

# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

Hong Kong, 30 May 2018 | 香港 2018 年 5 月 30 日



CHRISTIE'S 佳士得

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## CHINESE CERAMICS AND WORKS OF ART

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# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

WEDNESDAY 30 MAY 2018 · 2018年5月30日(星期三)

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Wednesday 30 May · 5月30日(星期三)

2.30pm (Lots 3001-3163) · 下午2.30 (拍賣品編號3001-3163)

Location: Convention Hall, Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong

地點：香港灣仔港灣道1號香港會議展覽中心會議廳

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**HONG KONG, Hong Kong Convention and Exhibition Centre**

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Friday, 25 May · 5月25日(星期五)

10.30am – 8.00pm

Saturday – Tuesday, 26 – 29 May · 5月26至29日(星期六至二)

10.30am – 6.30pm

### HIGHLIGHTS PREVIEW · 精選拍品預展

**BEIJING, Christie's Beijing Art Space**

北京，佳士得北京藝術空間

Friday – Saturday, 4 – 5 May · 5月4至5日(星期五至六)

10.00am – 6.00pm

**SHANGHAI, Christie's Shanghai Art Space**

上海，佳士得上海藝術空間

Tuesday – Wednesday, 8 – 9 May · 5月8至9日(星期二至三)

10.00am – 6.00pm

**TAIPEI, Taipei Marriott Hotel**

台北，台北萬豪酒店

Saturday – Sunday, 12 – 13 May · 5月12至13日(星期六至日)

11.00am – 6.00pm

### AUCTIONEERS · 拍賣官

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CHRISTIE'S 佳士得

THE PROPERTY OF A LADY

3001

A FINE AND VERY RARE BLUE AND WHITE  
'WAVE' CUP

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

The cup is delicately potted with deep sides, rising from the small  
ring foot to the slightly flared rim. It is decorated on the exterior  
with a pattern of foam-crested waves.

3 7/8 in. (9.1 cm.) diam., Japanese wood box

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

The Lindberg Collection

Sold at Christie's New York, 1 June 1990, lot 256

Sold at Christie's Hong Kong, 25 October 1993, lot 768

Sold at Christie's Hong Kong, 4 November 1996, lot 756

EXHIBITED

S. Marchant and Son, Qing Mark and Period Blue and White,  
11-22 June 1984, Catalogue, no. 6

A similar example, with the Eight Trigrams above the waves, is in the  
Percival David Foundation, illustrated by Margaret Medley, *Illustrated  
Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*,  
London, 1976, p. 76, no. C619. Another similar example, reserved in  
white on a coral ground with a Yongzheng mark, is included in J.J.  
Marquet de Vasselot and Mlle. M.J. Ballot, *Chinese Ceramics, K'ang Hsi  
Period to Our Days (1662-1911)*, The Louvre Museum, Paris, 1922, colour  
plate 30.

清康熙 青花海濤紋盃 雙圈六字楷書款

來源

Lindberg珍藏

紐約佳士得，1990年6月1日，拍品256號

香港佳士得，1993年10月25日，拍品768號

香港佳士得，1996年11月4日，拍品756號

展覽

S. Marchant and Son, 《Qing Mark and Period Blue and  
White》, 倫敦, 1984年6月11-22日, 圖錄圖版6號

大維德基金會藏有一件盃外繪青花八卦相似例, 刊於 Margaret Medley,  
《Illustrated Catalogue of Underglaze Blue and Copper Red Decorated  
Porcelains》, 倫敦, 1976年, 頁76, 編號C619。另外有一珊瑚紅地  
具雍正款的類件, 刊於 J.J. Marquet de Vasselot and Mlle. M.J. Ballot,  
《Chinese Ceramics, K'ang Hsi Period to Our Days (1662-1911)》,  
巴黎羅浮宮, 1922年, 圖版30。





PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

3002

A RARE MING-STYLE BLUE AND WHITE  
FLORAL-FORM BOWL

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

The bowl is finely potted with ten lobes, each lobe is painted on  
the exterior with a medallion of descending or ascending five-  
clawed dragon amidst clouds, the centre of the interior is similarly  
painted with a single dragon roundel.

7  $\frac{5}{8}$  in. (19.4 cm.) diam., stand, Japanese wood box

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

US\$260,000-380,000

PROVENANCE

Sold at Sotheby's Hong Kong, 28 April 1993, lot 137

清康熙 青花團龍紋葵式盃 雙圈六字楷書款

葵花式大盃，盃心於青花雙圈內繪雲龍圖案，外壁於每瓣內  
開光繪團龍紋，龍紋威猛有力，白釉清亮，簡潔明快。

來源

香港蘇富比，1993年4月28日，拍品137號







fig. 1 Collection of the Shanghai Museum  
圖一 上海博物館藏品

### 3002 Continued

Three other Kangxi-marked bowls of this rare design are published. The first is in the Art Gallery of New South Wales, Sydney, illustrated by Julian Thompson 'Chinese Porcelain in the Collection of the Art Gallery of New South Wales', *Orientalism*, September 2000, p. 100, figs. 7 and 7a (mark); one from the Frederick T. Fuller Collection, sold at Christie's London, 28-29 June 1965; and the third was sold at Christie's London, 6 November 2007, lot 172.

The form and design of these bowls follow closely a Xuande-marked example illustrated in *Sekai Toji Zenshu: Ming*, vol. 14, 1976, p. 166, no. 152, which has an additional band of upright lotus lappets above the foot. Compare, also, two other Xuande-period bowls of this form in the Shanghai Museum, one is unmarked and of comparable size (**fig. 1**), the second with a Xuande mark but slightly smaller, illustrated in *Studies of the Shanghai Museum Collections, Ming Dynasty Ceramics*, Shanghai, 2007, p. 116, figs. 3-32 and 3-33, respectively. Similar design of dragon roundels also appears on washers from the Xuande period, such as the example 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. 420-421, no. 183.

相同款式者僅知另外三件，一藏於悉尼新南威爾斯藝術館，見朱湯生著〈Chinese Porcelain in the Collection of the Art Gallery of New South Wales〉，《Orientations》，2000年9月，頁100，圖7及圖7a（款識）；一為Frederick T. Fuller舊藏，1965年6月28-29日於倫敦佳士得拍賣，拍品1965號；一拍賣於倫敦佳士得，2007年11月6日，拍品172號。

日本小學館出版之《世界陶瓷全集14-明》書中著錄一口徑較本拍品略大之同形式宣德菱花盃，唯前者脛部繪蓮瓣紋，參見《世界陶瓷全集14-明》，日本小學館，1976年，頁166，圖版編號152。亦比較上海博物館所藏宣德無款同盃形龍紋盃（圖一），以及略小宣德款龍紋盃，參見陸明華著：《上海博物館藏品研究大系—明代官窯瓷器》，上海，2007年，頁116，圖版編號3-32及3-33。紋飾則與台北故宮所藏宣德款青花十稜開光葵式洗相同，參見於台北故宮：《明代宣德官窯菁華特展圖錄》，1998年，頁420-421，圖版編號183，則拍品當為康熙官窯以宣德官窯為藍本而製。





(interior 盤心)

VARIOUS PROPERTIES

3003

A LARGE MING-STYLE BLUE AND WHITE 'MELON'  
DISH

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

With shallow rounded sides, the interior is well painted in subtly  
shaded underglaze blue with seven lobed melons borne on a leafy,  
flowering vine below a band of composite foliated scroll in the well,  
the everted rim painted with a wave border within a moulded outer  
edge, with six detached fruiting branches on the exterior, including  
peach, lychee, pomegranate, crab apple, loquat and cherry.  
17 <sup>3</sup>/<sub>4</sub> in. (45.1 cm.) diam.

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

US\$ 160,000-280,000

PROVENANCE

Collection of Bengt Gustaf Theorder Ingeström (1873-1953), Sweden,  
and thence by descent within the family

清雍正 青花瓜瓞綿綿紋折沿大盤 六字楷書款

來源

瑞典Bengt Gustaf Theorder Ingeström (1873-1953) 珍藏，之後一  
直在家族中流傳







(another view 另一面)

### 3003 Continued

The current dish was formerly in the collection of the Swedish engineer Bengt Gustaf Theorder Ingeström (1873-1953), who founded the engineering firm Zander & Ingeström in 1898.

The design of this dish is based on Yongle fifteenth century prototypes, examples of which are illustrated by J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Smithsonian Institution, Freer Gallery of Art, Washington D.C., 1956, pl. 40, no. 29.61 and in the *Catalogue of the Hong Kong O.C.S. exhibition of Jingdezhen ware, the Yuan Evolution*, 1984, no. 142, from the collection of Dr. Ip Yee. However, while the Yongle examples generally bear two melons, and the plant is shown rooted to the ground, the Yongzheng examples have a design of a scrolling vine usually bearing seven melons. Compare the Yongzheng dish of almost the same size, illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Part 1, Hong Kong, 1987, col. pl.53. Another is illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, Ching official and Popular Wares, Taipei, 1991, p. 95 (top). See, also, *Selected Chinese Ceramics from Han to Qing*, The Chang Foundation, Taipei, 1990, no. 125.

A similar dish with Yongzheng mark from *Jingguantang* collection was sold at Christie's New York, 26 March 2003, lot 262; another was sold at Christie's Hong Kong, 27 May 2008, lot 1576.

此盤源自瑞典Bengt Gustaf Theorder Ingeström (1873-1953) 珍藏，Ingeström為瑞典工程師，1898年成立Zander & Ingeström公司。

以青花繪瓜瓞圖案，最早出現於元代青花瓷器之上，且數量較多，概因其主題當時普及於西亞及中亞地區。如土耳其伊斯坦布阿布達比宮所藏元代青花大尺寸盤、盃，參見三杉隆敏，《中近東之中國瓷器》，第2冊，香港，1981年，頁61，圖T. 12；頁64，圖T. 14；頁69，圖T. 19；頁71，圖T. 21；頁72，圖T. 22；以及伊朗德黑蘭國立博物館藏阿德比爾清真寺舊藏大盤，參見同上，頁81，圖A. 4；頁82，圖A. 5、A. 6；頁91，圖A. 15。其中阿布達比宮所藏一大盤，參見同上，頁64，圖T. 14，菱形口沿繪海浪紋，內壁繪纏枝花卉紋，與北京故宮清宮舊藏明永樂青花瓜瓞紋折沿盤，盤口海浪紋、內壁纏枝花卉紋、盤心繪有瓜瓞圖案的紋飾組合相同，參見《故宮博物院藏文物珍品大系——青花釉裡紅》，上冊，上海，2000年，頁60，圖57。此外，1994年於景德鎮珠山東門頭亦有永樂同類盤出土，參見《景德鎮出土元明官窯瓷器》，北京，1999年，頁136，圖70，被「可認為是明初御器廠在永樂三年（1405）以前為鄭和第一次下西洋而準備……」，參見梁穗，《景德鎮珠山出土的元明官窯瓷器》，載於景德鎮出土元明官窯瓷器》，北京，1999年，頁18。然而，阿布達比宮所藏元代青花瓜瓞盤外壁繪纏枝花卉圖案，而明永樂青花瓜瓞盤外壁繪折枝花果紋，後者與清雍正朝本拍品紋飾裝飾類似，三者之間顯示出明清兩朝景德鎮御廠對同一題材瓷器品種之創新與傳承。

盤形周正，折沿處繪青花海浪紋一周，內壁繪纏枝蓮花、菊花、牡丹等四季花卉紋，盤心滿繪瓜瓞綿綿圖案，構圖飽滿，所繪瓜果飽滿，藤葉捲曲，以四季花卉環抱瓜瓞綿綿圖案，寓有「四時報喜」吉祥之意。外壁繪折枝花果紋，盤底青花雙圈內落雍正青花楷書款。同品種藏品參見北京故宮，《故宮博物院藏明初青花瓷》，北京，2002年，頁374，圖201。除此之外，雍正時期另有一款圖案相近，但口沿海浪繪做海濤狀青花瓜瓞綿綿紋折沿大盤，參見《天民樓珍藏青花瓷器》，上海，1996年，頁198，圖82。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

3004

A FINE AND VERY RARE BLUE AND WHITE  
DOUBLE-GOURD VASE

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

The vase is well painted around the globular body with a lotus scroll between *nuyi*-heads encircling the shoulder and lotus lappets around the foot, the collared neck with further formal borders, all below the bulbous mouth decorated with further scrolling lotus within a trefoil border, flanked by a pair of strap-shaped handles with *nuyi*-head terminals.

9 ⅞ in. (23.3 cm.) high, box

Estimate on Request 估價待詢

PROVENANCE

Sold at Sotheby's Hong Kong, 12 May 1976, lot 111  
The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part II, sold at Sotheby's Hong Kong, 19 May 1987, lot 274  
A Chinese private collection  
Sold at Christie's Hong Kong, 1 December 2010, lot 3054

EXHIBITED

*Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, Hong Kong Museum of Art, 1978, illustrated in the Catalogue no. 88

LITERATURE

*Sotheby's Hong Kong - Twenty Years*, Hong Kong, 1993, p. 157, no. 186

清乾隆 青花纏枝蓮綬帶耳如意尊 六字篆書款

蒜頭形口，束頸，頸凸起弦紋，圓腹，圈足；因瓶口與肩所飾對稱綬帶耳形似如意，故稱「如意尊」。通體繪青花纏枝蓮紋，輔以如意雲頭、卷草紋蓮瓣紋等邊飾。底青花書「大清乾隆年製」篆書款。

來源

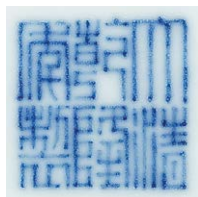
香港蘇富比，1976年5月12日，拍品111號  
趙從衍私人及家族珍藏（二），香港蘇富比，1987年5月19日，拍品274號  
華人私人珍藏  
香港佳士得，2010年12月1日，拍品3054號

展覽

香港藝術館，《趙從衍基金會藏明清陶瓷》，香港，1978年，圖版編號88

著錄

《香港蘇富比二十週年，1973-1993》，香港，1993年，頁157，圖版編號186





## 3004 Continued

The present vase is the only known Qianlong example of this large size. The only other Qianlong-marked double-gourd vase of this pattern is a slightly smaller (18.8 cm.) example, sold at Sotheby's Hong Kong, 3 May 1994, lot 174. This particularly elegant form also appears in *famille rose* during the Qianlong reign, see, for example, the pair of 'butterfly' vases sold at Christie's London, 9 May 2017, lot 99 (**fig. 1**).

The form first appeared during the Yongzheng reign, when they were made in considerably greater numbers and in several different decorative types, and can be divided into two size groups, one just exceeding 26 cm. in height, the other around approximately 23 cm. in height. For blue and white Yongzheng examples, see a vase (26.5 cm.) painted with fruiting and flowering branches on the lower body in the National Palace Museum, Taipei, illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, p. 207, no. II-33; and another painted with a composite floral scroll on the lower body (22.9 cm.) from The British Rail Pension Fund, sold at Sotheby's Hong Kong, 16 May 1989, lot 38. Compare, also, to two Yongzheng copper-red and underglaze-blue decorated examples decorated with lotus scrolls, one (27 cm.) in the Tianjin Municipal Museum, illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 146, the other (23.5 cm.) in Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Porcelain*, Shanghai, 2003, p. 128; and several celadon-glazed examples, which appears to have been the most popular type, including a moulded example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pp. 142-143, no. 130, and five other plain examples in the National Palace Museum, Taipei, as listed on the museum's online archive; and a further robin's egg-glazed example in the Chang Foundation, illustrated by J. Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 302-303, no. 132.





(two views 兩面)





fig. 1 Sold at Christie's London, 9 May 2017, lot 99  
圖一 2017年5月9日於倫敦佳士得拍賣，拍品99號

### 3004 Continued

與此造型、紋飾及尺寸皆相同的乾隆青花葫蘆尊，迄今未見他例。最接近的一例尺寸較小（18.8公分），1994年5月3日於香港蘇富比拍賣，拍品174號。另可比較一對乾隆粉彩花蝶紋綬帶耳如意尊，2017年5月9日拍賣於倫敦佳士得，拍品99號（圖一），以及一件乾隆粉彩花蝶紋綬帶耳如意尊，2003年10月27日拍賣於香港佳士得，拍品658號，創下了同類品的世界拍賣記錄。

如意尊是雍正朝創新之器形，於故宮《清檔》中稱「雙喜寶珠瓶」或「雙帶寶珠瓶」，其後又稱綬帶耳如意尊。《飲流齋說瓷》其中之「說瓶罐第七」中又記載道：「如意尊，如意尊高約六七寸，上殺下豐、口巨軀短，清初多作青花若純色釉及暗花者亦為雅製。」傳世品中之如意

尊多出自雍正官窯，品種多樣，尺寸有約23和26公分兩種。青花品種見台北故宮藏花果紋一件（26.5公分），以及鐵路基金會舊藏纏枝花卉紋一件。青花釉裡紅例子見天津博物館藏品（27公分），及南京博物院藏品。另有數件單色釉例子，尤以青釉最多，如北京故宮博物院藏印纏枝蓮紋一例，以及台北故宮博物院無紋飾數例；以及鴻禧基金會藏爐鈞釉一例。

此器承前朝之遺風，造型高雅雋美，青花呈色艷麗，釉色瑩潤，紋飾線條流暢，充分展示了清代許之衡在《飲流齋說瓷》中所形容：「至乾隆，精巧之至，幾於鬼斧神工」。傳世品中乾隆朝如意尊如鳳毛麟角，甚為珍罕。

THE PROPERTY OF A GENTLEMAN

3005

A FINE PEACOCK FEATHER-GLAZED LANTERN VASE

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

The vase is moulded on the shoulders with vase-shaped flanges, applied to the exterior with a vibrant turquoise glaze mottled with darker violet-red tones. The interior is covered with a turquoise glaze.

9 ¼ in. (23.5 cm.) high

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

US\$110,000-150,000

PROVENANCE

Sold at Sotheby's Hong Kong, 30 April 1996, lot 409

Several other robin's-egg-glazed vases of this shape are recorded: one in the Musée Guimet, Paris, illustrated in *Oriental Ceramics*, Kodansha Series, vol. 7, Tokyo, 1982, no. 184; in the Jingdezhen Ceramic Museum, illustrated in *Keitokuchin Jiki*, 1982, pl. 88 (bottom left); one included in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, illustrated in the Catalogue, no. 49; and another illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 220, fig. 3, which was sold at Christie's Hotel Okura, Tokyo, Part II, 16 and 17 February 1980, lot 838.

清乾隆 孔雀藍釉燈籠尊 六字篆書刻款

來源

香港蘇富比，1996年4月30日，拍品409號

此尊釉色接近雍正時期的孔雀藍釉，應是乾隆早期所燒造。

可參考數件同類的乾隆爐鈞釉燈籠尊，一件藏巴黎吉美博物館，著錄於《Oriental Ceramics》，第7冊，東京，1982年，圖版184號；一件為張宗憲先生舊藏，1993年於倫敦佳士得拍賣，拍品49號；一件1980年2月16-17日於東京佳士得拍賣，拍品838號。





THE PROPERTY OF A GENTLEMAN

3006

A LARGE FLAMBE-GLAZED VASE

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

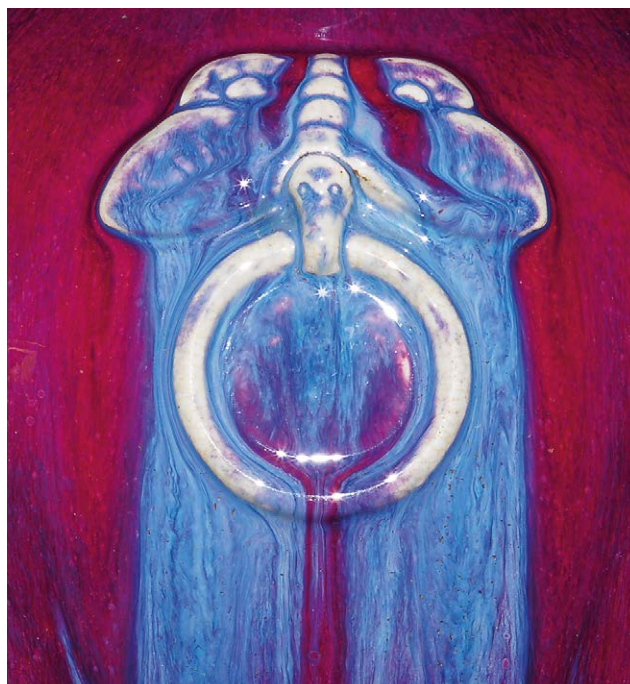
The broad-shouldered, tapering body is applied with a pair of butterfly-form handles with fixed rings, and is covered overall in a characteristic rich, cherry-red toned glaze suffused with lavender and blue striations.

16 7/8 in. (43 cm.) high, Japanese wood box

HK\$1,500,000-1,800,000

US\$200,000-230,000

清乾隆 窯變釉蝴蝶耳大瓶 六字篆書刻款



detail of handle  
細部



box  
木盒



THE PROPERTY OF A LADY

3007

A SUPERB AND RARE TURQUOISE-GROUND  
FAMILLE ROSE LOBED TEAPOT AND COVER

QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE  
PERIOD (1736-1795)

The body of the teapot is finely moulded into six lobes, delicately decorated on each side with a large lotus blossom borne on scrolls, interlinked with a pale blue bat above, *nuyi*-head below, and smaller camellias on the sides, all against a soft pale turquoise ground. The spout and handle are similarly decorated with florettes borne on scrolls, the top of the handle picked out with the head of an archaistic dragon. The domed cover has a similarly lobed rim, decorated with four lotus blooms, surmounted by a bud finial painted with gilt overlapping petals against an iron-red ground. The interiors and base are applied with turquoise enamel. The rims are gilt.

6 ¾ in. (17.3 cm.) across, box

HK\$10,000,000-15,000,000 US\$1,300,000-1,900,000

PROVENANCE

Sold at Sotheby's Hong Kong, 5 November 1996, lot 882

Sold at Sotheby's Hong Kong, 8 October 2013, lot 3034

清乾隆 松石綠地洋彩福長萬年紋龍柄海棠式壺  
鑿紅六字篆書款

來源

香港蘇富比，1996年11月5日，拍品882號

香港蘇富比，2013年10月8日，拍品3034號













(three views 三面)

## 3007 Continued

The exquisite enamelling and precise potting of this teapot are testament to the virtuosity and mastery of the potters at the Imperial kilns during the Qianlong period. Three Qianlong-marked teapots of the same coloured ground and similar motifs are preserved in the National Palace Museum, and were renamed as *yangcai* wares in the museum's most recent publication, *The Far-Reaching Fragrance of Tea: The Art and Culture of Tea in Asia*, Taipei, 2016 (p. 147, no. I-60; p. 149, fig. 1; p. 158, fig. 1). One of these three teapots was previously from the Summer Palace, with remnants of tea leaves found inside the vessel, a reminder that these teapots were indeed functional utensils made for Imperial consumption.

It is very rare to find a lobed porcelain teapot such as the current lot. This unusual form is possibly inspired by Kangxi *falangcai* prototypes, such as two Yixing *falangcai* enamelled teapots bearing Kangxi *yuzhi* marks of similar form, now in the National Palace Museum Collection, illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, nos. 85 and 86.

The intricate decorations on the current teapot convey multiple auspicious messages. 'Lotus' provides a homophone for the word for 'continuity', and is similar in pronunciation to the word for 'year'. 'Bat' is a homophone to the word 'blessing'. Hence the combined imagery of lotus and bat borne on scrolls on the current teapot qualifies the wish for 'May you have endless blessings'.

海棠式茶壺，或稱瓜形茶壺，於景德鎮御窯廠所製器類之中，較為少見。今台北故宮所藏康熙御製款紫砂畫瑤瑯海棠式壺兩件，其之一於清宮《瑤瑯、玻璃、宜興、磁胎陳設檔案》內之舊賬稱「宜興胎畫瑤瑯五彩萬壽長春海棠式壺」，參見《也可以清心：茶器·茶事·茶畫》，台北，2002年，頁106、107，圖版85、86，可見本拍品壺身制度之原型。通體以松石綠釉為地，以洋彩纏枝西番蓮托變形蝙蝠紋為飾，以「蓮」、「年」諧音，「蝠」、「福」同音，纏枝不斷，而寓有福長萬年之意。壺柄彎曲，做龍首銜壺之狀，亦極罕見。壺流及壺身加金彩裝飾，與松石綠地洋彩相互襯托，彰顯乾隆王朝富麗華貴之鼎盛氣象。

清乾隆帝深諳茶事，精於茶器。今台北故宮出版有乾隆年製款類似本拍品色地洋彩纏枝蓮紋裝飾風格茶壺三件，參見《芳名遠播——亞洲茶文化》，台北，2016年，頁147，圖版I-60；頁149，附圖1；頁158，附圖1，其中一件源自避暑山莊舊藏，壺內尚留有未經清洗之殘留茶葉，應可想見其為御用之情景。

VARIOUS PROPERTIES

3008

A PAIR OF INCISED AND GILT-DECORATED  
WHITE JADE BOWLS

QING DYNASTY, 18TH CENTURY

Each bowl has flared sides rising to a bevelled mouth rim. The flat base of the interior is lightly engraved and highlighted in gilt with a medallion formed by leafy clusters of the 'Three Abundances', peach, pomegranate and finger citrus. The base is also engraved and highlighted in gilt with a branch of flowering prunus and a bamboo sprig. The translucent stone is of an even white tone with a slight celadon tinge.

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

(2)

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

US\$ 130,000-190,000

PROVENANCE

Sold at Christie's New York, 22 March 1999, lot 17

Sold at Christie's Hong Kong, 26 April 2004, lot 1116

清十八世紀 白玉描金刻三多盤一對

來源

紐約佳士得，1999年3月22日，拍品17號

香港佳士得，2004年4月26日，拍品1116號



interior  
盤心





3009

A CLOISSONNE ENAMEL THREE-PIECE ALTAR GARNITURE

QIANLONG PERIOD (1736-1795)

The censer is decorated on each side with a *taotie* mask surrounded by archaic scrollwork shaped as *chilong* below a pair of upright loop handles flanked on the narrow sides, all raised on four blade legs emerging from gilt-bronze animal heads. The cover of the censer with four pierced panels and is surmounted by a finial in the form of a lion. The pair of vases are also decorated with *taotie* masks at the mid-sections and enamelled with plantain leaves flanking lotus scrolls on the trumpet necks and spreading foot, the interiors are further decorated with lotus scrolls and each fitted with a pricket stick pierced through a square liner with seven apertures to resemble a lotus pod.

The censer: 19 ½ in. (49.5 cm.) overall height (3)

HK\$800,000-1,500,000

US\$110,000-190,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2005,  
lot 1407

清乾隆 掐絲琺瑯饕餮紋供器一組三件

來源

香港佳士得，2005年5月30日，拍品1407號



detail  
細部







PROPERTY FROM A PRIVATE COLLECTION

3010

A FINE AND RARE IMPERIAL ALBUM

QIANLONG PERIOD (1736-1795)

The square album bound with a *zitan* front cover inscribed with the title, *Yuzhi Bazheng Maonian zhi Baoji*, 'By Imperial Command, a commentary on commemorating the advanced age of eighty', opening to the inside pages bound in concertina, the frontispiece with gold-speckled yellow paper before seven double-sided pink paper leaves, each written in standard script text within ruled columns and a border of *wan shou* symbols spaced within *ruyi* clouds, the last two pages with gold-speckled yellow paper, mounted to the *zitan* back cover.

4 7/8 in. (12.3 cm.) wide

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Sold at Christie's London, 15 May 2007, lot 88

清乾隆 御製「八徵耄念之寶記」冊 水墨紙本

來源

倫敦佳士得，2007年5月15日，拍品88號

御製八徵耄念之寶記

## 3010 Continued

The text is a commentary on a period of Emperor Qianlong's life when he had reached the age of eighty; and documented by the court official, Shen Chu, according to the last line in the text which reads: Chen Shen Chu Jingshu, 'Respectfully written by (your) servant Shen Chu'. Shen Chu (1735-1799) is recorded as a scholar-official who served in the Qianlong reign, and during his life time he contributed to the cataloguing of Palace archives such as the *Shiqu Baoji* and *Midian Zhulin*.

The text elucidates Qianlong's thoughts with many references to classical literature. A synopsis of its content expounds that when the Emperor had reached the age of seventy, a seal bearing the seal chop *Guxi Tianzi zhibao*, treasure of a seventy-year-old Emperor, was carved as well as another seal, *Youri zizi*, Daily Diligence. The latter was to remind the Emperor of his duties to the country; to seek Heaven's protection in preventing natural adversities. As the Emperor attained certain achievements when he reached the age of eighty, another imperial seal with the title *Bazheng Maonian Zhibao* was carved to commemorate this milestone.

According to Emperor Qianlong, from the time of the Han dynasty only thirty-six emperors had enjoyed long life but only three had reached the age of eighty. Out of these select three, the only person that he respected was Yuanshizu, the first emperor of the Yuan Mongols (Khubilai Khan). However, Qianlong considered himself more fortunate in comparison as he had perpetuated generations of offsprings. With his love for the people and assiduousness in daily conducting of affairs of state, he had hoped that he had set an example for his sons and grandsons to follow. Qianlong had also hoped that if any of his descendants survived as septuagenarian or octogenarian, they will reflect the aspirations of this book and the Qing dynasty will continue for several millennia. This same text also appears incised on the exterior of a *zitan* box encasing two Qianlong white jade seals, *Bazheng Maonian Zhibao*, and *Guxi Tianzi Zhibao*, included in the exhibition, *Qing Legacies: the Sumptuous Art of Imperial Packaging*, Macau, 2000, and illustrated in the Catalogue, p. 86, no. 18. This set of seals and fitted box is illustrated again in *The Complete Collection of Treasures of the Palace Museum*, Jadeaware III, Hong Kong, 1995, p. 223, no. 182. The commemoration text also appears inscribed on another *zitan* box accommodating two spinach-green jade seals, illustrated *op. cit.*, National Palace Museum, 2002, p. 38, pl. 1-20.

此文為乾隆帝八十歲所作，以誌其高壽，由朝臣沈初錄於冊頁，卷末註有「臣沈初敬書」。沈初（1735-1791）備受乾隆器重，曾負責編修《石渠寶笈》、《秘殿珠林》等典籍。沈初之書法可參考台北國立故宮博物院出版的《乾隆皇帝的文化大業》，2000年，頁92-93，圖版II-5。

此文洋洋灑灑，多次引用儒家經典《尚書·洪範》，以抒其志，乾隆於文中提到七十歲時曾借杜甫詩句刻「古稀天璽之寶」印璽，又刻「猶日孜孜」印璽以提醒自己不可怠於政事，並感謝上天眷佑，得無大損，值此八十歲，特刻「八徵耄念之寶」印璽以誌其高壽及功業，又提到在位滿六十年時即當禪位，由於距歸政之期還有六年，故仍繼續治國，以萬民為念。文中又說未因八十高齡而智衰體弱，幸得天佑而身體時刻自勉不可鬆懈，以應猶日孜孜及五福五代堂二方印璽之含意，文中繼而指出漢唐以來得享八十高齡的天子不外三人，其中以元世祖忽必烈最為賢能，但仍不及乾隆五代同堂之鴻福，乾隆自知蒙天眷，深感應順天愛民，望子孫能效其榜樣，並說繼位子孫若有幸得享七十、八十高壽者可繼續用五印璽，望國運永保。

用來收藏「八徵耄念之寶」及「古稀天子之寶」兩方印璽的紫檀木盒外亦刻有同一篇御製文，可參看2000年曾於澳門展出《清代宮廷包裝藝術》，澳門藝術博物館，2000年，頁86，編號18。這套印璽及紫檀木盒的照片亦見於《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，頁223，no. 182。同一篇御製文亦刻於另一盛有兩方碧玉印璽的木盒，見《乾隆皇帝的文化大業》，頁38，圖版1-20，圖1。

十有五滿乾隆六十  
年之數即當歸政今  
雖八十逮歸政之歲  
尚有六年一日未息

不自勉也古之聖人不  
能自勉則亦不敢曠  
職以待六年之期句  
壇則

廟之祀不可不躬親  
雨暘之時不可不常  
驗中外之政不可不  
日勤民物之養不可  
不心存苟失其一叢  
雖隨之則吾豈敢足  
則震而敬念庶幾仍

三帝之中惟元世祖  
可稱賢其二則予所  
鄙也

三代下諸帝登  
七十者僅六見

VARIOUS PROPERTIES

3011

A LARGE CARVED CINNABAR LACQUER MALLOW-FORM BOX  
AND COVER

QIANLONG PERIOD (1736-1795)

The top of the cover is deeply carved within an octafoil panel to depict a garden scene of twenty-five boys engaged in various pursuits. Each of the eight sides is decorated with flowers growing on branches within a cartouche, interspersed with the Eight Buddhist Emblems, which is repeated on the box.

16 <sup>7</sup>/<sub>8</sub> in. (42.8 cm.) wide

HK\$400,000-700,000

US\$52,000-90,000

清乾隆 剔紅嬰戲圖葵式大捧盒







3012

A RARE IMPERIAL CARVED CINNABAR LACQUER TREASURE BOX AND STAND

QIANLONG PERIOD (1736-1795)

The square box is carved on the top with a *wan* symbol centred with a *shou* roundel. The black-bordered angular fret pattern is carved with the Eight Daoist Emblems amidst bats and *shou* plaques on a diaper-ground. Each of the four sides of the box with two diaper-ground panels centred with gilt-metal handles shaped as bats, each right-hand panel opening to reveal a drawer. All raised on a separate square stand with key-fret borders and scroll feet at the corners.

9 1/8 in. (23.2 cm.) square

HK\$300,000-500,000

US\$39,000-64,000

See a related jade-inlaid *zitan* square treasure box of similar composition but larger in size, also dated Qianlong period, in the Beijing Palace Museum Collection, in which the drawers were compartmented to store snuff bottles, illustrated in *Classics of the Forbidden City: The Imperial Packing Art of Qing Dynasty*, Beijing, 2007, p.162 (fig. 1). A slightly smaller box was sold at Christie's Hong Kong 29 November 2005, lot 1568.

清乾隆 剔紅暗八仙雲蝠萬壽紋正方寶盒連底座

北京故宮藏有一件亦是定年乾隆，尺寸較大的紫檀雕錦紋嵌玉鼻煙壺方盒，設計與本拍品相近，抽屜間隔較多以存放鼻煙壺，著錄於《故宮經典：清宮包裝圖典》，北京，2007年，頁162（圖一）。另見一件尺寸較小的寶盒，拍賣於香港佳士得，2005年11月29日，拍品1568號。



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









detail  
細部

3013

A CARVED CINNABAR LACQUER DISPLAY CABINET

QIANLONG PERIOD (1736-1795)

The small cabinet is constructed with stepped shelves above two doors with metal hinges. The door panels are carved with a scene of scholars and attendants within a lush riverscape, flanked on either side with two panels depicting groups of antiques and auspicious objects, which are repeated on the drawer above and two narrow sides. The top panel is carved within a rectangular border with lotus and angular scrolls in the centre and on four corners. 22 ¾ in. (58 cm.) high, 16 ¾ in. (42.5 cm.) wide, 7 ½ in. (18.2 cm.) deep

HK\$500,000-700,000

US\$64,000-90,000

清乾隆 剔紅山水高士圖博古櫃

PROPERTY FROM A PRIVATE COLLECTION

3014

A VERY RARE PAIR OF IMPERIAL SILVER-INLAID  
ZITAN AND CLOISONNE ENAMEL LANTERNS

QIANLONG PERIOD (1736-1796)

Of cylindrical form, each lantern is constructed with vertical posts joined by circular, silver-inlaid base and top frame. Each lantern is raised on a finely carved, vase-shaped support, carved with pendent blades encircling the neck and shoulder above a continuous border of lotus flowers, all below a *cloisonné enamel* border decorated with lotus petals and further embellished with hanging seed pearls and glass beads. The whole is supported on a waisted octagonal stand fitted with a pierced gallery and bone posts, above the lotus petal border and shaped, aprons carved with archaic scroll that join the eight *ruyi*-form feet.

18 ¼ in. (46.3 cm.) high (2)

HK\$500,000-700,000

US\$64,000-90,000

A pair of very similar silver wire-inlaid *zitan* and *cloisonné* 'palace lanterns' is illustrated in *Qingong jiucang zitan jiaju jingcui* (Selected Masterpieces of *Zitan* Furniture Formerly in the Qing Imperial Collection), Beijing, 2011, p. 61. Authors Hu Desheng and Zong Fengying note that silver wire inlay technique is unique to workshops in Weifang, Shandong, and such lanterns were probably commissioned by the imperial workshops.

清乾隆 紫檀錯銀掐絲琺瑯宮燈一對

春善堂珍藏一對近似的紫檀嵌銀絲掐絲琺瑯宮燈，載於《清宮舊藏紫檀家具精粹》，北京，2011年，頁61。作者胡德生、宗鳳英指出「（以極細的銀絲嵌成回紋）這種做法是山東濰坊特有的工藝品種。此宮燈從做工和工藝特點來看，應是清宮造辦處承做的燈具之一」。





CHINESE CLASSICAL  
FURNITURE from the  
RAYMOND HUNG  
COLLECTION

洪建生珍藏中國古典傢俱

Lots 3015-3022

Together, Raymond Hung and Mimi Wong amassed one of the most comprehensive and celebrated collections of Chinese furniture in Asia. The collecting couple were drawn to the elegant lines and beautiful woods found in Classical Chinese furniture. The mid-1980s was an exciting time to be collecting Chinese furniture. Important and informative examples emerged in China fuelling leaps in scholarship and influencing connoisseurship. Into this exciting atmosphere, Raymond Hung entered the market, which enabled him to study and collect some of the rarest and most important examples.

The collection was shaped by preeminent New York dealer, Robert H. Ellsworth, who with the publication of his 1971 *Chinese Furniture: Hardwood Examples from the Ming and Early Ch'ing Dynasty* inspired a new generation of scholars and collectors to the field. This seminal book re-shaped the discussion around Chinese furniture and remains one the defining publications dedicated to the subject. Under Ellsworth's guidance, Raymond Hung sought significant examples in *huanghuali* and *zitan*, but also expanded the collection to include important lacquer examples and refined scholar's objects. Their relationship developed into an everlasting friendship with frequent visits to Mr. Ellsworth's New York apartment and estate in Connecticut.

In 1996, Robert Ellsworth published *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, volume I and followed this publication with volume II in 2005. In 1998, highlights from the collection were exhibited at the Asian Art Museum, San Francisco and published in the accompanying catalogue, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*.

Mr. Raymond Hung currently serves as the Executive Committee Director of the Min Chiu Society, an organization he has been a member of for over 25 years. During his collecting journey, Mr. Hung has had the opportunity to learn from and acquire works from the most distinguished dealers of Chinese furniture, including Robert H. Ellsworth, Hei Hunglu and Albert Chan of Chan Shing Kee. He is indebted for their attention, experience, and scholarship.

洪建生與王家琪所度藏的中國古代傢俱，曾是亞洲遠近馳名且品種最為齊全的傢俱收藏。二人因傢俱的木材肌理及線條弧度之美而被深深吸引。一九八零年代中期正是收藏中國傢俱的最佳時機。中國境內流出不少重中之重且前所未見的器件，不僅彌補學術界之不足，在鑒藏界亦產生相對的影響力。在如此另人興奮的氛圍下，洪建生開始打入市場，著手學習並收藏一些重要珍罕的中國傢俱。

這批傢俱的收藏體系，實由紐約知名古董商安思遠為其組織而成。安思遠於 1971 年所著的《中國傢俱：明及清初硬木實例》啓發不少傢俱界新一輩的藏家學者。而這本值得精讀之作，在重新探討中國古代傢俱之餘，更成為傢俱收藏的入門指標。在安思遠的指導下，洪氏除了尋找黃花梨及紫檀傢俱的重要品種外，同時也擴充其自身漆器及文房用具的收藏。對於安思遠，洪氏先後三顧草廬，因多年拜訪其紐約及康涅狄格的邸宅而建立起歷久彌堅的友誼。

安思遠於 1996 年出版《洪氏所藏木器百圖》上冊，並於 2005 年出版下冊。1998 年，洪氏珍藏的部份精品更在舊金山亞洲藝術博物館中展出，並載於是次展覽圖錄—《風格的實質：明末清初中國傢俱》當中。

作為敏求精舍逾二十五載之成員，洪氏現仍擔任敏求精舍的執行委員。在其珍襲密斂之際，洪氏更有機會得以從安思遠、黑洪祿、及陳勝記陳鑒泉等多位傢俱古玩行中巨擘身上賞古尋珍，並對其淵博之學識，豐富之經驗，表以感恩載德之情。

3015

A ZITAN SIX-LEGGED BASIN STAND

QING DYNASTY, 18TH-19TH CENTURY

Constructed from six beaded, square-section legs, the stand is mounted with four hinges and cross braces at the top and bottom to accommodate flat folding. The posts are surmounted by finely carved double lotus finials, above curvilinear spandrels.

26 in. (66 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, 2005, pp. 148-149, no. 76.

A six-legged collapsible basin stand of similar construction, also carved with double-lotus finial, but with legs of round-section is published by Wang Shixiang and illustrated in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, no. E41. In his discussion of basin stands, Wang also includes a line drawing of a four-legged basin stand with straight legs of round section, which he describes as the simplest and most common of the type. Few extant hardwood examples have survived due to the fragile design. When folded, their compact nature allowed for easy storage and transport.

Surviving examples with shaped legs, include six-leg *huanghuali* basin stand with bow-legs, dating to the late 16th-early 17th century in the Minneapolis Institute of Arts, published in Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 166-167, pl. 58 and a six-leg *huanghuali* basin stand of more complex design, published by Gustav Ecke, *Domestic Chinese Furniture*, Rutland and Tokyo, 1962, p. 145, fig.120. See, also, a *hongmu* six-leg basin stand, dated to the 19th century, formerly in the Collection of Robert Hatfield Ellsworth sold at Christie's New York, 21 March 2015, lot 1148.

清十八／十九世紀 紫檀折疊式六足面盆架

盆架由六足支撐，柱為方材，角邊微起凹面線腳，柱頭呈蓮花狀，並細雕仰覆蓮瓣及蓮蕊。共主樞架由合頁相連的四根支柱組成，上、下部有供合頁相連的交叉橫枋。上端的交叉橫枋間有彎曲凹凸有致的牙頭加固。

著錄

安思遠，《洪氏所藏木器百圖》，第2冊，香港，2005年，頁148-149，編號76。

此紫檀折疊式六足面盆架同樣刻有仰覆蓮花狀柱頭的類似例，但卻以圓材作腿足柱，其載於王世襄，《明式傢俱研究》，第2冊，1990年，圖版編號E41。王世襄於書中亦指出此類面盆架除六足式外，亦見有四足式。簡約的四足式面盆架是最常見的設計，其便於折疊攜帶，但結構容易損壞，致使現今只存有少量硬木類面盆架。書中並呈有圓材四足式面盆架之線圖。

其他形狀之柱足在現存例中，還包括一件明尼阿波利斯美術館的藏品，為一件十六世紀晚期至十七世紀早期的黃花梨六足式面盆架，柱足呈弓形，圖見Robert D. Jacobsen and Nicholas Grindley，《Classical Chinese Furniture in the Minneapolis Institute of Art》，明尼阿波利斯，1999年，頁166-167，圖版編號58。另有一件設計較為複雜的黃花梨六足式面盆架，刊於Gustav Ecke，《Chinese Domestic Furniture》，拉特蘭，1962年，頁145，圖120。此外還有一件紅木六足式面盆架見於紐約佳士得2015年3月21日的安思遠私人珍藏拍賣，拍品為1148號。







~ 3016

A VERY RARE HUANGHUALI RECESSED-LEG  
FOLDING TABLE

17TH-18TH CENTURY

The rectangular top is set within a rectangular frame with beaded edge above plain, aprons separating four short rectangular-section, cloud-shaped legs. The round-section folding legs are attached with pivots to the inner-edge of the shorter legs. The folding legs are joined along the short sides by circular stretchers supporting further diagonal stretchers anchoring the legs within the transverse stretcher of the top frame.

37 in. (94 cm.) high, 29 in. (64 cm.) wide, 18 ¾ in. (48 cm.) deep

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

US\$200,000-320,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 120-121, no. 40.

十七／十八世紀 黃花梨摺腿酒桌

長方案面攢框嵌板心，面下冰盤沿，前後腳足四邊安光素牙條，牙頭兩側各鏤卷雲勾，內側有方形槽口，其與圓材四足相銜使成桌軸。長桌腿可以九十度向內收攏，再放下原作支撐的斜枱後，即可作高度較低的炕案。

著錄

安思遠，《洪氏所藏木器百圖》，第1冊，紐約，1996年，頁120-121，編號40。





### 3016 Continued

Folding furniture appears to have gained in popularity during the Ming period and boasted the dual advantages of portability and storage, but their fragile construction and compactness also led to damage, thus few surviving examples exist. The present table served two functions at full height as a wine table or as a *kang* with the legs tucked under.

This table appears to be a unique example of a foldable table, where the legs remain attached to the frame when folded. Square slots on the inside edge of the shorter rectangular-section legs accommodate a sliding side stretcher and join the legs with diagonal braces, which lock into the central transverse stretcher. This unusual construction allows for smooth and fluid motion when folding the legs. A low lacquer table in the Victoria and Albert Museum, dating to the early 15th century, is similarly constructed with square slots on the inside of the table legs. (museum number: FE. 1913-1993). This construction suggests that the table would have been raised on tall removeable legs.

In all other examples the longer legs are separate and are removed in order to shorten the table. An example of a *huanghuali* recessed-leg table with removable legs, from the Dr. S.Y. Yip Collection, was sold at Christie's New York, 20 September 2002, lot 59. See, also, a *huanghuali* square table with extending legs, constructed with diagonal braces that lock into the central transverse stretcher in the Minneapolis Institute of Art and illustrated in Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture*, Chicago, 1999, pp. 136-137, pl. 46.

摺疊式傢俱因便於收存，易於攜帶的雙實用性而盛行於明代。然其結構因過於簡約，在頻繁開關之後又極易損毀，致使現今之存例數量仍為少數。

是件拍品是摺桌類中之孤品。長桌腿在收攏後仍能與方形槽口相連。斜根無論是支撐案面所用，或是作放下後之腿足，整個摺合開收過程甚是流暢。英國維多利亞和艾伯特博物館藏有一件十五世紀早期的髹漆坑桌（館藏編號：FE. 1913-1993），由於其具有相類似的方形槽口設計，從中亦可推測桌子曾帶有移動式的長桌腿。

在其它類似例中，長桌腿多以拆卸形式來遷就短桌腿。可參考一件原藏攻玉山房的黃花梨桌案，其於2002年9月20日紐約佳士得拍出，拍品59號。另有一件黃花梨方桌，為可延式桌腿，藏於明尼阿波利斯美術館，刊於Robert D. Jacobsen and Nicholas Grindley，《Classical Chinese Furniture in the Minneapolis Institute of Art》，明尼阿波利斯，1999年，頁136-137，圖版編號46。



PROPERTY FROM THE RAYMOND HUNG  
COLLECTION

~ 3017

A VERY RARE PAIR OF DALI-  
MARBLE-INSET HUANGHUALI  
ARMCHAIRS, GUANMAOYI  
QING DYNASTY, 17TH-18TH CENTURY

Each has a flat crestrail of round section and supported on a three-part backsplat and backwards-curving rear posts, which continue through the seat to form the rear legs. The three-part backsplat is set with three attractive variegated black and white stone plaques which are suggestive of landscape scenes. The arm rails are supported on short front posts. The rectangular frame encloses a mat seat above plain aprons and spandrels. The whole is raised on legs of round section, joined by stepped stretchers on the sides and a foot rest at front. The feet are clad in metal sabots.

Each: 38 ¾ in. (98.5 cm.) high,  
20 ¼ in. (51.5 cm.) wide,  
20½ in. (52 cm.) deep (2)

HK\$2,800,000-3,500,000

US\$360,000-450,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 62-63, no. 11

清十七／十八世紀  
黃花梨嵌大理石四出頭官帽椅一對

官帽椅靠背板為三段攢框打槽裝板，略向後彎。後腿呈圓形，上細下粗，且一木連做貫穿座面，上撐平直搭腦。大理石紋理猶如山水潑墨。扶手下頭處微外撇，與鵝脖相交處有曲形透雕角牙，座面鑲藤屨，下為直牙條，腿足圓材，腿前後四腿有步步高趕棖，迎面踏腳棖下亦裝有牙條。足末所套金屬無底。

著錄

安思遠，《洪氏所藏木器百圖》，第1冊，紐約，1996年，頁62-63，編號11











fig. 1 TWO CHAIRS FROM AN EXTREMELY RARE AND IMPORTANT SET OF FOUR HUANGHUALI HORSESHOE-BACK ARMCHAIRS, QUANYI, 17TH CENTURY. Sold at Christie's New York, 17 March 2015, lot 41. © Christie's  
圖一 十七世紀 黃花梨圈椅一組四張之二，2015年3月17日於紐約佳士得拍賣，拍品41號

### 3017 Continued

Decorative stone panels were incorporated into furniture design as early as the Han period. Decorative stone panels have long been prized by the literati for their abstract imagery and complex patterns. Often evoking dramatic landscapes, these panels were set into tables, display stands or screens. The most attractive panels were reserved for larger furniture, such as wall panels and the railings of *louhan* beds. The presence of beautifully variegated stone-inset furniture was a signifier of taste and wealth popularized by the Ming dynasty arbiter of taste Wen Zhenheng in his text, *Treatise on Superfluous Things*.

A set of four *huanghuali* marble-inset horseshoe-back armchairs, formerly in the collection of the Museum of Classical Chinese furniture, is illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 62-63, no. 29. Similar to the present pair, this set of four horseshoe-back armchairs features a three-part backsplat with a marble panel in the central circular medallion. The present pair belongs to a group of chairs with three-part back splats that can be dated to the Ming period. A set of four *huanghuali* horseshoe-back armchairs, formerly in the Robert H. Ellsworth Collection feature back splats of similar design, distinguished by a finely carved openwork panel with *ruyi* head and a beautifully figured *huanghuali* panel suggestive of a landscape (two of which are illustrated as fig. 1). See, also, similarly constructed backsplats from a pair of *jichimu* Four Corner's Exposed Official's Hat Armchairs and a single *huanghuali* 'southern official's hat' armchair, illustrated in Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 52, no. 24 and p. 69, no. 32.

漢代已見有傢俱鑲嵌石料。基於石面紋理抽象如山水雲煙，因而備受文人士大夫所推崇。除座椅外，石板亦可嵌於案面、木座或圍屏一類之器物。但若嵌於掛屏或羅漢床等大器或重器類之傢俱則又更為吸引。據文震亨《長物志》內所述，此石板鑲嵌之風尤盛於明代，石畫所體驗出的畫意情趣，更被當時上流仕宦視為雅器。

與這對官帽椅相同，均為椅背採三段攢框打槽裝板，並有大理石平鑲在內的相似例，可參考中國古典傢俱博物館舊藏的一套四件黃花梨嵌大理石圈椅，刊於王世襄及Curtis Everts合編，《中國古典傢俱博物館藏珍》，芝加哥及三藩市，1995年，頁62-63，圖版29號。嵌石做法始於明代。另一套曾為安思遠舊藏的四張黃花梨圈椅，見於紐約佳士得2015年3月17日拍賣，拍品為41號，雖同為背板採三段攢框裝板做法，但上段與下段原鑲石板處則另外挖空，中段則平鑲浮雕山水黃花梨板（圖一）。與此相類似之作法，亦可參考一對雞翅木四出頭官帽椅及一件黃花梨攢靠背南官帽椅，分別載於王世襄及Curtis Everts合編，《中國古典傢俱博物館藏珍》，芝加哥及三藩市，1995年，頁52，圖版24號及頁69，圖版32號。

~ 3018

A VERY RARE HUANGHUALI FOLDING STOOL,  
JIAOWU

QING DYNASTY, 17TH-18TH CENTURY

The stool is of elegant form with a woven seat joined by two thick members forming the upper frame, above two pairs of hinged legs of circular section joined at the mid-point with round pins and shaped hardware. The legs are braced at the front and back by footrests above cusped aprons and pairs of shaped vertical struts, all supported on wide rectangular base stretchers. The footrests are inlaid in metal with an interlocking triple lozenge and corner mounts.

22 in. (56 cm.) high, 24 in. (61 cm.) wide, 22 1/8 in. (56.3 cm.) deep

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

US\$ 160,000-230,000

LITERATURE

R.H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, 2005, pp. 48-49, no. 19.

清十七／十八世紀 黃花梨帶踏床交杌

杌面及杌足有厚板橫材共四根，中間編織軟履，杌腿四條為圓材，中間有軸釘穿鉚，可作折疊。腿下前後則設踏床，其邊鏤出壺門牙子，下承一對馬蹄短足，踏床面板正中釘飾方勝形銅件。

著錄

安思遠，《洪氏所藏木器百圖》，第2冊，香港，2005年，頁48-49，編號19



details  
細部





fig. 1 A Ming dynasty glazed figure of a servant carrying a folding stool over his shoulder. *Journal of the Classical Chinese Furniture Society*, Summer 1994: p. 13, fig. 15  
圖一 明背交机陶俑，《Journal of the Classical Chinese Furniture Society》，1994年夏，頁13，圖15號

## 3018 Continued

The unusual inclusion of footrests on both sides of the stool does not appear to be found on any other extant examples of folding stools dating to the late Ming or early Qing dynasty. Ellsworth speculates that the present stool may have been used as an *ad-hoc* palanquin seat. The placement of footrests on both sides would mean that the passenger or palanquin bearers would not need to turn around when coming and going. Small mortices at the bottom of the feet allowing poles or a platform to be tenoned to the stool attest to this possibility.

While rare, several similar *huanghuali* folding stools are known. A similar example with a single footrest at the front in the Shanghai Museum, formerly in the collection of Wang Shixiang, is illustrated by Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, pl. 31, details 1 and 2, and in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, pl. A41. Another example in *huanghuali* is illustrated by Grace Wu Bruce in *Chan Chair and Qin Bench: The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, pp. 76-77, no. 9, which was later sold at Christie's New York, 20 September 2002, lot 55. A third *huanghuali* folding stool of this type is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 36-37, no. 1.

Easily folded and carried over the shoulder, light weight, and durable, folding stools were a practical alternative for seating when travelling or hunting. A Ming-dynasty glazed figure of a servant transporting a folding stool suggests this was a commonly found form. (fig. 1). Examples are seen in a variety of woods, including prized *huanghuali* and *zitan*, but also in less expensive materials, such as *jumu* and *tielimu*. A *yumu* folding stool, dating to the 18th century from Shanxi, in the Kai-Yin Lo Collection, illustrated in *Classical and Vernacular Chinese Furniture in the Living Environment*, Yungmingtang, Hong Kong, 1998, pp. 110-111, no. 7. A *tielimu* folding stool formerly in the Lai Family Collection was sold at Christie's New York, 17 September 2015, lot 931.

晚明至清初期間所製之交机現存例中，於机腿下方帶踏床之設計實為罕見。安思遠估計這件交机極可能特別充作轎椅之用。其雙側均帶腳踏的做法，可使乘轎者或負轎之人於登轎上下來往的過程中，便於調轉方向，使乘客能永遠面向前方。

即便是類交机之數量寥若晨星，仍有數件黃花梨交机的相似例可作參考。上海博物館藏有一件單側帶踏床的交机，原為王世襄所藏，其載於王世襄，《明式傢俱珍賞》，香港，1986年，圖版編號31，詳圖1及2；以及王世襄，《明式傢俱研究》，第2冊，香港，1990年，圖版編號A41。另有一件參考例載於伍嘉恩，《攻玉山放藏明式黃花梨傢俱：禪椅琴凳》，香港，1998年，頁76-77，編號9，這件交机曾於2002年9月20日在紐約佳士得進行拍賣，拍品55行。最後亦有一件黃花梨交机刊於Robert D. Jacobsen and Nicholas Grindley，《Classical Chinese Furniture in the Minneapolis Institute of Art》，明尼阿波利斯，1999年，頁36-37，編號1。

交机因出遊狩獵時，有易於扛肩，輕便攜帶的高實用性。由一件明代肩扛交机的陶俑，便足見這是當時日常廣泛使用的傢俱之一（圖一）。除此之外，從要價高昂的黃花梨及紫檀，到廉價的櫟木或鐵力木交机，交机亦由多種木料製成。一件來自陝西，隸屬羅啓妍珍藏的十八世紀榆木交机，可見於《中國古典家具與生活環境》，雍明堂，香港，1998年，頁110-111，編號7。另一件黎氏家族珍藏的鐵力木交机，則曾在2015年9月17日紐約佳士得上拍，拍品931號。











PROPERTY FROM THE RAYMOND HUNG COLLECTION

3019

A VERY RARE PAIR OF ZITAN CONTINUOUS HORSESHOE-BACK ARMCHAIRS, QUANYI  
QING DYNASTY, 18TH CENTURY

Each has a sweeping crestrail supported on an S-shaped backsplat and vertical rear and front posts which continue through the rectangular seat to form the legs, above humpback stretchers fitted with vertical struts. The legs are of round section and are joined by stepped stretchers and a foot rest at the front.

Each: 35½ in. (90 cm.) high, 25½ in. (65 cm.) wide,  
22½ in. (57 cm.) deep (2)

HK\$3,800,000-5,000,000 US\$490,000-640,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, 2005, pp. 38-39, no. 14.

While examples of horseshoe-back armchairs are readily known, one of the rarest variations of the form is the continuous rail horseshoe-back armchair. The design of these very rare chairs was inspired by bamboo furniture. The elegantly shaped crestrail and rounded members were carved to simulate the bamboo furniture construction technique of bending long stalks of bamboo using steam or heat. The abundance of bamboo made it popular among the lower classes, as a cost-effective and more easily portable alternative to the more luxurious hardwood furniture. Known bamboo-inspired examples in *huanghuali* include a pair formerly in the Collection of Robert H. Ellsworth, sold at Christie's New York, 17 March 2015, lot 47 and a single example formerly in the Flacks Family Collection, sold at Christie's New York, 16 September 2016, lot 1105 and illustrated by M. Flacks in *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp. 59-63. The Honolulu Museum of Art acquired a *hongmu* example from the Collection of Charles M. Cooke in 1981, illustrated by R.H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p. 75, fig. 59.

Refer to Ronald W. Longsdorf, "Chinese Bamboo Furniture, Its Influence on Hardwood Furniture Design," *Orientalism*, January 1994, pp.76-83, where the author discusses the features of bamboo furniture carried over to hardwood forms, such as rounded members, 'wrap-around' stretchers, 'stacked' stretchers and the use of closely placed vertical struts.

A pair of *zitan* continuous horseshoe-back armchairs of similar construction and design are illustrated by My Humble House, *Zitan, The Most Noble Hardwood*, Taiwan, 1996, pp. 42-43. Two pairs of *zitan* continuous horseshoe-back armchairs are illustrated by R. H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, vol. 1, 1996, pp. 80-81, no. 20 and vol. 2, 1996, pp. 38-39, no. 14. A pair of *zitan* continuous horseshoe-back armchairs of similar construction, formerly in the Nancy and Ed Rosenthal Collection was sold at Christie's New York, 14-15 September 2017, lot 947.

清十八世紀 紫檀圈椅一對

椅圈及其前方鵝脖一順而下，形成椅圈。方形椅座中鑲有藤屨，後腿向上穿過椅座成爲靠背支撐與椅圈相接。中間靠背爲一塊光素整板，造型弧度圓婉優美。椅足圓材，足間步步高趕棖，而前方踏腳棖則見線條渾圓。

著錄

安思遠，《洪氏所藏木器百圖》，第2冊，香港，2005年，頁38-39，編號14。

與圈椅相關之資料甚多，其中有一種造型甚是罕見，曰之「栲栳樣」，其設計靈感源自低下階層所用竹篾或柳條所編的圓筐器具而來。栲栳即屈竹爲器，竹材塑形需經加熱烘烤，使其軟化。然而要使木作圈椅之椅圈線條達致如屈竹器物般柔和婉約，則須以大料挖做。此種圈椅之相似例可參考一對安思遠先生之舊藏圈椅，並於2015年3月17日紐約佳士得進行拍賣，拍品編號47；另外還可參考一件來自弗拉克斯家族舊藏的相似例，其於紐約佳士得2016年9月16日曾經上拍，拍品爲1105號，圖片可見於馬科斯·弗拉克斯，《中國古典傢俱：私房觀點》，倫敦，2011年，頁59-63；還有一件來自Charles M. Cooke的紅木相似例，其於1981年入藏檀香山藝術博物館，並載於安思遠，《Chinese Hardwood Furniture in Hawaiian Collections》（夏威夷私人藏中國硬木傢俱），檀香山，1982年，頁75，圖版59。

此外，Ronald W. Longsdorf亦有一篇專文討論中國竹製傢俱如何衍變成硬木傢俱，專文名爲〈Chinese Bamboo Furniture, Its Influence on Hardwood Furniture Design〉登載於《Orientations》，1994年1月，頁76-83。

亦可參考下列相似例。一對紫檀圈椅，見於寒舍，《紫檀》，台灣，1996年，頁42-43；兩對紫檀圈椅，刊載於安思遠，《洪氏所藏木器百圖》，第1冊，紐約，1996年，頁81，編號20及第2冊，2005年，頁38-39，編號14。另外紐約佳士得2017年9月14至15日，拍品947號的一對原屬Nancy and Ed Rosenthal舊藏的紫檀圈椅。









PROPERTY FROM THE RAYMOND HUNG COLLECTION

3020

A RARE ZITAN LUOHAN BED, LUOHANCHUANG  
QING DYNASTY, 18TH CENTURY

The thick, rectangular frame is set with a hard mat seat above a narrow waist and plain beaded apron. The whole is raised on thick beaded legs terminating in hoof feet. The later railings are set with vertical struts of round section below interlocking rings.

34 ½ in. (88 cm.) high, 80 ½ in. (205 cm.) wide,

54 ½ in. (139 cm.) deep

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

US\$520,000-770,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 102-103, no. 46.

The *luohanchuang*, or couch bed, is found in both the private chambers of women and the studio of a literati gentleman. In the north, *kang* platforms were used for sleeping; however, literary texts suggest that *luohanchuang* were also considered part of the everyday furnishings and were used in both formal and semi-formal interiors. Unlike canopy beds, *luohan* beds could be used to formally receive guests. Ming-dynasty woodblock prints show gentleman leisurely seated on *luohan* beds in outdoor settings and in scholar's studios, thus suggesting the versatility of this particular form.

For a discussion of the possible origin of the couch bed, where it is suggested that they evolved from the Han dynasty low platforms with screens on two or three sides, see S. Handler, "Wood Shaped and Standing through the Winds of Time: The Evolution of Chinese Furniture", *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, 1996, pp. 42-43. For its various uses during the Ming period, including sleeping, meditating and entertaining friends, see S. Handler, *Austere Luminosity of Classical Chinese Furniture*, Berkeley and Los Angeles, 2001, pp. 118-119.



### 清十八世紀 紫檀圍子羅漢床

羅漢床為厚板長平式，坐面框架邊抹鑲藤心，面下低束腰，鼓腿膨牙，內翻馬蹄足。

#### 著錄

安思遠，《洪氏所藏木器百圖》，第2冊，香港，2005年，頁102-103，編號46。

羅漢床可坐臥依憑，歷來備受文人喜愛，常置於書齋廳堂。相異於北方居室中用於睡卧的「炕」，羅漢床除可作小憩之外，還可用於起居待客，促膝談心。古人若需長時休息，才會在架子床上大睡。根據明代木刻版畫所示，羅漢床還可放置室外，點綴亭臺樓閣。

相傳羅漢床是由漢代的榻演變而來，相關討論可參考S. Handler，〈Wood Shaped and Standing through the Winds of Time: The Evolution of Chinese Furniture〉，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓美術館，1996年，頁42-43。有關明代期間羅漢床的用途，可參考S. Handler，〈Austere Luminosity of Classical Chinese Furniture〉，柏克萊與洛杉磯，2001年，頁118-119。









3021

A RARE ZITAN CORNER-LEG TABLE  
17TH-18TH CENTURY

The paneled-top is set in a moulded rectangular frame, above a narrow waist and finely beaded apron. The whole is supported on curved 'giant's arms' braces and raised on finely beaded legs of square-section terminating in hoof feet.

32 in. (81.3 cm.) high, 69½ in. (176.5 cm.) wide,  
22 ⅛ in. (56.1 cm.) deep

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

US\$520,000-770,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 160-161, no. 59.

清十七／十八世紀 紫檀霸王棖條桌

桌面長方形，攢框鑲心，案面下直束腰，束腰與牙板一木連做，桌腿四角內安霸王棖，方直腿線腳，足端削內翻馬蹄足。

著錄

安思遠，《洪氏所藏木器百圖》，第1冊，紐約，1996年，頁160-161，編號59。







fig. 1 A Wanli period woodblock print from the *Lu Ban Jing*

圖一 萬曆年版《魯班經》

### 3021 Continued

The elegant simplicity of the present table is derived from its pure form and balanced proportions and defines the restrained yet sophisticated aesthetic of Ming furniture. The bold lines are subtly distinguished by the finely beaded aprons that continue down the leg and terminate in sharply upturned hoof feet. The powerful lines are interrupted by the gracefully curved 'giant's arm braces', which add to the overall refinement of this unusual form.

Tables of this form were used throughout the Ming-dynasty domestic interior and for a variety of activities. Close study of woodblock prints dating to the Ming period show long tables positioned against walls, set for dining, and placed alongside bed sides. A Wanli-period woodblock print from the *Lu Ban Jing* shows a young scholar seated at a large waisted corner-leg table with 'giant's arms' braces, his foot firmly placed on a footrest below, and studiously reading a text. (fig. 1). These prints suggest that tables were multifunctional.

Compare, a *huanghuali* waisted corner-leg table supported on 'giant arms braces', of slightly larger proportion illustrated by G. Ecke, *Domestic Chinese Furniture*, Rutland and Tokyo, 1962, pl. 9. See, also, another *huanghuali* table of related form, but with S-curved 'giant's arms braces' and low hoof feet, illustrated by N. Berliner et al., *Beyond the Screen: Chinese Furniture from the 16th and 17th Centuries*, Boston, 1996, pp. 130-131, no. 20.

此桌線條簡潔俐落，結構嚴謹，比例適度，一氣呵成，可謂明式傢俱中的經典。四條略彎的霸王根與桌子的長方框架形成對比，使整體視覺於硬朗中體現柔和。

明代條桌用途廣泛，據明代版畫，條桌可用於彈琴、作畫、下棋、用餐。或置床沿、或靠擺牆邊。明萬曆年間出版的《魯班經》內（圖一），即見一張東腰霸王根條桌旁坐一文人，足下還安放腳踏，此亦足見條桌之多用性。

比較一尺寸略大的黃花梨束腰霸王根條桌，刊載於Gustav Ecke，*Domestic Chinese Furniture*，東京，1962年，圖版編號9。另有一黃花梨類似例，桌下隱有二彎式霸王根，但足下馬蹄較低，可見於Nancy Berliner，*Beyond the Screen: Chinese Furniture from the 16th and 17th Centuries*，波士頓，1996年，頁130-131，編號20。





PROPERTY FROM THE RAYMOND HUNG COLLECTION

3022

A JICHIMU DESK CABINET  
QING DYNASTY, 18TH-19TH CENTURY

The single-panel book doors matches with “feathered” wood grain are enclosed in a rectangular frame and open to reveal five drawers, supported on a shaped base carved with floral scroll. The sides are set with metal bail handles.

15½ in. (39.5 cm.) high, 14 ¾ in. (37.4 cm.) wide,  
9 ¾ in. (25.7 cm.) deep

HK\$200,000-400,000

US\$26,000-51,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, 2005, pp. 128-129, no. 64

清十八／十九世紀 雞翅木五屨案頭櫃

此櫃長方形雙門作對開式，門間有活動立栓，內置五屨，下承壺門券口雕卷草紋基座。兩側安有金屬環形拉手。

著錄

安思遠，《洪氏所藏木器百圖》，第2冊，香港，2005年，頁128-129，編號64









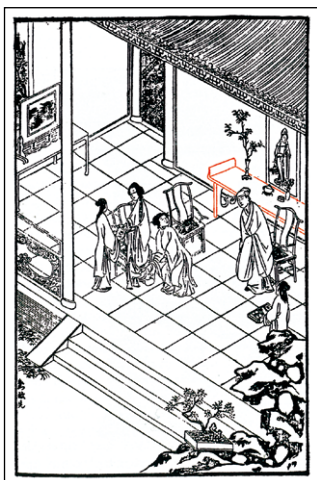


fig. 1 Woodblock print of *Jin Ping Mei* (The Plum in the Golden Vase), chapter 7, 'Auntie Xue Proposes a Match with Tower of Jade', Chongzheng period (1628-1644) edition  
圖一 崇禎版《金瓶梅》第七回〈薛媒婆說娶孟三兒〉

THE PROPERTY OF A GENTLEMAN

~ 3023

A RARE AND MAGNIFICENT LARGE  
HUANGHUALI DEMOUNTABLE RECESSED  
TRESTLE-LEG TABLE WITH EVERTED FLANGES,  
QIAOTOU'AN

LATE MING DYNASTY

The thick single-plank top is set with everted ends with beaded edge. The underside has a narrow raised border which fits flush around the removable, beaded single-panel aprons carved with integral cloud-form spandrels, and is joined by tongue and groove construction to the thick trestle legs of rectangular section framing wide single panels carved in openwork with *ruyi* heads. The aprons on the narrow sides are joined in similar fashion, the whole raised on thick shoe feet.

34½ in. (87.5 cm.) high, 86 in. (218.5 cm.) wide,  
18½ in. (47 cm.) deep

HK\$10,000,000-15,000,000 US\$1,300,000-1,900,000

PROVENANCE

Nicholas Grindley, 1996

A New York private collection

*Fine Chinese Furniture from Private American Collections*, sold at  
Christie's Hong Kong, 28 November 2012, lot 2023

晚明 黃花梨獨板如意雲紋翹頭案

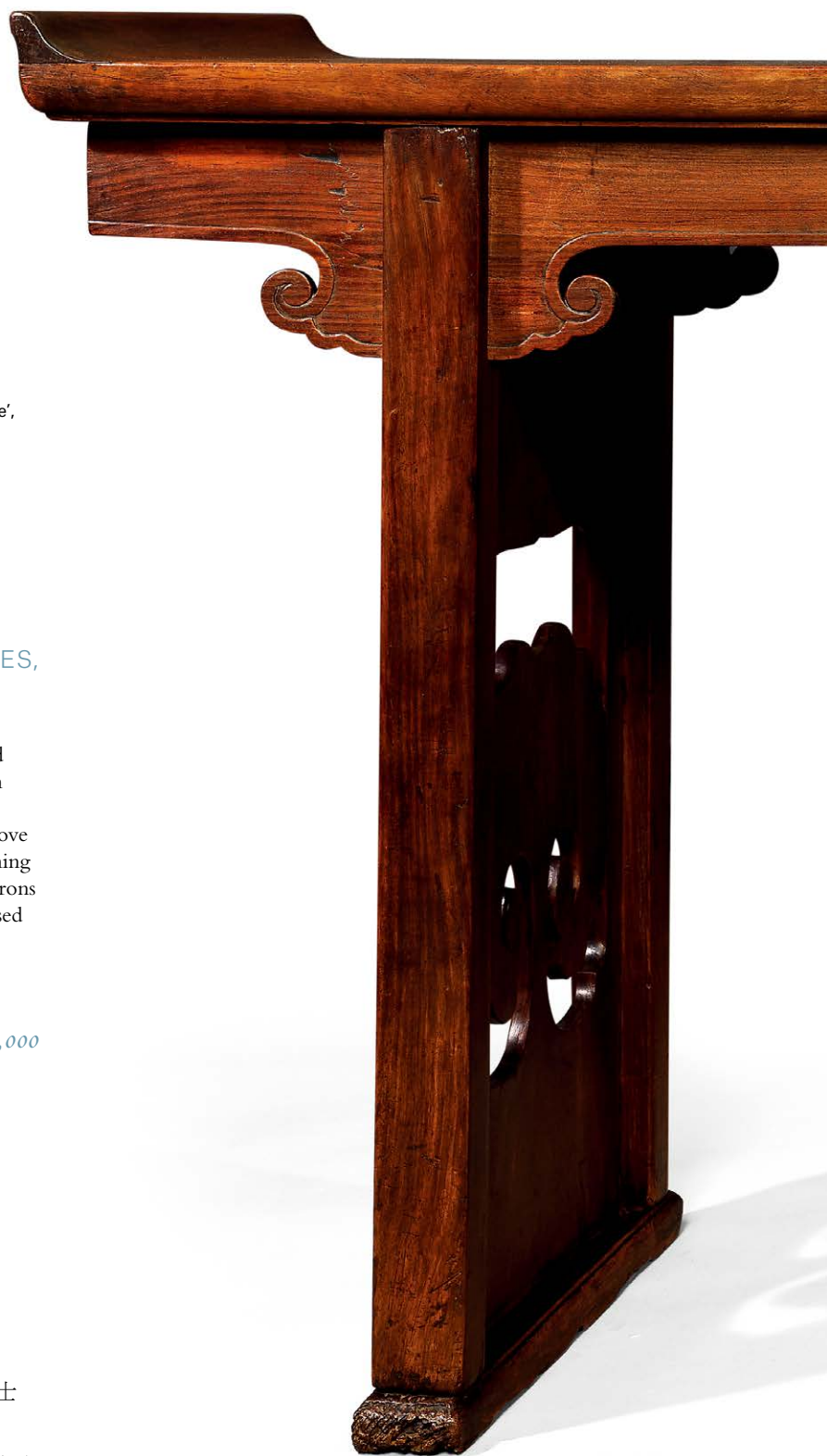
來源

Nicholas Grindley, 1996 年

紐約私人珍藏

《精凝簡練 - 美國私人收藏家珍藏中國傢具》，香港佳士得，2012 年 11 月 28 日，拍品 2023 號

案面獨板黃花梨木製，兩端翹頭。牙條與牙頭一木連做，牙頭雕成卷雲紋，接堵頭。腿間嵌擋板透雕如意雲紋，下承托泥。案面、牙條與腿以活榫連接，可開合。











### 3023 Continued

Demountable trestle-leg tables, which are made to be easily disassembled to facilitate transport, are quite rare, and few extant examples are known. The method of demountable construction is most often seen on these early examples with thick and heavy plank tops, as it made the transportation of such tables much easier. The proportions of the present table, and generous use of large, single planks and panels of *huanghuali*, suggest an early date, as members generally became smaller due to the shortage of *huanghuali* in subsequent years. There is a closely related demountable example of similar design dated to Ming dynasty in Beijing Palace Museum, however in lacquered *huali* (rosewood) of larger size, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 144, no. 124. (fig. 2).

The everted flanges feature of this type of recessed leg tables, *Qiaotou'an*, can be traced back to Eastern Zhou period (771-256 BC) which a small, low lacquered sacrifice table was excavated in a tomb of Chu State (Spring and Autumn Period 770-476 BC) in Zhaoxiang in Hubei province (After Sarah Handler, 1996). Also, a table with everted flanges and placed with offerings was depicted in Cave 103 in Mogao Caves, Dunhuang. These early examples suggested that the everted flanges could be associated with ritual furniture that is to be handled with respect and importance. When it comes to domestic use, the ritual aspect seemed to have remained. Tables such as the present lot would be used as a side table or an altar table to occupy the centre position at the main hall, as seen in the wood-block printed illustration of the late Ming dynasty novel *Jin Ping Mei* (The Plum in the Golden Vase) Ch. 7, 'Auntie Xue Proposes a Match with Tower of Jade' (fig. 1) of a very similar table; and also found in an early Qing dynasty illustration of Ch.66, 'Memorial Service for the Sixth Lady' in the collection of Nelson-Atkins Museum of Art, accession number F83-4/1.

The superb level of craftsmanship, and style of carving seen on the present table demonstrate the finest taste and prominence of the owner. There are various designs motifs and carving patterns of this type of tables, which may be seen in renowned museums and private collections. However, other comparable *huanghuali* examples of the present theme of carved *rui* heads on the side panels of elegant silhouettes, are only found in the most eminent collections; one in the collection of former Tsui Museum of Art, illustrated in *Chinese Furniture: Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, p. 201; another one kept at Prince Gong's Palace and exhibited in the National Museum of China, illustrated in *Splendid Artwork in Wood- Chinese Qing and Ming Furniture*, Beijing, 2014, pp.70-71 (fig. 3); also see a table previously in the Dr S Y Yip Collection, sold at Sotheby's Hong Kong, 7th October 2015, Lot 127.



獨板黃花梨面板厚重沉實，為了方便運輸，本翹頭案各部件充分利用了榫卯結構的精髓，可開合安裝。整案用上珍貴黃花梨的大材，尤其是獨板案面及一木連做的牙條，極盡奢華，存世稀少，也證明本器製作年代較早，因為後期黃花梨木料短缺，而本器所有部件皆保存完整，實屬難得。北京故宮博物院藏有一例設計風格相似，體形更大的可開合黑漆翹頭案，惟使用花梨木製，載於《故宮博物院藏文物珍品大系：明清家具（上）》，香港，2002年，頁144，編號124（圖二）。

翹頭案上的翹頭，最早見於一件從湖北省當陽趙巷，春秋時代楚國墓穴出土的彩繪漆俎（見 Sarah Handler，1996年）。敦煌莫高窟第103窟，也能看見一件帶有翹頭的几子，上置供器。這兩例指出翹頭可能與祭祀禮儀有關。而從明代小說《金瓶梅》第七回，「薛媒婆說娶孟三兒」的版畫（圖一）和納爾遜-阿特金斯藝術博物館藏的第六十六回「黃真人發牒薦亡」絹本水彩畫中，也能看見同設計的翹頭案被安放於廳堂居中的重要位置，上置香爐及觀音像等，顯示出翹頭案在古代作為室內家具的功能性及重要性。

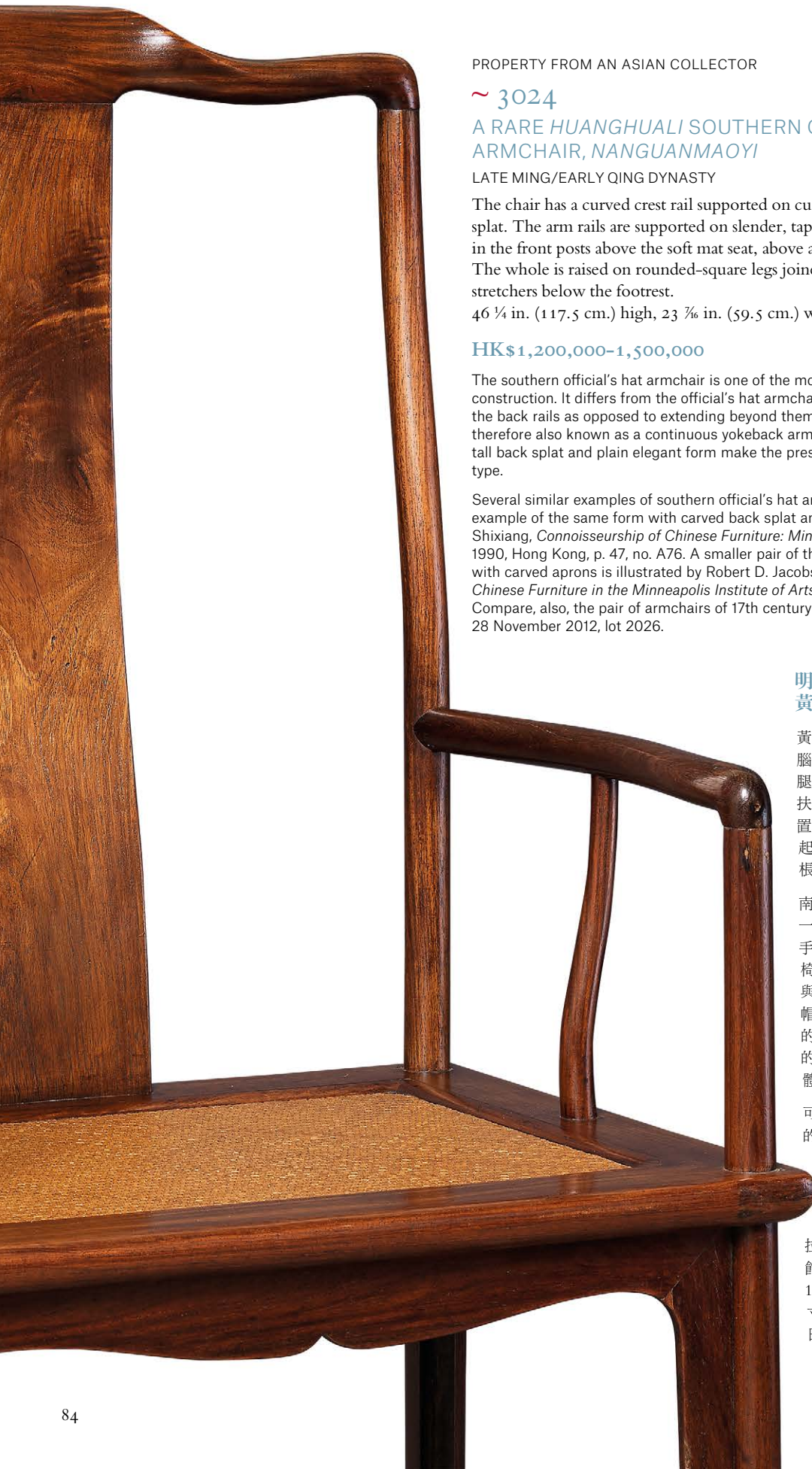
從眾多博物館及私人收藏中能看到翹頭案有不同設計及紋飾，但是一如本器這般簡潔而優雅的如意雲紋側面擋板，全黃花梨木製的相近尺寸，只見於最頂級及重要的收藏之中。見一例於前徐展堂博物館舊藏，著錄於《美成在久 Chinese Furniture: Selected Articles from Orientations 1984-2003》，香港，2004年，頁201，圖4；藏於恭王府管理中心，曾展於中國國家博物館亦藏一例（圖三），載於《大美木藝-中國明清家具珍品》，北京，2014年，頁70-71；另見攻玉山房葉承耀醫生舊藏，拍賣於香港蘇富比，2015年10月7日，拍品127號。



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



fig. 3 Collection of the National Museum of China  
圖三 中國國家博物館藏品



PROPERTY FROM AN ASIAN COLLECTOR

~ 3024

A RARE HUANGHUALI SOUTHERN OFFICIAL'S HAT  
ARMCHAIR, NANGUANMAOYI

LATE MING/EARLY QING DYNASTY

The chair has a curved crest rail supported on curved rear posts and an S-shaped splat. The arm rails are supported on slender, tapering standing stiles that terminate in the front posts above the soft mat seat, above an arched and beaded apron.

The whole is raised on rounded-square legs joined by a plain apron and stepped stretchers below the footrest.

46 ¼ in. (117.5 cm.) high, 23 ¾ in. (59.5 cm.) wide, 17 ¾ in. (45 cm.) deep

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

US\$160,000-190,000

The southern official's hat armchair is one of the most popular forms in Chinese furniture construction. It differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The style of the present example is therefore also known as a continuous yokeback armchair. The dramatic sweeping rails, tall back splat and plain elegant form make the present armchair a rare example of its type.

Several similar examples of southern official's hat armchairs are published. See an example of the same form with carved back splat and aprons, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, 1990, Hong Kong, p. 47, no. A76. A smaller pair of this type with similar back splat, but with carved aprons is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 52-3, no. 9. Compare, also, the pair of armchairs of 17th century date, sold at Christie's Hong Kong, 28 November 2012, lot 2026.

明末／清初  
黃花梨高靠背南官帽椅

黃花梨木製。圓材做，高靠背式樣。搭腦中部高拱，兩端下彎以挖煙袋鍋桿與腿足相接，後腿一木連做。「S」形背板，扶手與後腿相接，前端與鵝脖相連，中置聯幫棍。椅面軟氈，下裝魚肚形牙條起邊緣。正面腿間設腳踏及步步高管腳棍，四腿外圓內方。

南官帽椅為中國家具眾多主要形制之一。南官帽椅與四出頭官帽椅皆有扶手，最明顯的區別，在於搭腦是否穿出椅子兩邊後腿。尺寸上比玫瑰椅稍大，與玫瑰椅同樣較流行與南方，而稱南官帽椅。本器搭腦線條流暢有力，大幅度的曲線展現了生動的韻味，配合高靠背的素面設計，有氣派的形成平衡的整體，是為此類椅子中的佳品。

可比較其他數例著錄的南官帽椅，一例的靠背與牙板上雕刻，載於王世襄的《明式家具研究》，香港，1990年，頁47，A76號；一對也是素面靠背板帶券口牙板的南官帽椅，著錄於羅伯特·雅各布遜、尼古拉斯·格林利《明尼阿波利斯藝術博物館藏中國古典家具》，明尼阿波利斯，1999年，頁52-23，編號9。另見一尺寸較小例，售於香港佳士得，11月28日2012年，拍品2026號。





THE PROPERTY OF AN ASIAN COLLECTOR

~ 3025

A BURLWOOD INSET *HUANGHUALI* SIDE TABLE  
LATE MING-EARLY QING DYNASTY

The table with a burlwood panel top set within the thick, rectangular frame above a narrow waist and plain aprons fitted flush against legs of square section joined by cross stretchers and terminating in hoof feet.

29 ½ in. (75 cm.) high, 35 ¾ in. (90 cm.) wide,  
21 ⅝ in. (55 cm.) deep

HK\$700,000-900,000

US\$90,000-120,000

明末／清初 黃花梨嵌瘿木長方桌

案面攢框鑲瘿木板心，冰盤沿線腳，直落在素直牙條上，腿和牙條相接，四腿間安交叉枯，方直腿，足雕內翻馬蹄。



ANOTHER PROPERTY

3026

A ZITAN AND HUAMU-INSET SQUARE CORNER  
CABINET, FANGJIAOGUI

QING DYNASTY, 18TH-19TH CENTURY

The top frame with squared edge, supported on corner posts of square section enclosing well-figured book-matched single-panel *huamu* doors above the plain aprons and apron-head spandrels. The interior is set with three shelves, the frame and the sides are in beautifully grained *zitan*.

40 ½ in. (103cm.) high, 33 ½ in. (85 cm.) wide,  
15 ¾ in. (40 cm.) deep

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Purchased in Beijing in 1918 from a Belgian minister to China  
An Important European Private Collection  
Sold at Christie's London, 10th May 2011, lot 207

清十八／十九世紀 紫檀嵌樺木方角櫃

來源

1918年一位比利時官員於北京購得  
重要歐洲私人珍藏  
倫敦佳士得，2011年5月10日，拍品207號



THE PROPERTY OF A GENTLEMAN

3027

A MOTHER-OF-PEARL INLAID LACQUER  
INCENSE STAND

MING DYNASTY, 15TH-16TH CENTURY

The stand is of nearly square section with the lipped-edge top supported on a high waist with openwork inset panels and joined by a shaped rounded apron with carved out *nuyi* head. It is resting on four tapering cabriole legs ending in scroll feet and floral stems on pads, all on a low base with begonia panel inset waist. The top surface is inlaid with mother-of-pearl against dark brown surface with a scene of scholars gathering in a fenced garden pavilion, enclosed by floral scroll and diaper-corner border. The stand has further scrolls and phoenix decorating the apron and legs, and a prunus spray with bamboo within floral panels on the top of the base.

14 x 12  $\frac{3}{8}$  x 22  $\frac{1}{2}$  in. (35.7 x 32.2 x 57 cm.), Japanese wood box

HK\$250,000-350,000

US\$32,000-45,000

PROVENANCE

Yatsuda Family Collection

Sold at Christie's Hong Kong, 27 May 2008, lot 1942

明十五／十六世紀 黑漆螺鈿嵌文會圖四足香几

來源

谷津田家族珍藏

香港佳士得，2008年5月27日，拍品1942號







Matsuyama Family Castle, Ehime, Shigoku © National Diet Library database  
松山城，愛媛縣，四國 © 日本国立国会圖書館  
<http://dl.ndl.go.jp/info:ndljp/pid/1170815/8>

## TREASURED JAR FOR THE MOST PRECIOUS TEA – A RARE 14TH CENTURY LONGQUAN JAR

Rosemary Scott,  
*Senior International Academic Consultant Asian Art*

It may well be the case that this jar arrived in Japan soon after its manufacture in the Chinese province of Zhejiang in the early Ming dynasty, since such pieces were greatly prized in Japan and many fine Longquan celadons were imported for appreciative Japanese patrons. Important vessels were preserved with care and handed down to succeeding generations, either within families or within temples. The current Longquan jar would have been particularly treasured not only for its rare form, but most especially for the exquisite colour of its glaze – an aspect of fine Longquan celadon wares, which has traditionally been revered by Japanese connoisseurs.

The current jar was gifted to the current owner in 1955 by the important Hisamatsu family 久松家, who as *daimyo* 大名 or *hanshu* 藩主 in the Edo period (江戸時代 AD 1603–1868) were feudal rulers of Iyo Matsuyamah-an 伊予松山藩 – present day Ehime prefecture 愛媛県 in Shikoku Island 四國. This significant role was held by 15 generations over a period of some 235 years. The family are related to one of the most famous figures of 16<sup>th</sup>-17<sup>th</sup> century Japan, Tokugawa Ieyasu (德川家康 1543–1616), who became the first Shogun 將軍 of the Tokugawa *bakufu* (德川幕府 1600–1868). Matsudaira Motoyasu 松平元康, who changed his name to Tokugawa Ieyasu in 1566, was the son of Odai-no-kata (於大の方 1528–

## 清雅絕塵 — 龍泉青釉刻開光花卉紋茶葉罐

蘇玫瑰  
佳士得國際資深學術顧問

龍泉青瓷自古譽滿中外，慕名者遍及日本，不少頂尖龍泉名器均外銷當地，供有識之士鑑藏賞玩。本器大概亦不作例外，在浙江省龍泉窯一經燒造，隨即運抵日本，流傳至今。名品佳器經家族世代相傳，或由寺廟長存久貯，才免於散失，過程彌足珍貴。本龍泉青釉茶葉罐，形制獨特，釉色瑩潤，清麗悅目。龍泉青釉典雅絕塵，一直備受日本鑑藏界推崇。

此罐原為日本久松家族珍藏，及至 1955 年轉贈至現時藏家，並由後者保存迄今。久松氏為江戶時期（公元 1603 至 1868 年）伊予松山藩「大名」。伊予松山，即現今四國愛媛縣松山地區；藩，作屬地；「大名」，為日本幕府時代廣袤藩地首領之專稱，亦即藩主。

久松家族持位藩主 15 世代，歷時 235 年，與江戶名將 – 德川幕府（1600 至 1868 年）始創人德川家康



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拍品 3028 號

1602) and Matsudaira Hirotada (松平広忠 1525-49). The second marriage of Tokugawa's Ieyasu's mother Odai-no-kata was to Hisamatsu Toshikatsu (久松俊勝 1526-1587) and the three sons of that marriage were thus half-brothers to Tokugawa Ieyasu. On a visit to the latter's mother, he bestowed his family name, Matsudaira, on his half-brothers as a sign of their close familial bond, and the half brothers were comrades in arms into the 17th century. It was Tokugawa Ieyasu who sent the family to Sikoku Island, and the son of his third half-brother, Matsudaira Sadayuki (松平定行 1587-1668), brought prosperity and stability to the region. The Hisamatsu family continued to use the Matsudaira name throughout the Edo period. However, after the end of the Tokugawa shogunate in 1868, the family were required by the new Meiji 明治 regime to revert to the name Hisamatsu.

The Matsudaira (Hisamatsu) family were keen practitioners of the tea ceremony, and even today, the region of Iyo Matsuyama, over which the family ruled, is still known for the numbers who take part in the tea ceremony. Despite a paucity of surviving records, some 280 tea ceremonies are recorded in the remaining archives for the 66 years from 1812 to 1878. While he was *hanshu* of Iyo Matsuyama, Matsudaira Sadanao (松平定直 1660-1720) employed a tea master Joso Soan (常叟宗安 1673-1704), who was the 5<sup>th</sup> head tea master of the Ura-Senke school (裏千家), which is one of the three most important tea ceremony schools in Japan, which trace their roots to the revered Sen-no-Rikyu (千利休 1522-91) – the founder of the *wabi* 侘 style of tea ceremony. Joso Soan designed gardens, tea ceremony utensils and even palaces for Iyo Matsuyama, and his descendants continued to work for the Matsudaira family for more than 170 years. The family continued to hold tea ceremonies and an Ehime prefectural 愛媛県

(1543至1616年)關係深遠。德川家康本名松平元康，1566年改名，為松平廣忠（1525至1549年）及於大之方（1528至1602年）之子。於大之方及後改嫁久松俊勝（1526至1587年），並誕下三子，即德川家康同母異父之弟。其後德川家康再會母親，賜予三弟松平姓氏，視對方為家族成員，並長期結盟。德川派駐各人管轄四國一帶，其三弟之子松平定行（1587至1668年）安藩有道，令當地長治久安。久松家族在整個江戶時代皆沿用松平一姓，直至1868年德川幕府結束後，才被明治政府要求復用原姓「久松」。

松平（久松）家族熱衷茶道，時至今日，家族藩地松山一帶依然保留豐富的茶道文化。傳世文獻雖寥寥無幾，但根據1812至1878年短（66）年之有限記錄中，當地所辦茶會多達280場。松平定直（1660至1720年）繼承依子松山藩藩主後，聘請裏千家第五代主人常叟宗安（1673至1704年）掌管茶道事務。裏千家為日本三大茶道流派之一，以發揚侘寂美學的千利休（1522至1591年）為宗師。常叟宗安為依子松山藩設計庭園、茶具，以至宮殿，其門徒一直為松平家族服務逾170年。及至近代，久松家族依然不斷延續茶道傳統，據





fig. 1 A carved Longquan celadon jar, collection of Seikado Bunko Art Museum  
圖一 青磁刻花牡丹唐草文壺  
靜嘉堂文庫美術館 (Seikado Bunko Art Museum)  
靜嘉堂文庫美術館イメージアーカイブ / DNPartcom



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bulletin noted that in 1922, Hisamatsu Sadakoto (久松定謨 1867-1943), who became a high-ranking officer in the Imperial Japanese army, organised a tea ceremony to which he invited the French General Joseph Joffre (1852-1931). The family's continued appreciation of exceptional works of art used in the tea ceremony can be seen in the fact that in 1922 Hisamatsu Sadakoto is recorded as displaying a triptych by a famous Rinpa (琳派) painter of the Edo period, while a Chinese Yuan dynasty lacquer box inscribed by the famous lacquer artist Zhang Cheng 張成 was used to contain incense and a *maki-e* 蒔絵 lacquer container was used for the tea, which had been arranged by the 11<sup>th</sup> Ura Senke head tea master Gengen-sai (玄々齋 1810-77).

The current jar can be seen against this background of tea connoisseurship and the appreciation of special objects for use in the tea ceremony by the Hisamatsu family. This Longquan celadon jar was reserved for the first fine tea of the year. The tea leaves were picked in spring and were matured in the jar during the summer. The mouth of the jar would have been tightly sealed using a wooden plug covered with several layers of paper, which would have been tied in place. The short neck and flanged mouth of the current jar would have made it particularly suitable for this. One of the surviving records, see below, suggests that such jars may have been suspended under the floor in a net bag – possibly to keep them cool during the heat of summer. The first tea ceremony of the year, known as *Kuchikiri-no-chaji* 口切の茶事 (literally 'mouth cutting tea ceremony') is held in early November. Before the ceremony the bamboo hedges and water troughs in the garden of the tea room are replaced. In the tea room itself, the paper of the *shoji* 障子 sliding doors is replaced and new *tatami* 畳 mats are put on the floor. In preparation for the ceremony, the tea leaf jar is given a fine silk cover called a *kuchioi* 口

1922年愛媛縣一年報記載，時任日軍中將的久松定謨（1867至1943年）舉辦了一場茶會，更邀得法國元帥霞飛（Joseph Joffre，1852至1931年）出席。從記錄可見，當時久松定謨正在展示一組三幅對掛軸，為江戶著名畫派琳派作品。另見一元代漆盒，帶著名漆匠張成款，用以盛放香燭。同見一蒔繪漆盒，用以放置茶葉，由裏千家第11代主人玄々齋（玄々齋，1810至1877年）整理。足見久松家族對茶室陳列的藝術品也異常講究。

此罐作為茶具一員，象徵博大精深的茶道文化，同時透過茶會品鑑藝術一環，揭示主人久松家族之優雅品味。茶葉罐，顧名思義，乃盛放茶葉的器皿。春天採茶入罐，待夏季完熟，此謂新茶，即本器所盛之茶葉品種。罐口以木蓋密封，覆紙多層，再用繩索纏束。本罐短頸，撇口，最宜裝封。據下段引文所述，此類茶葉罐甚或以網結包覆貯於地下，避免夏季高溫令茶葉變壞。日文「口切之茶事」，意謂年度首場茶會，在十一月上旬進行。茶會舉行前夕，茶庭、茶室之大小角落皆會燦然一新，固有竹籬、水槽、障子與襖門之糊紙，以及疊蓆紛作替換。茶葉罐亦會由貯藏器變

覆 held in place with a decorative rope called a *kazario* 飾<sup>リ</sup>緒。During the ceremony the silk fabric cover is carefully removed, the paper is cut and the wooden plug taken out to provide access to the tea inside the jar. The new tea leaves are ground into powder with a pestle in a stone mortar before being used to prepare the tea.

It is very rare that a Longquan celadon jar is used for this purpose, however, there are some historical references to such jars. A letter from the famous tea master Sen-no-Rikyu to Shunoku Soen (春屋宗園 1529-1611), abbot of the Daitokuji Temple 大德寺 in Kyoto, described the tea utensils used in a tea ceremony held by Toyotomi Hideyoshi (豊臣秀吉 1537-98) at the emperor's palace on 7<sup>th</sup> October 1585. Sen-no-Rikyu noted: '...a *kinuta* tea leaf jar in a net under the floor'. *Kinuta* 砧青瓷 in this instance refers to Longquan celadon, as this was the term used for the fine Longquan glaze which was associated in Japan with *kinuta* (mallet-shaped) vases. Certain inventories such as *Matsuya-Meibutsushu* 松屋名物集, which was compiled by the merchant Matsuya Hisashige (松屋久重 1567 - 1652), and *Kokon-Meibutsu-nuiju* 古今名物類聚, compiled by Matsudaira Fumai (松平不昧 1751-1818), the *daimyo* of Izumo Matsuyama-han 出雲松山藩, listed Longquan *kinuta* celadon jars as tea leaf jars. A rare example of such a jar is today preserved in the Seikado Bunko Art Museum, Tokyo. (fig. 1)

Such was the value placed on the current jar, and those similarly used for the leaf tea of the *kuchikiri-no-chaji* ceremony, that valuable Ming dynasty brocades were used to provide the decorative top covers of the jar. As noted above, several layers of paper were used beneath the silk cover, which would have protected the precious brocade. The top covers themselves are significant and valuable items, which add greatly to the important history of the jar. Each cover preserved with the current jar is made of a different silk fabric, two of them including so-called 'flat-gold' weft threads.

The beautiful cloud-patterned damask cover (fig. 2) represents a design which was especially popular in the Ming dynasty, and became famous as Nanjing 雲錦 *yunjin*. It was sometimes used for the clothing of members of the Chinese aristocracy, and a robe made from a yellow silk satin damask with this design was excavated from the tomb of 王志遠 Wang Zhiyuan – a relative of 王氏 Lady Wang, who was 孝貞純皇后 Xiaozhen Empress to the Chenghua Emperor (r. 1465-87) – which was found outside the Zhonghua Gate, Nanjing (illustrated in *Power and Glory: Court Arts of China's Ming Dynasty*, San Francisco, 2008, p. 70, no. 30). Another fragment of Ming silk damask with this type of design is illustrated by 趙丰 Zhao Feng in *織綉珍品 Treasures in Silk*, Hong Kong, 1999, p. 267, fig. 09.00e. A further fragment of similarly decorated Ming dynasty silk damask was excavated from a Ming dynasty tomb in 劍閣縣 Jian'gexian, Sichuan province, illustrated by 武敏 Wu Min in *織繡 Zhi xiu*, Taipei, 1992, p. 216, pl. 153. Two versions of this design were also used for the covers of two volumes of a six-volume Buddhist sutra printed in 1584, when the silks would already have been precious antiques (see S. Vainker, *Chinese Silk: A Cultural History*, London, 2004, p. 147, pl. 93, second and fourth from the left).

In the late Yuan and Ming dynasty the *yunjin* cloud design was also sometimes combined with smaller depictions of the 八寶 *babao* Eight Treasures. A late Yuan dynasty example of this design can be seen on a piece of damask cloth illustrated by Gao Hanyu, et al., in *Chinese Textile Designs*, (Rosemary Scott and Susan Whitfield translators), London, 1986, p. 88, no. 61, while two 緞 *duan* satin damask Ming dynasty examples are illustrated

成鑑賞物，換上「口覆」，即罐口的覆布，以頂級絲綢縫製，並配以「飾之緒」，即沿罐口捆紮以固定覆布之繩鈕飾結。茶會進行之時，茶人先小心打開罐口覆布，繼而剪開層紙，並且移除木蓋，最後才可取出茶葉。以石臼把新茶茶葉碾成粉末，即可留作沖泡。

龍泉青瓷罐作為茶道器具並不常見，惟古籍確曾記載此事屬實。千利休曾去信京都大德寺僧侶春屋宗園（1529至1611年），述及豐臣秀吉（1537至1598年）於1585年10月7日在宮內舉辦之茶會所用茶具：「地下藏一砧青瓷茶葉罐，外以網結包覆。」砧青瓷指龍泉青瓷，日本素以砧青瓷泛指龍泉青釉雙耳瓶。松屋久重（1567至1652年）編修之《松屋名物集》及出雲松山藩藩主松平不昧（1751至1818年）編修之《古今名物類聚》，皆列舉砧青瓷為茶葉盛器。靜嘉堂文庫美術館現藏一罕例（圖一）。

為隆重其事，「口切之茶事」所用茶具均為名器，其「口覆」製作亦不惜工本，常以中國明代織錦精製而成。覆布與罐口之間蓋紙數層，可保護纖細的珍貴布料。「口覆」本身貴為名物，早已價值不菲，與茶罐一併流傳，令本器更添歷史意義。本罐每層覆布皆以不同絲料縫製，其中兩層施扁平金線緯織。

本「口覆」（圖二）飾以錦雲朵朵，端莊綺麗，乃出自明代享負盛名的南京雲錦，常見於中國貴族衣飾。位於南京中華門外，明代成化年間（1465至1487年）孝貞純皇后王氏家族成員王志遠墓，曾出土一襲黃地絲織錦緞袍，紋飾與本物同源，見《Power and Glory: Court Arts of China's Ming Dynasty》，三藩市，2008年，頁70，編號30。同類錦緞殘件可參考趙豐著，《織綉珍品》，香港，1999年，頁267，編號09.00e。四川省劍閣縣亦曾出土一同類絲織錦緞殘件，見武敏著，《織繡》，臺北，1992年，216年，圖版153。一組成於1584年之六冊佛經，其中二冊之經板裝潢亦採用了此類紋飾，而當時絲綢已被視為珍稀之物，見 S. Vainker 著，《Chinese Silk: A Cultural History》，倫敦，2004年，頁147，圖版93，左起第二及第四冊。

元代晚期至明代年間，出現了雲錦併合八寶圖案。元末一例可參考高漢玉等著，蘇玫瑰及 Susan Whitfield 譯，《中國歷代織染繡圖錄》，1986年，頁88，編號



fig. 2 Silk cover of the current lot  
圖二 隨附本拍品之絲織蓋子



fig. 4 Silk cover of the current lot  
圖四 隨附本拍品之絲織蓋子



fig. 3 Silk cover of the current lot  
圖三 隨附本拍品之絲織蓋子



fig. 5 Silk cover of the current lot  
圖五 隨附本拍品之絲織蓋子

in the same volume on page 107, nos. 85-6. It is interesting to note that this combination of motifs appears to have been the inspiration for the unusually small-scale design on the gold and ivory cover (fig. 3) belonging to the current jar. However, the Eight Treasures were also used in combination with single *nuyi* heads as on one of the brocades used on a sutra cover from the group discussed above (see S. Vainker, *Chinese Silk: A Cultural History*, *op. cit.*, far right). They could also be combined with dragon roundels as on at late 14<sup>th</sup> or early 15<sup>th</sup> century sutra cover of blue 綾 *ling* twill with gold design illustrated in the same volume on page 155, pl. 99.

The polychrome damask cloth with cloud-edged roundels set against a complex lattice of blue and green (fig. 4) is both rare and interesting for its association with other media. The ground pattern composed of hexagons entwined with circles is rare amongst textiles, but the same structure can be seen on an imperial blue and white porcelain tile excavated in 1993 from the Xuande strata at the imperial Jingdezhen kilns in Jiangxi province, illustrated in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 122, no. F21. The effect of this combination of shapes was to produce an internal form which is reminiscent of that seen in armour, such as that depicted as being worn by Guan Yu in the painting *Guan Yu Capturing Peng De* (Guan Yu qinjiang tu 關羽擒將圖) by Shang Xi 商喜 (active c. 1426-35), illustrated by C. Clunas and J. Harrison-Hall in *Ming – 50 Years that changed China*, London, 2014, p. 27, fig. 5. The internal form had occasionally been used alone as a textile design in the Liao dynasty, as seen on a 10<sup>th</sup> century 錦 *jin* fabric fragment illustrated by 趙丰 Zhao Feng in *織綉珍品 Treasures in Silk*, Hong Kong, 1999, p. 182, fig. 06.00d.

61；明代兩例，同為錦緞，見同書第 107 頁，編號 85 至 86。如此紋飾組合鮮有用於小型飾物，本象牙白緞金線覆布（圖三）之設計靈感可能正來自此類袍服。八寶紋飾亦可組合其他圖案，併如意頭紋者見於上述佛經錦面，同見上圖，右起第一冊；併開光龍紋者可見 14 世紀末或 15 世紀初另一藍綾斜織緙絲夾經板，同書第 155 頁，圖版 99。

以藍綠菱紋為地之彩織錦緞可見於其他材質。1993 年，江西省景德鎮宣德御窯出土一青花瓷磚（圖四），飾六角併圓型錦紋，此紋樣在織繡品上同樣罕見，見《景德鎮出土明宣德官窯瓷器》，臺北，1998 年，頁 122，編號 F21。此風格貌似商喜（活躍於 1426 至 1435 年）繪《關羽擒將圖》中關羽所幟之軍服紋飾，見 C. Clunas 及 J. Harrison-Hall 合著，《Ming – 50 Years that changed China》，倫敦，2014 年，頁 27，圖 5。此紋樣早見於遼代布藝，可參見一 10 世紀織錦殘件，見趙豐，《織綉珍品》，香港，1999 年，頁 182，圖 06.00d。

The magnificent blue and gold silk brocade used to make the fourth cover (fig. 5) for the current jar has a floral scroll design that has a long history amongst fine Chinese woven silks that goes back at least to the Song dynasty – see for example the Northern Song ivory 綾 *ling* twill damask illustrated by J.C.Y. Watt and A.E. Wardwell in *When Silk Was Gold – Central Asian and Chinese Textiles*, New York, 1997, p. 49, no. 11. The brocade example used for the jar cover, however, has a boldness that is especially associated with the Yuan and early Ming dynasty. A Ming dynasty deep blue brocade with a similar golden design to that seen on the jar cover is in the collection of the Xinjiang Museum and is illustrated in by Wu Min in *Zhi xiu, op. cit.*, p. 216, lower image. Interestingly, there is a hanging scroll in the collection of the British Museum (see *Ming – 50 Years that changed China, op. cit.*, p. 269, fig. 229), dated to the period AD 1450–1500 and painted either in Ningbo China or in Japan after a Chinese original, which is entitled *Tenjin in China* and depicts 渡唐天神 Tōtō Tenjin (菅原道真 Sugawara no Michizane AD 845–903), who was an eminent scholar, poet and politician in the 平安時代 Heian period (AD 794–1185) in Japan, but who fell into conflict with the powerful 藤原氏 Fujiwara clan and was demoted. However, after his death, Tenjin came to be revered as the God of Learning. In the British Museum hanging scroll Tenjin is shown wearing a robe edged with a rich brocade very similar to that which forms the blue and gold cover of the current jar.

Like the 仕覆 *shifuku* pouches made in Japan to encase prized tea containers and venerated tea bowls, covers for important *kuchikiri-no-chaji* tea leaf jars, such as the current example, were sometimes made from fine Chinese brocades. The famous tea masters chose to use 名物裂 *meibutsugire* 'celebrated textiles' for these tea ceremony accoutrements, and often the items came to be known by the name of the place or famous person with whom they were associated. These *meibutsugire* were also used for the 袱紗 *fukusa* small cloth wrappers used in the tea ceremony, and for mounting hanging scrolls. Among the most valued textiles were those imported from China in period from the 14<sup>th</sup> to the 18<sup>th</sup> century. These textiles entered Japan either as *kāśāya* (Buddhist clerical robes, 袈裟; *jiasha* in Chinese) brought back by monks returning to Japan from China, or as part of Sino-Japanese trade. As time went on even the smallest fragment of these historical Chinese textiles was treasured and might be used, for example, to embellish the robe of an important person from the military class. The most prized of all the Chinese textiles were those, like the blue and gold silk used as a cover for the current jar, known as 金襴 – *kinran* 'gold robe' in Japanese, but more often referred to in Chinese as 金錦 *jinjin* 'gold brocade'. This was often a lampas weave in silk and metallic thread, which had a gold (or silver) design, usually produced by incorporating gold applied to fine strips of paper. The famous Japanese tea master Kobori Enshu (小堀遠州 AD 1579–1647) became especially fascinated with imported Chinese textiles and used them in the tea ceremony. In 2014 京都国立博物館 the Kyoto National Museum held an exhibition entitled: 袈裟と名物裂 – 舶載された染織 – *Luxurious Imported Textiles: Buddhist Robes and Meibutsugire*, which examined this important subject.

The current jar, with its extraordinary glaze, is not only a remarkable example of the finest celadons made in the early Ming dynasty, but is of great significance for its history within an important Japanese family. It is also of cultural significance for the part it has played in major tea ceremony events. The silks from which its decorative covers are made are, in addition, rare and important items in their own right, as well as demonstrating yet another facet of the role played by the decorative arts of China in the Japanese tea ceremony.

本罐第四層覆布 (圖五) 飾花卉紋, 與中國絲綢藝術史關係密切, 可追溯自宋代, 見一北宋象牙白斜紋綾織, 載於屈志仁及 A.E. Wardwell 合著, 《When Silk Was Gold – Central Asian and Chinese Textiles》, 紐約, 1997 年, 頁 49, 編號 11。本覆布織錦紋樣精巧生動, 與元代至明初風格遙相呼應。新疆博物館藏一飾同類紋樣的深藍色織錦, 載於武敏著, 《織繡》, 同上, 頁 216, 下圖。大英博物館藏一掛軸, 公元 1450 至 1500 年繪於寧波或日本, 參照自一中國原作, 名為《渡唐天神》。渡唐天神前身為日本平安時代 (794 至 1185 年) 著名學者、詩人暨政治家菅原道真 (845 至 903 年), 及後因與藤原氏家族不和而被貶, 死後被世人崇祀為天滿神, 有如中國的文昌帝。畫中渡唐天神身穿之袍服紋樣, 與本藍緞金線覆布如出一轍。見《Ming – 50 Years that changed China》, 同上, 頁 269, 編號 229。

日本人慣以「仕覆」包裹名貴茶具, 用於「口切之茶事」之名器諸如本罐, 往往會用上中國上等織錦巧製, 日本人稱之為「名物裂」, 常以茶道相關地區及人物加以仔細命名, 同時用於製作包裹茶具的小布「袱紗」, 或作為裝裱掛軸的布料。這些產自中國的名貴布料, 以 14 至 18 世紀製者為最, 用之縫製袈裟, 往往由渡唐後返國的日本僧侶一併帶回, 或透過當時的中日商貿引入日本。這些珍貴的中國織錦, 被日本人視如瑰寶, 即使隨時日耗損, 殘存的細小布塊仍會被高級武士留作裝飾袍服。云云織錦紋樣中, 最為價值連成者為「金襴」, 中文稱作「金錦」, 即本藍緞金線覆布款式。金錦多用於緞織, 以金箔貼紙切成絲線, 在絲地上以金線或銀線起花。著名茶人小堀遠州 (1579 至 1647 年) 對「名物裂」情有獨鍾, 並在其主持的茶會上經常使用。2014 年京都國立博物館舉辦展覽《袈裟與名物裂 – 舶來之染織》(袈裟と名物裂 – 舶載された染織), 展示了這段珍貴而有趣的歷史。

本罐形雅色絕, 超塵拔俗, 固然屬明初龍泉青瓷典範。背後的收藏故事、茶道文化, 乃至織物美學, 皆蘊含著豐富的歷史養分, 儼如一部繁花似錦的百科全書, 同時印證中國工藝與日本茶道源遠流長的密切關係。



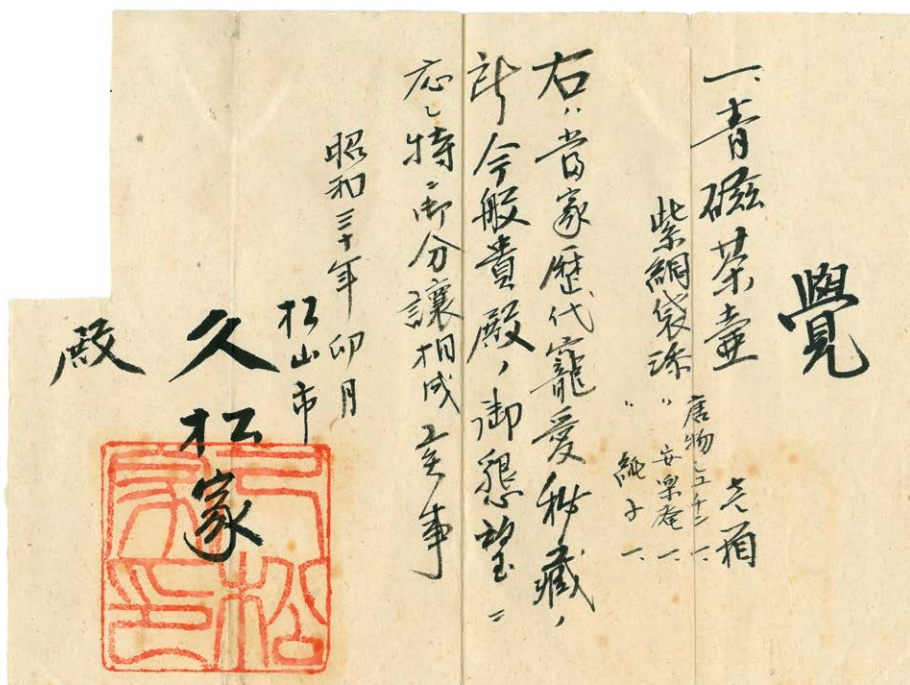


fig. 1 Letter from the Hisamatsu Family to the present owner, dating to 1955  
圖一 久松家於昭和三十年（1955）書予現藏家之信簡記錄

THE PROPERTY OF A JAPANESE PRIVATE COLLECTION

3028

AN IMPORTANT AND EXTREMELY RARE CARVED LONGQUAN  
CELADON JAR

YUAN DYNASTY (1279-1368)

The jar is heavily potted and well carved in relief around the sides with four panels enclosing seasonal flowers: camellia Japonica, peony, lotus and chrysanthemum, above a band of banana-leaf around the base. The shoulders are set with three zoomorphic monster masks modelled in high relief with bulging eyes and brows and reserved on a diapered ground in imitation of woven rattan. The neck carved with diamond-shaped diaper and all panels are conjoined by strapwork borders. The jar is covered overall with a thick glaze of bluish sea-green tone with the exception of the mouth rim, the inside of the base and the foot rim which remain unglazed

11 ¾ in. (29.8 cm.) high, four brocade covers, Ming dynasty, Japanese double-wood boxes

HK\$5,000,000-7,000,000

US\$640,000-900,000

PROVENANCE

The Hisamatsu Family Collection, an important Daimyo family in Ehime prefecture that ruled during the Edo period (1603-1867)

Gifted to the present owner by the Hisamatsu family in 1955 (with a letter included with the jar recording the history) (fig. 1)

元 龍泉青釉剔刻四季花卉紋鋪首耳罐

來源

日本愛媛縣江戸時期大名久松家珍藏

1955年由久松家贈予現藏家（付信簡記錄）（圖一）









THE PROPERTY OF A GENTLEMAN

3029

A FINE AND VERY RARE BLUE AND WHITE  
'FLORAL' BOWL

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

The bowl is finely painted in inky-blue tones to the interior with a central medallion containing a lotus borne on a leafy sprig, below the well painted with a composite floral scroll bearing five different blooms, including lotus, peony, camellia, chrysanthemum and pomegranate, below a border of chrysanthemum scroll around the rim. The design of composite floral scroll repeats on the exterior below a key-fret border around the rim, and above bands of upright lappets and a classic scroll. The base is inscribed with the reign mark.

7 <sup>7</sup>/<sub>8</sub> in. (19.6 cm.) diam.

HK\$6,800,000-8,000,000      US\$870,000-1,000,000

PROVENANCE:

The Chang Foundation Museum of Art, Taipei  
The Alan Chuang Collection, Hong Kong

LITERATURE:

James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*,  
Taipei, 1990, no. 86  
*The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009,  
pp. 62-63, no. 12

明宣德 青花纏枝花卉紋盤 雙圈六字楷書款

來源

鴻禧美術館，台北  
莊紹綏珍藏，香港

著錄

史彬士，《中國歷代陶瓷選集》，台北，1990年，圖版編號 86  
《中國瓷器—莊紹綏收藏》，香港，2009年，頁 62-63，  
圖版編號 12





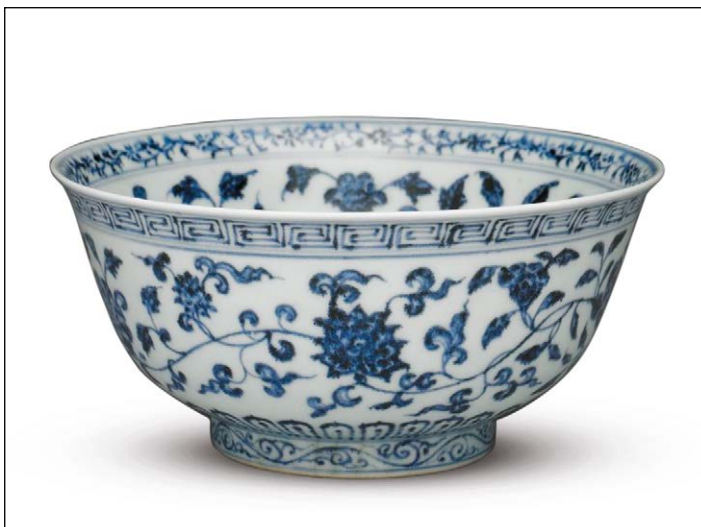


fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品

### 3029 Continued

A nearly identical Xuande-marked bowl of this design and size 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.324-325, no. 135; another example is in the British Museum, illustrated by Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, p.133, no. 4:24; and a third was sold at Sotheby's Hong Kong, 8 October 2014, lot 3694.

Most other Xuande-marked bowls of this form belong to a smaller size group, measuring approximately 17.4 cm. in diameter, and are painted with a lotus scroll on the exterior. Several of such examples are in the National Palace Museum, Taipei, one of which is illustrated *ibid.*, pp. 322-323, no. 134; one in the British Museum, *ibid.*, p. 133, no. 4:25; and another in the Tianminlou Collection, illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, part 1, Hong Kong, 1987, no. 21.

The current bowl is closely modelled after the Yongle prototype, such as a bowl of nearly identical size and design in the National Palace Museum, Taipei, see *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2007, p. 73 (fig. 1), illustrated opposite to another Yongle bowl of the same decoration with the exception of the band of waves around the inner rim, *ibid.*, p. 74.

盃撇口，深腹，盃心飾折枝蓮紋，裡壁、外壁飾纏枝蓮花、牡丹、茶花、菊花、石榴紋，裡口飾花葉紋，外口飾回紋，近足處飾蓮瓣紋，足牆飾忍冬紋。底青花雙圈內書「大明宣德年製」楷書款。

此類宣德青花撇口盃極為罕見，於流通市場上尤為稀少。近似例見台北故宮博物院藏品，《明代宣德官窯青華特展圖錄》，台北，頁 324-325，圖版編號 135；大英博物館藏品，見霍吉淑《Ming Ceramics》，倫敦，2001 年，頁 133，圖版編號 4:24；及香港蘇富比拍賣一例，2014 年 10 月 8 日，拍品 3694 號。

尺寸較小（口徑約 17.4 公分）的近似例相較多見，包括台北故宮博物院所藏數例，其一載於同上，圖版編號 134；大英博物館一例，見同上，圖版編號 4:25；以及天民樓一例，見《天民樓藏瓷（上）》，香港，1987，圖版編號 21。

此盃紋樣設計及尺寸與永樂原型近乎相同，見台北故宮博物院所藏一例，載於《適於心：明代永樂皇帝的瓷器》，台北，頁 73（圖一），另比較一件內口沿飾海水紋的例子，見同書，頁 72。



VARIOUS PROPERTIES

3030

A BLUE AND WHITE 'PHEASANT AND PEONY'  
OCTAGONAL BOX AND COVER

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE  
PERIOD (1522-1566)

The top is painted with a pheasant standing on a rock surrounded by peonies while another stands below, with birds in flight and perched in the tree to the side and *lingzhi* fungus in the foreground, and vignettes of birds and flowering or fruiting branches on each facet of the domed sides, which are repeated on the sides of the box, with *lingzhi* sprays around the rims.

11 7/8 in. (29.5 cm.) wide

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

US\$110,000-150,000

PROVENANCE

A French private collection since the early 20th century  
Sold at Christie's Paris, 19 December 2012, lot 54

The current box is accompanied by a label suggesting that it was previously exhibited at the Victoria and Albert Museum.

Boxes in octagonal form with the Jiajing mark are quite rare. The 'pheasant and peony' design is one of the typical decorative patterns for Jiajing octagonal boxes. There are a few comparable examples, all bearing the Jiajing six-character mark. One is in the Metropolitan Museum of Art and is published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 167; another, originally in the Eumorfopoulos Collection and now in the Victoria and Albert Museum, is illustrated in R.L. Hobson, *Catalogue of the Chinese, Korean and Persian Pottery and Porcelain: The Ming Dynasty*, London, vol. 4, 1927, plate III. D26; also one published in Abu Ridho, *Oriental Ceramics: The World's Great Collections*, vol. 3, Tokyo, 1982, pl. 203 and that illustrated in *Sekai Toji Zenshu: Ming*, vol. 14, Tokyo, 1976, plates, 70-1, pp. 68-9; a further example is in the Nanjing Museum.

明嘉靖 青花雉雞牡丹紋八方蓋盒 六字楷書款

來源

法國私人收藏，入藏於二十世紀初

巴黎佳士得，2012年12月19日，拍品54號

本盒附標籤，提及以前曾展覽於英國維多利亞阿伯特博物館。





3031

A RARE LARGE QIANGJIN AND TIANQI 'PHOENIX AND CRANE' LACQUER BOX AND COVER

JIAJING INCISED SIX-CHARACTER MARK IN A VERTICAL LINE AND OF THE PERIOD (1522-1566)

The cover is delicately incised to the top with a crane and phoenix in flight among a composite floral scroll. The rounded sides are similarly decorated with phoenix and crane amidst floral scrolls, the vertical sides with a band of floral scroll, all picked out in black, brown, yellow, green and red lacquer within gold-filled incised lines reserved on a rich orange-red ground. The box is further decorated throughout with composite floral scrolls.

16 ½ in. (42 cm.) diam., Japanese wood box

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

A Japanese private collection in Kyūshū, formed in the Edo period

The two decorative techniques involved are known as *qiangjin*, where the incised outlines are etched in gold denoting the outlines of the design; and *tianqi* (filled-in) where different lacquers colours had been applied to enhance details and contrast against the coloured ground.

It is very rare to find the combination of phoenix and crane motifs on *qiangjin* and *tianqi*-decorated lacquer wares. A Jiajing-marked *qiangjin* and *tianqi*-decorated circular tray decorated on the exterior with phoenix alternating with cranes in flight was sold at Christie's Hong Kong, 30 April 2001, lot 645. This combination was also adopted for porcelains, such as a Jiajing blue and white 'phoenix and cranes' vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 35 - Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p. 96, no. 89, and one such vase sold at Christie's Hong Kong, 1 June 2016, lot 3320.

明嘉靖 餞金填漆鳳鶴穿花紋蓋盒 六字楷書刻款

來源

日本私人珍藏，九州，入藏於江戶時代

餞金填漆是在漆地上填各色彩漆，並用餞金綫勾勒輪廓和紋理的一種工藝。本件蓋盒尺寸碩大、保存完好，且所飾瑞鳳仙鶴紋飾十分罕見，極為難得。香港佳士得於2001年4月30日拍賣的一件嘉靖款餞金填漆盤外壁亦飾鳳、鶴紋，拍品645號。鳳、鶴這一紋飾組合亦見於當時的瓷器上，例如故宮博物院所藏的一件青花雲鳳仙鶴紋活環耳瓶，載於故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，頁96，編號89，以及香港佳士得於2016年6月1日拍賣的一件此式嘉靖瓶，拍品3320號。

大明嘉靖年製







3032

AN EXTREMELY RARE AND EXCEPTIONALLY  
LARGE DEHUA FIGURE OF GUANYIN

WANLI PERIOD (1573-1619)

The crisply modelled figure is shown standing on a base of swirling waves with her head turned to one side, offering a serene expression. The long, flowing robes are pulled tightly around the body and draped over her head in a cowl. Both hands are held in front of the body and hidden under voluminous robes, with pendent jewellery chains and bare feet exposed. A four-character *Wenzheng qishi* in seal script is impressed in relief on the back of the figure. A typical feature of pale yellow-tinged glaze has been applied to the figure overall.

29 1/8 in. (74.1 cm.) high

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

US\$390,000-640,000

PROVENANCE

Acquired in London, circa 1970s

明萬曆 德化白渡海觀音立像 《文正啟事》款

觀音儀態靜穆慈祥，其面龐豐腴，慈顏善目，頭披風帽，正中有如意頭飾，胸飾瓔珞，雙手隱於袖中，作左拱勢。裙長曳地，衣紋層次疏密錯落有致，褶皺線條圓潤婉轉，線條遒勁渾厚。釉色白中隱黃。背部鈐有「文正啟事」篆書印款。

來源

約1970年代購於倫敦







## 3032 Continued

A Dehua figure of late Ming period in monumental form with a mark is a great rarity as it was difficult to fire large figures successfully at the time. Two examples, sized 87.6 cm. and 90.2 cm, which are considered to have been made at an early date and in monumental form, are illustrated in P.J. Donnelly, *Blanc de Chine: Monographs on Pottery and Porcelain*, New York, 1969, plates 81A and 81B. Another seated Guanyin, 73.6 cm. high and weighing nearly 40kg, which is believed one of the largest examples bearing the potter's mark He Chaozong. This published example is dated within the second half of the seventeenth century, and is illustrated in *op. cit.*, plate 154A.

However, late Ming Dehua figures of Guanyin, with the same mark as the current example, are noticeably absent from publications of museum collections. The current mark, which can be read as *Wenzheng qishi*, and is probably associated with the official, Yang Wenzheng, of the Wanli period (1573-1619). Yang was a native of Nanchang, the county magistrate of the Dehua county in Fujian province. Guanyin, is known as the 'Goddess of Mercy', the one who perceives the sounds of the world. The mark, with its literal meaning, 'Wenzheng prostrates in front of [Guanyin]', suggests that this figure was probably a special commission ordered by Yang Wenzheng.

晚明德化觀音如是件拍品般尺寸之大，並帶印款者，實屬珍罕。明代因燒造工藝限制，大件器物燒造常見力不從心。兩件尺寸分別為 87.6 公分及 90.2 公分的德化觀音，推斷成器時間可能略早，刊載於 P.J. Donnelly, 《Blanc de Chine: Monographs on Pottery and Porcelain》，紐約，1969 年，圖版 81A 及 81B；此外，另有一尊相信是最具份量之坐像觀音，高 73.6 公分且重達近 40 公斤，背鈐何朝宗印款，成於十七世紀下半葉，亦見於同上，圖版 154A 號。

即便如是，晚明德化觀音像的現存例中，同樣鈐有「文正啓事」款者，實是幾近於零。「文正啓事」屬書簡印。早期書簡印原鈐於書簡封固之處。此處「文正」當指萬曆年間德化知縣一楊文正。其原為江西南昌人。名後加「啓事」、「言事」等字眼，有向觀音拜首之意。觀音菩薩漢語意譯即「觀察世間聲音，覺悟（菩提）有情（薩埵）」。此或暗喻楊文正向觀音行拜首禮，藉以弘揚佛法，並望此能普渡衆生。

3033

A PAIR OF LARGE GREEN-ENAMELLED AND UNDERGLAZE-BLUE  
'DRAGON' DISHES

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES  
AND OF THE PERIOD (1662-1722)

Each dish is decorated with green enamel applied to the white areas which had been reserved against the underglaze-blue ground, well painted in the interior with two five-clawed dragons leaping amidst scrolling clouds in pursuit of flaming pearls, the design repeated in the cavetto and on the exterior above a continuous band of stylised petal lappets.

14 3/8 in. (36.5 cm.) diam., box

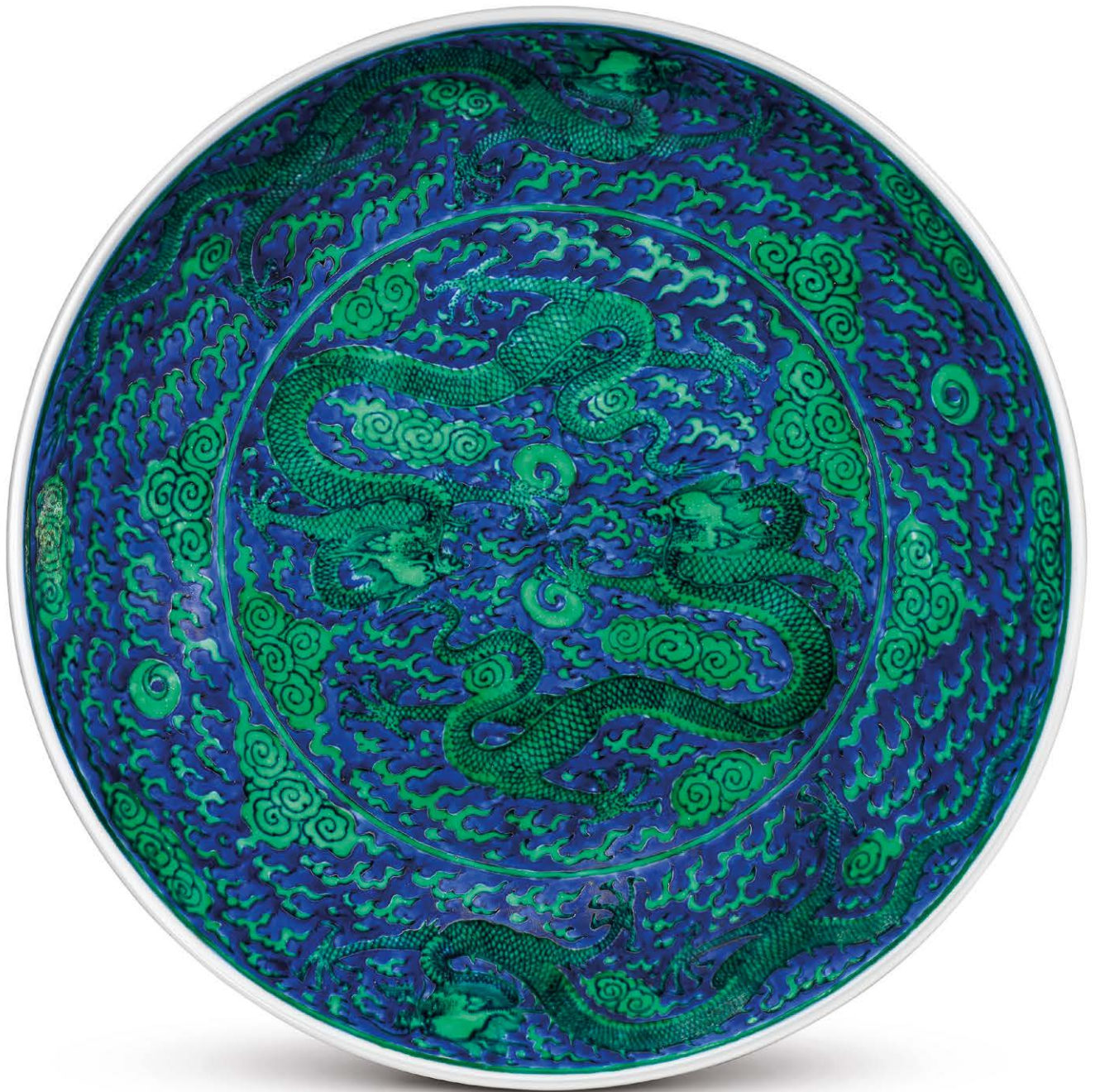
(2)

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

US\$260,000-380,000

清康熙 藍地綠彩雙龍戲珠紋大盤一對 雙圈六字楷書款







detail  
細部

THE PROPERTY OF A GENTLEMAN

3034

A MASSIVE BLUE AND WHITE 'LOTUS POND' JARDINIÈRE

KANGXI PERIOD (1662-1722)

The jardinière is heavily potted with a slightly recessed base. The exterior is finely painted with a lively scene of a lotus pond depicting a bird perching on a lotus stem, surrounded by three egrets wading amidst the curling leaves. The plumage of the egrets is delicately rendered in incised lines. The upper rim is decorated with a band of conjoined circles.  
25 3/8 in. (64 cm.) diam

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

US\$160,000-230,000

PROVENANCE

Sold at Sotheby's London, 14th May 2008, lot 220

Compare to a massive blue and white fish bowl with similar subject and painting style, sold at Sotheby's London, 8 November 2017, lot 118.

清康熙 青花荷塘水鳥圖大花盆

來源

蘇富比倫敦，2008年5月14日，拍品220號

比較一例題材及畫風類似的魚缸，拍賣於倫敦蘇富比，2017年11月8日，拍品118號。





ANOTHER PROPERTY

3035

A RARE LARGE BLUE AND WHITE 'BAJIXIANG' DISH

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

The heavily potted dish is painted in vibrant blue tones in the centre with a stylised flower-head below the well decorated with lotus scroll bearing eight flowers, each positioned below one of the Eight Buddhist Emblems, all beneath a wave border on the flat rim. The exterior is decorated with six flowering and fruiting branches.

17 <sup>3</sup>/<sub>4</sub> in. (45 cm.) diam.

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

US\$110,000-150,000

清雍正 青花寶相花蓮托八吉祥大盤 雙圈六字楷書款





THE PROPERTY OF A LADY

3036

A RARE YANGCAI SGRAFFITO 'BATS AND  
CLOUDS' DOUBLE-GOURD FORM WALL VASE

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

The vase is superbly decorated to the exterior with six iron-red bats in flight amidst dense colourful clouds on a green-glazed *sgraffito* ground, all between the gilt mouth rim, a *nuyi* border encircling just above the moulded foot in imitation of a wooden base, with a ribbon delicately painted with iron-red lines of folds and clouds is tied around the waisted mid-section of the vase, with reign mark inscribed in gilt on its underside.

17 ¼ in. (18.5 cm.) high

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

US\$110,000-150,000

PROVENANCE

Sold at Bonham's London, 8 June 2004, lot 101

清乾隆 洋彩綠地軋道雲蝠葫蘆壁瓶 金彩六字篆書橫款

來源

倫敦邦瀚斯，2004年6月8日，拍品101號





民

祥

雲

集



THE PROPERTY OF A GENTLEMAN

3037

A FINE SMALL GUAN-TYPE GLAZED VASE, HU

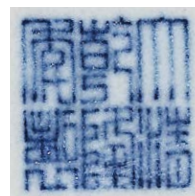
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is of faceted octagonal form and is applied to the neck with a pair of tubular lug handles. It is covered with a pale greyish-celadon glaze, stopping short of the brown-dressed foot rim.

5 ¾ in. (14.6 cm.) high

HK\$300,000-500,000

US\$39,000-64,000



清乾隆 仿官釉貫耳壺 六字篆書款



VARIOUS PROPERTIES

3038

A CHENGHUA-STYLE DOUCAI JAR

YONGZHENG PERIOD (1723-1735)

The body is delicately painted and enamelled with five shaped cartouches containing lotus flowers, interspersed with lotus sprays and tricorn motifs between bands of overlapping petals. The base is inscribed with an apocryphal Chenghua mark.

4 7/8 in. (11.5 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Sotheby's New York, 14 September 2011, lot 343 (one of a pair)

Jars of this pattern were made to emulate the Chenghua *doucai* prototypes, such as the example in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Wares*, Taipei, 2003, p. 131, no. 117. Compare another jar of this pattern bearing a Yongzheng mark with cover sold at Christie's London, 19 June 2001, lot 104.



清雍正 仿成窯門彩開光蓮紋罐

來源

紐約蘇富比，2011年9月14日，拍品343號（一對之一）

△3039

A RARE LARGE CLOISSONNE ENAMEL FISH  
BASIN

QIANLONG PERIOD (1736-1795)

The circular basin with slightly flaring sides is decorated on the exterior with a herd of deer and a flock of cranes in a continuous mountainous riverscape with a waterfall, incorporating fruiting peach branches, finger citron, pomegranate, prunus, pine and magnolia. The interior features a large central iron-red carp encircled by four further carp on the well amidst smaller fish, crustaceans and aquatic plants. The base is decorated with plum blossoms on a cracked-ice ground.

24 ⅜ in. (62 cm.) diam.

HK\$500,000-600,000

US\$64,000-77,000

PROVENANCE

Formerly in a private collection, Germany, acquired in 2005

LITERATURE

Christie's Hong Kong, *Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection*, Hong Kong, 2013, no. 32

清乾隆 掐絲琺瑯鹿鶴同春魚藻紋大缸

來源

德國私人珍藏，入藏於2005年

著錄

香港佳士得，《至尊華貴—歐洲私人珍藏御製掐絲琺瑯器》，香港，2013年，圖錄圖版32號







detail  
細部

### 3039 Continued

This basin is a particularly attractive example of this form decorated in cloisonné enamels, which has been attributed to the Imperial workshops. Two fish basins, of similar size and with similar decoration of deer on the exterior and fish on the interior, in the Pierre Uldry Collection and the Avery Brundage Collection, Asian Art Museum of San Francisco, are illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society Galleries, New York, 1989, no. 322 (the Uldry basin) and p. 141, fig. 72 (the Brundage basin). The authors note that the Uldry basin and an incense burner from the same collection originated in the second half of the eighteenth century and were produced from the same imperial workshop, *ibid.*, p. 14. The authors also mention in regard to the Uldry and Brundage basins that "these two pieces represent the final climax to date in the history of Chinese cloisonné art". The same can undoubtedly be claimed for the current vessel. Brinker and Lutz suggested the possibility that the Uldry and Brundage basins may have been a pair.

The choice of motif on these basins is highly auspicious. On the interior boldly coloured fish and other creatures swim amongst aquatic plants. Fish have remained a popular theme in the Chinese decorative arts and can convey a range of auspicious messages, most of them based upon the sound of the word. The word for fish itself (*yu*) sounds like the word for abundance or surplus. Thus two or more fish represent multiplied abundance and gold fish (*jinyu*) suggest an abundance of gold. Fish in water provided a rebus for *yushui hexie*, 'may you be as harmonious as fish and water'. Two of the fish in the basin appear to be carp, and the word for carp is pronounced *li*, which is a homonym to the word for profit, and thus two carp represent doubled profits. On the exterior a number of different motifs suggesting longevity have been combined to create a pleasing landscape scene. The elements suggesting long life include deer, cranes and pine trees.

Similar fish basins sold at auction include one from the Juan Jose Amezaga and Maria Dolores Feijoo Collection, sold at Christie's Paris, 7 December 2007, lot 38, and another from the C. Ruxton and Audrey B. Love Collection sold at Christie's New York, 20 October 2004, lot 611 (although the background of the outside is predominantly white). A pair of Qianlong-marked cloisonné basins of similar size and interior decoration, but with a lotus pond design on the exterior, was sold at Christie's Hong Kong, 27 October 2003, lot 735. Another example from the Mandel Collection was sold at Christie's Hong Kong, 30 May 2012, lot 3910.

缸圓筒形，直口，斜腹，平底。通體藍瑛瑯釉為地，外壁通景鹿鶴山水圖，鹿群奔馳於青蔥草地，仙鶴或穿飛祥雲間或棲息松樹，桃樹張結果實，深山處飛瀑流泉，畫面並點飾佛手果、石榴、梅花、木蘭花。缸心飾一條大紅鯉魚，內壁有鯉魚、鮫魚等四周繞遊，水波中另見魚蝦、蟹貝、水草等生物出沒。底招絲冰梅紋。

本缸體形碩大，是實用器，應為賞魚之用。其中紋飾豐富，外壁的鹿鶴松桃紋，象徵長壽；內壁的水中世界，則代表潔淨不染。宋《太平御覽》卷九百三十五引東漢《風俗通》：「伯魚之生，適用饋孔子魚者，嘉以為瑞，故名鯉，字伯魚。」說明魚自古以來已具祥瑞之意，而魚藻紋多畫鯉魚。魚類生殖繁盛，因此亦具備中國傳統多子多孫的含意。

瑞士烏德瑞珍藏一件魚藻紋大缸，其大小、紋飾與本缸相若，應為十八世紀下半葉宮廷造辦處製作；另一件相同大缸為三藩市亞洲藝術博物館布倫德基氏藏品。該二例相信原為一對。文德爾伉儷珍藏另一相近例子，2012年5月30日於香港佳士得拍賣，拍品3910號。



3040

## A RARE CLOISSONNE ENAMEL LOTUS-LEAF FORM WASHER

QING DYNASTY, 18TH CENTURY

The washer is naturalistically cast as a broad lotus leaf, its veins finely detailed in varied green enamels within gilt outlines, with long curling stems, forming the base, bearing a curling leaf, a lotus pod, and a budding lotus flower with white petals and pinkish tips, a lotus pod and a curling leaf. **Together with *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, published by Museum of the Brooklyn Institute of Arts and Sciences, New York, 1912.**

1.5 in. (38.1 cm.) wide (2)

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

US\$110,000-150,000

### PROVENANCE

Samuel Putnam Avery (1847- 1920), New York  
Museum of the Brooklyn Institute of Arts and Sciences,  
accessioned during 1909 and 1910

### EXHIBITED

Museum of the Brooklyn Institute of Arts and Sciences, circa  
1909- 1910

### LITERATURE

*Catalogue of The Avery Collection of Ancient Chinese Cloisonnés*,  
New York, 1912, p 67, no. 129

## 清十八世紀 掐絲琺瑯荷葉式洗

洗，蓮葉狀，底部為盤旋花莖，連接捲曲的荷葉，蓮蓬及綻放的蓮花。通體為銅胎掐絲琺瑯，花蕾與蓮蓬以掐絲鑲金表現各種葉脈紋理，再使用琺瑯由淺至深漸變交錯，使色彩斑斕炫麗，豐富悅目，以得到一種玲瓏通透效果。

### 來源

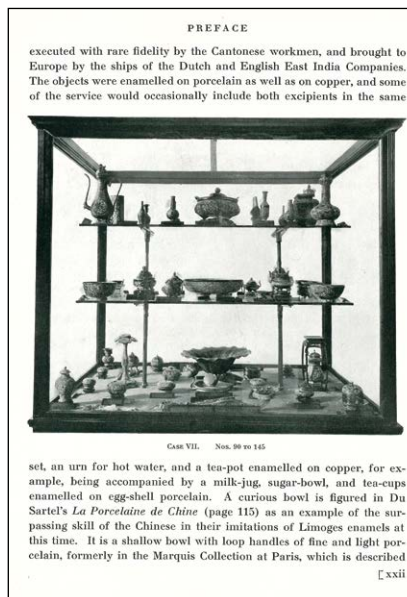
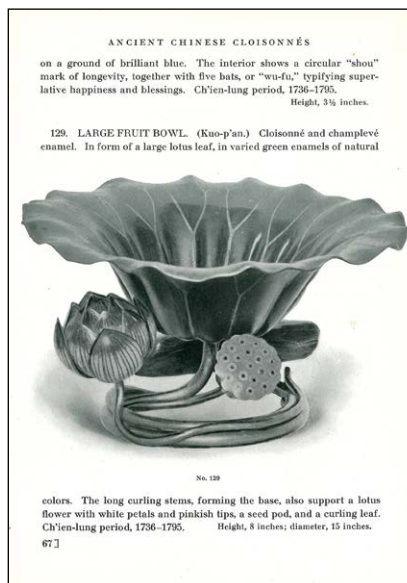
Samuel Putnam Avery ( 1847- 1920 ) ，紐約  
於1909至1910年間贈予紐約布魯克林博物館

### 展覽

大約於1909至1910年間於紐約布魯克林博物館展出

### 著錄

《 *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés* 》，紐約，1912年，頁67，圖版129



*Catalogue of The Avery Collection of Ancient Chinese Cloisonnés*, New York, 1912  
《 *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés* 》，紐約，1912年





### 3040 Continued

Although lotus-leaf was a popular choice of form for washers of the Qing period, it is very rare to find them in cloisonné, but more often in other materials such as jade and crystal, for example, a jade lotus leaf-form washer sold at Christie's New York, 19-20 May 2013, lot 1739. For a similar but smaller cloisonné enamel lotus-leaf-form washer, compare to the example sold at Christie's Hong Kong, 3 June 2015, lot 2916.

It is very interesting to compare the form of the present washer with metalwork censers of Song dynasty such as the example in the collection of the Nanjing Municipal Museum, which is similarly cast with a lotus pod, lotus flower and leaf all borne on an undulating stem and connected to a long handle.

用作洗時，水波自然流淌於蓮葉之內，有如宋人荷花詩中曰，「接天蓮葉無窮碧，映日荷花別樣紅」。由其在北方冬日的宮裡，觀賞或使用此洗時，更像是「風光無限春日在」的感覺，另其成為一件不可多得的藝術之作。

有趣的是，相似的藝術表現手法早至五代及宋代已出現，如現藏南京市博物院的蓮花鵲尾爐，就與此器有異曲同工之效。

另可參考於2015年6月3日佳士得香港拍賣的類似但尺寸較小的掐絲琺瑯年年和諧洗，拍品129號。

隨附紐約布魯克林博物館1912年《Catalogue of the Avery Collection of Ancient Chinese Cloisonnés》圖錄。



3041

3041

A CLOISSONNE ENAMEL 'HUNDRED ANTIQUES' PANEL

QIANLONG PERIOD (1736-1795)

The rectangular panel finely decorated with the 'hundred antiques' design, depicting a central vase bearing blossoming flowers, a fruit bowl, a *nuyi*, a toad-form water pot, amongst water chestnut and berries, all reserved on a turquoise ground and mounted on a lacquered wood frame.

17 ¾ in. (45 cm.) high overall, lacquered wood frame

HK\$ 180,000-250,000

US\$ 24,000-32,000

清乾隆 掐絲琺瑯博古圖座屏



3042

A VERY RARE CLOISSONNE ENAMEL  
ARCHAISTIC VASE, *FANGGU*

YONGZHENG PERIOD (1723-1735)

The vase is decorated with archaic motifs repeated in mirror image on each facet, including *taotie* masks on the middle section and leaves on the splayed foot, and applied with notched flanges dividing each side and at the corners. The interior of the mouth is enamelled with vibrant colours depicting a scrolling lotus pattern.  
13 in. (33 cm.) high

HK\$500,000-700,000

US\$64,000-90,000

清雍正 掐絲琺瑯饕餮紋方觚





3043

A PAIR OF CLOISONNE ENAMEL FIGURES OF  
MAGPIES

QING DYNASTY, 18TH CENTURY

Each long-tailed magpie is naturalistically modelled as its head lowered and turned to the side and resting on a perch while preening its wings. The feathers and the body are infilled with red and yellow enamels. Each bird is perched on a waisted pedestal enamelled with stylised lotus scrolls on a turquoise ground.

11 in. (28 cm.) high overall height

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

US\$110,000-150,000

A pair of similar magpies and stands was sold at Christie's New York, 22 October 2003, lot 39.

清十八世紀 掐絲琺瑯喜上眉梢擺件一對





3044

A PALE CELADON JADE ARCHAISTIC VESSEL  
AND COVER, *TULU*

QIANLONG PERIOD (1736-1795)

The vessel is carved with a rectangular body and columnar corners rising from four waisted feet. The body is decorated with a band of interlocking serpentine dragons above a further band of stylised dragons, with a pair of dragon-head handles with loose rings to the sides. The cover is surmounted by a pierced coiled dragon finial, surrounded by four further coiled *chilongs* to the corners. The stone is of an even pale tone.

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

The Baron George De Menasce Collection

This very distinctively shaped vessel was carved in imitation of an archaic bronze form, which was used to hold artist's materials. Coloured pigments were kept in the tubular compartments at each corner and subdivided by wooden compartments. The central compartment held a saucer and water for mixing the colours. For a discussion of the bronze prototypes, see Cheng Te Kun, 'The T'u-Lu Colour-Container of the Shang-Chou Period', *B.M.F.E.A.*, no. 37, 1965, pp. 239-249, pl. 1-6, where examples in jade, marble and pottery are also illustrated.

A white jade square vessel of similar form and decoration from the Qing Imperial Collection in Palace Museum, Beijing, is illustrated in *Jadeware (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, p. 190, no. 156. (fig. 1).



## 清乾隆 青白玉仿古四足爐

### 來源

George De Menasce男爵珍藏

故宮博物院藏有一件與本件拍品十分近似的玉四足式爐，為清宮舊藏，載於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，頁190，編號156。（圖一）



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



(two views 兩面)



PROPERTY FROM  
THE YEN-LIN SHUI GE COLLECTION

(LOTS 3045-3054)

孳琳水閣珍藏

(拍品 3045-3054)



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION

孿琳水閣珍藏

3045

A WHITE JADE CONCH SHELL-FORM WASHER

QING DYNASTY, 18TH CENTURY

The stone is naturalistically carved in the form of a conch shell, the grooved exterior decorated with bosses and combed lines, the shaped aperture forming the opening of the washer. The material is of an even tone with a slight pale celadon tinge, with minor milky striations and russet markings.

5  $\frac{3}{8}$  in. (13.6 cm.) long, box

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

US\$110,000-150,000

PROVENANCE

Formerly in the collection of the Reverend Victor Farmer  
S. Marchant & Son, London, 2005

EXHIBITED

S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2005, Catalogue, pl. 14

清十八世紀 白玉螺形洗

來源

Reverend Victor Farmer 舊藏  
S. Marchant & Son，倫敦，2005年

展覽

S. Marchant & Son，《80th Anniversary Exhibition of Chinese Jades from Han to Qing》，倫敦，2005年，圖錄圖版14號







fig. 1 Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2960  
圖一 舒思深伉儷舊藏，香港佳士得，2010年12月1日，拍品2960號

### 3045 Continued

The conch shell, *luo*, is an important symbol in Buddhism and is one of the Eight Buddhist Emblems, *bajixiang*. It is seen as a symbol of the Voice of the Buddha and the transmission of Buddhist teachings, and is particularly associated with Tibetan Buddhism, of which the Emperors Kangxi and Qianlong were devout adherents.

It seems to have been in the 18th century that the production of elaborately carved conch shells reached its peak. There are ten white conch shells in the collection of the National Palace Museum, Taipei, two of which are illustrated in *Monarchy and Its Buddhist Way - Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, pp. 154-5, no. 65.

During the Qing dynasty, rare examples of the conch form were also made in other, more expensive, materials. For example, a metal conch shell with cloisonné enamel decoration, dating to the Qianlong reign, was sold at Christie's Hong Kong in May 2008, lot 1870. However, very few conch shell forms appear to have been made in jade. This is probably because fine jade, especially fine white jade which would have been the most desirable for the conch shell form, was a particularly precious material, and the form of the shell would have necessitated the cutting away of quite a significant amount of jade in order to achieve a satisfying a shape as is seen in the current vessel.

Compare to a large white jade conch shell (20.3 cm.) decorated with the Eight Buddhist Emblems, dating to the 18th century, from the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2960 (fig. 1).

海螺為佛教八吉祥之一，象徵佛法音聞四方，也即象徵著佛法迴盪不息的聲音，與藏傳佛教有着密切關係。清代康熙、乾隆二帝俱篤信藏傳佛教，故海螺亦成為宮廷重要供器。

精雕海螺的製作於十八世紀最為鼎盛。台北國立故宮博物院藏十件白色海螺，其中二例載於《皇權與佛法：藏傳佛教法器特展圖錄》，頁154-5，圖65（台北：1999）。

清代期間，浮現了各式用珍貴材質仿製海螺的器物，但此類作品極為罕見。香港佳士得曾於2008年5月拍出一件清乾隆掐絲琺瑯金屬胎海螺（拍品編號1870）。此外，台北故宮亦珍藏一件十八世紀青金石海螺，圖見前述著作《皇權與佛法：藏傳佛教法器特展圖錄》，頁154-5，編號65。Spinks亦於1993年前拍出一件小巧的十八世紀黑白玉海螺雕。但無可否認，海螺形玉雕確實極為稀少。這可能是因為良玉（尤其是上等白玉）是琢製此類器物的理想材質，但美玉千金難求，而此類器形卻要耗費大量石材，否則根本無法製成如本拍品般逼真傳神的作品。

亦可參考舒思深伉儷舊藏一件十八世紀白玉八吉祥紋海螺（20.3公分），2010年12月1日於香港佳士得拍賣，拍品2960號（圖一）。



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
孿琳水閣珍藏

3046

## A PAIR OF WHITE JADE INTERLOCKING 'TALLY' PENDANTS

QING DYNASTY (1644-1911)

Each pendant is carved in low relief depicting an abstract archaic phoenix perched on top of a dragon decorated with S-scrolls. The material is of an even milky white tone with a soft polish.

2 7/8 in. (7.4 cm.) long, box

HK\$380,000-500,000

US\$49,000-64,000

The current pendant, comprising two interlocking plaques, is known as *hefu* 'combined tallies'. One plaque has a grooved edge, the other with a flanged edge. When the flange slides through the groove, the two 'tallies' are interlocked. *Hefu* functioned as objects of verification in ancient China, and were usually made in bamboo, wood, stone or bronze. When two parties made a pact, each party secured one side of the *hefu*. The pact could be verified when both parties presented their matching tallies.

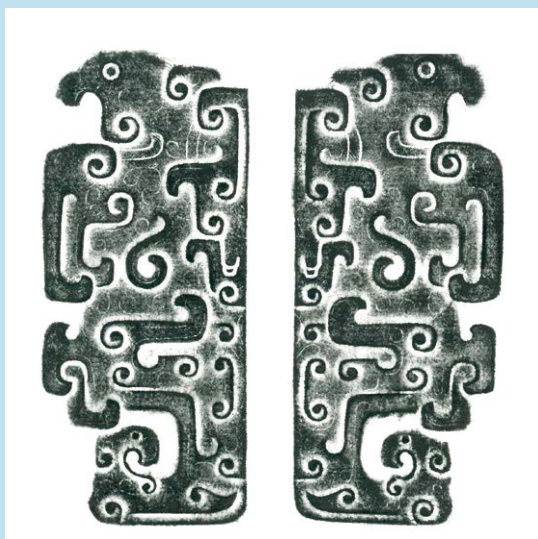
During the Qing dynasty, the *hefu* had lost its functionality and were used as pendants, possibly as gifts symbolising marital bliss and union. A jade *hefu* dating to the Qing dynasty, similarly comprised of two flat plaques, is in the Palace Museum Collection, illustrated in *Jadeware (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 16. (fig. 1)

## 清 白玉龍鳳呈祥合符珮

白玉合符珮以左右榫卯相扣成器，片狀，左右符兩面雕工，各雕轉首鳳凰，付攀轉首行龍。玉質淨白瑩潤，光澤柔美。

合符為古代訂盟信物，多以竹木或金石為質，上書文字，一分為二，訂盟者各執其一，合之為證。時至清代，演變成信物或配飾，有憑證、合歡之意。本合符珮上雕龍鳳呈祥紋飾，有祝托夫婦同心和合、琴瑟和鳴之願。

可比較北京故宮博物院藏一件清代雞心珮合符，同樣為片狀，以左右榫卯相扣成器，見1995年香港出版故宮博物院藏文物珍品全集《玉器（下）》，圖版16號（圖一）。



rubbing of the current lot  
本拍品之拓片



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



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
孿琳水閣珍藏

3047

## A WHITE JADE CRANE-FORM BOX AND COVER

QING DYNASTY (1644-1911)

The cover is delicately carved in the form of the upper body of a crane, grasping a sprig of *lingzhi* in its beak, its plumage finely detailed; the box is carved as the lower body of the bird, supported by its legs intertwined with gnarled *lingzhi* branches forming an openwork stand, both sides flanked by *lingzhi*-form handles with loose rings. The material is of a semi-translucent white tone with minor areas of milky inclusions and pale russet.

5 ½ in. (14 cm.) overall height, wood stand, box

HK\$400,000-600,000 US\$52,000-77,000

### PROVENANCE

Sold at Sotheby's London, 6 June 1995, lot 70  
Wing Gallery, Hong Kong, 2001

### EXHIBITED

Hong Kong Museum of Art, *Auspicious Emblems: Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2006, Catalogue, pl. 2

The current stone is cleverly worked to form a superb carving of a crane that serves as a functional box at the same time. Unquestionably considerable amount of jade materials would have been wasted, through the hollowing of the box and intricate piercing of the openwork branches. It is evident that no expense was spared in the production of superior jade carvings for the Qing elites. Cranes and *lingzhi* are symbolic of longevity in Chinese mythology, and it is likely that the current box was used as a container.

This box is very similar in style to a white jade carving of two cranes from the Alan and Simone Hartman Collection, in which the primary standing crane is depicted in a similar posture with its long neck turned to one side, grasping a *lingzhi* spray while supported by pierced *lingzhi* branches, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 197.

## 清 白玉鏤雕仙鶴靈芝蓋盒

### 來源

倫敦蘇富比，1995年6月6日，拍品70號  
見山堂，香港，2001年

### 展覽

香港藝術館，《千祥雲集：中國吉祥圖案文物：敏求精舍四十五週年紀念展》，香港，2006年，圖錄圖版2號

本器玉質潔白光潤，巧妙地以仙鶴形象打造具實用性的小盒及蓋。仙鶴與靈芝均是長壽的象徵，故此盒合祥瑞及功能性一身，可謂匠心獨到，別出心裁。

可參考哈特曼舊藏一件白玉雙鶴擺件，造型與本器相似，鶴同樣引頸盼顧，口銜靈芝，腳纏鏤雕靈芝，見Robert Kleiner著，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版197號。



another view  
另一面



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
孿琳水閣珍藏

3048

A FINELY CARVED AND RARE WHITE JADE  
TEAPOT

QING DYNASTY, 18TH CENTURY

The teapot is superbly carved with a compressed globular body supported on a low foot, applied to either side with an upturned spout and strap handle. It is carved in low relief with a trefoil band around the mouth, around the base of the spout with a beast with mouth agape exposing its tongue and jaws, and on the handle with *ruyi* scrolls. The slightly domed cover is carved with a band of alternating cicadas and *ruyi*-heads, surmounted by a finial with a *Shou* roundel encircled by *lingzhi* heads. The stone is of a semi-translucent white tone with milky inclusions and a soft polish. 5 7/8 in. (15 cm.) across, box

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

US\$390,000-640,000

PROVENANCE

A French private collection  
S. Marchant & Son, London, 2005

EXHIBITED

S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2005, Catalogue, pl. 117  
University Museum and Art Gallery, The University of Hong Kong, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 17 November 2007-17 February 2008, Catalogue, pl. 25

清十八世紀 白玉淺雕長壽如意執壺

壺身扁圓，口沿淺雕變形如意一周，短流底部雕一獸紋，張牙裂爪，手柄雕卷雲紋。壺蓋拱頂形，雕一圈變形蟬紋，間以如意雲紋，蓋鈕飾團壽紋。

來源

法國私人舊藏  
S. Marchant & Son，倫敦，2005年

展覽

S. Marchant & Son，《80th Anniversary Exhibition of Chinese Jades from Han to Qing》，倫敦，2005年，圖錄圖版117號  
香港大學美術博物館，《閣有天珍：中國文房玉雕》，香港，2007年11月17日-2008年2月17日，圖錄圖版25號







(two views 兩面)

## 3048 Continued

The current vessel represents the pinnacle of jade artistry in the 18th century when large boulders of very fine white jade became readily available after the Qianlong Emperor's conquest of the Khotan area in 1759 and were worked to perfection befitting the taste of the imperial family. Records can be found in the palace archives in which the Emperor ordered jade teapots to be made. For example according to the Comprehensive Records of *Zaobanchu* Workshops, on the twenty third day of the second month of Qianlong 33rd year, the Emperor ordered the Palace painting workshop to draw drafts of a jade teapot and jade tea cup, which were then made into wooden samples and sent to the Lianghuai Salt Distribution Commissioner for their production.

A number of jade teapots and wine ewers are in the Palace Museum Collection, Beijing. Compare four examples of differing forms illustrated in *Jadeware (III)*, The Complete Collection of Treasures of The Palace Museum, Hong Kong 1995, pp.257-262, pl. 212-215; and another two examples illustrated in *Compendium of Collections in the Palace Museum – Jade – 10*, Beijing, 2011, pls. 132 and 134.

See also the Qianlong imperial white jade teapot sold at Sotheby's Hong Kong, 3 October 2017, lot 3613; a white jade teapot sold at Christie's Hong Kong, 29 and 30 October 2001, lot 704; an unusual Imperial teapot with a Jiaqing mark sold at Christie's Hong Kong, 29 May 2007, lot 1419; and a white jade teapot sold at Christie's Paris, 14 June 2004, lot 107.

此器玉質上乘，均勻澄潤，有玻璃光澤，非常難得。乾隆二十四年清廷平定準噶爾部，使大量的優質新疆和闐玉得以進宮，被打造成各式雕工超卓的玉器。清宮檔案數有皇帝敕令打造玉茶壺的記錄，如據《活計檔》記載，乾隆三十三年二月二十三日太監胡世傑傳旨「交如意館做玉茶壺一件茶鍾一件欽賜。於本日挑得本年進到玉內大白玉石子一塊，畫得茶壺一件茶鍾一件玉鐸紙樣一張交太監胡世傑呈……俱照樣做成木樣交兩淮鹽政尤拔世處成做起茶壺茶鍾……」

北京故宮博物院藏數件玉茶壺及酒壺，四件著錄於故宮博物院藏文物珍品全集《玉器（下）》，香港，1996年，圖版212–215號。另外兩件見故宮博物院藏品大系《玉器（10）》，圖版132及134號。

亦可參考一件乾隆御製白玉壺，2017年10月3日於香港蘇富比拍賣，拍品3613號；一件白玉茶壺，2001年10月29–30日於香港佳士得拍賣，拍品704號；一件銘嘉慶年款的玉茶壺，2007年5月29日於香港佳士得拍賣，拍品1419號；一件白玉茶壺，2005年6月14日於巴黎佳士得拍賣，拍品107號。



(two views 兩面)

PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
 擊琳水閣珍藏

3049

A SUZHOU AGATE 'SCHOLARS' PENDANT  
 QING DYNASTY, 18TH CENTURY

The pendant is finely carved to depict two scholars clasping each other's hands in a garden setting on one side, the other side with a gnarled pine tree emerging from rocks, the cliff face carved in relief with the characters *fenjin Guan Bao*.

1 3/4 in. (4.5 cm.) long, box

HK\$120,000-180,000

US\$16,000-23,000

The characters on the current plaque indicate that the subject matter depicted is the story about the two well-known Spring and Autumn period ministers Guan Zhong and Bao Shuya. Before becoming prominent politicians in the State of Qi, Guan and Bao were business partners. Knowing Guan was a man of limited means, Bao was always willing to contribute a larger share of capital while taking up a smaller share of profit. Their story later came to represent timeless friendship, and the current plaque is very likely to be intended as a gift between friends.

The delicate carving on the plaque, cleverly utilising the dark-russet inclusions of the translucent stone, is characteristic of the workmanship of Suzhou workshops, most notable for the exceptional quality of their stone carvings.

### 清十八世紀 蘇作瑪瑙巧雕「分金管鮑」珮

器做扁長方形，上方的兩個孔鑽痕跡，可做為佩飾之穿繫結繩之用。取半透明瑪瑙雕琢而成，糖水色，清亮細潤，猶如凝凍。局部具有黑色斑紋，形成明顯對比。以減地淺刻的方式雕琢兩面紋飾，前後圖案相互連貫，並將瑪瑙天然的黑色色澤順勢雕琢，為圖案增添色彩。一面雕飾兩位頭戴官帽的人物，位建築物前面的臺階上，畫面右方人物，伸手拉後階下之人。人物身上的衣帽，以剔除表面部份黑色色塊形成，人物身後一顆高大的樹木延伸到玉佩的另一面。玉珮反面樹幹轉折，樹葉蒼翠，上方雲霧盤旋，下方山石中刻有「分金管鮑」四字。

「分金管鮑」的典故，來自於春秋時期管仲（約前725-前645）與鮑叔牙年輕時候合夥做生意的故事。據司馬遷《史記》記載，鮑叔牙知道管仲家貧，總是樂意多出本錢而少分利，後世藉此來比喻朋友相知相惜，以及深厚的友誼。如此可知玉牌位於臺階上之黑衣人應為鮑叔牙，伸手將管仲拉起。刻有「分金管鮑」的玉牌，更可能是朋友間友誼的信物。

這件瑪瑙玉佩利用玉石色澤的天然特性，配合精湛的琢玉工藝將部分皮色剔除，讓色澤融入圖案中，表現了清代蘇州工匠的高超技藝。



PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
孿琳水閣珍藏

3050

A RARE WHITE JADE OPENWORK 'DRAGON'  
DOUBLE-GOURD SHAPED PENDANT  
LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The plaque is finely carved in the form of a double-gourd, the upper bulb depicting a bat hovering above a deer, the lower bulb with a scaly four-clawed dragon leaping above waves and rocky outcrop, all against a scroll ground. The double-gourd is beribboned and supported on a lotus-petal base. The stone is of an even white tone with minor natural dark specks.

2 7/8 in. (7.1 cm.) long, box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

S. Marchant & Son, London, 2001

明末／清初 白玉透雕葫蘆形福祿龍紋牌

來源

S. Marchant & Son，倫敦，2001年



fig. 1  
圖一

PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
 擘琳水閣珍藏

3051

A RARE LARGE WHITE JADE OPENWORK  
 'DRAGON' FINIAL

YUAN DYNASTY (1279-1368)

The stone is intricately carved and pierced in openwork, with a powerful double-horned five-clawed dragon baring its fangs, the coiled body half-hidden amidst dense branches of lotus blooms and leaves. The underside has four small apertures for attachment. The stone is of a semi-translucent white tone with concentrated areas of dark specks.

2 7/8 in. (7.2 cm.) wide, *zitan* carved wood stand

HK\$400,000-600,000

US\$52,000-77,000

A yellow slip is found on the inner lining of the wood stand accompanying the current lot (fig. 1), which is characteristic of slips used in the Qing palace to label objects in the imperial collection, alluding to the imperial provenance of the current finial.

A comparable example is a celadon jade finial carved with dragon and phoenix motifs, dating to the Yuan dynasty, currently in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji*, vol. 5, Hebei, 1993, pl. 167. Another example is a white jade reticulated finial with dragon and phoenix motifs, found in the tomb of the Ming Prince Zhu Zhanji in Hubei, illustrated in *Liangzhuang Wang mu*, Beijing, 2007, col. pl. 156:1. Prince Zhu Zhanji lived between the Yongle and Zhengtong reigns. Hence one can deduce that the jade finial found in his tomb was likely to be made in the Yuan to early Ming period.

It is noteworthy that the dragon on the current finial is double-horned and five-clawed - an imperial symbol strictly exclusive to members of the royal family. Similar finials can also be found on covers of bronze censers in the Qing Court collection, such as the one illustrated in the Yongzheng *Guwan tu* handscroll in the Percival David Collection, now on long term loan to the British Museum. Together with the yellow slip found on the wood stand, it is very likely that the current finial was once possessed by an elite member of the imperial family.

元 白玉透雕龍穿蓮紋爐頂

白玉質，玉色帶青，在體積碩大、饅頭形的玉石上，多層次鏤雕飾一隻花間雙角五爪行龍。附有橢圓形雙層木座，木座內層貼有磨損的老黃籤（圖一），籤上書「……貳拾□□」，據目前清宮舊藏器物上所留存的黃籤來看，黃籤上原本應是清宮書寫陳設宮殿，以及編碼之籤條。

類似紋飾和雕工的玉飾，見於北京故宮藏一件元青玉鏤空龍鳳鈕，著錄於《中國玉器全集·隋·唐—明》，第5冊，河北，1993年，圖167；以及湖北梁莊王墓出土一件白玉透雕龍穿牡丹帽頂，見湖北省文物考古研究所，鍾祥市博物館，《梁莊王墓》，北京，2007年，彩版一五六：1。梁莊王生於永樂九年，正統六年以疾薨（1411-1441），故可推測是件玉頂的風格年代應為元到明初之間。

值得一提的是，這件〈白玉鏤空花間行龍紋玉頂〉為二角五爪龍，這種龍紋無論在元代或明代，為帝王或其他皇族成員的限定紋飾，顯示這件玉頂的原擁有者，在當時位於相當重要的階層。另外，是件玉作的木座上，留有宮廷之黃籤；且從清宮舊藏玉爐、銅爐，以及雍正《古玩圖》中，都可見同類形的龍紋玉飾作為爐頂之用，可見這件〈白玉鏤空花間行龍紋玉頂〉在後世流傳中仍被珍藏保存，相當珍貴。





3052

PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
 孿琳水閣珍藏

3052

A CELADON AND RUSSET JADE GOOSE-FORM  
 PAPER WEIGHT

SONG-MING DYNASTY (960-1644)

The stone is carved in the round depicting a goose twirling its long neck and resting its neck on the body, its feet tucked underneath the body, its wing feathers rendered in fluid lines. The stone has a yellowish-green tinge largely covered with a dark russet 'skin'.

4 ¼ in. (11 cm.) wide, box

HK\$180,000-260,000

US\$24,000-33,000

宋/明 青褐玉鵝形鎮紙

來源

孿琳水閣珍藏

PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
 孿琳水閣珍藏

3053

A FINELY CARVED WHITE JADE OPENWORK  
 'SPRING WATER' FINIAL

JIN-YUAN DYNASTY (1115-1368)

The stone is superbly carved and pierced in the round depicting on one side a *haidongqing* falcon attacking a descending goose, the other side with another goose, all amidst intertwining stems of lotus plant and water weeds. There are four small apertures on the underside for attachment. The white semi-translucent stone has milky inclusions and concentrated areas of dark russet.

1 ¾ in. (4.5 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

EXHIBITED

University Museum and Art Gallery, The University of Hong Kong, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 17 November 2007-17 February 2008, Catalogue, pl. 82

The fluid and bold carving on the current finial imbues remarkable liveliness into the motifs which are characteristic of Jin and Yuan-period jade carvings. One closely related example is a reticulated jade finial excavated at the pagoda at Dafo Temple in Zhangye, Gansu province, dating to the Yuan dynasty. This finial is similarly decorated with a descending goose amidst lotus plants. It is, however, notable that the details on the current lot, such as the muscles and plumage of the goose, are rendered with more fullness and vitality. The Dafo Temple piece is illustrated in Zheng Xiaochun, *Zhangye Dafosi jintadian chuanshi ji digong chutu wenwu shangxi*, *Wenwu Jianding yu Jianshang*, 2016, fig. 9, p. 30. Compare also to a jade plaque carved with similar motifs, excavated from the tomb of Qian Yu in Wuxi, Jiangsu province, dating to the Yuan dynasty, illustrated in Xu Lin, *Qianyu mu chutu Yundai yuqi zongshu*, *Gugong wenwu yuekan*, 17:1, 1999, p. 73.

金/元 白玉透雕春水頂飾





3053

#### 展覽

香港大學美術博物館，《閣有天珍：中國文房玉雕》，香港，2007年11月17日–2008年2月17日，圖錄圖版82號

以橢圓形、平底的白玉為材，玉中帶有褐黑斑點，應是經年入埋受沁所致。玉匠以精湛的多層次鏤空技法，琢磨出一幅生動的蓮塘鵝雁圖。橢圓形外邊兩側，各有一隻鵝雁俯衝潛入水生植物間，荷葉在鵝雁的身旁交織穿梭。一側鵝雁的長頸繞過荷花花莖；另一側鵝雁，細長的頸部彎曲伸長成美麗的弧線，鵝雁雙翅開展，右側翅膀掩蓋在裏層的花朵中，左側翅膀隨著身體的肌肉線條露於外層，身上的羽毛以陰刻線精細雕琢，一隻海東青在旁，雙爪就快緊抓鵝首不放，為恬靜的氣氛帶出一絲永恆凝結的緊張感。內層的水草莖蔓交錯，在上部開出了荷葉，荷葉或盛放、或待開，頂部中間還開出了一朵桃花，表現出荷塘春意盎然的美妙景致。底面有四孔，兩兩對稱，可供穿繫之用。

就目前的考古發現，紋飾題材和風格與此作類似之玉飾如下：一、1970年甘肅省張掖市大佛寺金塔殿基址，曾出土一件蓮鵝紋玉紐，這件玉紐被訂為元代，著錄於鄭曉春，〈張掖大佛寺金塔殿傳世及地宮出土文物賞析〉，《文物鑑定與鑒賞》，2016年02期，圖9，頁30。仔細比對甘肅出土例與本拍品，可觀察出後者在鵝雁肌理紋路、羽毛、以及花朵的處理上，顯得更為立體與生動。二、1960年江蘇無錫元代錢裕墓出土一件鏤空「春水」玉飾，一隻鵝雁展翅潛入荷叢之中，鵝首穿過水草，上方一隻海東青伺機攫捕，題材與甘肅出土例和本拍品相似，見徐琳，〈錢裕墓出土元代玉器綜述〉，《故宮文物月刊》，17:1，1999年，頁73。錢裕生於南宋淳祐七年（1247），卒於元延祐七年（1320），或可為同類春水玉提供斷代依據。



3054

PROPERTY FROM THE YEN-LIN SHUI GE COLLECTION  
擘琳水閣珍藏

3054

A PALE CELADON JADE 'BOY' PENDANT  
SONG DYNASTY (960-1279)

The flat stone is carved depicting a jovial boy twisting his torso above slightly bent legs, carrying a plantain leaf flung against his shoulder, his clothing decorated with star-shaped motifs. The material is of a pale greenish-white tone with concentrated areas of russet inclusions.

2 5/8 in. (6.4 cm.) high, box

HK\$60,000-80,000

US\$7,700-10,000

宋 青白玉童子蕉葉珮





PROPERTY FROM  
AN IMPORTANT HONG KONG  
PRIVATE COLLECTION

(LOTS 3055-3078)

重要香港私人珍藏

(拍品 3055-3078)

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3055

A YELLOWISH-GREEN JADE BIRD-SHAPED  
PENDANT

LATE HONGSHAN CULTURE, CIRCA 3500-3000 BC

The pendant is simplistically carved in the shape of a bird with a small head, outspread wings and tail.

1 ¼ in. (3 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1992

紅山文化晚期約公元前3500-3000年 青玉鳥形珮

來源

1992年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3056

TWO JADE 'C-SHAPED DRAGON' PENDANTS

LATE HONGSHAN CULTURE, CIRCA 3500-3000 BC

Both pendants are of c-shape and similarly carved in the form of a dragon, with an arched body, circular eyes, a snout-like nose and an upwardly curved horn.

The larger: 2 in. (5.1 cm.) long (2)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 1992

紅山文化晚期約公元前3500-3000年 玉龍紋玦兩件

來源

1992年購於香港



3055



3056

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3057

A WHITE JADE 'DRAGON' HUANG

WESTERN ZHOU DYNASTY (1100-771 BC)

The arc-shaped *huang* is carved on both sides with a stylised motif that represent the dragon's body and legs, that terminates at each end with an abstract dragon head. A small hole is drilled for suspension to both ends of each jade.

4 in. (10 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1992

西周 白玉龍紋璜

來源

1992年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3058

A VERY RARE WHITE JADE 'DRAGON AND PHOENIX' ORNAMENT

WESTERN ZHOU DYNASTY (1100-771 BC)

The ornament of slightly tapering shape is carved on both sides with a phoenix perched on top of a coiling dragon, the contours and details rendered with double-line grooves.

3 ¼ in. (8.5 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Hong Kong, 1992

The present ornament displays an elegant combination of two zoomorphic elements, depicting a phoenix perched on top of a coiling dragon, the contours rendered in double-line grooves, a style characteristic of the Western Zhou period. A very similar example depicting the same motif but of slightly different shape, is in the National Palace Museum Collection (acquisition no. gouyu 611), illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl. 5-4-6. Another example depicting similar motifs was excavated in Rujiazhuang, its line drawing illustrated in Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, p. 35, pl. 30:5. A rectangular plaque depicting similar motifs is in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji 2- Shang & Western Zhou*, Shijiazhuang, 1993, pl. 242.

西周 白玉龍鳳紋柄形器

來源

1992年購於香港



3057



3058

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3059

A GROUP OF FOUR JADE PENDANTS

SHANG DYNASTY (1600-1100 BC)

The group comprises a jade pendant of cylindrical shape, carved in the form of a human figure, the hollow centre pierced through on both sides. Another jade is carved as a tiger with bulging eyes, round ears and upwardly curving tail. The last pendant consists of two cylindrical beads, both strung together.

The largest: 1  $\frac{3}{4}$  in. (4 cm.) long (4)

HK\$ 150,000-200,000

US\$ 20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1992

商 玉虎及玉珮一組四件

來源

1992年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3060

A GROUP OF THREE JADE PENDANTS

ZHOU DYNASTY (1100-256 BC)

The group comprises a white jade bead carved on the sides with stylised scrolling dragons. The second and third pendants are strung together, one carved with a dragon and the other carved to one side with an archaic motif.

The largest: 2 in. (5 cm.) long (3)

HK\$ 120,000-160,000

US\$ 16,000-20,000

PROVENANCE

Acquired in Hong Kong, 1999

周 玉佩飾一組三件

來源

1999年購於香港





3059



3060



PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3061

A SET OF SIX WHITE JADE 'DRAGON'  
PENDANTS

WESTERN ZHOU DYNASTY (1100-771 BC)

Each pendant of square cross section is carved to the sides with stylised dragon motifs, all strung together. The semi-translucent stones are all of a greyish-white tone with very minor russet inclusions.

The largest: 1 in. (3 cm.) long

(6)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1999

西周 白玉龍紋管一組六件

來源

1999年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3063

TWO JADE 'DRAGON' PENDANTS

SHANG DYNASTY (1600-1100 BC) OR LATER

The first is carved as a bead of square cross section decorated to the sides with stylised dragons. The second of *jue* form is carved as a coiled dragon with fangs, circular eyes, a long tail and detailed with stylised scrolls on the body.

The larger: 1 ½ in. (3 cm.) long

(2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired in Hong Kong, 1997

商或以後 玉龍形珮兩件

來源

1997年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3062

TWO RARE JADE 'ANIMAL MASK' ORNAMENTS  
WARRING STATES PERIOD (475-221 BC)

The stones are both similarly carved on one side as an animal mask with a pair of horns and strong slanting cuts powerfully rendering the deep circular eyes and details of the face.

The larger: 1 ¾ in. (3.5 cm.) long

(2)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1999

戰國 玉獸面飾兩件

來源

1999年購於香港



3061



3062



3063

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3064

A WHITE JADE 'CHILONG' SCABBARD SLIDE  
WARRING STATES PERIOD (475-221 BC)

The slide is well carved with a sinuous *chilong* accompanying a serpent-like juvenile dragon, *hui*. The semi-translucent stone is of a pale white tone with some russet inclusions.  
4½ in. (11 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Hong Kong, 1998

戰國 玉螭虺紋劍璏

來源

1998年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3065

TWO JADE SCABBARD SLIDES  
HAN DYNASTY (206 BC-220 AD)

Both slides are well carved to the top in high relief depicting a sinuous *chilong*; one slide showing the dragon confronting a bear and the other depicting it being accompanied by two juvenile dragons.

The larger: 4 ¼ in. (11 cm.) long

(2)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 1997

漢 玉螭虺紋劍璏兩件

來源

1997年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3066

A JADE SCABBARD SLIDE  
HAN DYNASTY (206 BC-220 AD)

The slide is well carved to the top depicting a sinuous *chilong*. The underside is with a rectangular loop for insertion.  
1 ¾ in. (4.5 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1992

漢 玉螭龍紋劍璏

來源

1992年購於香港



3064



3065



3066

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3067

A RARE SET OF FOUR WHITE JADE SWORD  
FITTINGS

WARRING STATES PERIOD (475-221 BC)

The set is comprised of a sword guard well carved on one side with a sinuous dragon and a similarly well carved slide with a sinuous dragon confronting a juvenile dragon. The third fitting is a pommel carved on top in high relief with a dragon encircled by *ruyi*-scrolls. The final fitting is a chape of trapezoidal shape, carved on one side to depict a sinuous dragon. The base is drilled with a hole for attachment.

The largest: 3 ¼ in. (8 cm.) long, box (4)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Hong Kong, 1998

戰國 玉龍紋劍飾一套四件

來源

1998年購於香港



PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3068

A JADE CYLINDRICAL BEAD  
WESTERN ZHOU DYNASTY (1100-771 BC)

The cylindrical is carved to the sides in relief with stylised *nuyi* and geometric motifs. The stone is of a greyish celadon tone with areas of calcification.

1 ¼ in. (3 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Hong Kong, 1998

西周 玉穀紋管形飾

來源

1998年購於香港



3068

PROPERTY FROM AN IMPORTANT  
HONG KONG PRIVATE COLLECTION

3069

A WHITE JADE SCABBARD SLIDE  
WARRING STATES PERIOD (475-221 BC) OR LATER

The surface is well-carved in high relief with a sinuous *chilong*, depicted with pronounced eyes, a long writhing body and a bifurcated tail. The well polished stone is of a opaque white tone with some areas of darker inclusions.

2 ¼ in. (6 cm.) long, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 1998

戰國或以後 白玉螭虺紋劍璏

來源

1998年購於香港



3069

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3070

A JADE 'CHILONG' PLECTRUM-SHAPED  
PENDANT

HAN DYNASTY (206 BC-220 AD)

The jade is vividly carved in openwork with two sinuous *chilong* surrounding the 'archer's thumb ring'-shaped ornament with further incised details. The stone is of a white tone with highlights ranging from a dark brown colour to russet tone.

4 in. (10 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Hong Kong, 1997

漢 玉螭龍紋鞞形珮

來源

1997年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3072

A WHITE JADE 'PHOENIX' DISC, YUAN

HAN DYNASTY (206 BC-220 AD)

The disc is well carved to both sides of the surface with *ruyi*-form scrolls within inner and outer raised borders, and flanked on the edges by a pair of phoenix. The semi-translucent stone is of a greyish-white colour with areas of russet inclusions and opaque white-coloured calcification.

3 ¼ in. (8.3 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 1997

漢 白玉鳳紋出廓瑗

來源

1997年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3071

A JADE 'PHOENIX' DISC, YUAN

HAN DYNASTY (206 BC-220 AD)

The disc is well carved and incised to both sides with a scrolling pattern and flanked on the edges by a pair of phoenix. The semi-translucent stone is of a greyish-white colour with areas of russet inclusions and opaque white-coloured calcification.

2 ¾ in. (6 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 1997

漢 玉鳳紋出廓瑗

來源

1997年購於香港





3070



3072



3071

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3073

A RARE JADE 'DRAGON' DISC

EASTERN HAN DYNASTY (25-220)

The circular disc is pierced with a central circle and decorated similarly on each side with four sinuous dragons; one with its head extending beyond the outer ridged border of the disc.

6 ¼ in. (16 cm.) wide, box

HK\$ 500,000-700,000

US\$64,000-90,000

PROVENANCE

Acquired in Hong Kong, 1998

東漢 玉出廓龍紋環

來源

1998年購於香港





(two views 兩面)

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3074

TWO JADE PENDANTS

WARRING STATES PERIOD (475-221 BC)

The first pendant is carved with interlocking phoenix and dragons; the other is carved to the centre with a snake depicted with a head on either end, surrounded by two sinuous dragons and two further snakes.

The larger: 2  $\frac{3}{8}$  in. (6 cm.) long (2)

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Hong Kong, 1997

戰國 透雕玉珮兩件

來源

1997年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3075

A JADE 'CHILONG' PLECTRUM-SHAPED  
PENDANT

SONG DYNASTY (960-1279) OR LATER

The jade is vividly carved in openwork with two interlocking sinuous *chilong* all surrounding the 'archer's thumb ring'-shaped ornament with further incised details. The stone is of a white tone with highlights ranging from a dark brown colour to russet tone.

2  $\frac{3}{4}$  in. (7 cm.) long

HK\$ 150,000-200,000

US\$20,000-26,000

宋或以後 玉螭龍紋鞞形珮

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3076

A PAIR OF OPENWORK JADE 'CHILONG'  
PENDANTS

HAN DYNASTY (206 BC-220 AD)

The flat pendants are both similarly carved to depict a *chilong*, with its sinuous body and long scrolling tail finely detailed with fine incisions. The stones are of a greyish tone with some areas of calcification.

2  $\frac{1}{4}$  in. (6 cm.) long (2)

HK\$ 100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Hong Kong, 1999

漢 玉螭龍紋珮兩件

來源

1999年購於香港



3074



3075



3076

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3077

TWO JADE DISCS, *BI*

WARRING STATES (475-221 BC)

Both are carved with scrolling motifs. The stone is of a pale yellowish colour with some areas of minor russet inclusions.

The larger: 1  $\frac{5}{8}$  in. (4.3 cm.) diam.

(2)

HK\$ 120,000-200,000

US\$16,000-26,000

PROVENANCE

Acquired in Hong Kong, 1999

戰國 玉璧

來源

1999年購於香港

PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

3078

A JADE 'TORTOISE' SEAL

HAN DYNASTY (206 BC-220 AD)

The square seal is surmounted by a tortoise-form finial. The jade is of a pale greyish tone with some minor russet inclusions.

$\frac{3}{4}$  in. (2 cm.) square

HK\$ 100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Hong Kong, 1999

漢 玉龜鈕方印

來源

1999年購於香港

ANOTHER PROPERTY

3079

A JADE PIG

EASTERN HAN DYNASTY (25-220)

The well polished stone is carved in the round as a recumbent pig with a flat snout and pointed ears. It is decorated with deep, slanting grooves that delineate the front and rear legs which are tucked underneath the body. The stone is of a dark celadon colour with traces of calcification.

4 in. (10 cm.) long

HK\$ 50,000-80,000

US\$6,400-10,000

東漢 玉握豬



3077



3078



3079

# THE SQUARED CYLINDER “CONG”: AN ENIGMA FROM CHINA’S NEOLITHIC SOUTHEAST

Dr. Jenny F. So,  
Chinese Art Historian-Consultant

## 內圓外方玉「琮」：一個東南地區新石器時代未解之謎

蘇芳淑博士 – 中國藝術史研究顧問

An iconic product of China’s Neolithic southeast, the squared cylinder (traditionally called “cong”) in the current catalogue merits special attention (lot 3080). Its significance as the quintessential ritual and status symbol and the most outstanding artistic creation of China’s Neolithic southeast has been widely acknowledged. But even after the dedicated research of scholars and a wealth of controlled archaeological discoveries, the questions surrounding it remain essentially unanswered.

How was its unusual squared cylindrical shape conceived? Why does it exist in a wide range of sizes, from monumental objects up to 50 centimeters tall to small beads, and all sizes in-between, like this cong? Why do they almost always carry one or two images—a human-like face with small circular eyes, and an animal-like large oval-eyed image? What do these images mean? What relationship is implied when they are stacked one over the other in tiers? Reliable answers to these intriguing questions cannot be found in the total absence of written documentation from the Neolithic period when writing did not exist; only tantalizing interpretations have been offered.

However, controlled archaeological excavations since the 1980s have provided some answers. We now understand that this shape originated as a cylindrical bracelet decorated with images, and how efforts to highlight each image by pulling it out from the curved wall created the characteristic four corners of the cong (fig. 1:1–2). But this does not explain why, by 2500–2200 B.C., the low one- or two-tiered bracelet-like cong became tall multi-tiered versions up to 50 centimeters high that could not possibly be worn on the arm. Nor does it explain why the oval-eyed image disappeared in the process, and only the human image remained (fig. 2).

Archaeology also tells us that jades decorated with these

今項拍品 3080 的玉琮，形制內圓外方，作為中國新石器時期東南地區（良渚）文化高峰期的典型玉器，格外引人關注。其宗教禮儀、社會象徵意義及突出的藝術價值已被廣泛認知。然而，即使有著豐富的考古發掘材料及學者們的深入研究，關於玉琮本身的一些問題仍未能徹底地解答。

例如，它不同尋常、內圓外方的形制是怎樣形成的？它又為何尺寸不一，從達 50 厘米高的大琮到像這件玉琮一般大小，或小件串珠不等？為何琮上經常出現一個或兩個圖像——小圓眼睛的人面像，以及橢圓形大眼睛的獸面像？這兩圖像有何涵義？它們常重疊於四角，又象徵兩者之間有何聯繫？在無文字的新石器時代之環境下，這些問題無從確鑿解答；只能有臆想的猜測和解釋。

然而，自 1980 年代以來，科學考古發現提供了一些答案。目前我們了解到，琮的原型是飾有圖像的環形手鐲。為了強調圖像，使其原本緊貼在弧面上突顯成四角，演變成內圓外方的琮型（圖 1:1–2）。但這並不能解釋為何在公元前 2500–2200 年間，這些單節或雙節的鐲形琮發展為高達 50 厘米的多節玉琮，完全背離了原本的腕飾功能；亦不能解釋為何在這一過程中，大橢圓形眼的獸面像消失，只剩下小圓眼的人面像（圖 2）。

1980 年代晚期的考古資料亦告訴我們，帶有這些圖像的玉琮和其他飾件常常發現於浙江余杭地區，如反山、瑤山等良渚祭祀遺址，大量埋葬在少數社會等級較高的墓中。學者們試圖去解讀這些出土材料，對其圖像及在祭祀和隨葬禮儀中的意義進行多方考證，然而依托的文獻資料，卻是成文於戰國 – 西漢時期，也就是距離這些玉琮製作二千多年後的時空裡。這樣不合時宜的文獻解釋亦受到學界質疑，因為它們畢竟與這些玉琮製作的年代，無論在時間還是空間上都相去甚遠；況且彼時，這些新石器玉琮早已不為時人了解，即使有遺留下來的古物，也常只被視作可以隨意改做的玉材原料而已。

還有一個不常重視、但同等重要的問題是這件琮的特殊玉料



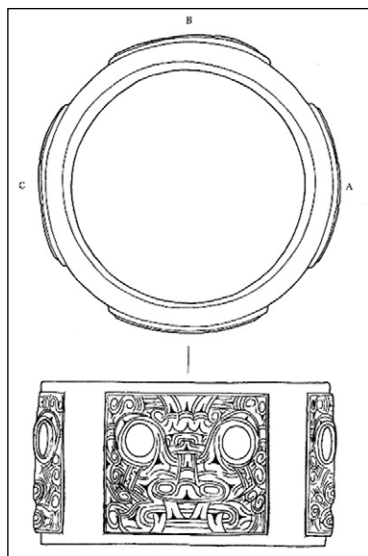


fig. 1:1  
圖一之一

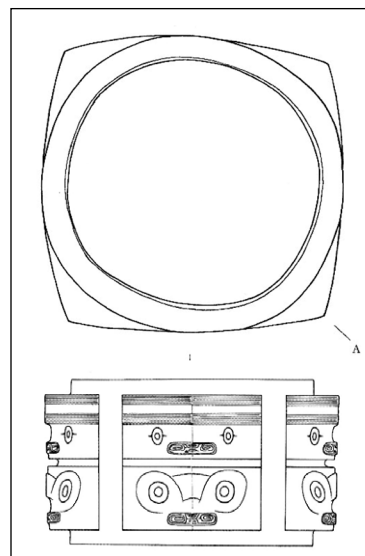


fig. 1:2  
圖一之二

images were made in astounding quantities that were buried with just a few select individuals in graves within ritual settings. The most notable are graves at Fanshan and Yaoshan in Yuhang, Zhejiang province, first revealed through publications in the late 1980s. Faced with this overwhelming material evidence, scholars have ventured explanations for the artifacts, their imagery and meanings in ritual and burial, using texts compiled in the last centuries B.C., over two thousand years after these artifacts were made. Scholarly opinions question the credibility of these text-based interpretations given the huge temporal distance between the creation of the object and the texts, composed at a time when ancient prototypes were virtually unknown, and survivals from the past were often regarded as raw material that may be reworked at will.

Less obvious, but equally important are the unanswered questions surrounding this *cong's* silky smooth and glossy opaque, yellowish-white material, first revealed to us in the late 1980s. Often described as “ivory-white” or “chicken-bone white”, this exquisite material has been identified by mineralogical analysis as nephrite, of the tremolite variety. Mineralogists and collectors generally believe that its current opacity is the result of alteration. Conventional wisdoms call it “calcification,” implying changes in the nephrite’s chemical composition when it was subjected to alkaline and acidic fluids released in burial. While changes certainly occurred, the terminology is scientifically incorrect. The opaque white color resulted from changes in the nephrite’s crystalline structure, not chemical composition—just as snow and ice are both water (H<sub>2</sub>O) but their appearance differs (snow is opaque white, ice is clear).

Experiments have also demonstrated that heating the nephrite to 900°C or higher will also cause it to turn opaque and white. The resulting surface becomes dehydrated and softer,

—— 呈不透明狀、表面細膩光潔、白中閃黃。這種玉料始見於 1980 年代考古發掘材料中，通常稱為「象牙白」或「雞骨白」，礦物學分析確定為透閃石軟玉。礦物學家和收藏家往往認為這種不透明的乳白色，是玉料受沁的結果。坊間一般認為沁是「鈣化」的過程，即玉料在地下埋藏條件下遇鹼性及酸性物質入侵，引起軟玉的化學成分改變。或許這樣的變化確實發生，但名稱並不科學。這種不透明的顏色來自玉料內部的晶體結構變化，與化學成分改變無關 —— 如同自然界雪與冰之間的關係，同為水分子結構 (H<sub>2</sub>O)，但外在形態迥異（雪為不透明白色，冰為透明）。

實驗亦證明，軟玉加熱至攝氏 900 度或更高，會呈現出不透明的白色。加熱過程亦致使玉器表面脫水軟化，學者們據此推測新石器時代的玉工或許故意高溫處理玉料，使它們軟化後易於雕琢細緻的花紋。然而，經過加熱的軟玉表面通常光澤呆滯，帶有細密裂紋，完全與這件玉琮呈現出的晶瑩潤澤感迥異。也有礦物學家認為這種不透明的白色玉料是原生態，其礦源至今未被發現或已完全枯竭。1980 年代太湖西部江蘇溧陽小梅嶺發現的玉礦，曾一度被認為可能是這古代玉料的礦源，但小梅嶺玉料的礦物學分析並不支持這種猜測。

這種光潤亮澤的象牙白玉料僅見於良渚反山、瑤山等遺址（公元前 3000 - 2500 年）高等級墓葬中，基本限於製作單節或雙節玉琮，以及多類型飾人 / 獸面紋的玉飾件。這玉料在公元前 2500 年以後鮮見使用。為何這一特殊玉料僅限用於高級墓葬中？其曇花一現的歷史又是什麼原因？這種不透明的象牙白玉料是原生態透閃石，還是經自然埋葬環境，或人為改變的結果？

雖然考古學已證實玉琮在新石器時代中國東南地區有著重要的宗教及禮儀功能，但學者和科學家們對於以上一系列問題仍未有定論。考古發現的三十多年後，這種玉料及用它製作的玉器仍是一個未解之謎。但唯有經過諸如此琮的良渚古玉，歷經時代變遷，倖存於時，我們才可以接觸到遠古時代傑出的玉作工藝，體會其早已逝去的精神信仰及物質文化。



fig. 2 A jade *cong* found in Sidun site, Wujin County, Jiangsu province, now in the collection of the Nanjing Museum. © Wenwu Publishing House  
圖二 江蘇武進縣寺墩出土玉琮，南京博物院藏品 © 文物出版社

suggesting to scholars that Neolithic jade workers might have deliberately heated the material to make it easier to carve. However, heated nephrites usually display a dull and finely crackled surface, quite different from the shiny, smooth surfaces of this *cong*. Other mineralogists believe that its opaque white color represents pristine and unaltered material, indicative of an as yet unidentified or now-depleted source. A mine discovered in the 1980s at Liyang Xiaomeiling west of Lake Tai was once considered a likely candidate for this ancient source, but results of mineralogical analysis do not support this possibility.

This glossy ivory-white nephrite was the primary raw material used for jades in high-status burials at Fanshan and Yaoshan (c. 3000–2500 B.C.). There, it was used almost exclusively for one or two-tiered *cong* and a wide variety of ritual regalia decorated with this dual imagery. The material disappeared from use soon after 2500 B.C. Why was it considered special enough to be the primary raw material for elite burials? What were the reasons behind its limited lifespan? Is its opaque ivory-color indicative of nephrite in pristine, original condition, or is it a result of alteration in burial or human manipulation?

Even though archaeology confirms the *cong*'s spiritual and ritual role in the Neolithic southeast, there is no consensus regarding the meanings behind the shapes, imagery, and the ivory-white material used to create them. After decades of dedicated studies by scholars and scientists, the material as well as the exceptional artifacts it produced remain shrouded in mystery. But this does not prevent artifacts like this *cong* from commanding our attention as exceptional survivals of the highest artistic achievements of an ancient world, rare glimpses into a spiritual and material world that would otherwise have been totally lost to us today.

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THE PROPERTY OF A HONG KONG COLLECTOR

3080

### A VERY RARE JADE CONG

LATE LIANGZHU CULTURE, CIRCA 3000-2500 BC

The *cong* is of square cross section with rounded square corners and slightly tapers from top to bottom. The sides are divided into two registers with two different stylised mask at each of the four corners. Carved from a stone of glossy ivory-white tone. 2 ½ in. (6.5 cm.) wide

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

US\$390,000-510,000

#### PROVENANCE

Acquired in Hong Kong, August 1994

A Liangzhu jade *cong* of similar form, material and also carved with two registers of masks at the corners, with the top register representing a man, and the bottom register representing a monster mask, but of larger size, is currently in the Zhejiang Provincial Institute of Cultural Relics and Archaeology, and illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, p. 17, no. 18 (fig. 3). Another example similar to the present lot with linear designs but with only one register of masks on a Liangzhu jade *cong*, is also in the Zhejiang Provincial Institute of Cultural Relics and Archaeology and illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, p. 30, no. 39.



fig. 3 A jade cong, collection of the Zhejiang Provincial Institute of Cultural Relics and Archaeology © Wenwu Publishing House  
圖三 玉琮 浙江省文物考古研究所藏品 © 文物出版社

### 良渚文化晚期 約公元前3000-2500年 玉神人獸面紋琮

#### 來源

1994年8月購於香港

浙江省文物考古研究所藏有一件近似的玉琮，其四角亦刻有兩層紋飾，上層眼睛較小者代表神人，而下層眼睛較大者代表神獸，載於《良渚文化玉器》，香港，1989年，頁17，編號18（圖三）。與本件玉琮不同的是，反山20號墓玉琮的神人獸面上刻有細密的綫性紋飾。亦可比浙江省文物考古研究所藏的另一件單層獸面紋琮，見前揭書，頁30，編號39。



THE PROPERTY OF A HONG KONG COLLECTOR

3081

A JADE OPENWORK 'DRAGON AND PHOENIX'  
PLAQUE

HAN DYNASTY (206 BC-AD 220)

The plaque is well carved as interlocking phoenix and dragons, each highlighted by the delicately incised detail on the body. The stone is of a pale celadon tone with some areas of minor russet inclusions.

3 in. (6 cm.) wide

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Acquired in Hong Kong, July 1994

漢 玉鏤空龍鳳紋珮

來源

1994年7月購於香港

THE PROPERTY OF A HONG KONG COLLECTOR

3082

TWO SMALL JADE DISCS, *Bl*

HAN DYNASTY (206 BC-AD 220)

The sides of each disc are similarly carved with raised bosses in the form of comma swirls, within inner and outer raised borders.

The larger: 1  $\frac{3}{4}$  in. (4.5 cm.) diam. (2)

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Acquired in Hong Kong, June 1994

漢 玉穀紋璧兩件

來源

1994年6月購於香港



3081



3082

THE PROPERTY OF A GENTLEMAN

3083

A JADE ORNAMENT

LATE HONGSHAN CULTURE, CIRCA 3500-3000 BC

The flat stone is carved in the form of a long ornament, decorated to the body with serrated edges.

4 in. (10 cm.) long

HK\$380,000-550,000

US\$49,000-70,000

PROVENANCE

Ku Ngar Antique Ltd., Hong Kong, 1997

紅山文化晚期 約公元前3500-3000年 玉勾形器

來源

古雅閣有限公司，香港，1997年

THE PROPERTY OF A GENTLEMAN

3084

A JADE TORTOISE

LATE HONGSHAN CULTURE, CIRCA 3500-3000 BC

The stone is carved in the round as a tortoise with its head outstretched, round eyes and its feet tucked into its shell. The top is carved further to delineate the body, shell and legs. The reverse is drilled with a hole through both sides below the neck.

3 ½ in. (9 cm.) long

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Ku Ngar Antique Ltd., Hong Kong, 1997

紅山文化晚期 約公元前3500-3000年 玉龜

來源

古雅閣有限公司，香港，1997年

THE PROPERTY OF A GENTLEMAN

3085

A GREEN JADE NOTCHED DISC, XUANJI

DAWENKOU CULTURE, 3500-2500 BC

The flat stone of triangular form is carved to the edges with three notched arcs. Each arc is further decorated with deep grooves rendering 'teeth'.

2 ½ in. (6 cm.) wide

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Acquired in Taipei, 1998

大汶口文化 約公元前3500-2500年 青玉璇璣

來源

購自台北，1998年





3083



3084



3085

THE PROPERTY OF A GENTLEMAN

3086

A RARE JADE 'FACE MASK' CONG

LATE LIANGZHU CULTURE, CIRCA 3000-2500 BC

The *cong* is of carved section surrounding a cylindrically hollowed tube to the centre with rounded square corners. The sides are carved with a stylised face mask at each of the four corners, comprising two long bars above a shorter bar and flanked by two incised circle forming the eyes.

3 in. (8 cm.) wide, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Acquired from Chang Wei Hwa & Co., Taipei on 18 June, 1990

良渚文化晚期 約公元前3000-2500年 玉人面紋琮

來源

1990年6月18日購自雲中居，台北



THE PROPERTY OF A GENTLEMAN

3087

A WHITE JADE CARVING OF A BEAR

EASTERN HAN DYNASTY (25-220)

The stone is carved in the round as a seated bear with its mouth open to show its fierce fangs, round bulging eyes and large snout. The semi-translucent stone is of a white tone with some russet inclusions.

1 ½ in. (4 cm.) high

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

US\$110,000-150,000

PROVENANCE

Ku Ngar Antique Ltd., Hong Kong, 1999

東漢 白玉熊把件

來源

古雅閣有限公司，香港，1999年



THE PROPERTY OF A GENTLEMAN

3088

A JADE CARVING OF A WINGED FIGURE

WESTERN HAN DYNASTY (206 BC-AD 8)

The homonoid figure is carved with a contorted body and is depicted with pointed ears, round eyes, and sharp fangs. Its arms are outstretched to the reverse, holding an attribute above its stylised wings.

1.½ in. (4 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Ku Ngar Antique Ltd., Hong Kong, 1999

西漢 玉羽人

來源

古雅閣有限公司，香港，1999年



back  
背面



ANOTHER PROPERTY

3089

AN AGATE CARVING OF A BEAR

EASTERN HAN DYNASTY (25-220)

The stone is carved in the round as a recumbent bear, depicted with pointed ears, nose and round eyes. It is wearing around its neck a stylised collar and further detailed with fine hair markings incised across the back and neck.

2 1/8 in. (6 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Taipei, 1998

東漢 紅縞瑪瑙雕臥熊把件

來源

1998年購自台北



another view  
另一面



THE PROPERTY OF A GENTLEMAN

3090

A RARE CELADON AND RUSSET JADE CARVING  
OF *BIXIE*

SONG DYNASTY OR EARLIER

The mythical beast, *bixie*, is depicted with a broad snout, bushy eyebrows, a single horn and mouth agape, exposing the fangs and tongue. Its shoulders are flanked by a pair of wings, one of which is incised with feathers. The curled tail is flicked to one side. The stone is of a greyish-celadon tone with areas of russet.

3 7/8 in. (9.2 cm.) long, box

HK\$ 1,600,000–2,800,000

US\$ 210,000–360,000

PROVENANCE

Sold at Butterfield and Butterfield, San Francisco, 16 November 1994, lot 2904

The current jade carving, depicted lying recumbent with head tilted up and mouth slightly agape, is closely modelled after Han dynasty jade *bixie* of very similar design, including a brown jade example, dating to the Han dynasty, in the National Palace Museum (accession no. gu-yu-002840-N000000000) (fig. 1); a white jade example excavated from the tomb of the Han Emperor Yuandi in Xinzhuang, Shaanxi province, now in Xianyang Museum, illustrated in *Zhongguo yuqi quanji*, vol. 4, Qin, Han, Northern and Southern Dynasties, Hebei, 1993, pl. 148; and another Han example from the Qing Court Collection, illustrated in *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, no. 201.

宋或以前 青褐玉辟邪擺件

來源

三藩市 Butterfield and Butterfield, 1994年11月16日, 拍品2904號

青玉, 有大面積赭褐色沁斑。立雕, 臥伏在地, 微昂首, 獨角, 齜牙裂嘴, 兩側有翼, 一翼陰刻羽紋, 一翼光素。

此辟邪玉雕承襲漢代風格, 造型古樸, 刀工流暢。可參考數件漢代玉辟邪, 姿態與本拍品相近, 如國立故宮博物院藏一例, 為黑褐玉質, 典藏編號: 故-玉-002840-N000000000 (圖一); 陝西咸陽新莊漢元帝渭陵漢代遺址出土一件白玉例子, 定年西漢, 現藏咸陽市博物館, 著錄於《中國玉器全集-4-秦·漢-南北朝》, 河北, 1993年, 圖版148號; 清宮舊藏一件青白玉例子, 著錄於故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1996年, 圖版201號。



fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品





3091

A CARVED DING FOLIATE-RIM BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is potted with rounded sides rising from a short foot ring to a slightly flared foliate rim. The interior is freely carved with daylily blossoms borne on leafy stems, and the bowl is covered inside and out with a translucent ivory glaze. The mouth rim is mounted with a metal band.

8 ½ in. (21.5 cm.) diam., box

HK\$250,000-400,000

US\$32,000-51,000

PROVENANCE

Sold at Sotheby's London, 10 November 2004, lot 525

北宋 定窯刻萱草紋花口盃

來源

倫敦蘇富比，2004年11月10日，拍品525號





THE PROPERTY OF A GENTLEMAN

3092

A RARE YAOZHOU CARVED 'FLORAL' DISH

NORTHERN SONG DYNASTY (960-1127)

The dish is finely potted with a shallow, angular profile rising to a rolled rim, fluidly carved to the interior with a single bloom with broad trefoil leaves, covered overall with a crackled glaze of olive-green tone with the exception of a small patch on the base and the foot ring revealing the pale greyish-white body.

7 ⅜ in. (18.8 cm.) diam., Japanese wood box

HK\$1,800,000-2,500,000

US\$230,000-320,000

PROVENANCE

Mayuyama & Co. Ltd, Tokyo, prior to 1948

Collection of Umezawa Hikotaro, Tokyo, 1952

Sold at Sotheby's London, 11 May 2011, lot 10

北宋 耀州窯刻花卉紋圓口盤

來源

繭山龍泉堂，東京（1948年以前）

梅澤彥太郎珍藏，東京，入藏於1952年

倫敦蘇富比，2011年5月11日，拍品10號



base  
底部



## 3092 Conitnued

### EXHIBITED

Los Angeles County Museum, *Chinese Ceramics from Prehistoric Period through Ch'ien Lung*, Los Angeles, 1952, cat. no. 175

The Japan Ceramic Society (Takashimaya Nihonbashi), *Sō ji meihin ten/Exhibition of Sung Ceramics, The Japan Ceramic Society Tenth Anniversary Exhibition*, Tokyo, 1955, cat. no. 16

*Chūgoku ko tōji. Tō Sō meiji ten [Ancient Chinese ceramics: Exhibition of important Tang and Song ceramics]*, Shirokiya Department Store, Nihonbashi, Tokyo, 1964, cat. no. 104

Osaka Municipal Art Museum, *Sō Gen no bijutsu [The art of Song and Yuan]*, Osaka, 1978, cat. no. 1-59

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Museum of Oriental Ceramics, Osaka, *Yoshuyo/The Masterpieces of Yaozhou Ware*, Osaka, 1997, cat. no. 42, with enlarged detail as chapter divider, p. 141

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The dish was included in at least three further unidentified exhibitions in Japan, respectively as no. 23, no. 67, and unnumbered (exhibition labels preserved)

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Matsutaro Mayuyama, Tokyo, 1948, pl. 3

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Kōyama Fujiō (ed.), *Sekai tō ji zenshū [Ceramic art of the world]*, vol. 10, Tokyo, 1955, pl. 26

*Tōyō bijutsu [Oriental art]*, vol. 4, Tokyo, 1967, pl. 18

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[Celadon], Tokyo, 1978, pl. 59

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Satō Masahiko, *Chinese Ceramics. A Short History*, New York and Tokyo, 1981, pl. 8

*Yaozhou yao/Yaozhou Kiln*, Xi'an, 1992, frontispiece and last (unnumbered) page

The current dish, distinguished by its crisp carving, superb potting and elegant form, is exemplary of the finest works made at the Yaozhou kilns. It has been treasured as an important object in Japan for generations, having appeared in numerous important Chinese art exhibitions and publications in Japan, the earliest dating to 1943. It previously came from the well respected dealer Mayuyama, before entering the collection of Umezawa Hikotaro (1893-1969), a businessman who served as the first president of the Japan Ceramic Society.

A few dishes of this rare design can be found in important institutions, including one from the Fuller collection, sold at Christie's London, 28 June 1965, lot 297, and now on display at the Asia Society, New York; one in the Palace Museum, Beijing, published in *Porcelain of the Song Dynasty (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, no. 127; and one in the Baur Collection, illustrated in John Ayers, *The Baur Collection, Geneva: Chinese Ceramics*, vol. 1, Geneva, 1968, pl. A25.

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《耀州窯》，西安，1992年，內封面及最後頁

本盤劃工流暢，線條優雅，造工規整，為耀州窯器中之上乘之作，並一直在日本被奉為珍貴器物，曾多次出現各重要中國美術展覽及學術典籍，最早可追溯至1943年。其源自東京繭山龍泉堂，後經梅澤彥太郎度藏。梅澤氏為日本實業家，亦是日本陶磁協會首任會長。

同類例子可見於各大重要博物館，包括一件藏北京故宮博物院，見故宮博物院藏文物珍品全集《兩宋瓷器（上）》，香港，1996年，圖127號；一件為Fuller舊藏，1965年6月28日於倫敦佳士得拍賣，拍品297號，現藏紐約亞洲協會；一件藏瑞士鮑氏東方藝術館，見《The Baur Collection, Geneva: Chinese Ceramics》，卷一，日內瓦，1968年，圖版A25號。



(another view 另一面)

VARIOUS PROPERTIES

3093

A SMALL PURPLE-SPLASHED JUN TRIPOD CENSER

JIN DYNASTY (1115-1234)

The compressed globular body is supported on three cabriole feet, rising to a waisted neck below an everted rim. The censer is covered overall in a thick glaze of sky-blue tone with one purplish splash to the exterior, with the exception of the bottom of the feet exposing the purplish-brown body.

3 1/8 in. (8 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

金 鈎窯紫斑三足爐





3094

A PURPLE-SPLASHED JUN BOWL

YUAN DYNASTY (1279-1368)

The thickly potted bowl is covered inside out with a milky blue glaze, the exterior suffused almost entirely with deep violet-red and purple splashes, the interior with a single splash. The glaze stops irregularly above the foot revealing the purplish-brown body.

7 7/8 in. (20 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

元 鈞窯玫瑰紫盃



base  
底部



3095

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with a narrow groove below the rim, covered overall with a lustrous black glaze streaked with fine 'hare's fur' markings on the interior and exterior where the glaze stops irregularly above the foot exposing the chocolate-brown body.

4  $\frac{7}{8}$  in. (12.4 cm.) diam., Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

南宋 建窯兔毫盞



(two views 兩面)

PROPERTY FROM THE YANGDETANG COLLECTION

3096

A SMALL LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127- 1279)

The washer is finely potted with an angular profile rising from the short foot to a slightly everted rim, covered overall with a glaze of sea-green tone, with the exception of the foot ring revealing the fine grey body.

5 ½ in. (14 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

南宋 龍泉青釉洗

來源

養德堂珍藏



(two views 兩面)



PROPERTY FROM THE YANGDETANG COLLECTION

3097

A CARVED QINGBAI 'BOYS' BOWL

SOUTHERN SONG DYNASTY (1127- 1279)

The bowl is thinly potted and carved on the interior with two boys amidst leafy scrolls, covered inside and out with a translucent pale greenish-white glaze.

8 in. (20.3 cm.) diam., box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

A Japanese private collection, acquired in the 1970s

南宋 青白釉刻花嬰戲紋盃

來源

日本私人珍藏，1970年入藏

養德堂珍藏



PROPERTY FROM THE YANGDETANG COLLECTION

3098

A PAIR OF *SHUFU* MOULDED  
SHALLOW BOWLS

YUAN DYNASTY (1279-1368)

The centre of the interior of each is moulded with four stylised blooms, surrounded by a moulded band of flower scroll containing the characters *Shu* and *Fu*, covered with a glaze of very pale bluish-white tone stopping just above the base.

6 <sup>5</sup>/<sub>16</sub> in. (16 cm.) diam., box

(2)

HK\$180,000-260,000

US\$24,000-33,000

元 卵白釉印花盃兩件 「樞府」印款

來源

養德堂珍藏

PROPERTY FROM THE YANGDETANG COLLECTION

3099

A MOULDED LONGQUAN CELADON TRIPOD CENSER

YUAN DYNASTY (1279-1368)

The cylindrical censer is raised on three cabriole legs with a circular aperture on the base. The exterior is applied with a moulded peony scroll around the body between two leafy sprays above and below, separated by moulded bow-strings, with an additional moulded leaf to the inner wall just below the mouth rim, all covered under a pale green glaze of with the exception of the underside rim of the aperture.

8 ½ in. (21.6 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

元 龍泉青釉模印纏枝牡丹紋三足爐

來源  
養德堂珍藏



3100

A MOULDED LONGQUAN  
CELADON VASE

YUAN DYNASTY (1279-1368)

The body is applied with moulded  
meandering stems bearing lotus blossoms  
above a band of upright petals. The neck  
rises to a trumpet mouth and is decorated  
with raised bow-string bands.

10 ¼ in. (26 cm.) high, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

元 龍泉青瓷鳳尾尊



VARIOUS PROPERTIES

3101

A CARVED LONGQUAN CELADON 'PEONY' JAR  
YUAN DYNASTY (1279-1368)

The jar of globular shape is heavily potted, the high rounded shoulders rising from a recessed base to a short wide neck. It is freely carved in relief on the exterior with three peony blooms borne on meandering leafy stems above a band of upright petal lappets encircling the tapering foot. With the exception for the mouth rim and the inside of the base, it is covered all over in an attractive pale-olive glaze, with a neatly trimmed foot ring burned orange in the firing.

10 ½ in. (26.5 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Ryuzaburo Umehara Collection, Japan

Ryuzaburo Umehara (1888-1986), a prominent Yōga-style Japanese painter of the Meiji period. He was born in Kyoto and first studied at the Syogoin Western-style Painting's Institute in 1903. In 1906, he studied under Asai Chu with Yasui Sotaro at the Kansai Art School. From 1908 to 1913, he travelled to France, where he visited Pierre-Auguste Renoir in 1909 and studied under him.

元 龍泉窯青釉刻牡丹紋大罐

來源

日本梅原龍三郎珍藏





THE PROPERTY OF A GENTLEMAN

3102

A LARGE CARVED LONGQUAN  
CELADON TRUMPET-NECKED  
BALUSTER VASE

YUAN DYNASTY (1279-1368)

The vase has a sturdily potted body and is crisply moulded around the sloping shoulder with a lotus scroll bearing two large blossoms and feathery leaves above a narrow incised foliate-scroll band and upright leaves around the base; the neck with further tall overlapping leaves with veining of the leaves incised for detail, and concentric ribs encircling the trumpet mouth. The whole raised on a foot carved in imitation of a stand, covered with a thick glaze of olive-green tone. 24  $\frac{3}{4}$  in. (63 cm.) high

HK\$600,000-800,000      US\$77,000-100,000

Vases of this type are usually found in large sizes such as the present lot. Published examples include a pair from the Japanese Imperial Collection included in the Tokyo National Museum *Exhibition of Treasures Originally from the Horyu-ji*, 1959, Catalogue, no. 300; and another illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, no. 485.

A related example with peony and lotus scrolls incised and inscribed with the date equivalent to 1454 is illustrated in the Percival David Foundation, *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. X, no. 99, and again in *Sekai Toji Zenshu*, Shogakukan Series, vol. 14, Tokyo, 1976, p. 266, fig. 137. See another example from the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics: The World's Greatest Collections*, vol. 9, 1976, no. 188.

PROVENANCE

Eskenazi Ltd., London

Sold at Christie's Hong Kong, 27 October 2003, lot 613

元 龍泉青釉刻牡丹紋鳳尾尊

來源

埃斯肯納齊，倫敦

香港佳士得，2003年10月27日，拍品613號



VARIOUS PROPERTIES

3103

AN EXTREMELY RARE LARGE BLUE-GLAZED JAR

XUANDE PERIOD (1426-1435)

The high-shouldered body tapers to a slightly spreading foot and counter-sunken base, and has a waisted neck and lipped rim. The exterior is covered with a rich dark blue glaze, the interior covered with a clear glaze.

14 ½ in. (37 cm.) high

HK\$260,000-400,000

US\$34,000-51,000

明宣德 藍釉大罐



3104

A RARE PALE CELADON-GLAZED  
SHALLOW BOWL

DATED BY INSCRIPTION TO WANLI CYCLICAL  
XINMAO YEAR, CORRESPONDING TO 1591 AND  
OF THE PERIOD

The shallow bowl is potted with rounded sides  
rising from slightly tapering foot to flaring  
rims. It is covered inside and out with a glaze  
of celadon tone, thinning towards the rims and  
stopping neatly around the foot. The base is  
glazed in white.

5 7/8 in. (13.6 cm.) diam., fitted cloth box

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

A Japanese private collection, acquired in the  
1980s

Four similar examples with the same pale celadon  
glaze and underglazed blue eight-character  
mark on the base are known. These include one  
from the Eumorfopoulos Collection, illustrated in  
Jessica Harrison-Hall, *Catalogue of Late Yuan and  
Ming Ceramics in the British Museum*, London,  
2001, pl. II:180, p.344; one from the Schiller  
Collection at the Bristol Museums and Art  
Gallery, object number N2647; one from the Axel  
and Nora Lundgren Collection in the Museum  
of Far Eastern Antiquities in Stockholm with an  
inventory number ÖM-1977-0098, published in  
Jan Wirgin, *Chinese Ceramics from the Axel and  
Nora Lundgren Bequest*, BMFEA, Stockholm,  
1978; and the last from the collection of the  
Hong Kong Museum of Art which is illustrated  
in *Monochrome Ceramics of Ming and Ch'ing  
Dynasties*, Hong Kong, pl. 57, p. 63.

明萬曆辛卯年（1591）冬青釉淺盤  
「萬曆辛卯如城家藏」八字楷書款

來源

日本私人收藏，入藏於1980年代

博物館內藏有數件參考例，底部均寫有「萬曆辛  
卯如城家藏」八字楷書青花款。一件藏於大英博  
物館，其原屬尤莫佛里斯藏品，圖片見於霍吉淑，  
《大英博物館藏中國明代詞器》，倫敦，2001年，  
圖版編號 II:180，頁 344；一件原屬席勒的收藏，  
現為布里斯托城市博物館與美術館藏品，館藏編號  
N2647；一件來自 Axel and Nora Lundgren 伉儷的  
收藏，存於瑞典斯德哥爾摩東亞博物館，館藏編號  
ÖM-1977-0098，並刊於 Jan Wirgin，《Chinese  
Ceramics from the Axel and Nora Lundgren  
Bequest》，斯德哥爾摩，1978年；以及一件藏於  
香港藝術館的館藏，載於《明清一色釉瓷》，香港，  
圖版編號 57，頁 63。



(two views 兩面)

3105

A BLUE AND WHITE 'DRAGON AND PHOENIX' TEA POT

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The tea pot is decorated to the body with four quatrefoil panels each enclosing a pair of dragon and phoenix in pursuit of a flaming pearl, between lappets border below and a floral scroll above. The arched handle and short, curving spout are decorated with blossoming and fruiting scrolls.

8 in. (20.2 cm.) high, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

明萬曆 青花龍鳳紋茶壺 雙圈六字楷書款



3106

A BLUE AND WHITE 'DAOIST IMMORTAL AND LANTERN' BOWL  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF  
THE PERIOD (1573-1619)

The exterior is painted with four Daoist immortals each standing in a landscape setting before a pine tree and separated by tasselled lanterns, all below a band of lotus blooms and above a band of classic scroll around the foot, the interior with a central medallion of a dragon writhing around a flaming pearl below a band of *nuyi* sprigs at the rim.  
6 1/8 in. (15.5 cm.) diam., Japanese wood box and wrapping cloth

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, acquired in the last 20 years

明萬曆 青花道教人物圖盤 雙圈六字楷書款

來源

日本私人珍藏，於過去二十年間入藏



THE PROPERTY OF A GENTLEMAN

3107

A MASSIVE BLUE AND WHITE  
'DRAGON' VASE, MEIPING

WANLI SIX-CHARACTER MARK IN UNDERGLAZE  
BLUE IN A LINE AND OF THE PERIOD (1573-1619)

Of an impressive size, sturdily potted with broad rounded shoulders tapering to a narrow foot, painted with two leaping five-clawed dragons amidst flames and freely scrolling lotus, all between lappet bands with trefoil borders, the reign mark inscribed in a line below the waisted neck.

23 ¾ in. (60 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

A Japanese private collection

Sold at Christie's Hong Kong, 1 November 2004,  
lot 1091

There are two vases of identical shape and design in the Palace Museum, Beijing, the larger (72 cm. high overall) with covers, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, plate 160; and the smaller example (43 cm. high), plate 161. Eight blue and white *meiping* of this form, including three of this exact design, still with their covers, were discovered in the Wanli Emperor's tomb, Ding Ling, among the few porcelain items found when the tomb was excavated in 1958. The preceding lot 3109 is also of this rare pattern.

明萬曆 青花穿花龍紋梅瓶 六字楷書橫款

來源

日本私人珍藏

香港佳士得，2004年11月1日，拍品1091號

大明萬曆年製



THE PROPERTY OF A GENTLEMAN

3108

A MASSIVE BLUE AND WHITE  
'DRAGON' MEIPING

WANLI SIX-CHARACTER MARK IN A LINE AND OF  
THE PERIOD (1573-1619)

Of an impressive size, sturdily potted with broad rounded shoulders tapering to a narrow foot, painted with two leaping five-clawed dragons amidst flames and freely scrolling lotus, all between lappet bands with trefoil borders, the reign mark inscribed in a line below the waisted neck. 25 in. (63.5 cm.) high

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE

Sold at Christie's Hong Kong, 27 October 2003, lot 621

There are two vases of identical shape and design in the Palace Museum, Beijing, the larger (72 cm. high overall) with covers, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, plate 160; and the smaller example (43 cm. high), plate 161. Eight blue and white *meiping* of this form, including three of this exact design, still with their covers, were discovered in the Wanli Emperor's tomb, Ding Ling, among the few porcelain items found when the tomb was excavated in 1958. The preceding lot 3109 is also of this rare pattern.

明萬曆 青花穿花龍紋梅瓶 六字楷書橫款

來源

香港佳士得，2003年10月27日，拍品621號



VARIOUS PROPERTIES

3109

A DEHUA SEATED FIGURE OF WENCHANG

LATE MING DYNASTY, 17TH CENTURY, IMPRESSED HE CHAOZONG MARK

The figure is well modelled as Wenchang, the Daoist God of Literature, seated on a pierced rocky ledge. He is wearing a long, belted robe and an official's hat, and holding a scroll in his left hand, the other concealed within the sleeve. The glaze is of cool white tone and pools in the recessed areas. The back is impressed with a four-character maker's mark, *He Chaozong yin*.

15 1/8 in. (38.5 cm.) high

HK\$1,500,000-2,600,000

US\$200,000-330,000

PROVENANCE

Sold at Sotheby's London, 4 November 2009, lot 243

Wenchang, the deity who is represented as an earthly minister, is believed to have assisted devotees in achieving success in the civil service examinations, and is therefore regarded as one of the gods who facilitated the path to social acceptance and material rewards. A nearly identical figure of Wenchang, also bearing a *He Chaozong yin* maker's mark, from the Koger Collection is in the John and Mable Ringling Museum of Art, The State Art Museum of Florida, and is illustrated by S. Marchant & Son, in the exhibition catalogue, *Blanc de Chine*, 1985, p. 7, no. 3. This figure is also illustrated by J. Ayers in *Blanc de Chine, Divine Images in Porcelain*, China Institute, New York, 2002, p. 89, pl. 40. Another example is in the Hickley Collection, Singapore, and is illustrated by R. Kerr and J. Ayers in *Blanc de Chine, Porcelain from Dehua*, Chicago, 2002, no. 27. See, also, the similar figure without rockwork in the Fujian Provincial Museum, illustrated by Chen Cunxi and C.T. Yeung in *Dehua Wares*, Hong Kong, 1990, p. 115, no. 103.

晚明 德化白釉文昌帝君坐像 《何朝宗印》款

來源

倫敦蘇富比，2009年11月4日，拍品243號

文昌帝君是掌管文運功名的星宿，因而古代參加科考的舉子對其崇奉有加。美國佛羅里達州John and Mable Ringling藝術博物館Koger珍藏有一尊與本品十分近似的德化白釉文昌帝君像，唯手中所持為一柄如意，載於S. Marchant & Son, 《Blanc de Chine》, 1985年, 頁7, 編號3。同一尊文昌像亦載於J. Ayers, 《Blanc de Chine, Divine Images in Porcelain》, 紐約華美協進社, 2002年, 頁89, 圖版40。新加坡Hickley珍藏有一件近似的文昌像, 載於R. Kerr及J. Ayers, 《Blanc de Chine, Porcelain from Dehua, Chicago》, 2002年, 編號27。亦可比福建省博物館藏一件沒有石台座的文昌像, 載於Chen Cunxi及C.T. Yeung, 《Dehua Wares》, 香港, 1990年, 頁115, 編號103。









3110

A MING-STYLE COPPER-RED GLAZED ANHUA  
DECORATED 'CLOUDS' DISH

QING DYNASTY, 18TH CENTURY

The dish has shallow rounded sides raised on a tapering foot. The centre is decorated with the contours of three *anhua* stylised clouds. The dish is covered inside and out with a copper red glaze thinning to a white rim, with a six-character apocryphal Xuande mark in underglaze blue within a double circle on the base.

6 ⅜ in. (16.2 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Collection of Sozaemon Nishimura, Kyoto, acquired in the first half of the 20th century, listed on the family collection inventory as number 1 (an exhibition label written by Koyama Fujio dating the dish to early Ming Xuande period is available upon request)

The name 'Sozaemon Nishimura' has been inherited by the heads of the Nishimura Family through generations. The Nishimura Family has been running a workshop making dyed textile works in Kyoto since 1555, known as 'Chigiriya'. The products from this workshop have been

highly sought after and treasured by Imperial members, aristocrats and temple members in Japan.

It is known that the firing of even copper-red glazes came to maturity during the Xuande period. A wide range of Xuande copper-red glazed vessels were produced in different shapes but only a few successful examples remain. Not until the Kangxi period, did copper-red glazed vessels regain their popularity. This three-cloud *anhua* pattern is a revival of the Yuan prototype which is included in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, plate 3, p. 4. A similar dish (PDF, A.509), with an apocryphal Xuande mark in underglaze blue within a double circle but without the *anhua* pattern in the centre, is in the collection of the Percival David Foundation and illustrated in Margaret Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, plate no. A510, p. 30. Another copper-red glazed monk's cap ewer, with underglaze blue Xuande apocryphal mark, is in the Beijing Palace Museum and is included in the *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, plate 22, p. 25.

A copper-red glazed dish, similar to the present one but with flared rim and an incised apocryphal reign mark on the base, illustrated in R.L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, London, 1923, colour plate. 108, fig. 2.



### 清十八世紀 霽紅釉暗花雲紋盤

#### 來源

日本京都西村總左衛門珍藏，入藏於二十世紀上半葉。此盤在其收藏條目中被列為第一項（附有一張由小山富士夫撰寫的展覽說明，可供查詢）

西村家族於室町時代（1555年）在京都創立千切屋，製造金襴袈裟法衣等紡織品，迄今深受日本皇室貴族以至廟宇僧侶之愛戴，「西村總左衛門」之名稱則由歷代西村家族頭目承襲。

盤底青花雙圈內書「大明宣德年製」寄托款。

3111

### A MING-STYLE COPPER-RED GLAZED DISH QING DYNASTY, 18TH CENTURY

The dish is elegantly potted with slightly flared rim and straight foot. A rich red glaze of crushed strawberry tone is applied overall and the white-glazed base has a six-character apocryphal Xuande incised mark within a double circle.

7 <sup>3</sup>/<sub>16</sub> in. (18.2 cm.) diam., Japanese wood box

HK\$ 150,000-250,000

US\$19,000-32,000

#### PROVENANCE

A Japanese private collection, acquired in the 1970s

A copper-red glazed dish, similar to the present one but with flared rim and an incised apocryphal reign mark on the base, illustrated in R.L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, London, 1923, colour plate. 108, fig. 2.

### 清十八世紀 霽紅釉盤

#### 來源

日本私人珍藏，入藏於1970年代

盤底刻「大明宣德年製」寄托款。

3112

A MING-STYLE BLUE AND WHITE FACETTED VASE

QING DYNASTY, 18TH CENTURY

In imitation of 15th century prototypes, the vase is heavily potted with a shallow, square body with faceted corners surmounted by a tubular neck, and is decorated in shaded underglaze blue with flowering morning glory vine that rises to the lipped rim between the pair of monster-headed handles. The whole is raised on a spreading pedestal foot.

5 ¾ in. (14.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired from a member of the Suma Family, who was a former Japanese ambassador to China during the Taisho period (1912-1926)

The Suma Family was known for their collection of Chinese paintings, many of which were donated to the Tokyo National Museum.

The decoration of overall scrolling morning glory blooms on this 18th century vase closely follows its 15th century prototype such as

a Xuande-marked blue and white faceted vase in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 99, no. 93. On some Yongzheng-marked examples, this design has been adapted to feature additional formal design elements on the neck and foot. A Yongzheng-marked blue and white faceted vase of this type was sold at Christie's London, 13 November 2001, lot 141.

清十八世紀 青花牽牛花紋四方倭角瓶

來源

於大正時期（1912-1926年）得自一位須磨家族成員，其曾任日本駐華大使

此件十八世紀青花四方倭角瓶通體飾牽牛花紋，忠實效仿了明初原形。故宮博物院藏有一件宣德青花牽牛花紋四方倭角瓶，收錄於故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁99，編號93。在一些雍正款仿宣四方倭角瓶上，這一設計得到了進一步的發展，陶工把頸和圈足這些原飾牽牛花的位置改換成了如意紋、回紋等製式化紋樣。參見倫敦佳士得於2001年11月13日拍賣的一件雍正款例，拍品141號。

須磨家族之中國書畫收藏極為著名，其中大多數皆捐贈予東京國立博物館。



3113

A FINE UNDERGLAZE-BLUE AND GREEN-ENAMELLED 'DRAGON' JAR AND COVER

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

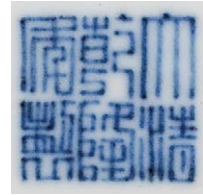
The jar is decorated in green enamels outlined in underglaze blue with two five-clawed dragons striding amidst clouds and flames in pursuit of flaming pearls, between a lappet band below and a frieze of the Eight Buddhist Emblems, *bajixiang* on the shoulder. The cover is decorated with a dragon roundel surrounded by single line and a band of *nuyi*-heads on the sides.

8 in. (20.5 cm.) high

HK\$500,000-700,000

US\$64,000-90,000

清乾隆 綠彩雲龍八寶紋蓋罐 六字篆書款





3114

A LEMON-YELLOW ENAMELLED DISH

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

The finely potted dish is covered overall with an even and rich lemon-yellow enamel with the exception of the base covered with a transparent glaze.

8 ¼ in. (21 cm.) diam.

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Sold at Christie's Hong Kong, 17 January 1989, lot 805

清雍正 檸檬黃釉盤 雙圈六字楷書款

來源

香港佳士得，1989年1月17日，拍品805號



3115

A FINE ROBIN'S EGG-GLAZED  
BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The vase is moulded with seven bosses on the shoulder, the tall neck with a raised band, rising to a galleried rim, covered inside and out with a streaky turquoise glaze with dark blue mottling.

13 in. (33 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Christie's Hong Kong, 29 September  
1992, lot 529

清十八世紀 爐鈞釉鼓釘紋長頸盤口瓶

來源

香港佳士得，1992年9月29日，拍品529號





3116

A SMALL GUAN-TYPE VASE, HU

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

The vase is of faceted octagonal section supported on a conforming foot, the pear-shaped body rising to a broad neck flanked by a pair of tubular lug handles, covered inside and out in an even, opaque, broadly crackled celadon glaze stopping short of the foot rim.

5  $\frac{7}{8}$  in. (14.3 cm.) high, box

HK\$ 150,000-260,000

US\$20,000-33,000

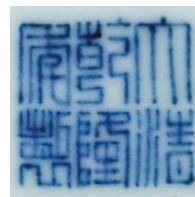
PROVENANCE

Sold at Sotheby's Hong Kong, 21 May 1987, lot 511

清乾隆 仿官釉八方貫耳瓶 六字篆書款

來源

香港蘇富比，1987年5月21日，拍品511號





3117

A TEADUST-GLAZED PEAR-SHAPED VASE

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

The vase is well potted with a compressed globular body raised on a slightly splayed foot and tapering towards the tall slender neck flaring gently at the mouth rim. It is covered overall with a lustrous glaze of olive-green tone subtly mottled with dark speckling thinning on the mouth rim.

12  $\frac{3}{4}$  in. (32.5 cm.) high, Japanese wood box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 8 April 2011, lot 3036

清乾隆 茶葉末釉長頸瓶 六字篆書刻款

來源

香港蘇富比，2011年4月8日，拍品3036號



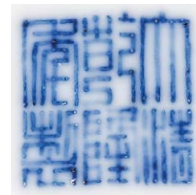


3118

A FINE FAMILLE ROSE 'BAJIXIANG' BOWL

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

The bowl is decorated on the exterior with the 'Eight Buddhist Emblems' tied in ribbons and grouped into pairs between the iron-red key-fret scroll within blue bands under the rim and conjoined *ruyi*-heads and a dotted band on yellow-ground above the foot.  
4 ½ in. (11.5 cm.) diam.



HK\$200,000-300,000

US\$26,000-38,000

清乾隆 粉彩八吉祥盃 六字篆書款



3119

A FINE FAMILLE ROSE 'SANDUO' BOWL

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

The deep rounded sides are decorated with fruit-bearing branches of peach, pomegranate and lychee, forming the *sanduo*, 'Three Abundances'.

5 3/4 in. (14.5 cm.) diam., Japanese wood box and silk pouch

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, actively collecting over the last 20 years

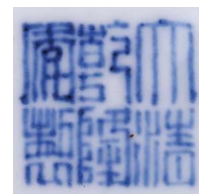
A similar Qianlong-marked bowl was included by The Chinese University of Hong Kong in their exhibition of *Ch'ing Porcelain from the Wah Kwong Collection*, 1973, no. 106, another example is included by Gordon Lang in *The Powell-Cotton Collection of Chinese Ceramics*, 1998, no. 88, pl. 16; a further pair of bowls of this pattern are illustrated by Torataro Yoneyama in *Qing Porcelain in the Seikado Bunko Collection*, 2006, no. 43, pp. 54-5. Compare, also, a similar *sanduo* bowl sold at Christie's Hong Kong, 1 June 2016, lot 3241.

清乾隆 粉彩三多盤 六字篆書款

來源

日本私人珍藏

三多紋飾寓意吉祥，桃代表多壽，石榴代表多子，荔枝代表多利。同類乾隆粉彩三多盤可參照香港佳士得於2016年6月1日拍賣一例，拍品3241號。





3120

A CARVED FAMILLE ROSE 'LANDSCAPE' PLAQUE

QIANLONG-JIAQING PERIOD (1736-1820)

The plaque is carved in relief depicting a scene in which three scholars are conversing in a pavilion within a large architectural complex, set in a landscape of trees, rocks and distant mountains.

15 1/8 x 14 in. (38.5 x 35.2 cm.) including frame

HK\$450,000-600,000

US\$58,000-77,000

清乾隆／嘉慶 粉彩雕瓷山水高士圖掛屏

3121

A LIME GREEN-GROUND FAMILLE ROSE  
'LOTUS' VASE

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND  
OF THE PERIOD (1796-1820)

The vase is enamelled on the body with four large lotus blossoms borne on scrolls, each surmounted by a *Shou* roundel, below a blue chevron and pink *ruyi* band. The neck is decorated with similar lotus blooms separated by bats suspending endless knots. The interior and base are applied with turquoise enamels.

10  $\frac{3}{4}$  in. (27.3 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

清嘉慶 秋葵綠地粉彩福壽連綿撇口瓶  
礬紅六字篆書款



3122

A FINE BLUE AND WHITE BOTTLE VASE

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

The body is decorated with composite floral sprays above a band of petal lappets, blow the neck with two bats, each suspending an array of auspicious objects including a double-fish, endless knot, chime above stylised lotus blooms, separated by a pair of angular handles.

11  $\frac{5}{8}$  in. (29.7 cm.) high

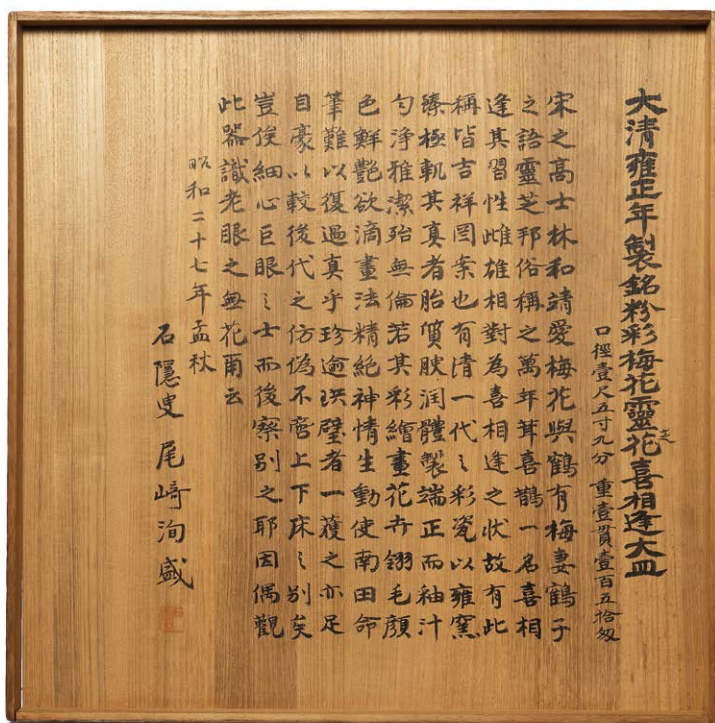
HK\$350,000-500,000

US\$45,000-64,000

清道光 青花纏枝蓮紋雙耳瓶 六字篆書款







inscription on the underside of cover  
蓋內銘文

3123

A LARGE FAMILLE ROSE 'MAGPIE' CHARGER

QING DYNASTY, 19TH CENTURY

The charger is enamelled on the interior with magpies in flight and perched on two flowering branches, one bearing pink prunus blossoms and the other bearing greenish-white flowers, flanked by bamboo branches, the trunks extend over the rim onto the underside of the dish with further prunus blossoms, magpies and *lingzhi* sprigs. The base has an apocryphal Yongzheng mark. 18 7/8 in. (48 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese family collection, descendants of a Daimyo family, Nara Prefecture, Yamato-Koriyama.

The cover of the Japanese wood box accompanying this lot has an inscription by Baron Nobumori Ozaki (1880-1966) describing this piece as "Yongzheng *famille rose* prunus, *lingzhi*, and magpie charger," followed by a 27th year of Showa (1952) date. Baron Nobumori Ozaki (1880-1966) was born to a prominent Kyoto family and inherited the Baron title from his father in 1918. He was one of the earliest scholars of Oriental ceramics in Japan.

Magpies in the branches of prunus trees form a rebus *xi shang meishao* (May you have happiness up to your eyebrows). The particular 'magpie and prunus' design on the present dish appeared in at least as early as the Qianlong period (1736-1795). A Qianlong *famille rose* 'magpie and prunus' bottle vase in the Palace Museum, Beijing, is illustrated in *Splendors of a Flourishing Age*, Macau, 1999, no. 113.

清十九世紀 粉彩喜上眉梢過枝花大盤

來源

日本家族珍藏，其為奈良府大和郡山市大名家族後代

本件器物的日本木盒內有尾崎洵盛男爵（1880-1966）在昭和27年（1952年）的題識，定本品為「大清雍正年製銘粉彩梅花靈芝花喜相逢大皿」。尾崎洵盛生於京都府的世家大族，並於1918年繼承男爵爵位。他是日本最早從事東洋陶瓷研究的學者之一。

此式粉彩喜上眉梢畫片可見於乾隆時期，例如故宮博物院所藏之粉彩天球瓶，載於《盛世風華：故宮藏清代康雍乾書畫器物精品》，澳門，1999年，編號113。此器底青花書雍正雙圈六字楷書偽款。





THE PROPERTY OF A LADY

3124

A CORAL-GROUND RESERVE-  
DECORATED 'LOTUS' BOWL

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

The bowl is potted with rounded sides,  
rising to a flaring rim and resting on a slightly  
spreading foot, the exterior with lotus and  
peony blooms borne on scrolling foliate  
stems linked by curling tendrils at intervals.  
5 1/8 in. (13 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

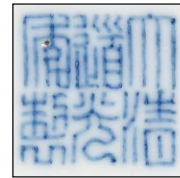
PROVENANCE

Sold at Christie's Hong Kong, 29 April  
1996, lot 774

清道光 珊瑚紅地留白纏枝蓮紋盤  
六字篆書款

來源

香港佳士得，1996年4月29日，拍品774號



3124 (mark)



3125 (marks)



3124

THE PROPERTY OF A LADY

3125

THREE FAMILLE ROSE 'LANDSCAPE' BOWLS

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each bowl has rounded sides that rises to a gently flared mouth rim. The bowls are delicately painted around the exterior with different views of the Jiangnan region. Each contains a descriptive four-character inscription describing the scene. The scenes are detailed with boats and dwellings in river and mountain landscapes. The interiors of the bowls are decorated in iron red with a central roundel enclosing pine, prunus and finger citron, below a band of *nuyi*-heads at the rim.

Bowl with scene of Xunyang: 5 1/16 in. (14.5 cm.) diam.

Bowl with scene of Yuling: 5 1/16 in. (14.3 cm.) diam.

Bowl with scene of Shangqing: 5 3/4 in. (14.7 cm.) diam. (3)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Christie's Hong Kong, 25 October 1993, lots 769 and 770

An extremely rare set of ten 'landscape' bowls, including bowls similar to the present lot, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4 (II), plates 1762-1771., pp. 296-305.

清嘉慶 粉彩江西十景圖盤三只 礬紅六字篆書款

來源

香港佳士得，1993年10月25日，拍品769及770號



THE PROPERTY OF A GENTLEMAN

3126

A VERY RARE LARGE DAYAZHAI-TYPE YELLOW-GROUND FISH BOWL

TIHEDIAN IRON-RED SEAL MARK IN A LINE, GUANGXU PERIOD (1875-1908)

The large bowl is sturdily potted with rounded sides decorated in black grisaille with leafy peony branches issuing large blooms in various stages of growth against a bright yellow-ground. 20 7/8 in. (53 cm.) diam.

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

US\$110,000-150,000

PROVENANCE

The Yangzhitang Collection, sold at Christie's Singapore, 30 March 1997, lot 383  
Sold at Christie's Hong Kong, 28 May 2014, lot 3483

EXHIBITED

The Chinese University of Hong Kong, *Imperial Porcelain of Late Qing from the Kwan Collection*, Hong Kong, 1983, Catalogue no. 119

National Museum of History, *Imperial Porcelain of Late Ch'ing from the Kwan Collection*, Taipei, 1985, Catalogue no. 119

LITERATURE

Ronald W. Longsdorf, 'The Imperial Tongzhi Wedding Porcelain', *Oriental Art*, October 1996, p. 71, fig. 5  
Christie's Hong Kong, *Christie's Asia 30 Anniversary*, Hong Kong, 2016, pp.80-81

The *Tihedian* (Hall of Manifest Harmony) was one of the six palaces in the northwestern sector of the Forbidden City where the Empress Dowager Cixi lived during much of her tenure as Regent to her son, Emperor Tongzhi. Special porcelains such as the present example, were designed and produced for several of these palaces.

Compare to a turquoise-ground *grisaille*-decorated fishbowl in the Chuxiugong (Palace of Concentrated Beauty), Beijing, illustrated in *The Forbidden City*, The Forbidden City Publishing House, Beijing, 1988; and a massive pair of yellow-ground *Tihedian*-marked fishbowls sold at Christie's New York, 29 November 1984, lot 577.

清光緒 黃地墨彩牡丹圖大缸

礬紅「體和殿製」篆書橫款

來源

香港關善明先生珍藏  
新加坡佳士得，1997年3月30日，拍品383號，封面  
香港佳士得，2014年5月28日，拍品3483號

展覽

香港中文大學文物館，《關氏所藏晚清官窯瓷器》，香港，1983年8月13日—9月25日，圖錄圖版119號  
國立歷史博物館，《關氏所藏晚清官窯瓷器》，台北，1985年，圖錄圖版119號

著錄

《晚清官窯瓷器》，香港中文大學文物館，1983年，頁119，圖119

Ronald W. Longsdorf, 「The Imperial Tongzhi Wedding Porcelain」, 《Orientations》, 1996年10月, 頁71, 圖5號  
《佳士得亞洲三十週年》, 香港, 2016年, 頁80

缸體碩大，造型端正。外壁通體以黃釉為地，飾以通景墨彩牡丹圖，寓有富貴天香之意，所繪牡丹高枝大葉，花形飽滿，花朵相互襯映，搖曳生姿。所用墨彩繪畫，以瓷為紙，以工筆重彩技法表現，水墨氤氳，濃淡參差，灰白對照，層次分明，為慈禧時期特有之宮廷瓷器繪畫風格。缸口沿下內收，礬紅彩橫款篆書「體和殿製」四巨字。

體和殿，為慈禧太后進膳之所在，光緒十三年（1887年），慈禧太后於體和殿為光緒皇帝主持挑選妃子之儀式。光緒九年（1883年），為慶祝翌年慈禧太后五十萬壽節，而改紫禁城內西六宮之一翊坤宮後殿為體和殿。同時，為慶祝慈禧萬壽節而燒製「體和殿製」款瓷器，專為體和殿所用，其中有百只大魚缸，本拍品當為其中之一。參見《官樣御瓷—故宮博物院藏制瓷官樣與御窯瓷器》，北京紫禁城出版社2007年，頁237。



體味山陰



THE PROPERTY OF A GENTLEMAN

3127

A PAIR OF CARVED CINNABAR LACQUER 'SANDUO' PEACH-SHAPED BOXES AND COVERS

QING DYNASTY, 18TH CENTURY

Each box is intricately carved on the domed cover to depict pierced rocks among turbulent waters scattered with flowers and petals within a narrow border of overlapping prunus and bamboo. The sides of the box and cover carved with bats in flight among clusters of large ripe peach, pomegranate and finger citron fruits reserved on geometric grounds. The base formed by a peach-shaped panel of three further ripe fruits within a keyfret border. The interiors lacquered black.

7 in. (17.8 cm.) wide

(2)

HK\$200,000-300,000

US\$26,000-38,000

The three types of fruiting branches are combined to form the 'Three Abundances', *sanduo*, and together with the bats they form the rebus *fushou sanduo* and symbolise the wish for numerous sons, a long life and blessings. In addition, the combination of the bats and the rock emerging from the sea forms the additional rebus *furu donghai*, 'May you be blessed by the mountain of longevity and sea of blessings'. The symbolism on the boxes indicating perhaps, that these boxes would have been intended as a birthday present for the Emperor.

清十八世紀 剔紅三多「壽山福海」桃式蓋盒一對

VARIOUS PROPERTIES

3128

A PAIR OF CLOISSONNE ENAMEL JARDINIÈRES  
QING DYNASTY, FIRST HALF OF 18TH CENTURY

Each jardinière is cast with six lobed sides and a tall foot of conforming shape, rising to a everted bracket-rim. It is well enamelled on each side with a *shou* character, surrounded by bats picked out in yellow, white, red, blue and purple, amidst colourfully decorated clouds, all reserved on a turquoise ground.

13 in. (33 cm.) diam.

(2)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

An English collection, acquired in the first half of the 20th century

清十八世紀上半葉 掐絲琺瑯福壽紋花盆一對

來源

英國私人珍藏，入藏於二十世紀上半葉





3129

A PAINTED ENAMEL HEXAGONAL TRAY

QIANLONG SIX-CHARACTER SEAL MARK IN PUCE ENAMEL AND OF THE PERIOD (1736-1795)

The dish is enamelled with a scholar holding a tray of peaches beside a reclining gentleman beneath a pine tree, attended by a young boy, surrounded by a border of scrolling flowers on a yellow ground continuing on the exterior, raised on four feet at the angles.

10 <sup>5</sup>/<sub>16</sub> in. (26.3 cm.) wide, box

HK\$350,000-500,000

US\$45,000-64,000

PROVENANCE

Sold at Christie's Hong Kong, 18 March 1991, lot 322

清乾隆 銅胎畫琺瑯高士獻壽海棠式倭角盤 雙長方框「大清乾隆年製」篆書款

來源

香港佳士得，1991年3月18日，拍品322號





3130

A PAIR OF CLOISSONNE ENAMEL COCKERELS

QING DYNASTY, 18TH CENTURY

Each is modelled striding and looking forward, with the wings, body and tail feathers finely delineated and filled in with vibrant enamels in white, green, yellow, red, turquoise, blue and black. Each is also mounted on a stand decorated with jagged rocks.

12 in. (30 cm.) overall height

(2)

HK\$400,000-600,000

US\$52,000-77,000

清十八世紀 掐絲琺瑯公雞擺件一對





Marguerite Longsdorf (1915-1991)

Ronald W. Longsdorf remembers that the censer was considered expensive when acquired by his mother, Marguerite M. Longsdorf (1915-1991) in the mid-1960s for 80 USD. It stood for 50 years at the entrance to her house and served as the receptacle into which her daily mail was placed.

現藏家 Ronald W. Longsdorf 回憶母親 Marguerite M. Longsdorf (1915-1991) 在一九六零年代花了八十美金買下此爐。當時雖略覺昂貴，卻也沒想到銅爐自此就在家門口放逾五十年。銅爐不僅承載他母親每天需要處理的郵件，潛移默化之下，更激起他對中國藝術的熱愛。

PROPERTY FROM THE COLLECTION OF RONALD W. LONGSDORF

3131

A LARGE IMPERIAL BRONZE CENSER

QIANLONG CAST SIX-CHARACTER MARK IN A RECTANGLE AND OF THE PERIOD (1736-1795)

The heavily cast circular censer with unusually thick walls is of bombé form rising from a splayed foot to a wide mouth. The exterior is flanked by a pair of archaic dragon handles. The censer has an attractive, thinly speckled patina muted in tone. The base crisply cast with a six-character Qianlong thread-relief mark within a recessed rectangular cartouche.

13 3/8 in. (34 cm.) across handles

HK\$300,000-500,000

US\$40,000-64,000

PROVENANCE

Marguerite Longsdorf (1915-1991) Collection, and thence by descent to the current owner

清乾隆 銅龍耳圈足爐 「大清乾隆年製」六字楷書鑄款

來源

Marguerite Longsdorf (1915-1991) 珍藏，再由現藏家承傳

此爐平口微侈，束頸鼓腹，肩侍龍耳，爐身光素無紋，入手極為厚重，爐底鑄「大清乾隆年製」楷書款。







fig. 1a Collection Phoenix Art Museum, Museum purchase, Robert H. Clague collection  
圖一 a 鳳凰城藝術博物館藏品



fig. 1b mark  
圖一 b



mark of current lot  
是件拍品底款

### 3131 Continued

The current example follows the style of the Xuande bronze censer, reflecting the cultural refinement and archaic revival during the Qianlong reign. The less decorative style of the plain surface is taken as a model of excellent artistry, its simplicity is perfectly suited for a more spiritual purpose: the prayers rising to heaven as does the smoke from the censer, purifying worship during ritual ceremonies.

This exceptional imperial censer is striking for its large size and weight. It is extremely rare to find a bronze censer weighing approximately 28 kg – unusually heavy in proportion to its size – which is one reason it has been suggested that it may have had another function, being used as a weight for pressing down sutras or religious texts.

Bronze censers with cast Qianlong six-character marks of such impressive size and weight are extremely rare. Bronze censers in the collection of the Beijing Palace Museum dated to the Qing period number fewer than one hundred. One-sixth of those recorded are small in size. Such an example, similar in form (13.7 cm. in diameter) and with an almost identical mark, is in the Beijing Palace Museum Collection, and is illustrated on the museum website.

Nearly all other imperial Qing examples have apocryphal Xuande marks. Only a few examples cast with an imperial Qianlong reign mark are held in international collections. A Qianlong-marked bronze five-piece altar set with nearly identical marks (fig. 1 a & b) is in the Robert Clague Collection and illustrated by R. Mowry, *China's Renaissance in Bronze, Phoenix Art Museum*, 1993, pp. 180-5, no. 38, where the author suggests that the Qianlong cast thread-relief mark is like those on Yongzheng bronzes. However, unlike the current censer, that five-piece altar set is finely decorated around the sides in high relief.

For examples of bronze vessels cast with the Yongzheng six-character mark, see *ibid.* p. 177, no. 37, and another sold at Christie's New York, 15 September, 2011, lot 1160.

此爐仿明宣德爐制，反映乾隆年間仿古之風。銅爐造型與使用者息息相關，若是帝王將相，裝飾必華麗繁褥，但對文人墨客，或是廟宇寺院，素身銅爐所散發的內斂厚重，則更體現另一種禪意雅氣。裊裊爐煙除了祈福消災，還能助人靜心安神。

此爐極沉，重約 28 公斤。論其尺寸、重量卻又超出正常比例，不知其原來是否作置放寺廟的壓經爐使用。

重型銅爐具「大清乾隆年製」款者極為罕見。北京故宮博物院所藏「宣德銅器」約六百件，屬清代者約占三分之二，其中清宮舊藏者僅占約六分之一，實不到一百件。北京故宮網站出示其中一件口徑 13.7 公分的銅軸龍耳圈足爐，其形製似簋，器外底同樣具乾隆年號減地陽文三行六字楷書款，款識與是件拍品極為相似。

大部份的清代銅爐均落宣德仿款。但美國亞利桑那州鳳凰城藝術博物館則藏有一套五供銅器，且鑄有「大清乾隆年製」減地陽文三行六字楷書款。然而此套銅器中之銅爐造型與此爐極為不同，除具三足之外，器外浮雕裝飾更是華麗精細，可參照 R. Mowry, 《China's Renaissance in Bronze, Phoenix Art Museum》, 1993 年, 頁 180-185, 編號 38。同書作者亦指出雍正年號款之銅爐亦為減地陽文楷書。

關於器底有減地陽文三行六字「大清雍正年製」之銅爐，可再參考同書，頁 177, 編號 37；以及紐約佳士得，2011 年 9 月 15 日，拍品 1160 號。



THE PROPERTY OF A GENTLEMAN

3132

### A GILT-BRONZE FIGURE OF GUANYIN

KANGXI PERIOD (1662-1722)

The figure is modelled seated in *rajalilasana* on a rocky base, dressed in voluminous robes characterised by heavy folds that cover the hands, while open at the chest to reveal a bejewelled necklace. The face has a benevolent expression and serene smile rendered with the *urna* of wisdom and with pendulous earlobes. Her hair is arranged beneath a cowl that is similarly decorated as the hem of the robes with delicate floral scrolls.

8 ¼ in. (21 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

#### PROVENANCE

Acquired in San Francisco in 1990s

The goddess Guanyin, also known as the bodhisattva Avalokitesvara, was one of the most popular figures around the late sixteenth and early seventeenth centuries, a period in which the sculptural style of images of Guanyin was expanded. Elements such as the draperies on the robe swept gracefully to one side on the base, can be connected to styles popular with late-Ming and early-Qing paintings depicting buddhist figures.

清康熙 鑲金銅觀音坐像

來源

1990年代購自三藩市





THE PROPERTY OF A GENTLEMAN

3133

A PALE CELADON AND RUSSET JADE TWIN-HANDLED CUP

MING DYNASTY (1368-1644)

The cup with rounded sides is supported on a short foot, flanked on each side with a loop handle surmounted by a curved flange. The material is of a pale greenish-white tone suffused with dark russet inclusions.

5 1/6 in. (12.8 cm.) across, Japanese wood box

HK\$ 160,000-240,000

US\$21,000-31,000

明 褐白玉雙耳盃



VARIOUS PROPERTIES

3134

A SMALL CELADON AND  
RUSSET JADE TRIPOD CENSER  
LATE MING DYNASTY, 16TH-17TH CENTURY

The bombé-form body is raised on three short conical feet, and is carved around the exterior with two *chilong* clambering up the sides. The jade is of a pale celadon tone with some russet inclusions. 3 1/8 in. (7.8 cm.) diam.

HK\$50,000-100,000

US\$6,400-13,000

晚明 青褐玉螭龍紋三足爐



3134



3135

3135

A WHITE JADE 'CHILONG'  
WATER POT

QING DYNASTY, 17TH-18TH CENTURY

The water pot is carved in high relief around the sides and base with five inquisitive *chilong* clambering towards the rounded rim against a background of vaporous clouds. The semi-translucent stone of a soft white tone with some minor russet inclusions.

2 1/2 in. (6 cm.) across, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

An American private Collection

清十七／十八世紀

白玉雕螭龍紋水丞

來源

美國私人珍藏

3136

A CARVED WHITE AND  
RUSSET JADE DOG PENDANT

MING DYNASTY (1368-1644)

The recumbent hound is finely carved with characteristic flat nose and muzzle, the hind legs tucked under the body and his tail flicked upward to one side. The stone is of a white tone with russet inclusions.

2 ½ in. (6.3 cm.) wide

HK\$150,000-200,000

US\$20,000-26,000

明 褐斑白玉臥犬珮



3136



3137

3137

A YELLOW AND RUSSET JADE  
LION

EARLY QING DYNASTY

The lion is carved recumbent with its head turned to one side and the bifurcated tail flicked over its haunches. The nobbled backbone is well defined, and the tail is highlighted with incised detail. The stone is of an even, yellow tone with russet inclusions.

2 ¾ in. (7 cm.) long

HK\$150,000-250,000

US\$20,000-32,000

清初 黃玉狻猊



3138

A SUPERBLY CARVED WHITE JADE PRAYING MANTIS

QING DYNASTY, 18TH CENTURY

The stone is finely carved in the form of a praying mantis, its articulated body intertwined by a leafy branch. The attractive russet inclusions in the stone have been skilfully utilised to accentuate the carving of the head and the folded wings.

4 ½ in. (12 cm.) long, fitted box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A French private collection

清十八世紀 白玉巧雕螳螂把件

來源

法國藏家珍藏

3139

A WHITE JADE 'CHILONG' WATER POT AND COVER

QING DYNASTY, 18TH-19TH CENTURY

The water pot is carved around the sides in openwork and in the round with *chilong* grasping *lingzhi*. The cover is surmounted by a coiled *chilong* grasping *linzhi*.

3 ¾ in. (9.4 cm.) wide

HK\$ 100,000-150,000

US\$ 13,000-19,000

PROVENANCE

An American private collection

清十八／十九世紀 白玉透雕螭龍紋水丞

來源

美國私人珍藏



3140

A PALE CELADON JADE CENSER AND COVER

QING DYNASTY (1644-1911)

The bowl-shaped body of the censer rises from a ring foot to an everted rim carved with *nuyi* heads. The domed cover is surmounted by a cylindrical finial carved with a *shou* character and surrounded by four small *nuyi* sceptres with *xi* characters with loose rings. The stone is of an even pale celadon tone with some white and dark inclusions. 5 1/8 in. (13 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Sigrist House, Lyford Cay, Nassau

Princess Fredericka Ann Guirey (1940-2017), Lyford Cay, Nassau

清 青白玉活環蓋爐

來源

Sigrist大宅，Lyford Cay，巴哈馬，拿騷

Fredericka Ann Guirey公主（1940-2017），Lyford Cay，巴哈馬，拿騷



The current lot in situ in Sigrist House  
Sigrist 大宅原貌包含本拍品





3141

A CARVED WHITE JADE TRIPOD CENSER AND COVER

QING DYNASTY, 18TH CENTURY

The compressed globular body is supported on three cabriole feet each carved with an animal mask, and is carved in low relief with two abstract *taotie* masks on each side, interrupted by a pair of pierced handles in the form of phoenix with a loose ring. The domed cover is carved in shallow relief with *taotie* masks, surmounted by a pierced finial in the form of a coiled dragon. The stone is of an even white tone with minor russet and milky inclusions.

7 ¾ in. (19.5 cm.) across, box

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

US\$110,000-150,000

清十八世紀 白玉雕饕餮紋三足爐





3142

3142

A WHITE JADE 'RABBITS AND  
LINGZHI' CARVING

QING DYNASTY (1644-1911)

The stone is finely carved in the form of two rabbits grasping a spray of *lingzhi* fungus in their mouths. The semi-translucent stone is of a milky white tone with some pale russet inclusions to the side of the larger rabbit.

2 in. (5.1 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

清 白玉雕雙兔銜靈芝把件

3143

A CARVED YELLOW JADE  
RABBIT-FORM BOX AND  
COVER

The box is naturalistically carved in the form of a crouching rabbit, with its ears pressed flat against its back and details of its front teeth and fur around the ears and tails incised in concise lines. The softly polished stone is of an even, greenish-yellow tone.

3 ¼ in. (8.3 cm.) wide, box

HK\$150,000-250,000

US\$20,000-32,000

黃玉雕兔形蓋盒



3143



3144

A YELLOW JADE SQUARE CENSER AND COVER, *FANGDING*

LATE QING-EARLY REPUBLIC PERIOD

The vessel is of archaic bronze form, with its rectangular body raised on four tall tubular legs. Each side is carved in shallow relief with a *taotie* mask on a ground of incised key frets, separated by notched flanges, below a pair of openwork *niyi* handles, each with a loose ring. The cover is similarly carved with *taotie* design, surmounted by a plain stepped finial. The stone is of a pale yellow tone with some darker speckling and russet inclusions. 7 ½ in. (19 cm.) overall height, Japanese wood box

HK\$260,000-450,000

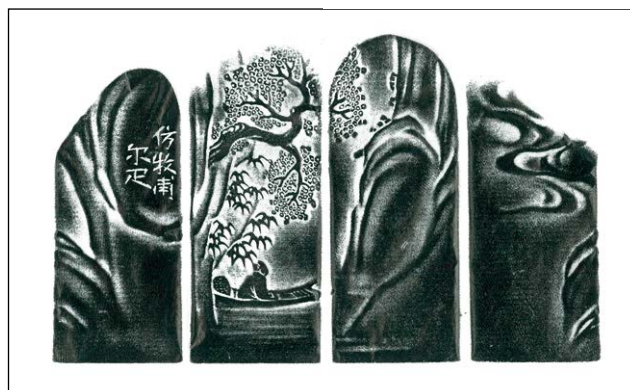
US\$34,000-58,000

清末/民初 黄玉方鼎式盖炉





(two views 兩面)



rubbing 拓片

3145

A *TIANHUANG* 'SCHOLAR IN RIVERSCAPE' SEAL  
 CARVED BY LIN QINGQING WITH SIGNATURE OF DENG ERYA, LATE  
 QING DYNASTY-REPUBLIC PERIOD

The seal is delicately carved in low relief with a continuous scene depicting a scholar resting leisurely in a sampan below a tree-strewn cliff, with an incised inscription on one vertical side followed by a signature, Erya, above a seven-character poetic inscription on the seal face.

2 3/8 in. (6 cm.) high, box, 78g

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Sold at Christie's Hong Kong, 31 May 2017, lot 3049

Lin Qingqing (1876-1948) was a native of Fuzhou, Fujian province, and one of the most notable soapstone carvers of the late Qing and Republic periods. He specialised in low-relief carving, and took great lengths to study Chinese paintings in order to obtain a deeper understanding and control of foundational elements such as brushstrokes and composition, which he had skilfully incorporated into his carvings.

Deng Erya (1884-1954) was a native of Dongguan, Guangdong province, and relocated to Hong Kong in 1921. The uncle of the eminent scholar in Chinese archaic scripts, Rong Geng, Deng was a respected poet, calligrapher, painter and seal carver.

晚清／民國

林清卿田黃薄意江崖高士印鄧爾疋篆刻（78克）

印文：桃花庵裏酒中仙

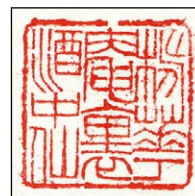
邊款：仿牧甫。爾疋

來源

香港佳士得，2017年5月31日，拍品3049號

林清卿（1876-1948），福建福州人，專攻薄意。自幼好學且天資聰穎，卻棄仕途而投入印石雕刻，後更精益求精，苦心學畫，終將其精髓如筆意、構圖等元素融入薄意之中，作品意境深遠。

鄧耳疋（1884-1954），廣東東莞人，1921年定居香港，精詩詞、書畫、篆刻。著名古文字學者容庚之舅。



impression  
印文



(two views 兩面)

3146

A TIANHUANG 'LION' OVAL SEAL

The oval seal is surmounted by a recumbent lion with its tail swished to one side. The side is incised with a four-character inscription, *Yuzhi baozhang*, 'Imperial precious seal', above the seal face carved with a seven-character Qianlong Imperial poetic inscription.

1 7/8 in. (4.1 cm.) long, box, 66g

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's Hong Kong, 31 May 2017, lot 3047

清 田黃獅鈕橢圓印(66克)

印文：最是春光含喜意

邊款：御製寶章

印文源自清高宗御製詩三集卷九十三「題呂紀春喜圖」

來源

香港佳士得，2017年5月31日，拍品3047號



rubbing  
拓片



impression  
印文



3147 (two views 兩面)

3147

A FINE INSCRIBED WHITE JADE  
PLAQUE

QING DYNASTY, 18TH CENTURY

The plaque is carved on one side depicting the Han dynasty female poet Zhuo Wenjun playing the zither, the other side with a poetic inscription followed by the seals *Zi* and *Gang*.

2 1/8 in. (5.3 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

清十八世紀

白玉「卓文君撫琴」詩文牌

題詩：口如馬嘍箕，川上高士孀，今日相對樂，延年萬歲期。

鈐印：子、岡

THE PROPERTY OF A GENTLEMAN

3148

TWO WHITE JADE DOUBLE-  
GOURD SHAPED PLAQUES  
QING DYNASTY, 18TH-19TH CENTURY

Each plaque is carved in low relief one side with the characters *da ji* (great auspiciousness) and on the reverse with the characters *tian xi* (happiness under heaven), all bordered by fruiting vines carved along the edges, with conjoined openwork leaves at the top to form a suspension loop, the semi-translucent stone is of even white colour.

3 in. (7.7 cm.) long

(2)

HK\$120,000-250,000

US\$16,000-32,000

清十八／十九世紀

白玉「大吉天喜」葫蘆形牌兩件



3148

VARIOUS PROPERTIES

3149

A PIERCED WHITE JADE 'DOUBLE-DRAGON' PLAQUE

QING DYNASTY (1644-1911)

The plaque is finely carved and pierced on both sides in openwork with a pair of confronting *chi* dragons with their faces up and their bodies intertwined. The stone is of even milky white tone.

3 1/6 in. (7.7 cm) long, box

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

The Grace Nicholson (1877-1948) Collection, Pasadena, California (by repute)

清 白玉雕雙龍玉牌

來源

Grace Nicholson (1877-1948) 珍藏，帕薩迪納市，加州（傳）





3150

3150

A WHITE JADE SACK-FORM  
PENDANT

QING DYNASTY (1644-1911)

The pendant is carved in the form of a sack tied with a ribbon suspending a *wan* symbol and is carved on the sides with five bats.

The jade is of even white tone with some opaque inclusions.

2 1/8 in. (6.4 cm.) long

HK\$60,000-80,000

US\$7,700-10,000

清 白玉雕五福紋包袱形珮

3151

A WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

The rectangular plaque is finely carved to each side with a panel surmounted by two archaic *kui* dragons, one side is carved with an immortal riding on a flying crane, while the other side is carved with a poem followed by the signature Zigang. The jade is of pale celadon tone.

2 in. (5.1 cm.) long, box

HK\$50,000-80,000

US\$6,400-10,000

清 白玉詩文牌



3151 (two views 兩面)



3152

A CARVED SHADOW AGATE 'PARROT' PENDANT

QING DYNASTY, 18TH CENTURY

The pendant is cleverly carved on one side utilising the natural dark brown inclusions of the stone with a parrot, bat and flower. The other side is carved with three peaches. 2 in. (5 cm.) high, box

HK\$180,000-250,000

US\$24,000-32,000

清十八世紀 瑪瑙巧雕珮

3153

A WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

The rectangular plaque is finely carved to one side in low relief with a figure of General Yuchi. The reverse is inscribed with a four-character seal mark, *Yuchi Jingde*, both sides below a pair of confronted archaic dragons 2 in. (5 cm.) high

HK\$180,000-250,000

US\$24,000-32,000

清 白玉人物紋牌



3153 (two views 兩面)



3154 (two views 兩面)

3154

A WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

One side is carved in low relief with a flower basket, and the reverse is carved with a poetic inscription followed by the signature of Zigang, both sides below *nuyi*-form clouds.

2 3/8 in. (6 cm.) high

HK\$250,000-400,000

US\$32,000-51,000

清 白玉子岡牌





3155

A PIERCED JADEITE 'PARROT AND BAMBOO' PENDANT

QING DYNASTY (1644-1911)

The pendant is carved and pierced with bamboo and associated leaves with a parrot perched on top of one of the branches. The stone ranges from a deep apple green to milky white tone.

2 ½ in. (6.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

清 翠玉透雕鸚鵡從竹紋珮

3156

A JADEITE DOUBLE-GOURD FORM PENDANT

The pendant is carved and pierced as three interlinking double gourds of varying sizes borne from leafy swirling vines. Each end is also further carved with a bat perched on top of the gourds.

2 3/4 in. (6 cm.) long

HK\$ 120,000-180,000

US\$16,000-23,000

翡翠葫蘆形珮

3157

A JADEITE 'MONKEY' PENDANT

The pendant is carved as a stalk of bamboo with a monkey clambering on the side whilst holding a peach on top of its head. The stone varies from deep emerald green to a pale celadon tone.

2 in. (5 cm.) long

HK\$ 120,000-180,000

US\$16,000-23,000

翡翠靈猴獻壽紋珮

3158

TWO JADEITE PENDANTS

QING DYNASTY (1644-1911)

One pendant is carved and pierced as two interlocking cats which are highlighted by the translucent white and pale green parts of the stone. The other pendant is carved as two peaches with two bats amidst *lingzhi* and leaves.

The largest: 2 in. (5 cm.)

(2)

HK\$ 200,000-300,000

US\$26,000-38,000

清 翠玉珮兩件



3156



3157



3158





3159

### 3159

A JADEITE 'LINGZHI' PENDANT  
QING DYNASTY (1644-1911)

The pendant is carved and pierced with *lingzhi* borne on scrolling branches and broad leaves. The stone is of a bright-apple green tone with some areas deepening to a darker green.  
1 ¾ in. (4.5 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

#### 清 翠玉靈芝紋珮

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3160

### 3160

A JADEITE 'PRUNUS AND BAMBOO' PENDANT  
QING DYNASTY (1644-1911)

The shaped pendant is carved with a bird among prunus borne on gnarled branches and bamboo. The stone is of a glassy green tone varying from deep emerald to a lighter apple-green tone.  
2 ¼ in. (6 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

#### 清 翠玉花鳥紋珮

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3161

A CARVED JADEITE 'DRAGON' BELT HOOK

QING DYNASTY (1644-1911)

The stone is finely carved with a characteristic curved shaft terminating in a dragon-head hook, opposite a sinuous *chilong* in openwork. The reverse side is carved with a tab for attachment. The stone varies from brilliant emerald green to mottled green tones.

3 ¼ in. (8.3 cm.) long

HK\$460,000-600,000

US\$59,000-77,000

清 翠玉龍紋帶鉤

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3162

A JADEITE OVAL PENDANT

The jadeite pendant of oval shape is of a brilliant and even emerald green tone.  
1  $\frac{3}{8}$  in. (4.5 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

翠玉墜

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



(two views 兩面)

3163

A JADEITE PENDANT

The pendant is in the form of a pea pod and carved with a branch of *lingzhi* to one end. The stone is of a bright apple-green tone with a glossy finish. 2 in. (5 cm.) long

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

US\$130,000-190,000

翠玉豆莢形珮

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。

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 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\$1,600,000, 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](http://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之所有拍賣品與其他類別拍賣品），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 1,600,000 元或閣下擬競投全部拍賣品低估值總額之 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](http://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. **Estimates** may be shown in different currencies from that of the

saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 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](http://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](http://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](http://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 - 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- 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
- 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 E2h(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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) 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

- (iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 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\$3,000,000 per auction sale. 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.

- (iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

- (v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (vi) 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 email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

### 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

### 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, publicly 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.

### 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](http://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](mailto: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.

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 any **lot** you purchase.

(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](mailto: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 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**

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  $\Psi$  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; and

(ii) We do not 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](http://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](http://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](http://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](http://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“本目錄中使用的名類標識”。
- (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價決定。**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。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 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**任何鐘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) 收藏家等級的鐘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**每一隻鐘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，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。
- 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）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - (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，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - (iii) 信託、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。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 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：
- (i) 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。
- (ii) 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。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 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](http://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™ 使用條款管限，詳情請見 [www.christies.com](http://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](http://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；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：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 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：

- (a) 拍賣會場參與競投的競投人；
- (b) 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；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

##### 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™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，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2,000,000元之25%；加逾港幣2,000,000元以上至港幣30,000,000元部分之20%；加逾港幣30,000,000元以上之12.5%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**而產生的該等稅費。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。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 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；
- (b) 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，您通知我們您的**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) 我們對在拍賣日後 5 年內提供的申索通知提供**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**不適用於有**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，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**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。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (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**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**的已出售**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) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - (ii) 電匯至：  
香港上海匯豐銀行總行  
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：HSBCHKHHHKH
  - (iii) 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 3,000,000 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 3,000,000 元之付款。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：
  - (iv) 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）；
  - (v) 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）；
  - (vi) 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 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 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）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

## 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）：

- 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；
  - 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；
  - 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。
  - 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；
  - 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；
  - 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - 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；
  - 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
  - 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

- 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**）。
- 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- 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。
- 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：
  - 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 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。
  - 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**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 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值品。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](mailto: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。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(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](mailto:postsaleasia@christies.com)。

### (b) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）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、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。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**

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  $\Psi$  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);和

(ii) 本公司無就任何**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(除有特別解釋外,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](http://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](http://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](http://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;

a) **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;

b) **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;

c) **拍賣品**在**標題**被描述為**某來源**,則為該來源的作品;

d) 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](http://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 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

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 •◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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**在目錄中註以符號◦◆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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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，第三方必須全額支付成交價及買方酬金。

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，我們不會在目錄中註以符號。

#### 利益方的競投

如果競技人在**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。

#### 有保留的標頭

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。

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## • DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

# 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 30 May 2018 will, at our option, be removed to 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](http://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 31 May 2018.

All collections from 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](mailto: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](mailto: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](http://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 <b>lots</b> 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 <b>lots</b> 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 2018 年 5 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](http://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 2018 年 5 月 31 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，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](mailto: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](mailto: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](http://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 <b>拍賣品</b> 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 <b>拍賣品</b> ，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。

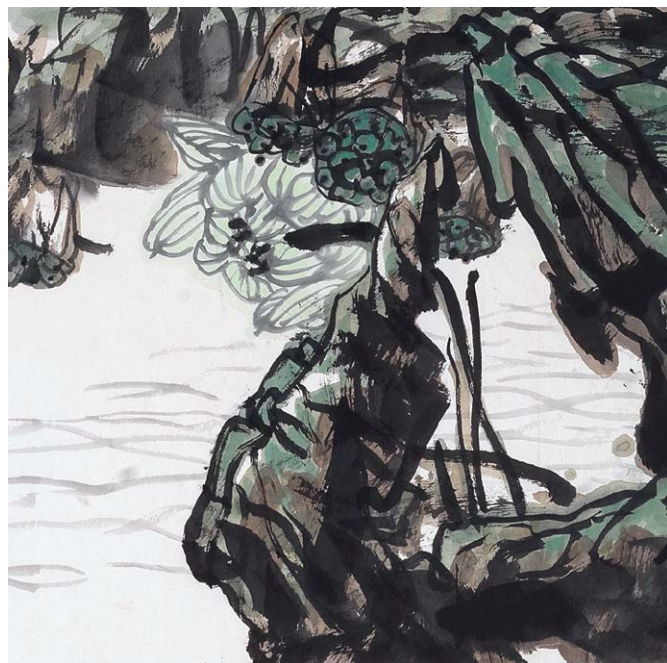
墨  
舞  
夕

# GESTURES

PAN GONGKAI 潘公凱

WANG DONGLING 王冬齡

WU YI 吳毅



(clockwise)

WANG DONGLING, *Dancing in Dreams* 王冬齡 夢之舞

WU YI, *Snowland* 吳毅 雪域

PAN GONGKAI, *Greenwaves with Green Cover* 潘公凱 碧波翠蓋

## PRIVATE SALES

25-28 May Hong Kong Convention and Exhibition Centre

4-14 June James Christie Room, Christie's Hong Kong

## 私人洽購展覽

5月25至28日 香港會議展覽中心

6月4至14日 香港佳士得藝廊

## CONTACT 查詢

Carmen Shek Cerne 石嘉雯

[cshek@christies.com](mailto:cshek@christies.com)

+852 2978 9981

# CHRISTIE'S

PRIVATE SALES 佳士得私人洽購

A RARE AND IMPORTANT  
GILT-BRONZE FIGURE OF  
BUDDHA SHAKYAMUNI  
TIBET, 15TH CENTURY  
Estimate: €300.000 - 500.000



**ART D'ASIE**  
*Paris, 13 June 2018*

**VIEWING**  
9-12 June 2018  
9, Avenue Matignon, 75008 Paris

**CONTACT**  
Tiphaine Nicoul  
tnicoul@christies.com  
+33 (0)1 40 76 83 75

**CHRISTIE'S**

西方藝術簡史課程  
戰後歐美藝術

2018年5月25至26日 | 普通話  
香港會議展覽中心

瀏覽詳情 [christiesedu.hk](http://christiesedu.hk)



馬克·羅斯科 (1903-1970) 《橙、紅、黃》1961年作  
成交價：86,882,500美元 佳士得紐約，2012年5月8日

CHRISTIE'S  
EDUCATION 佳士得美術學院







# 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](mailto:registrationasia@christies.com).

## A Bidder's Detail

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.

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address):  
.....

## B Identity Documents and Financial References

If you are a new client, 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, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("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\$ 1,600,000 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. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

You can pay any 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.

## C Sale Registration

- |  |   |
|--|---|
| <input type="checkbox"/> 16123 Fine & Rare Wines:<br>Direct from the Cellars of the Historic Domaine Comte Georges de Vogüé  | <input type="checkbox"/> 15953 Chinese Contemporary Ink   |
| <input type="checkbox"/> 16124 Fine & Rare Wines Featuring Wines Direct from Masseto and<br>a Collection of Château Lafleur and other Guinaudeau Family Estate Wines | <input type="checkbox"/> 15954 Fine Chinese Classical Paintings and Calligraphy   |
| <input type="checkbox"/> 16130 Hong Kong Magnificent Jewels*   | <input type="checkbox"/> 15955 Fine Chinese Modern Paintings*   |
| <input type="checkbox"/> 16128 Important Watches and Private Collections   | <input type="checkbox"/> 16911 Celestial Immortals -<br>The Taber Family <i>Tianqiuping</i> from Philbrook Museum of Art* |
| <input type="checkbox"/> 16132 Handbags & Accessories  | <input type="checkbox"/> 16956 Three Qianlong Rarities -<br>Imperial Ceramics From An Important Private Collection*       |
| <input type="checkbox"/> 13275 Asian 20th Century & Contemporary Art (Evening Sale)*   | <input type="checkbox"/> 16966 The Nitta Maitreya*  |
| <input type="checkbox"/> 13277 Asian Contemporary Art (Day Sale)   | <input type="checkbox"/> 16265 Contemplating The Divine - Fine Buddhist Art*  |
| <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale)   | <input type="checkbox"/> 16759 Leisurely Delights of a Transient Life*  |
|  | <input type="checkbox"/> 15959 Important Chinese Ceramics and Works of Art*   |

\* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle

Please indicate the bidding level you require:

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000           | <input type="checkbox"/> HK \$ 500,001 - 2,000,000    | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 +          |

## D 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.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my 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.

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
[www.christies.com](http://www.christies.com)

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

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

客戶編號 .....

客戶名稱 .....

客戶地址 .....

城市 / 區 ..... 郵區編號 .....

縣 / 省 / 州 ..... 國家 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址 ( 同上述地址相同) :  
.....

### B 身份證明文件及財務證明

如閣下為新客戶，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，連同該人士簽發的授權書。

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，閣下可致電 +852 2978 5371 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。

如需申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍賣的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。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登記程序進行登記。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。

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。

### C 拍賣項目登記

- |  |  |
|--|--|
| <input type="checkbox"/> 16123 佳士得名釀：武戈伯爵酒莊直遞珍藏                    | <input type="checkbox"/> 15953 中國當代水墨                |
| <input type="checkbox"/> 16124 佳士得名釀：呈獻馬賽多直遞窖藏、花堡酒莊非凡醇釀及格維諾德家族珍藏佳釀 | <input type="checkbox"/> 15954 中國古代書畫                |
|  | <input type="checkbox"/> 15955 中國近現代畫 *              |
| <input type="checkbox"/> 16130 瑰麗珠寶及翡翠首飾 *                         | <input type="checkbox"/> 16911 天中八仙——費布克美術館珍藏乾隆天球瓶 * |
| <input type="checkbox"/> 16128 精緻名錶及私人珍藏                           | <input type="checkbox"/> 16956 乾隆三希——重要私人珍藏清代官窯精品 *  |
| <input type="checkbox"/> 16132 典雅傳承：手袋及配飾                          | <input type="checkbox"/> 16966 新田舊藏鑲金銅彌勒佛 *          |
| <input type="checkbox"/> 13275 亞洲二十世紀及當代藝術（晚間拍賣）*                  | <input type="checkbox"/> 16265 正觀自在——佛教藝術精品 *        |
| <input type="checkbox"/> 13277 亞洲當代藝術（日間拍賣）                        | <input type="checkbox"/> 16759 浮生閑趣 *                |
| <input type="checkbox"/> 13276 亞洲二十世紀藝術（日間拍賣）                      | <input type="checkbox"/> 15959 重要中國瓷器及工藝精品 *         |

\* 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之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍賣品，請於以下方格劃上「✓」號。

本人有意登記高額拍賣競投牌

請提供閣下之競投總額：

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000           | <input type="checkbox"/> 港幣 500,001 - 2,000,000    | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 +          |

### D 聲明

• 本人已細閱載於目錄內之業務規定、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。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍賣品之競投。

• 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。

姓名 ..... 簽署 ..... 日期 .....



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01/04/18

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES: DIRECT FROM THE CELLARS OF THE HISTORIC DOMAINE COMTE GEORGES DE VOGÜÉ

Sale number: 16123  
**FRIDAY 25 MAY**  
**5.30 PM**

## FINE & RARE WINES FEATURING WINES DIRECT FROM MASSETO AND A COLLECTION OF CHÂTEAU LAFLEUR AND OTHER GUINAUDEAU FAMILY ESTATE WINES

Sale number: 16124  
**SATURDAY 26 MAY**  
**10.30 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

## CONTEMPORARIES: VOICES FROM EAST AND WEST (EVENING SALE)

Sale number: 13275  
**SATURDAY 26 MAY**  
**6.00 PM**  
Viewing: 25-26 May

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13277  
**SUNDAY 27 MAY**  
**10.30 AM**  
Viewing: 25-26 May

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13276  
**SUNDAY 27 MAY**  
**1.30 PM**  
Viewing: 25-26 May

## CHINESE CONTEMPORARY INK

Sale number: 15953  
**MONDAY 28 MAY**  
**11.00 AM**  
Viewing: 25-27 May

## IMPORTANT WATCHES AND PRIVATE COLLECTIONS

Sale number: 16128  
**MONDAY 28 MAY**  
**12.00 PM**  
Viewing: 25-27 May

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15954  
**MONDAY 28 MAY**  
**2.30 PM**  
Viewing: 25-28 May

## FINE CHINESE MODERN PAINTINGS

Sale number: 15955  
**TUESDAY 29 MAY**  
**10.30 AM & 2.30 PM**  
Viewing: 25-28 May

## HONG KONG MAGNIFICENT JEWELS

Sale number: 16130  
**TUESDAY 29 MAY**  
**1.00 PM**  
Viewing: 25-29 May

## CELESTIAL IMMORTALS - THE TABER FAMILY TIANQIUPING FROM PHILBROOK MUSEUM OF ART

Sale number: 16911  
**WEDNESDAY 30 MAY**  
**10.30 AM**  
Viewing: 25-29 May

## THREE QIANLONG RARITIES - IMPERIAL CERAMICS FROM AN IMPORTANT PRIVATE COLLECTION

Sale number: 16956  
**WEDNESDAY 30 MAY**  
**10.45 AM**  
Viewing: 25-29 May

## THE NITTA MAITREYA

Sale number: 16966  
**WEDNESDAY 30 MAY**  
**11.00 AM**  
Viewing: 25-29 May

## HANDBAGS & ACCESSORIES

Sale number: 16132  
**WEDNESDAY 30 MAY**  
**11.00 AM**  
Viewing: 25-29 May

## CONTEMPLATING THE DIVINE - FINE BUDDHIST ART

Sale number: 16265  
**WEDNESDAY 30 MAY**  
**11.15 AM**  
Viewing: 25-29 May

## LEISURELY DELIGHTS OF A TRANSIENT LIFE

Sale number: 16759  
**WEDNESDAY 30 MAY**  
**11.45 AM**  
Viewing: 25-29 May

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15959  
**WEDNESDAY 30 MAY**  
**2.30 PM**  
Viewing: 25-29 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: **Fung Tsang, ST United Studio Limited**, [fungtsang@stunited.com](mailto:fungtsang@stunited.com)  
Mak Kin Pon





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