
TAIPING YOUXIANG
QIANLONG PERIOD (1736-1795)

The elephant is cast standing on a galleried stand with its head turned to the side, the richly gilded body arrayed in rich trappings inset with glass beads, and with a fringed blanket decorated with diaper patterns draped over the back beneath layered cloths covering the saddle from which rises a square baluster vase on a gilt lotus base.

9 3/4 in. (23.9 cm.) high, box

HK\$500,000-700,000

US\$65,000-91,000

清乾隆

鑲金銅掐絲及鑿胎琺瑯太平有象擺件





3422

3422

A GILT-SPLASHED BRONZE
TRIPOD CENSER

QING DYNASTY, 18TH CENTURY

The sides are applied with a pair of mask-form handles. The base is cast with an apocryphal Xuande mark.

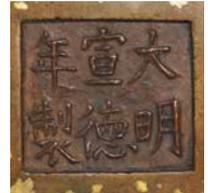
5 ¼ in. (13.4 cm.) diam., box

HK\$200,000–300,000

US\$26,000–39,000

清十八世紀

銅灑金三足爐



3423

A GILT-BRONZE ARCHAISTIC
CENSER AND COVER, *FANGDING*
QING DYNASTY, 18TH CENTURY

The square censer rising from dragon-form legs, is decorated on each side with raised flanges separating a stylised *taotie* mask below a band of two confronted angular dragons.

The tapering sides of the cover are cast with four openwork gilt panels with floral scrolls, surmounted by a gilt finial in the form of a recumbent lion, placing one paw on a ball.

9 in. (22.8 cm.) high, box

HK\$260,000–400,000

US\$34,000–52,000

清十八世紀 鑲金銅饕餮紋方鼎



3423

3424

AN ARCHAISTIC BRONZE
VESSEL, HU

SONG DYNASTY (960-1279)

The body is divided into quadrants by strapwork cast in high relief with a diamond at the interstices, each quadrant enclosing short scrolls interspersed in *leiwen* patterns. The neck is set with a pair of handles, each cast with animal mask, with the upright neck and head of a dragon issuing from its snout. The interior of the neck is cast with an inscription.

18 $\frac{7}{8}$ in. (48 cm.) high, silver-inlaid wood stand, Japanese double wood boxes

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

A Japanese private collection, Kansai, acquired in the early 20th century

The inner wood box accompanying the present lot bears an inscription by Hata Zoroku, dating this piece to the Song dynasty. The first Hata Zoroku (1823 - 1890) was a Japanese metalworker as well as a scholar on Chinese metal work. His successors have adopted the same name over several generations.

宋 銅仿古方壺

來源

日本關西私人珍藏，入藏於二十世紀早期

此拍品附雙層日本木盒。其中一盒蓋上書有「秦藏六」的題識，指出本拍品的定年應為宋代。第一代秦藏六 (1823 - 1890) 為日本金屬工匠，並潛心鑽研中國銅器，其數代後人均沿用秦藏六之名號。



3425

A BRONZE TRIPOD CENSER

YONGZHENG PERIOD (1723-1735), CAST FOUR-CHARACTER
CHANGCHUN JUSHI SEAL MARK

The censer is cast with a flattened globular body supported on three short feet, surmounted by two upright loop handles. The base is cast with four characters *Changchun Jushi*, 'The Dweller in Everlasting Spring'.

3 7/8 in. (9.9 cm.) across the handles, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Acquired in Taiwan in 1980s

The mark on the present censer, *Changchun jushi*, is Emperor Qianlong's hall name given by his father Emperor Yongzheng in 1733. In both the composition and style, this mark is very similar to Qianlong's *Changchun jushi* seal, illustrated by Guo Fuxiang, *Mingqing dihou xiyin* (Emperor and Empress' Seals of Ming and Qing Dynasties), Beijing, 2002, p. 145. The present censer was likely to be commissioned by Qianlong when he was Bao Qinwang (the crown prince Bao) during the Yongzheng period.

清雍正 銅沖耳爐 「長春居士」四字篆書鑄款

來源

1980年代購於台灣

此件沖耳爐形制古雅，包漿厚潤，爐身上的「棗皮紅」色更是可人，其底鑄有「長春居士」四字篆書款。「長春居士」是乾隆皇帝尚為寶親王時的號，為雍正皇帝欽賜。此爐款識與乾隆「長春居士」名號章在章法和篆法上都十分相似，見郭福祥，《明清帝后璽印》，北京，2002年，145頁。該印是乾隆為寶親王時所作，本件沖耳爐應為同一時期弘曆所定制的文房佳器。



△ 3426

AN INSCRIBED *LINGBI* SCHOLAR'S ROCK
SIGNED BU SHAN (1720-1796), QIANLONG PERIOD

In the form of a rugged mountain precipice, the rock stands on two points rising vertically, culminating in a flat-topped summit that protrudes slightly outwards to form a slight overhang.

The stepped planes of varying heights that texture the sides are accentuated by the deep ridges and the dimpling of the rock's surface. The stone is of a dark grey tone with buff coloured inclusions. One lower corner of the stone bears the inscription, *Baiyi Shanfang*, followed by the signature of Bu Shan.

4 3/8 in. (11 cm.) high, wood stand, Japanese wood box

HK\$ 150,000-260,000

US\$ 19,000-34,000

Bu Shan is the style name of Sun Shiyi (1720-1796), a high-ranking Qing-dynasty civil and military official who served during the reign of the Qianlong Emperor. Sun was also a prolific poet, and his works were compiled into an anthology known as *Baiyi Shanfang ji* named after his studio.

清乾隆 補山題靈璧賞石

題識：百一山房；補山。

孫士毅（1720 - 1796），字智治，號補山，浙江仁和人。清朝官員，封疆大吏。著有《百一山房集》詩賦存世。



inscription
銘文





3427

3427

A CARVED CINNABAR LACQUER
'PEONY' BOX AND COVER

MING DYNASTY, 14TH-15TH CENTURY

The cover is deeply carved with a single
peony blossom surrounded by leaves and
buds, the interiors and the base are covered in
black lacquer.

3 ½ in. (8.7 cm.) diam., Japanese wood box

HK\$ 150,000-200,000

US\$ 20,000-26,000

明十四 / 十五世紀 剔紅牡丹紋蓋盒



3428

3428

A CARVED CINNABAR LACQUER
BOX AND COVER

MING DYNASTY, 16TH-17TH CENTURY

The cover is carved in high relief depicting
two scholars playing *weiqi* while their
companion watches the game, accompanied
by a deer. The box is carved with blossoming
camellia.

3 ½ in. (8.8 cm.) diam., Japanese wood box

HK\$ 120,000-180,000

US\$ 16,000-23,000

晚明 剔紅高士對弈圖蓋盒

3429

A CARVED CINNABAR LACQUER BRACKET-LOBED TRAY

MING DYNASTY, 14TH-15TH CENTURY

The tray is carved to the interior within a hexafoil panel with a warrior on horseback exiting a city gate in a rocky landscape. The cavetto and the exterior are carved with floral scrolls.

8 7/8 in. (22 cm.) long, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

明十四 / 十五世紀 剔紅刀馬人物圖海棠式盤



3430

A CARVED CINNABAR LACQUER 'BIRD AND FLOWER' SQUARE TRAY

MING DYNASTY, 16TH-17TH CENTURY

The square tray is carved in the centre depicting a bird perched on a branch of blossoming camellia tree, with a butterfly flitting in the sky, all reserved on a dense key-fret ground. The sides are carved with chrysanthemum sprays.

7 1/4 in. (18.2 cm.) square, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

A Japanese private family collection, acquired in the 1930s

Compare to four closely related square trays in the Palace Museum Collection, one with magnolia and bird design, one with pomegranate and dragon fly design, one with prunus and magpie design (fig. 1), and the other with hibiscus and kingfisher design, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, vol. 45, Hong Kong, 2006, figs. 105-108.

明十六 / 十七世紀 剔紅茶花山禽紋方盤

來源

日本家族珍藏，入藏於 1930 年代

同類剔紅方盤可參照故宮博物院四件藏品：一為玉蘭山禽畫片，一為石榴蜻蜓，一為梅花喜鵲（圖一），另一件為芙蓉翠鳥，載於《故宮博物院藏文物珍品全集：元明漆器》，第 45 冊，香港，2006 年，圖版 105-108 號。

3431

A TIXI LACQUER BRUSH AND COVER

LATE MING- EARLY QING DYNASTY, 17TH-18TH CENTURY

The shaft and cover are finely carved with *ruyi* design.

8 1/2 in. (21.6 cm) long, Japanese wood box

HK\$60,000-80,000

US\$7,800-10,000

Compare to a similar *tixi* lacquer brush, from the Tokugawa Art Museum, Nagoya, included in the exhibition *Carved Lacquer*, 1984, illustrated in the Catalogue, no. 202.

明末 / 清初 剔犀如意紋筆

可參照德川美術館館藏一件近似的剔犀筆，載於 1984 年德川美術館及根津美術館出版的《雕漆》，圖錄編號 202。



3430



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

3432

A RARE CARVED CINNABAR LACQUER 'DRAGON' BRUSH AND COVER

LATE MING DYNASTY, 17TH CENTURY

The shaft and cover are each carved with a five-clawed dragon striding amid flowers. 10 7/8 in. (27 cm.) long, Japanese wood box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

A Japanese private collection, acquired in the 1990s

晚明 剔紅龍穿花紋筆

來源

日本私人珍藏，入藏於1990年



3431

3433

A PAINTED AND MOTHER-OF-PEARL INLAID LACQUER BRUSH AND COVER

DATED WANLI WUZI CYCLICAL YEAR, CORRESPONDING TO 1588 AND OF THE PERIOD

The shaft and cover are painted and inlaid with two ladies accompanied by an attendant in a garden scene.

9 1/2 in. (24.2 cm.) long, Japanese wood box

HK\$180,000-250,000

US\$24,000-32,000

明萬曆戊子年（1588）

彩漆螺鈿嵌庭院人物圖筆



3432



3433

A mother-of-pearl inlaid brush and cover with a six-character Wanli mark is illustrated in *East Asian Urushi Lacquer Work with Mother-of-Pearl Inlay*, Tokyo, 1999, no. 36. Compare also to a Jiaping polychrome lacquer brush and cover in the National Palace Museum, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, no. 94.

款識：萬曆戊子年淮陰張序記

可參照一支「大明萬曆年製」款黑漆螺鈿嵌花鳥紋筆，著錄於1999年東京出版的《螺鈿》，編號36。台北故宮博物院亦藏有一支嘉靖款龍紋筆，用色與本品近似，見《蘇光剔彩：故宮藏漆》，2008年，105頁，編號94。



3434

A CARVED POLYCHROME LACQUER RUYI
QING DYNASTY, 18TH CENTURY

The sceptre is well carved in relief on the *ruyi*-shaped head depicting Tieguai Li in a scenic landscape detailed with pine trees and rugged mountains. The slightly curved shaft is carved with various treasures, divided by the central panel carved with a vase of flowers amongst scholar's objects, the terminal enclosing a bat. 15 ¾ in. (40 cm.) long, box

HK\$80,000-150,000

US\$11,000-19,000

清十八世紀 剔彩鐵拐李雜寶紋如意

THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

3435

A CARVED AMBER ARCHAISTIC LIBATION CUP
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The golden material is carved as a libation cup with a pair of confronting *chilong* clinging to the rim, each grasping a *lingzhi* sprig, with a third *chilong* clambering to one side. 3 ½ in. (8.4 cm.) wide, wood stand

HK\$120,000-180,000

US\$16,000-23,000

明末 / 清初 琥珀雕螭龍紋盃



3435

3434

VARIOUS PROPERTIES

3436

A PAIR OF CARVED AMBER VASES AND COVERS

QING DYNASTY, 18TH CENTURY

Each vase is carved in low relief with two monkeys playing on a fruiting peach tree on one side, and Meng Haoran riding on a donkey on the reverse, flanked by a pair of dragon-head form handles suspending loose rings. The decorations on each vase are mirror images of each other. One cover is carved with a dragon-form finial, the other with a lion finial.

5 ¼ in. (13.5 cm.) high, wood stands, box

(2)

HK\$450,000-700,000

US\$59,000-91,000

清十八世紀 琥珀雕踏雪尋梅圖龍耳銜環蓋瓶一對





3437



3438



3439



3437

A GREY AND RUSSET JADE
OPENWORK 'FEMALE
IMMORTAL AND PHOENIX'
ORNAMENT

SONG DYNASTY (960-1279)

The jade is carved and pierced depicting a female immortal riding a phoenix. The stone is of a greyish-white and russet tone. 2 5/8 in. (6.7 cm.) long

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

An English family collection, Peterborough

Jade ornaments of the present type were probably headdress finials. A similar white jade ornament in the Palace Museum Collection is illustrated in *Jadeware (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, p. 102, no. 89.

宋 玉雕仙人騎鳳飾件

來源

英國彼得伯勒家族珍藏

3438

A WHITE JADE OPENWORK
'APSARA' PLAQUE

SONG DYNASTY (960-1279)

The rectangular plaque is well carved and pierced on both sides as an *apsara*, holding stems of lotus, shown in flight above clouds. The semi-translucent stone is of an even white tone.

2 3/8 in. (6 cm.) long

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A New York private collection

A similar white jade plaque was sold at Christie's New York, *Dongxi Studio- Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection*, 17 March 2016, lot 938.

宋 白玉雕飛天紋牌飾

來源

紐約私人珍藏

THE PROPERTY OF A GENTLEMAN

3439

TWO JADE OPENWORK 'BIRD
AND FLOWER' ORNAMENTS

JIN-YUAN DYNASTY (1115-1368)

The first ornament is intricately carved in openwork with egrets amidst tall stalks of lotus; the second ornament is of oval shape, carved in openwork with three long-tailed birds amongst hibiscus flowers.

1 3/4 in. (4.2 cm.) high and

3 1/8 in. (8 cm.) wide

(2)

HK\$60,000-80,000

US\$7,800-10,000

金 / 元

玉透雕花鳥圖飾件兩件



3440

THE PROPERTY OF A GENTLEMAN

3440

A PALE CELADON AND RUSSET JADE MOUNTAIN

LIAO-YUAN DYNASTY (907-1368)

The mountain is carved in openwork to imitate Taihu rock, detailed with a scholar seated on a rock besides a deer. The reverse is carved with two deer on promontories beneath a tree. The base is pierced.

5 3/8 in. (13.8 cm.) high, wood stand

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

A private collection, Melbourne, Australia, acquired prior to 1940

Compare a closely related jade mountain sold at Christie's Hong Kong, 28 May 2014, lot 3246.

遼 / 元 青白玉高士秋山圖山子

來源

澳大利亞墨爾本私人珍藏，入藏於 1940 年以前

香港佳士得 2014 年 5 月 28 日《漱玉供菊：宋代藝術精品》專場中曾拍賣一件風格相似的玉山子，拍品 3246 號。

ANOTHER PROPERTY

3441

A WHITE JADE 'CAMEL AND BADGERS' GROUP
SONG-MING DYNASTY (960-1644)

The jade is carved in the round in the form of a recumbent camel with two badgers clambering on its back, one of which is carved out from the russet area of the stone. The stone is of a pale celadon tone with areas of russet inclusions.
3 in. (7.5 cm.) long, box, stand

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Philip Cardeiro Collection (1930-2014), Pebble Beach, California

EXHIBITION

Pacific Asia Museum, California, *Chinese Jade: The Image from Within*, 1986, no. 115

宋 / 明 青白玉駱駝雙獾把件

來源

Philip Cardeiro 珍藏

展覽

加州亞太博物館，《Chinese Jade: The Image from Within》，1986 年，編號 115



3441

THE PROPERTY OF A GENTLEMAN

3442

A WHITE JADE 'BEAR AND EAGLE' GROUP
QING DYNASTY, 18TH CENTURY

The jade is carved in openwork to depict a crouching bear supporting an eagle on its back. The stone is of even white tone with some russet inclusions.

1 ½ in. (4 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

清十八世紀 白玉雕英雄把件



3442

THE PROPERTY OF A GENTLEMAN

3443

A WHITE AND BLACK JADE 'BOY AND LIONS'
PENDANT

QING DYNASTY, 18TH CENTURY

The jade is carved in the round depicting a young boy playing with a lion and its cub at the back, which is cleverly carved using the black areas of the jade.

1 ¼ in. (3.7 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

清十八世紀 墨白玉童子戲獅珮



3443

THE PROPERTY OF A GENTLEMAN

3444

A WHITE JADE 'ROOSTER' PENDANT
QING DYNASTY, 18TH CENTURY

The jade is carved as a rooster with its head facing forward and feet tucked underneath. The wings and tail are finely detailed with plumage. The body is pierced with a hole for suspension.

2 ⅛ in. (5.4 cm.) long, box

HK\$150,000-200,000

US\$20,000-26,000

清十八世紀 白玉雕公雞形珮



3444

VARIOUS PROPERTIES

3445

A CARVED PALE CELADON JADE 'BADGERS' GROUP

QING DYNASTY, 17TH-18TH CENTURY

The carving is modelled as two interlocking recumbent badgers, both with well-defined facial features. The softly polished white stone is even in tone with a faint celadon tinge.

2 3/4 in. (7 cm.) wide, box

HK\$120,000-180,000

US\$16,000-23,000

清十七/十八世紀 青白玉雙獾把件



3445

3446

A CARVED WHITE JADE 'LYCHEE' BOX AND COVER

QING DYNASTY, 17TH-18TH CENTURY

Both the box and cover are well carved with fruiting branches bearing lychee. The semi-translucent stone is of an even white tone. A signature of Zigang is subtly carved on one of the lychees on the cover.

2 3/4 in. (7 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

Comparable jade 'lychee' boxes and covers of similar form and decoration, but without Zigang marks, include one in the Victoria and Albert Museum, illustrated in *Chinese Jades*, London, 2004, p. 62, fig. 66; and another illustrated by James Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 139, fig. 115.

清十七/十八世紀 白玉荔枝紋圓蓋盒



3446

3447

A WHITE JADE CARVING OF A GOOSE

QING DYNASTY, 18TH CENTURY

The pebble is carved in round as a goose with its feet tucked underneath and the head turned back over its body, grasping a leafy stalk of millet in its beak. The white stone has a pale celadon tone and russet highlights on the millet.

2 1/8 in. (5.4 cm.) long, box

HK\$150,000-200,000

US\$20,000-26,000

清十八世紀 白玉雕鵝銜瑞穗把件



3447



3448

3448

A WHITE JADE 'DOUBLE CATFISH' PENDANT
QING DYNASTY, 18TH CENTURY

The stone is well carved depicting two catfish facing diagonally away from each other, one grasping a spray of *lingzhi* in the mouth and the other with a millet spray. The semi-translucent stone is of a high polish and an even white tone.

2 ¾ in. (7 cm.) long, box

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

A French private collection

清十八世紀 白玉年年有餘珮

來源

法國私人珍藏

3449

A YELLOW JADE 'HORSE AND MONKEY'
PLAQUE

One side is carved with three monkeys in trees above two grazing horses. The reverse is inscribed with a poem.

2 ¾ in. (7 cm.) long

HK\$180,000-240,000

US\$24,000-31,000

黃玉馬上封侯牌



3449

3450

A WHITE JADE 'BOYS' PLAQUE

One side is carved in low relief with a group of boys. The reverse is inscribed with a poem followed by a Zigang signature.

2 ¼ in. (5.6 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

白玉嬰戲圖子岡牌



3450



3451

3451

A YELLOW JADE CARVING OF AN ELEPHANT

The jade is carved as a recumbent elephant. The jade is of a even yellow colour with some russet inclusions.

3 ¾ in. (9.3 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

黃玉臥象擺件

3452

A WHITE AND RUSSET JADE 'BOYS' GROUP
QING DYNASTY, 17TH CENTURY

The pebble is carved in the round to depict five boys at various pursuits. The stone is of a pale celadon tone with russet inclusions. 2 ½ in. (5.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

清十七世紀 白玉五子把件



3452

VARIOUS PROPERTIES

3453

A MUGHAL-STYLE PALE CELADON AND RUSSET JADE BOWL AND COVER
QIANLONG PERIOD (1736-1795)

The bowl is thinly carved with fluted sides in the shape of a chrysanthemum. The foot is similarly carved as a downturned floral bloom. Fitted with a separate domed cover that is carved on the exterior and interior as a floral blossom. The transparent pale celadon jade has areas of russet and speckled inclusions.

4 7/8 in. (12.2 cm.) across, box

HK\$50,000-80,000

US\$6,500-10,000

清乾隆 痕都斯坦式菊瓣蓋盃



3453

END OF SALE

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, THE PIONEERS AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣，先鋒薈萃之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,000,000 元或閣下擬競投全部拍賣品低估價總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids

cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 'n' next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

2 TAXES

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.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Post-Sale Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

- (iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

(d) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

(e) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also

accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM
Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

- (b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。
 - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用*標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板（Christie's Live™）可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 1,200,000 元之 25%；加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之 20%；加逾港幣 20,000,000 元以上之 12% 計算。

2. 稅費

成功競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於**成交價**和**買方酬金**而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或

利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您使我們滿意您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一組詞（“**標題**”）以**大階字體**注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以**大階字體**注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**或**副標題**乎被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該**拍賣品**才適用。保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被

認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - (a) 此額外**保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況**報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
 - (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **成交價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我

們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 電匯至：

香港上海滙豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHKHK
 - (ii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場” (CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格，該表格可向我們索取。請將已填妥之 CNP 授權表格以傳真 (+852 2973 0111) 或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
 - (iii) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (iv) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - (v) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起計 7 日後，即使買方在此日期前仍未提取**拍賣品**。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方

式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“提取及儲存”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費

用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物料的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為“黃金”，並可能被拒絕入口。

(f) 鐘錶

(i) 本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以~符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度下,所有由法律附加的**保證**及其他條款,均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);或(ii) 賣方、本公司、本公司之僱員或代理人均無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何**保證**,均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售

會令我們或賣方向任何人負上法律責任或損壞我們的名聲,我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別作釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有**保證**您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行,則該部分應被視為刪除,其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時

接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料,包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品: 以下所述的真實作品,而不是複製品或贗品:

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製造者的作品;
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- 拍賣品**在**標題**被描述為**某來源**,則為該**來源**的作品;
- 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,則該作品是由該材料製成。

真品保證: 我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金: 除了**成交價**,買方支付給我們的費用。

目錄描述: 拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

佳士得集團: Christie's International Plc、其子公司及集團的其它公司。

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

估價: 目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價;**高端估價**指該範圍的最高價。**中間估值**為兩者的中間點。

成交價: 拍賣官接受的**拍賣品**最高競投價。

標題: 如 E2 段所列出的意思。

拍賣品: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

其他賠償: 任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項: 如第 F1(a) 段的意思。

來源: **拍賣品**的所有權歷史。

有保留: 如 E2 段中的意思;**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價: **拍賣品**不會以低於此保密**底價**出售。**拍賣場通告**: 張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題: 如 E2 段所列出的意思。

大階字體: 指包含所有的大寫字母。

保證: 陳述人或聲明人**保證**其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團公司**持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...
In Christie's qualified opinion a copy (of any date) of a work of the artist.
**Signed ..."/"Sealed ..."
In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.
**"With signature ..."/"With seal ..."
In Christie's qualified opinion the work has a signature/seal which is not that of the artist.
**"Dated..."
In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.
**"With date..."/
In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").
3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有▲符號以資識別。

◦ 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有◦符號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中注以符號◦◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的的酬金。第三方亦可以就該**拍賣品**以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他 / 她是否在**拍賣品**持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和 / 或通知我們其競投該**拍賣品**的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

* 「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。

* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

* 「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

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

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Roman Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BERMUDA
BERMUDA
 +1 401 849 9222
 Betsy Ray

BRAZIL
RIO DE JANEIRO
 +55 21 2225 6553
 Candida Sodre

SÃO PAULO
 +55 11 3061 2576
 Nathalie Lenci

CANADA
TORONTO
 +1 416 960 2063
 Brett Sherlock

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff
 de Lira

COLOMBIA
BOGOTÁ
 +57 1 635 54 00
 Juanita Madrinan

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø
 (Consultant)
 + 45 2612 0092
 Rikke Juel Brandt
 (Consultant)

**FINLAND AND
 THE BALTIC STATES**
HELSINKI
 +358 40 5837945
 Barbro Schaubman
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Greggory
 (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

-PARIS
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE
 AQUITAINE**
 +33 (0)5 56 81 65 47
 Marie-Cécile Moueix

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-
 Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 (0)173 317 3975
 Anja Schaller
 (Consultant)

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin
 Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne
 Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

DELHI
 +91 (011) 6609 1170
 Sanjay Sharma

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
-MILAN
 +39 02 303 2831

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi
 (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene
 Valenti Gonzaga
 (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini
 di Camugliano
 (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +60 3 6207 9230
 Lim Meng Hong

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
 +31 (0)20 57 55 255

NORWAY
OSLO
 +47 975 800 78
 Katinka Traaseth
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766

-HONG KONG
 +852 2760 1766

-SHANGHAI
 +86 (0)21 6355 1766

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira
 Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
 +65 6735 1766
 Nicole Tee

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomborg
 (Independent
 Consultant)

**DURBAN &
 JOHANNESBURG**
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent
 Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent
 Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Hye-Kyung Bae

SPAIN
BARCELONA
 +34 (0)93 487 8259
 Carmen Schjaer

MADRID
 +34 (0)91 532 6626
 Juan Varez
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman
 (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén
 (Consultant)

SWITZERLAND
-GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

-ZURICH
 +41 (0)44 268 1010
 Dr. Bertold Mueller

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 652 1097
 Satima Tanabe

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

**UNITED ARAB
 EMIRATES**
-DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
**-LONDON,
 KING STREET**
 +44 (0)20 7839 9060

**-LONDON,
 SOUTH KENSINGTON**
 +44 (0)20 7930 6074

**NORTH AND
 NORTHEAST**
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon
 (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall
 (Consultant)

UNITED STATES
CHICAGO
 +1 312 787 2765
 Lisa Cavanaugh

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600

MIAMI
 +1 305 445 1487
 Jessica Katz

NEWPORT
 +1 401 849 9222
 Betsy D. Ray

-NEW YORK
 +1 212 636 2000

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION AND OTHER SERVICES

PRIVATE SALES
 HK: +852 2978 6871
 Fax: +852 2760 1767
 Email: privatesaleservicecentre@christies.com

CHRISTIE'S EDUCATION
New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

Hong Kong
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email: info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2845 2646
 Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

Singapore
 Tel: +65 6543 5252
 Email: singapore@cfass.com

• DENOTES SALEROOM

288 ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

01/10/16

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 30th November 2016 will, at our option, be removed to Christie's warehouse or an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 1st December 2016.

All collections, whether from Christie's warehouse, or the offsite warehouse, will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com . To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|---|---|--|
| CHARGES PER LOT | LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture | SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of charge | Free of charge |
| 31st day onwards: Administration Fee Storage per day | HK\$ 700 HK\$80 | HK\$350 HK\$40 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower. | |
| Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

Long-term storage solutions are also available per client request.

倉儲與提取

提取地點與條款

所有未在 2016 年 11 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到佳士得的倉庫或其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2016 年 12 月 1 日下午 2 時起可以開始提取。
所有提取，無論是在佳士得的倉庫或者其它倉庫，將只能通過提前預約方式。
請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。
電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

| 管理費，倉儲和相關費用 | | |
|---|---|--------------------------|
| 按件收費 | 大件物品 例如家具，大型畫作和雕塑 | 小件物品 例如書籍，奢侈品，陶瓷和小型畫作 |
| 拍賣後 1-30 天內 | 免費 | 免費 |
| 自第 31 天起：管理費 每天倉儲費用 | 港幣 700 元 港幣 80 元 | 港幣 350 元 港幣 40 元 |
| 損失和損壞責任 | 按購買 拍賣品 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準） | |
| 如果在拍賣後 30 天內提取 拍賣品 ，無須支付上述費用。 物品大小由佳士得酌情決定。 | | |
| 長期倉儲服務方案可按客戶要求提供。 | | |



A FINE AND RARE SGRAFIATTO
RUBY-GROUND FAMILLE ROSE BOWL AND COVER
CHINA, QING DYNASTY, QIANLONG
SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)
€80,000-120,000

Provenance: From a French Private Collection
acquired by the father of the actual owner in 1950.

ART D'ASIE

Paris, 14 December 2016

VIEWING

10-13 December
9, Avenue Matignon
75008 Paris

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 1 40 76 83 75



CHRISTIE'S



**THE MARIE THERESA L. VIRATA COLLECTION
OF ASIAN ART: A FAMILY LEGACY**

AUCTION

New York | 16 March 2017

VIEWING

24–29 November 2016
Hong Kong Convention and Exhibition Centre
No.1 Expo Drive, Wanchai, Hong Kong

10–15 March 2017
20 Rockefeller Plaza, New York, NY 10020

Christie's Inc. License #1213717

CONTACT

Hong Kong
Pola Antebi | +852 2978 6734

New York
Michelle Cheng +1 212 707 5951

asianartny@christies.com
christies.com/Virata



CHRISTIE'S

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

Personal Account: Account Holder Authorised Agent (Name)
Authorisation Letter and ID (if applicable): Attached In System/previously provided

Company Account: I am (name and position)
Authorisation Letter and ID (if applicable): Attached In System/previously provided

Account No.
Account Name
Business Registration No.
Invoice Address Room/Flat Floor Block
Building/Estate
Street Address
City/District Post/Zip Code
County/Province/State Country

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code Phone No. Email

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:
Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale: The Pioneers or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:
 HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
 HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 +

C Sale Registration

Please register me for the following sessions:

- | | |
|--|---|
| <input type="checkbox"/> 12576 Fine and Rare Wines: A Gentleman's Collection | <input type="checkbox"/> 12578 Important Watches |
| <input type="checkbox"/> 12577 Fine and Rare Wines Featuring Exceptional Private Collections | <input type="checkbox"/> 12561 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 14617 The Pioneers | <input type="checkbox"/> 12562 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 12520 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 12579 Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 12521 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 12675 Chinese Ceramics From The Yangdetang Collection |
| <input type="checkbox"/> 12523 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 12587 Handbags & Accessories |
| <input type="checkbox"/> 12560 Chinese Contemporary Ink | <input type="checkbox"/> 12563 Important Chinese Ceramics and Works of Art |

D Collection and Shipment

Please select one of the following options:

- I will collect my purchased lot(s).
 Please provide a shipping quotation to my account address/the below address:
.....
.....

E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

- Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.
 Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

個人名義競投： 本人 代理人（姓名）.....
 授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

公司名義競投： 本人是（姓名和職位）.....
 授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區 郵區編號

縣 / 省 / 州 國家

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 電話號碼 電郵地址

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及 / 或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：
 閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，先鋒薈萃之任何拍賣品；或 (ii) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：
 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|--|--|
| <input type="checkbox"/> 12576 佳士得名釀 | <input type="checkbox"/> 12578 精緻名錶 |
| <input type="checkbox"/> 12577 佳士得名釀 | <input type="checkbox"/> 12561 中國古代書畫 |
| <input type="checkbox"/> 14617 先鋒薈萃 | <input type="checkbox"/> 12562 中國近現代畫 |
| <input type="checkbox"/> 12520 亞洲二十世紀及當代藝術（晚間拍賣） | <input type="checkbox"/> 12579 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 12521 亞洲當代藝術（日間拍賣） | <input type="checkbox"/> 12675 養德堂珍藏中國古陶瓷 |
| <input type="checkbox"/> 12523 亞洲二十世紀藝術（日間拍賣） | <input type="checkbox"/> 12587 典雅傳承：手袋及配飾 |
| <input type="checkbox"/> 12560 中國當代水墨 | <input type="checkbox"/> 12563 重要中國瓷器及工藝精品 |

D 提貨及運送安排

請選擇下列提貨及運送安排：

- 本人將親自提取已繳付之拍賣品。
 請按本人之客戶地址 / 以下地址提供貨運報價。
-
-

E 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
 - 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。
- 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名 簽署 日期

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman, Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

François Curiel, Chairman
Xin Li, Deputy Chairwoman

CHRISTIE'S ASIA

Rebecca Wei, President
Jinqing Cai, Chairwoman, China
Jonathan Stone, Chairman, Asian Art

CHAIRMAN'S OFFICE

Eric Chang, Deputy Chairman
Ben Kong, Deputy Chairman
Vickie Sek, Deputy Chairwoman

SENIOR VICE PRESIDENTS

Pola Antebi, Karen Au Yeung, Lavina Chan,
Salene Chan, YF Cheung, Elaine Holt,
Kitty Mak, Ada Ong, Julien Pradels,
Audrey Shum, Simon Tam, Chi Fan Tsang

VICE PRESIDENTS

Hye-Kyung Bae, Chie Banta, Joyce Chan,
Janet Chang, Blanca Cheng, Charmie Hamami,
Gloria Ho, Julia Hu, Pansy Ku,
Marcello Kwan, Elaine Kwok, Mary Lee,
Stephenie Leung, Ruben Lien, Gabrielle Mak,
Lillian Ng, Jasmin Ngai, Patricia Nobel,
Gen Ogo, Jessie Or, Terence Poon,
Bo Tan, Francis Tsang, Tim Triptree,
Lihua Tung, Nicole Wright, Alan Yip,
Kim Yu

ASSOCIATE VICE PRESIDENTS

Hami Bianchi, Carmen Shek Cerne, Jess Chang,
Lesley Chen, Liang-Lin Chen, Amy Cheng,
Shiu-Fung Chiang, Isaac Choi, Terry Choi,
Dai Dai, Aubrey Daval, Phylbie Ho,
Dexter How, Yunah Jung, Bigol Lam,
Kevyn Leung, Danqing Li, Nelly Li,
Rachel Li, May Lim, Meng Hong Lim,
Georgina Liu, Sara Mao, Mami Nagase,
Yaovane Nirandara, Benson Or, Felix Pei,
Punchalee Phenjati, Alexandra Reid, Mandy Wang,
Stella Wang, Michael Xie, Jessica Wu,
Wendy Xu, Austin Zhang, Dina Zhang,
Michelle Zhang, Grace Zhuang

CHRISTIE'S ASIA ADVISORY COUNCIL

Rebecca Wei, Chairwoman
Raymond Ch'ien, Pierre Chen,
The Baroness Dunn, William Fung,
Joyce Kan, Anthony Lin,
Dee Poon, Mimi Tang,
Robert Tsao, Douglas Woo

CHRISTIE'S CHINA ADVISORY COUNCIL

Jinqing Cai, Chairwoman
Qionger Jiang, Pan Gong Kai, Handel Lee,
Mary Ma, Patrick Thomas, Wang Wei

06/10/16

HONG KONG AUCTION CALENDAR

FINE AND RARE WINES: A GENTLEMAN'S COLLECTION

Sale number: 12576
FRIDAY 25 NOVEMBER
5.00 PM
SATURDAY 26 NOVEMBER
10.30 AM

FINE AND RARE WINES FEATURING EXCEPTIONAL PRIVATE COLLECTIONS

Sale number: 12577
SATURDAY 26 NOVEMBER
1.00 PM

THE PIONEERS

Sale number: 14617
SATURDAY 26 NOVEMBER
6.30 PM
Viewing: 24-26 November

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12520
SATURDAY 26 NOVEMBER
7.00 PM
Viewing: 24-26 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12521
SUNDAY 27 NOVEMBER
10.30 AM
Viewing: 24-26 November

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12523
SUNDAY 27 NOVEMBER
1.30 PM
Viewing: 24-26 November

CHINESE CONTEMPORARY INK

Sale number: 12560
MONDAY 28 NOVEMBER
11.00 AM
Viewing: 24-27 November

IMPORTANT WATCHES

Sale number: 12578
MONDAY 28 NOVEMBER
12.00 PM
Viewing: 24-27 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12561
MONDAY 28 NOVEMBER
2.30 PM
Viewing: 24-28 November

FINE CHINESE MODERN PAINTINGS

Sale number: 12562
TUESDAY 29 NOVEMBER
10.00 AM & 2.30 PM
Viewing: 24-28 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 12579
TUESDAY 29 NOVEMBER
1.00 PM
Viewing: 24-29 November

CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

Sale number: 12675
WEDNESDAY 30 NOVEMBER
10.30 AM
Viewing: 24-29 November

HANDBAGS & ACCESSORIES

Sale number: 12587
WEDNESDAY 30 NOVEMBER
11.00 AM
Viewing: 24-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12563
WEDNESDAY 30 NOVEMBER
11.30 AM & 2.30 PM
Viewing: 24-29 November



All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓