

# LEISURELY DELIGHTS OF A TRANSIENT LIFE

浮生閑趣

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



CHRISTIE'S 佳士得

大吉羊

吉羊先

西水日  
鄭美  
伯萬  
銘  
西水日  
西水日

鹿

鹿鍾銘

吉  
金  
罪  
方

方寅戈

鹿象形



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# LEISURELY DELIGHTS OF A TRANSIENT LIFE

## 浮生閑趣

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### AUCTION · 拍賣

Wednesday 30 May · 5月30日(星期三)

11.45am (Lots 2901-2989) approximately, immediately following the sale of  
Contemplating The Divine – Fine Buddhist Art

約上午11.45(拍賣品編號2901-2989)正觀自在—佛教藝術精品拍賣後隨即舉行。

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

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

### VIEWING · 預展

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

香港，香港會議展覽中心

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

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Leila de Vos Van Steenwijk



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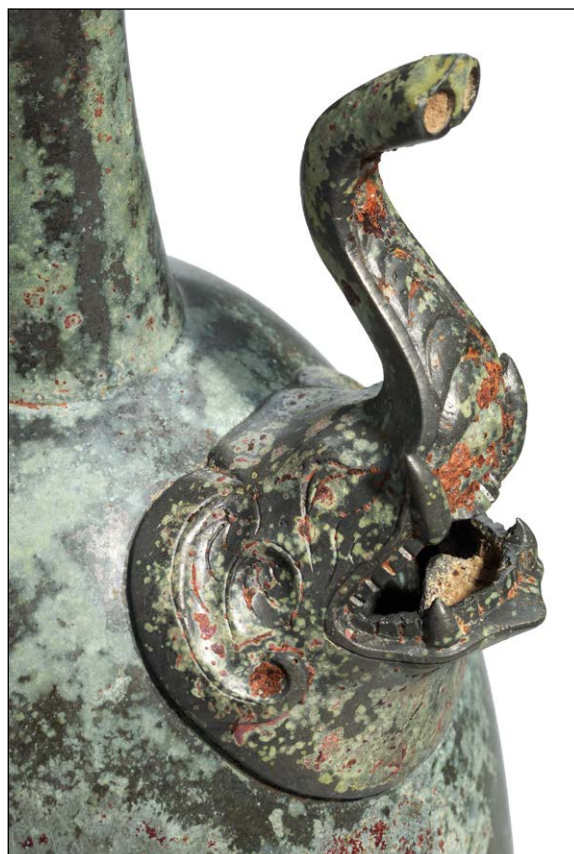
CHRISTIE'S 佳士得



LEISURELY DELIGHTS OF  
A TRANSIENT LIFE

浮生閑趣





detail  
細部

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

2901

A RARE SILVERY BRONZE *KUNDIKA* AND COVER  
SUI-EARLY TANG DYNASTY, 7TH CENTURY

The plain ovoid body raised on a flared shallow foot ring and surmounted by a tall, slender, slightly waisted neck rising to an everted mouth rim, the shoulder applied with an elephant head with raised trunk and open mouth masking a small aperture in the body, the cover cast in relief with a band of petals encircling the base of the nozzle-shaped finial or spout, the pale silvery body with some cloudy patina and ferrous encrustation.

9 ½ in. (24.2 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's New York, 21 March 2000, lot 187

A very similar bronze vessel of this very rare type, also with elephant-head spout, but apparently missing its separate nozzle, and shown standing on a bronze circular dish is illustrated in *Ceramic Art of the World, Sui and T'ang Dynasties*, Tokyo, 1976, vol. 11, p. 291, fig. 122. A bronze bottle of this shape, but without spout, was included in the exhibition, *The Arts of the T'ang Dynasty*, Los Angeles County Museum, 8 January - 17 February 1957, no. 113. The same shape can be seen in two glazed pottery bottles also illustrated in *Ceramic Art of the World*, p. 291, figs. 123 and 124.

A porcelaneous version of a *kundika* with elephant-head spout dated to the Sui dynasty, covered with a now crackled glaze and with more bulbous body is illustrated in *Zhongguo meishu quanji; Gongyi meishu bian; Taoci* (The Great Treasury of Chinese Fine Arts; Arts and Crafts; Ceramics), Shanghai, 1988, vol. 2, p. 14, no. 16. Another clear-glazed white porcelaneous *kundika* with cup-shaped mouth on the spout and a tall tapering nozzle similar to that of the present example, but also with a more bulbous body, was included in the exhibition, *The Arts of the T'ang Dynasty*, no. 238.

See, also, a related silvery bronze *kundika* of different body shape and with a human-head cast at the base of the spout, which was sold at Sotheby's London, 6 June 1995, lot 86.

隋／初唐 響銅象首瓶

來源

紐約佳士得，2000年3月21日，拍品187號





THE PROPERTY OF A GENTLEMAN

2902

A VERY RARE GUAN LOBED TRIPOD CENSER  
SOUTHERN SONG DYNASTY (1127-1279)

The bulbous body is potted with three lobes and a raised band on the shoulder, supported on three cabriole feet, rising to a slightly lipped rim, the handles now missing. It is covered overall with a thick, crackled glaze of greyish-green tone, thinning to a purplish colour at the rim. The base with six small spur marks in a circle, the bottom of feet unglazed, revealing the dark grey body.

4 ½ in. (11.4 cm.) wide, box

HK\$2,200,000-2,800,000 US\$290,000-360,000

PROVENANCE

Collection of Mrs. Enid Lodge and the late F. Brodie Lodge, Esq.  
Sold at Sotheby's London, 14 March 1972, lot 97

The J.T. Tai Collection

*Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J.T. Tai & Co.*, sold at Sotheby's New York, 22 March 2011, lot 183

EXHIBITED

On loan to the Williams Hayes Fogg Art Museum, Cambridge, Massachusetts

Oriental Ceramic Society, *Ju and Kuan Wares - Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London, 12th November - 13th December 1952, no. 71

The unusual form of the present censer, characterised by a bulbous lobed body supported on three short feet, is modelled after the archaic bronze *li* vessel. The thick, opaque crackled glaze and six small spur marks arranged in a circle on the underside of the current lot are typical of censers made at the Southern Song *guan* kilns in Hangzhou, such as a tripod censer excavated at the Laohudong *guan* kiln, potted with a more rounded body but with similar raised bands on the shoulder and six spur marks on the base, illustrated in *Hangzhou laohudong yaozhi ciqi jingxuan*, Hangzhou, 2002, no. 75.

Compare also to a *guan* bluish-celadon glazed censer, also with short cabriole feet and raised bands on the shoulder, dating to the Southern Song dynasty, in the Seikado Collection in Tokyo and illustrated in *Sekai Toji Zenshu*, vol. 12, Song, Tokyo, 1977, pl. 76; and a *ge* tripod censer with long, straight feet, also bearing six circular spur marks on the underside, in the Palace Museum Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, no. 153.

南宋 官窯鬲式爐

來源

英國Enid Lodge夫人及F. Brodie Lodge先生珍藏

倫敦蘇富比，1972年3月14日，拍品97號

戴潤齋珍藏

《戴潤齋珍藏專場拍賣》，紐約蘇富比，2011年3月22日，拍品183號

展覽

借展予哈佛大學福格藝術博物館

英國東方陶瓷學會，《Ju and Kuan Wares - Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年11月12日-12月13日，圖錄圖版71號

本爐造型少見，爐身呈瓜棱形，為仿照青銅鬲器而成。通體施厚潤灰青色釉，米色大開片，底有六枚小支釘痕，排列成圓形，三足底部無釉，露出紫褐色胎土，為典型南宋官窯樣式。如杭州老虎洞窯址曾出土一件青釉鼎式爐，器身圓扁形，同樣肩部出筋，底部有一圈六枚小支釘痕，著錄於2002年杭州出版《杭州老虎洞窯址瓷器精選》，杭州，2002年，圖75號。

另可參考日本靜嘉堂珍藏一件南宋官窯三足爐，器形略異但同樣肩部飾弦紋，下承三短足，見1977年東京出版《世界陶磁全集 - 12 - 宋》，圖76號；及北京故宮博物院藏一件哥窯鼎式爐，三足較長直，底部同見一圈六枚小支釘痕，見故宮博物院藏文物珍品全集《兩宋瓷器（下）》，香港，1996年，圖153號。



base  
底部



THE PROPERTY OF A GENTLEMAN

2903

A MAGNIFICENT AND RARE GILT-BRONZE  
HAND OF A BUDDHA

TANG DYNASTY (618-907)

The hand is realistically modelled in *abhayamudra*, the five fingers gently curved, the nails and joints finely detailed. The back of the hand has an irregularly-shaped aperture for attachment.

7  $\frac{7}{8}$  in. (20 cm.) high, box

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

US\$110,000-150,000

PROVENANCE

Acquired in Hong Kong in 1995

The remarkable size of this hand suggests that it would have come from a Buddha figure of majestic size. The realistic modelling, which is rendered with extraordinary anatomical accuracy, is a testament to the superb bronze casting technique during the Tang dynasty. Characterised by fleshy fingers, finely grooved joints and broad finger nails, such naturalistic rendition can be found on contemporary Buddhist sculptures of various media, such as a limestone hand attributed to the Longmen Caves, donated by C.T. Loo to the Metropolitan Museum of Art in New York (**fig. 1**), illustrated in *Chinese Buddhist Sculpture from the Wei Through the T'ang Dynasties*, Taipei, 1983, no. 21. Compare also to a stone seated Buddha found in the rear alcove of Cave 328 in Dunhuang, his hand similarly sculpted in *abhayamudra*, illustrated in *Arts of China: Buddhist Cave Temples - New Researches*, Kodansha International, 1978 (3rd ed.), pl. 52.

唐 鑲金銅佛手

來源

1995年購於香港

此佛手尺寸與真人大小相若，顯示本屬一尊碩大的銅佛像。手施無畏印，五指向前微曲，肌肉飽滿，關節及指甲等部位均寫實呈現，符合人體比例，極具藝術性。盛唐佛教雕塑重視寫實，比較敦煌莫高窟第328號洞一尊彩繪佛像，同樣施無畏印，手的姿態及豐腴造型，與本手相類，見《Arts of China: Buddhist Cave Temples - New Researches》，講談社，1978年（第三版），圖版52號。另可參考一件石灰石佛手，應源自龍門石窟，1930年由盧芹齋捐贈予紐約大都會博物館（圖一），見《中國古代石雕藝術》，台北，1983年，圖版21號。



fig. 1 Gift of C. T. Loo, 1930  
Collection of The Metropolitan Museum of Art  
圖一 1930年盧芹齋贈予大都會博物館





扇  
之  
背





another view  
另一面

VARIOUS PROPERTIES

2904

A SONGHUA INCENSE DISH

DAOGUANG PERIOD (1821-1850), INCISED DINGFU HALL MARK IN SEAL SCRIPT

The incense dish is carved realistically in the form of a large *bodhi* tree leaf, with a four-character inscription in seal script incised just below the tip of the leaf, and a two-character inscription, *Dingfu*, on the base of the leaf.

5 ½ in. (13.8 cm.) long, box

HK\$150,000-200,000

US\$20,000-26,000

*Dingfu* is the hall mark of Prince Ding, Zai Quan (1794-1854), the younger brother of the Daoguang Emperor, and a passionate patron of the arts. His other hall mark is *Xingyouheng tang*, and is used interchangeably or in tandem with the *Dingfu* hall mark on the works of art commissioned by him.

清道光 松花石雕菩提葉形香盤 「定府」篆書款

銘文：菩提妙香

定府主人載銓（1794–1854）為弘曆四代孫，道光十六年襲定郡王。雅好收藏，並屢次訂製藝術品，作品種類豐富，舉凡陶瓷、壽山石、玉器至各類文玩皆有，風格皆極為雅致。「行有恆堂」為其堂名，亦偶見於其訂製作品上。









fig. 1 Line-drawing rendition of *Xiaoyi Acquiring the Orchid Pavilion Preface by Deception*. Collection of Liaoning Provincial Museum  
圖一 遼寧省博物館藏《蕭翼賺蘭亭圖》線描圖



fig. 2 Image from *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), vol.3 Hebei. Science Press, Beijing, 2008, no.60  
圖二 圖片出自《中國出土瓷器全集·第三卷·河北》，科學出版社，北京，2008年，圖60

VARIOUS PROPERTIES

2905

A DING MINIATURE MODEL OF TEA BRAZIER AND SKILLET

NORTHERN SONG DYNASTY (960-1127)

The tea warmer has a bell-form base surmounted by a pentafoil pan and a cylindrical brazier that supports a shallow wok with a pair of bail handles. The brazier with a shaped aperture is reticulated around the sides with mullions separated by twist-robe appliqué. It is covered overall with a clear glaze of ivory tone. 7 1/8 in. (18 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

Before Song Dynasty, the fashion for tea drinking centred on brewed tea. The method of tea making described in *The Classic of Tea*, written by Lu Yu in the Tang Dynasty, is that of the brewed tea. In the Song painting *Xiao Yizhuan Lanting tu* (fig. 1), after a Tang original, a tea brewing scene is depicted showing the principle utensils - brazier and skillet. On the current model, the brazier and skillet are fired together and cannot be separated, and its size is too small for practical use. Hence, it is possible that this was made to be a plaything on the scholar's desk. Although brewed tea diminished in popularity in the Song period, its old-fashioned connotation was much admired by the literati, who often referred to it in poems. It is not surprising that such an object would have been considered an elegant accompaniment for a scholar's desk. Compare to another Ding miniature model of brazier and skillet excavated in Quyang (fig. 2), illustrated in *Complete Collection of Ceramic Art Unearthed in China, Hebei*, vol. 3, Beijing, 2008, pl. 60.

北宋 定窯煎茶風爐銚子擺件

宋朝之前的飲茶習慣以煎茶為主流，陸羽《茶經》內描述的治茶方法也是煎茶。遼寧省博物館藏宋代摹本《蕭翼賺蘭亭圖》（圖一）具體地描繪了煎茶的場景，其中最主要的道具便是風爐與銚子（呈茶湯的鐵盤）。本器的風爐與銚子無法分開，且器形太小，並非實用器，極有可能是案頭擺設的賞玩器。煎茶在宋朝雖然不似前朝盛行，但是它蘊含的古意特為士人所重，常付諸吟詠，在特定的場合出現，故在案頭擺設這樣一件擺件也不失為風雅之事。可參見另一件 1973 年河北曲陽縣潤磁村出土的唐代白釉茶器，刊載於《中國出土瓷器全集·河北》，第 3 冊，北京，2008 年，圖版 60 號（圖二）。



~ 2906

AN ALOESWOOD RUYI SCEPTRE  
QING DYNASTY, 18TH-19TH CENTURY

The rich caramel-coloured aloeswood is naturalistically carved in high relief as a gnarled and twisting stem of *lingzhi* fungus, with several of the caps forming the head at one end, above an openwork-carved gnarled leafy branch.

10 ¼ in. (26 cm.) long, 30g

HK\$150,000-250,000

US\$20,000-32,000

清十八/十九世紀 沉香雕萬壽靈芝如意





(two views 兩面)

2907

A WHITE JADE POMEGRANATE-FORM BOX AND COVER

QIANLONG PERIOD (1736-1795)

The rounded fruit is formed from a single pebble, carved on the exterior in openwork with two leafy branches extending around the sides and interlocking to form a hinge. The cover is further carved in relief with a small cicada seated to one side above the large flowerhead straddling the box and cover, the stone of an even white tone with small russet and opaque inclusions.

3 ¼ in. (8.3 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Christie's New York, 2 December 1985, lot 313

The Alan and Simone Hartman Collection, sold at Christie's Hong Kong, 27 November 2007, lot 1515

EXHIBITED

Christie's New York, 13-26 March, 2001

Museum of Fine Arts, Boston, *Chinese Jades from the Hartman Collection*, August 2003-December 2004

LITERATURE

Roger Keverne ed., *Jade*, London, 1991, p. 152, figs. 61 and 62

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 86

Compare with a similar peach box and cover with interlocking branches joining the two halves in the Victoria and Albert Museum illustrated by M. Wilson, *Chinese Jades*, London, 2004, p. 56, no. 58, where the author notes that this group of carvings is very impressive from a technical point of view because of the great precision it would have involved for the two halves of the box to fit together so perfectly. Another very similar pomegranate box with a small insect resting on the cover in the collection of the Seattle Art Museum is illustrated by J. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p. 99, no. 78.

清乾隆 白玉榴開百子連枝盒

白玉質，帶沁斑。器呈石榴形，分為盒蓋和盒身兩部分，以子母口相扣合，盒、蓋以透雕樹幹相纏，不能分離。通體琢葉、枝幹，還有趴在石榴上的小蟲，設計精細逼真，小巧可愛。

來源

紐約佳士得，1985年12月2日，拍品313號

《Alan and Simone Hartman 重要玉器珍藏》，香港佳士得，2007年11月27日，拍品1515號

展覽

紐約佳士得，2001年3月13至26日

波士頓美術館，《哈特曼收藏中國玉器》，2003年8月至2004年12月

著錄

Roger Keverne編，《玉器》，倫敦，1991年，頁152，圖版61號及62號

Robert Kleiner，《哈特曼收藏中國玉器》，香港，1996年，編號86

石榴，果內結實（種子）甚多，寓意多子多孫，金枝繁盛。古時在訂婚下聘或迎娶送嫁時有互贈石榴的風俗，象徵多福多子，開枝散葉。

2908

A CARVED AMBER WATER POT  
QING DYNASTY, 18TH CENTURY

The floral-formed water pot is carved with two handles to the sides, with a bat motif to the interior, and four bats and *fu* characters on the mouth rim.

2 ½ in. (6.5 cm.) wide., box

HK\$ 180,000-200,000

US\$24,000-26,000

清十八世紀 琥珀雕福壽團螭紋海棠形小洗



(another view 另一面)



2909

A CARVED CINNABAR LACQUER 'PEONY' BOX  
AND COVER

MING DYNASTY, EARLY 15TH CENTURY

The top of the cover is carved through the red lacquer to an ochre ground with a single peony blossom surrounded by leaves and buds. The sides of the box and cover are similarly carved with a mixed floral frieze comprising blossoming peony and chrysanthemum. The interiors and the recessed base are covered in black lacquer.

5 <sup>13</sup>/<sub>16</sub> in. (15 cm.) diam., Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

明初 剔紅牡丹紋圓盒



2910

A BRONZE 'LION' CENSER AND COVER

LIAO DYNASTY (907-1125)

The censer is cast in the form of a lotus bloom raised on beaded stem on five slender foliate cabriole legs. The cover is surmounted by a lion with its jaws agape and seated on its haunches, with its raised right paw placed on a ball.

14  $\frac{7}{8}$  in. (38 cm.) high

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

US\$ 160,000-230,000

遼 青銅蓮花式狻猊出香







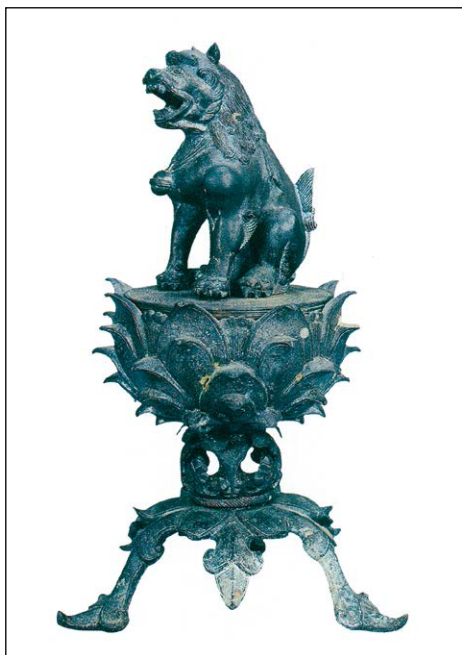


fig. 1 Collection of the Zhejiang Provincial Museum  
圖一 浙江省博物館藏品

## 2910 Continued

In China, the earliest record in reference to lions was documented in the Eastern Han dynasty (AD 25-220), when a pair of lions were presented to the Han court among the gifts of tribute from the Arsacid Empire. For its ability to expel evil and protect the Buddhist Law, the lion image became a popular motif in Chinese art with the introduction of Buddhism.

In the Tang dynasty (AD 618-907), the lion motif was used on censers amongst other animal motifs such as mandarin duck, elephant, and *qilin* mythical beast. Censers with animal-form covers were called *xiangshou*, incense beast, according to ancient text. Such designs continued to be popular in the 10th century. A closely related Liao bronze 'lion and lotus' tripod censer was found in the Liaobin Pagoda in Xinmin, Shenyang city, Liaoning province, illustrated in Zhejiang Provincial Museum, *Xiangyuan yiqing-Tang Song xiangju lancui* (A Selection of Tang and Song Incense Burners), Beijing, 2015, p. 85. (fig. 1)

中國最早關於獅子的記載是在東漢時期，當時的安息國曾向中原王朝進貢一對獅子。《後漢書·卷八十八·西域傳》載：「章帝章和元年，安息國遣使獻符拔。符拔形似麟而無角。」獅子這一勇猛的動物形象是隨著佛教的傳播而在中原地區逐漸流傳開來，在佛教中象徵莊重、威嚴，可以驅邪避凶。

熏爐顧名思義是熏香用的器皿。中國熏香的歷史悠久，熏香不僅能夠潔淨環境，驅滅蚊蟲，還能治病辟穢。但是受地理條件所限，中國原產的香料非常有限，沉香、檀香、乳香、龍腦香、荳蔻等熱帶香料多來源於各國的朝貢，香料成為非常稀有的奢侈品。自漢代起，宮廷之內熏香蔚然成風，後宮女子也以香爭寵，調香鬥香。南朝陳後主更是窮奢極欲地用名貴的檀香、沉香等木料建造了香聞數里的臨春、結綺、望仙三座閣樓。隋煬帝下江南時亦是「錦帆過處，香聞十里」。唐五代時，由於「海上絲綢之路」的興盛，大量香料輸入，使熏香文化得到了長足發展，香料從宮廷之中流入了上層社會，成為士大夫階層生活中不可或缺的部分。詩仙李白就曾多次以香入詩，如「日照香爐生紫煙」、「沉香亭北倚闌杆」；南唐後主李煜曾寫詞云「紅日已高三丈透，金爐次第添香獸」（詩裡所說的「香獸」就是獸形香熏）。除了生活用香之外，宗教儀式也大量地使用香料，因為傳說釋迦牟尼曾認為香是佛的信使，有香就有佛。於是在各種佛事活動中，焚香、上香幾乎是必有的內容。

唐代的香器做工精美，款式多變，花紋複雜，堪稱巧奪天工，對後世產生了深遠的影響。單就熏爐來說，便在款式上分為三足型、五足型、六足型、寬座型、帶柄型、塔形型等。其中，應用飛禽走獸為題材製造的熏爐又被稱為「香獸」，主要造型有獅子、鴨子、鴛鴦、象、麒麟等。這件五足造型的「銅獅子熏爐」沿用的就是唐朝最典型的款式之一，主要流行於公元七世紀至十世紀。

本件拍品獅體端坐，昂首張口，怒目圓睜。前肢撐地，利爪分張。爐身蓮花式，由三層仰覆式蓮瓣構成。就此可參照瀋陽新民遼瀋塔塔宮窖藏的一件遼代獅子蓮花三足銅爐（圖一），出土時爐內滿盛香灰。二例香爐部分蓮瓣如出一轍，飽滿圓潤，充分體現時代特徵。本件拍品造型較之更具張力，尺幅顯著，顯示出施作者虔慕崇佛之願。

2911

A LARGE BRONZE 'SHAN' MIRROR  
LATE WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The mirror is crisply cast with a ribbed loop surrounded by a circular border and five feathers enclosed within the five-pointed star created by the connected inner edges of the five *shan*, 'mountain', characters, all reserved on a ground of feather pattern, with thin upward-curved rim. The bronze has a silvery grey patina with some malachite and azurite encrustations.  
9 ½ in. (24.2 cm.) diam., box

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

US\$110,000-190,000

PROVENANCE

Galaxie Art & Gift Company, Hong Kong, 28 November 1993

Compare a very similar mirror illustrated in *Ancient Bronze Mirrors in the Shanghai Museum*, Shanghai, 2005, pp. 78-9, no. 4; one illustrated in *Ancient Bronze Mirrors in the National Museum of History*, Taipei, 1996, p. 85; and another in the collection of T.Y. King, illustrated by B. Karlgren, "Huai and Han", *BMFEA* 13, 1941, pl. 16 (C 44).

戰國晚期 青銅五山鏡

來源

Galaxie Art & Gift Company, 香港, 1993年11月28日

本件五山鏡鑄造精良、尺寸較大, 同類五山鏡可參照上海博物館收藏一例, 載於《Ancient Bronze Mirrors in the Shanghai Museum》, 上海, 2005年, 頁78-9。



THE PROPERTY OF A JAPANESE PRIVATE COLLECTION

2912

A VERY RARE BLUE AND WHITE RECTANGULAR  
'DRAGON' CENSER AND COVER

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

The rectangular censer is painted in cobalt-blue of bright tone on two sides with a pair of five clawed dragons confronting a flaming pearl, moulded on the shorter sides with a pair of animal-head handles with the original loose ring handles flanked by cloud scrolls, raised on four 'horse-hoof'-shaped legs painted on each side with a further confronting dragons. The cover is decorated on the sides with a pair of *lingzhi* scroll below a band of tri-grams divided by waves and is surmounted by a pierced dragon finial.

6 ½ in. (16.5 cm.) high, Japanese double wood boxes

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

US\$200,000-260,000

PROVENANCE

A private Japanese family collection in Ashiya, acquired in Meiji period

明萬曆 青花雲龍八卦紋長方蓋爐 雙方框六字楷書款

來源

日本芦屋市家族珍藏，入藏於明治時期





二十九

番

萬曆遊鑲香爐



fig. 1 A similar Wanli-marked blue and white censer illustrated in *Auction Catalogue of the Suzuki Family Collection, Tokyo, 1928, no. 285*  
圖一 近似萬曆款香爐，載於 1928 年東京美術俱樂部《鈴木家藏品入札》，編號 285

## 2912 Continued

Wanli censers of this rare form with their original fitted covers are extremely rare. A very similar Wanli blue and white censer and cover from the Suzuki family collection, is illustrated in the *Auction Catalogue of the Suzuki Family Collection, Tokyo Bijutsu Club, 1928, no. 285 (fig. 1)*, and another was sold at Sotheby's London, 4 November 2009, lot 68.

Wanli censers of similar form and decoration but lacking the covers include one from the collection of Gustaf Hillestrom, included in the exhibition, *The Museum of Far Eastern Antiquities, Ming blue-and-white*, Stockholm, 1964, no. 75; one from the Idemitsu Collection, is illustrated in *Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, no. 735*; one in the *Auction Catalogue of Kadera Collection, Osaka Bijutsu Club, 1916, no. 231* and another was sold at Christie's Hong Kong, 30 May 2005, lot 1453.

Wanli rectangular censers and covers of this type also exist in a form with upright bail handles and lion-form finial such as one in the National Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ming Dynasty, vol. 6, Hong Kong, 1963, pp. 46-7, no. 9* and another in the Toguri Museum of Art, illustrated in *Chinese Ceramics in the Toguri Collection, Tokyo, 1988, p. 96, no. 114*. It is interesting to note that the legs of these two censers also imitate the design of Ming furniture.

萬曆青花方爐帶原蓋者極為罕見。1928 年東京美術俱樂部《鈴木家藏品入札》中載有一件萬曆雲龍八卦紋蓋爐，編號 285（圖一）；以及一例拍賣於倫敦蘇富比，2009 年 11 月 4 日，拍品 68 號。此式方爐無蓋者可見 Gustaf Hillestrom 珍藏一例，載於瑞典遠東古物博物館，《Ming blue-and-white》，斯德哥爾摩，1964 年，編號 75；東京出光美術館藏一例，載於《出光美術館藏品圖錄：中國陶瓷》，東京，1987 年，編號 735；1916 年大阪美術俱樂部《小寺氏所藏品入札》一例，編號 231 以及香港佳士得拍賣一例，2005 年 5 月 30 日，編號 1453。

萬曆青花方蓋爐另有一種有口沿上置雙立耳，獅形鈕的器形，如國立故宮博物院所藏的雲龍八卦方爐，收錄於《故宮藏瓷：明清花瓷·隆慶萬曆》，第六冊，香港，1963 年，頁 46-47，編號 9；以及戶栗美術館藏一例，見《中國陶瓷名品圖錄》，東京，1988 年，頁 96，編號 114。正如本品腿足內翻馬蹄的做法為效仿明式家具一樣，這兩件立耳蓋爐的腿足中部出雲頭的做法也來自於同時期家具的設計。





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

2913

A VERY RARE IMPERIAL RUBY-RED OVERLAY WHITE GLASS  
CENSER

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

The censer is carved through the red overlay with a continuous mallow scroll below a band of lappets at the shoulders. All is raised on three red glass legs. The reign mark is incised on the base in a horizontal line above the character *sui*, 'year'.

2 ¾ in. (6.8 cm.) high

HK\$ 500,000-700,000

US\$ 64,000-90,000

PROVENANCE

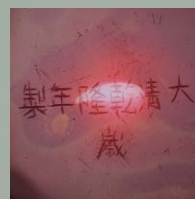
Sold at Corkhill and Job, Birkenhead, England, 30-31 January 1956, lot 711

Compare a similar example, also, with an incised reign mark in a horizontal line above the character *he*, river, from the Palace Museum, Beijing, which is illustrated in *Luster of Autumn Water: Glass of the Qing Imperial Workshop*, Beijing, 2005, p. 207.

清乾隆 涅白地套紅料三足雙耳爐 「大清乾隆年製」、「歲」楷書刻款

來源

英國伯肯赫德，1956年1月30-31日，拍品711號



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

2914

A VERY RARE IMPERIAL SMALL RUBY-RED OVERLAY WHITE  
GLASS 'MALLOW FLOWER' BOTTLE VASE  
QIANLONG INCISED SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1736-1795)

The vase, with a globular body, is surmounted by a tall cylindrical neck carved with upright plantain leaves below a band of embossed curls and bosses. The exterior is skilfully carved through the red layer to the opaque white ground to decorate a frieze of two flowering mallow blooms borne on undulating stems issuing curling furled leaves. All is supported on a short splayed foot and the character *sui*, 'year', is incised on the flat base below the incised reign mark.

4 ¼ in. (10.8 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Sold at Corkhill and Job, Birkenhead, England, 30-31 January 1956, lot 712

清乾隆 涅白地套紅料長頸小瓶 「大清乾隆年製」、「歲」楷書刻款

來源

英國伯肯赫德，1956年1月30-31日，拍品712號



2915

A RARE SILVER EWER AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The ewer is applied to the angular shoulder with an elegant S-curved spout and arched strap handle, the cover shaped as a double gourd surmounting a columnar tube, both sections of the cover hammered with rows of lotus petals. The cover and handle are connected by a loop.

7 ½ in. (19 cm.) high, box

HK\$700,000-900,000

US\$91,000-120,000

A larger ewer of identical form and design (34.1 cm.) dating to the Southern Song period, was excavated from a hoard in Xidajie, Pengzhou city, Sichuan, and now preserved in the Sichuan Pengzhou Museum. It is accompanied by a foliate-shaped silver warming bowl (see *Zhongguo jinyin boli falangqi quanji -2- jinyinqi*, Hebei, 2004, no. 289 (fig. 1). The hoard has another silver ewer and warming bowl (32 cm.) of almost identical design with the exception of a swirl-shaped design linking the spout and neck, illustrated *ibid.*, no. 240.

南宋 銀蓮蓋折肩執壺

四川彭州市西大街窖曾出土一件較大、定年南宋的銀壺（34.1公分），造型與本拍品如出一轍，現藏四川彭州市博物館，可資參考，著錄於2004年河北出版《中國金銀玻璃琉璃器全集-2-金銀器（二）》，圖版289號（圖一）。同窖出土另一件造型相同的銀壺（32公分），惟器頸與流相接的片飾略不同，見同上，圖版240號。



fig. 1 Collection of Sichuan Pengzhou Museum  
圖一 四川彭州市博物館藏品



PROPERTY FROM THE YANGDETANG COLLECTION

2916

A RARE YAOZHOU CARVED 'EGRETS AND  
PEONY' TRUNCATED *MEIPING*

NORTHERN SONG DYNASTY (960 - 1127)

The broad, high-shouldered body is carved with two egrets on opposite sides, against a background of dense peony scroll, above a band of petal lappets, and below a scalloped border, covered inside and out under an olive-green glaze, with the exception of the base, revealing the russet-grey body.

5 7/8 in. (14.6 cm) wide

HK\$500,000-700,000

US\$64,000-90,000

The dating of this lot is consistent with the result of a thermoluminescence test, conducted by Oxford Authentication Ltd, sample No. P206g52, 10 January 2007.

北宋 耀州窯青釉刻芙蓉塘戲鷺紋啣樽瓶

來源

養德堂珍藏

此器經牛津熱釋光測年法檢測（測試編號 P206g52；2007年1月10日），證實與本圖錄之定年符合。



VARIOUS PROPERTIES

~ 2917

AN EXTREMELY RARE ALOESWOOD FIGURE OF  
QILIN AND EBONY STAND

QIANLONG PERIOD (1736-1795)

The *qilin* is carved naturalistically simulating a root wood sculpture, with its head turned, eyes bulging beneath thick brows and horns between the pricked ears, and mouth with open jaws revealing its fangs and tongues. Its ferocious feature is characterised with contorted matrix of the roots depicting curly mane and detailed fur, the bushy tail upswept. The ebony stand in the form of a rock is inscribed with a *bing* character in gilt.

22 in. (56 cm.) high, ebony stand, 6,000g

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

US\$110,000-130,000

清乾隆 棋楠仿天然木雕麒麟（6,000 克）

「丙」字款烏木底座



fig. 1 Depiction of *qilin* in *Qingong Shoupu*,  
*Catalogue of Animals Collected in the Qing Palace*, vol. 1, no. 1  
圖一 《故宮獸譜》第一冊第一號



mark on the base of the stand  
座底款識







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



fig. 3 Sold at Christie's London,  
12 May 2017, lot 316  
圖三 倫敦佳士得 2017年5月12日 拍品 316號

## 2917 Continued

*Qilin* is one of the most auspicious beasts in Chinese mythology, a symbol of prosperity and good fortune. The representation of the current *qilin* is very similar to the depiction included in *Qinggong Shoupu*, Catalogue of Animals Collected in the Qing Palace (fig. 1), commissioned by the Qianlong emperor in 1750 and completed in 1761 to establish an illustrated archive of both fictional and non-fictional beasts, along with other archives of marine creatures, birds, as a cultural relics project.

The current *qilin* convincingly demonstrates a sense of vitality and dynamic movement through the fluidity of its carving. The style of carving is closely related to a series of wood furniture much treasured by the Qing court, which is illustrated in the *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (III)*, pp.286-292.

For other naturalistic wood carvings of animals, see a small figure of ram and a large figure of recumbent lion (fig. 2) in the collection of Palace Museum, Beijing, both dated to the Qing Dynasty. Given the cost and rarity of aloeswood, it is very rare to find an aloeswood carving of this enormous size. Compare to an exquisitely carved aloeswood mirror stand (79 cm. high) dated to the 19th century, sold at Christie's London, 12th May 2017, Lot 316 (fig. 3).

The gilt inscription on the underside of the original fitted ebony stand, *bing*, represents grade III in the grading scale of Imperial stands commissioned by the Qing Emperors. Entries showing such commissions have been extensively recorded in the Imperial archives during the Yongzheng and Qianlong reigns. See a *zitan* stand dated to mid-Qing dynasty bearing the same *bing*-character inscription on the underside in the collection of Palace Museum, Beijing, illustrated in *The Collection of Stands in the Palace Museum Part V*, Beijing, 2016, p.70, no. 17.

本拍品具有極致的創意性與精神意境，採用仿照天然木根雕的工藝技法，捨去刻板的線條，帶出天然隨形的意趣，就材而造，以抽象方式塑造神獸形象。雙目炯炯，神情愜然，毛髮彷彿隨形飄動，姿勢凜然，意態逼真，造形生動而立體，栩栩如生，回頭麒麟的氣勢油然而生。

麒麟乃中國最具代表性、最為福氣祥瑞的遠古神獸之一。麒麟的形象隨著朝代更迭而漸漸產生變化，本拍品的麒麟形象，與清代乾隆皇帝於乾隆十五年（1750）下令皇家畫師耗費11年時間編集而成的《清宮獸譜》中第1冊第1號的麒麟形象非常相似（圖一）。《獸譜》圖文並茂，詳細紀錄了一百八十種不論虛幻的獸的形象，與《海錯圖》、《鳥譜》等為乾隆年間的文史工程。

本拍品的工藝與清宮藏有的天然木家具系列異曲同工，參照《故宮博物院藏文物珍品大系：明清家具（下）》，頁286-292。可比較北京故宮博物院藏清代天然木羊和清晚期的天然木雕子母獅（圖二），本拍品在精湛工藝之上，更使用了絕頂珍貴的棋楠木製，如此重量，尊貴無比，實為上承之作。大型棋楠作品存世極為稀少，一個十九世紀的棋楠木製西洋鏡，2017年5月12日拍賣於倫敦佳士得，拍品316號（圖三）。

烏木疊石形底座為訂造的原底座，為麒麟的氣勢錦上添花。底部的描金「丙」字款，為清宮廷藏底座上的款識。根據《清宮內務府造辦處活計檔》，帶款識的底座乃由皇帝下旨造辦處的工匠打樣特製，並於雍正乾隆時期有大量紀錄。北京故宮藏有與本拍品同樣描金「丙」字款紫檀松竹梅紋器座，載於《故宮博物院藏器座：卷五》，頁70，編號17。



2918

A VERY RARE LONGQUAN GUAN-TYPE LOBED  
PEAR-SHAPED VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase of flattened form is finely potted with lobed sides, between a floral-lobed mouth and foot of conforming form, covered overall with a soft, bluish-green glaze with broad, pale russet crackles. The unglazed foot is applied with a pale brown dressing

7 ⅞ in. (18.2 cm.) high, box

HK\$1,500,000-3,000,000

US\$200,000-380,000

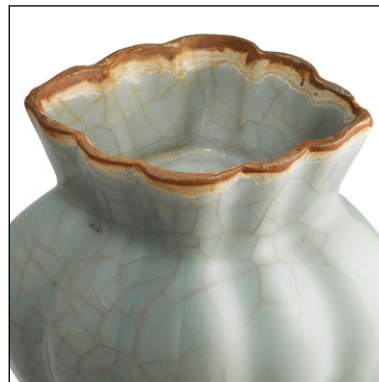
This charming vase, with its distinct lobed shape and elegant profile, is modelled closely after its *guan* ware prototypes, made contemporaneously at the Jiaotaxia kilns in Zhejiang area. One such prototype is a *guan* vase of identical form and similar size, unearthed at the Jiaotaxia kilns, illustrated in *Sekai Toji Zenshu-Song*, vol. 12, Tokyo, 1977, p. 225, fig. 79. Another smaller Jiaotaxia vase of the same form is illustrated by James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 43.

A Longquan vase of the same type was excavated in 1991 from a Southern Song hoard dated 1236 at Jinyucun in Sichuan province. See *Newly Discovered Southern Song Ceramics - A Thirteenth-Century "Time Capsule"*, Tokyo, 1998, p. 27, no. 17. Compare also to a Longquan wall vase of identical form but with a flat back, from the Falk Collection and sold at Christie's New York, 15 October 2001, lot 477.

南宋 龍泉仿官窯瓜棱花口瓶

此瓶造型優雅規整，通體起十棱，口及足呈外撇花瓣式，是仿照同期郊壇下官窯作品。可參考一件器形及尺寸與本器相若的官窯瓶，發掘於郊壇下遺址，著錄於1977年東京出版《世界陶磁全集 - 12 - 宋》，頁225，圖79號。另見一件略小的郊壇下瓜棱瓶，著錄於史彬士（編纂），《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號43。

四川省遂寧市金魚村窖藏曾出土一件形制相同的龍泉瓜棱瓶，窖藏定年1236年，見《封印された南宋陶磁展》，小田急美術館，東京，1998年，編號17號。亦見一件器形相同的龍泉壁瓶，背部平坦，為Falk珍藏，2001年10月15日於紐約佳士得拍賣，拍品477號。



base  
底部



# 插花貯水養天真，瀟灑風標席上珍

秦大樹

香港佳士得拍賣行將於 2018 年春季拍賣一件定窯黑釉金彩折枝草葉紋的玉壺春瓶。此瓶方唇，侈口，長細頸，水滴形或曰膽形垂腹，圈足稍高，挖足異常規整，略外撇。白胎微泛灰黃，細而堅致。黑釉烏黑光亮，釉層稍厚，施釉至足根部，足心無釉。腹部用金彩繪有兩枝折枝草葉紋，金彩呈色鮮豔，略有脫落；口部亦有金彩條帶紋。牛津公司所做的熱釋光測試證明此器的時代是距今 600–1000 年。為北宋末到元代。<sup>1</sup>

2009 年，河北省文物研究所與北京大學考古文博學院聯合組隊，對河北省曲陽縣定窯遺址進行了考古發掘<sup>2</sup>。通過對發掘資料的整理研究，將定窯的發展歷史分為了六期五段，證明定窯澗磁嶺窯區的瓷器生產始於中唐時期，而在燕川區終燒於元代。其中第四期的時代為北宋後期，即哲宗元祐元年至欽宗靖康二年（1086–1127 年）。在發掘的澗磁嶺 C 區第四期的地層中出土的 A 型細黑釉瓶（圖一）就與這件器物的造型相同，儘管我們發掘出土的標本並不完整，但可見口、頸、腹部的特徵這都與此器相同，證明這件器物的時代為北宋後期。

定窯是宋元時期著名的窯場，由於定窯所在的區域具備了優質原料的資源條件，以生產不施化妝土的精細白瓷而著稱，並可以製作胎體很薄的薄胎器物，這賦予了定窯典雅纖麗，挺拔脫俗的特徵，使之成為宋代士大夫階層開創並追逐的清雅藝術的典型代表。然而，定窯的產品並不是單一，除了生產精細白瓷以外，在不同的時期還生產數量不等的化妝

## A RARE BLACK DING FLOWER VASE

(Abstract translation from the Chinese essay by Qin Dashu)

In 2009, a comprehensive excavation took place at the Ding kilns in Quyang, Hebei province, carried out by the Hebei Cultural Relics Institute and School of Archaeology and Museology at Beijing University. Archaeologists concluded that the production of Ding wares can be divided into six phases, the earliest dating back to mid-Tang period, with production centred around the Jianciling kilns; the last phase during the Yuan dynasty, around the Yancun area.

Sherds of a black-glazed vase of very similar form to the present lot were excavated from Section C of the Jianciling area, dating to the fourth phase, around the late Northern Song dynasty (**fig. 1**). While the excavated vase is not complete, it is evident that its mouth, neck and body bear resemblances to the present lot, permitting us to date the latter to the late Northern Song dynasty.

Brown and black-glazed Ding wares were made as early as the mid-Tang period, but they often lack fineness, and have coarse and thick bodies. Towards the mid-Northern Song dynasty, we see a remarkable improvement in the quality of Ding wares in general. Notably the period had witnessed an



fig. 1 Fragments of a black-glazed Ding vase excavated at Jianciling Area C, dating to late Northern Song period  
圖一 澗磁嶺 C 區第四期北宋後期地層中出土的細黑釉瓶

白瓷，即其產品是面向不同階層的，構成了作為一個商品生產的窯場的特徵。同時，在定窯的各個時期，都還生產黑釉、醬釉等鐵呈色的器物，常被人們稱為黑定和紫定器物。但各個不同時期特徵不同。在中晚唐到五代的階段，主要生產粗黑釉瓷器，特點是胎體厚重，製作粗劣，缺少美感。從北宋早期開始，在繼續生產粗黑釉瓷的基礎上，出現了帶有金屬光澤的細醬釉瓷器（即所謂紫定器物），器形只有盞，但出土數量極少，應屬創新產品。特點是仍然胎體較為厚重。到了北宋中期，定窯整體上進入了以生產精細瓷器為主要特色的階段，這個時期，定窯開始生產精細的黑釉瓷器，細醬釉瓷器的數量也有所增加（圖二），器類有碗、盞、盞托、矮梅瓶、器蓋、斂口鉢等。胎色很白，胎質精細，胎體非常薄，釉面光亮，呈現金屬光澤，釉流動性較強。這兩類產品的特徵是白胎極細、極薄，製作的精工超過了同時期的細白瓷產品，釉面光潔明亮，且常常呈現出金屬光澤。這兩類產品應屬於高端的產品，出土數量十分稀少，根據我們對典型地層的統計，這兩類瓷器加起來在器物群中所佔的比例為 0.1%–1.2%。這類產品生產的範圍也較小，主要集中在澗磁嶺窯區。

北宋晚期，定窯進入快速發展時期，但各種瓷器的品質都比北宋中期略微降低，細醬釉產品迅速減少並基本消失，細黑釉瓷器仍然生產，但胎體不如第二期那樣薄，釉色也不再如前期呈現金屬光澤，釉層往往較厚，且多施釉不到底（圖三）。器類仍以碗、盤、瓶類為大宗。細黑釉器物的數量有所增加，統計可知，其在器物群中所佔比例在 2–3%。

increase in the number of very fine brown and black-glazed wares, as well as a greater variety of forms such as bowls, cups, cup stands, truncated *meiping*, covers and alms bowls (fig. 2). These wares are characterised by a very fine, white and thin body, as well as an iridescent, lustrous and fluid glaze. These fine brown and black-glazed wares constituted approximately 0.1–0.2% of all the findings in the excavated areas at the Ding kilns, suggesting that they were intended to be high-end products made in limited quantities. The extent of their production was also relatively small, and situated around the Jianciling kiln area.

During the late Northern Song dynasty, the production of brown-glazed Ding wares had gradually come to cessation, while that of black-glazed wares had increased considerably, but were of diminished quality. The clay body is noticeably heavier, while the glaze is thicker and not as lustrous as before, often barely touching the foot (fig. 3). The proportion of black wares found among contemporaneous Ding wares had climbed up slightly to 2–3%, reflecting black wares had gained popularity during the late Northern Song period, but were still much rarer than other Ding types. Towards the Jin dynasty, the production of monochrome brown and black Ding wares had been halted, replaced by a large number of wares with roughly mixed brown and black glazes, very light bodies and often with moulded decorations. During the Yuan dynasty, the making of fine Ding wares came to an end

由此可見，細黑釉瓷器出現與北宋中期，在北宋晚期比較流行，但仍然屬於非常稀少的珍貴品種。進入金代，單純的黑釉、醬釉瓷器都均停燒，而大量出現一些釉色黑醬駁雜，胎體十分薄俏，常常帶有印花裝飾的黑醬色瓷器。元代定窯停燒了精緻的瓷器，因此只有粗黑釉瓷器生產。根據上述分期研究對各期特徵的總結，我們可以進一步判定，這件黑釉玉壺春瓶具有典型的北宋後期細黑釉產品（黑定）的特徵。總體說來，細黑釉和細醬釉瓷器都在定窯的歷史中短暫的生產過，且數量很少，因此不論是黑定還是紫定，都是當時非常稀少的高端產品。

定窯以刻、劃、印花為其最主要的裝飾，特點是沒有突破單色的效果，成就了定窯淡雅纖麗的風格。在北宋時期唯一不同的是，有極少量的瓷器裝飾了金彩。南宋周密在其所著的《癸辛雜識》中記「金花定碗用大蒜汁調金描畫，然後再入窯燒之，永不復脫。」<sup>3</sup>表明加金彩裝飾的器物在宋代是十分引人矚目的。從各地收藏和出土的器物看，加金彩的瓷器在北方地區的窯口中十分稀少，幾乎僅在定窯瓷器上存在，屬於異常稀少的品類。從目前發現的數量看，在紫定器物上加金彩的數量稍多，黑定上加金彩則是鳳毛麟角。日本東京國立博物館收藏有金彩蝴蝶牡丹紋、牡丹紋兩件紫定金彩碗和一件雲鶴紋白釉金彩碗<sup>4</sup>；日本 MOA 美術館收藏一件金彩東蓮紋黑定碗，大阪市立東洋陶瓷美術館收藏一件金彩牡丹紋黑定碗<sup>5</sup>。這五件金彩碗均被列為日本的「重要文化財」。韓國國立中央博物館則收藏有三件傳出土於開城高麗王宮遺址的金彩碗，計紫定兩件，黑定一件<sup>6</sup>。唯一的一件

all together, with only coarse black wares remaining in production. Through studying the characteristics of black Ding wares during the various stages of production, we can determine the present lot is typical of those made during the late Northern Song period, which were exclusively made in restricted quantities.

Another important point to note is that during the Northern Song period, a very small number of wares were applied with gilt decorations. This decorative scheme rarely appears on northern wares, and is almost exclusive to Ding wares. Among extant pieces, there are relatively more brown-glazed Ding wares decorated with gilt motifs, but very few black Ding pieces. A few examples include a black Ding bowl with gilt lotus decorations, in the MOA Museum of Art, Japan, illustrated in *Sō ji [Song ceramics]*, Tobu Museum of Art, Tokyo; The Museum of Oriental Ceramics, Osaka; Hagi Urugami Museum, Hagi, 1999, catalogue no. 37; another black Ding bowl with gilt peony motifs, in The Museum of Oriental Ceramics, Osaka, *ibid.*, no. 38, both designated as 'Important Cultural Property' in Japan. A black Ding bowl with gilt decoration was excavated from the site of the Goryeo imperial palace, currently in the National Museum of Korea, illustrated in *Chinese Ceramics at the National Museum of Korea*, Seoul, 2007, p. 448. Hence one can conclude that Ding wares with gilt motifs are extremely rare, and black Ding examples are even more so.





fig. 2 Fragments excavated at Jiancang Area, dating to mid-Northern Song period

圖二 澗磁嶺區北宋中期地層中出土的殘片



fig. 3 Fragments of a black-glazed Ding bowl excavated at Jiancang Area, dating to late Northern Song period

圖三 澗磁嶺區北宋後期地層中出土的黑釉盃

特殊器形的金彩定器是安徽省肥西縣李家村出土的紫金彩矮梅瓶，在腹部用金彩飾「荷塘春光」圖，可惜金彩脫落非常嚴重，器表僅存紋飾的痕跡。歷數存世的金彩定器，就這麼屈指可數的幾件，足見加金彩的定窯瓷器是少之又少的珍稀品類。

定窯最大宗的產品是碗盤類的器物，但常常被人們忽視的是定窯的花器。北宋後期定窯的花器是非常聞名的。徐兢：《宣和奉使高麗圖經》卷三十二，〈陶尊〉條記：「陶器色之青者，麗人謂之翡色，近年以來製作工巧，色澤尤佳。……複能作盃、碟、柶、甌、花瓶、湯淺，皆竊仿定器製度，故略而不圖。以酒尊異於他器，特著之。」<sup>7</sup>文中表明，徐兢將高麗使用的特殊的造型的器物都描繪了下來，而常見的器物就不再專門記錄了，這些器物就包括了「花瓶」，而且都是仿定窯的製度。可知在北宋晚期定窯製作的花瓶是名傳遐邇的。那麼這件玉壺春瓶是否可以認定是北宋後期流行的花瓶呢？還是徐兢記錄的一類在高麗廣為使用的花瓶，與此器非常相似。徐兢：《宣和奉使高麗圖經》，卷三十一，器皿二，「花壺」條記：「花壺之製上銳下圓，略如垂膽，仍有方坐，四時貯水簪花。……通高八寸，腹徑三寸，量容一升。」<sup>8</sup>且不談底部的「方坐」是什麼樣？僅就其上銳下圓的垂膽造型，一定會讓人與這種玉壺春瓶聯繫在一起。北宋曹組《臨江仙》中有「數枝梅浸玉壺春」<sup>9</sup>，明示了北宋時由於插花的花瓶常常使用玉壺春瓶。是在四般閒事中備受人們青睞的花器。瓶中插花，瓶外繪畫金花，使花瓶更加富貴而典雅。

1. 測試樣品號為：P107b27。
2. 河北省文物研究所，北京大學考古文博學院，曲陽縣定窯遺址文保所（秦大樹，李鑫，高美京執筆）：《河北曲陽縣澗磁嶺定窯遺址A區發掘簡報》，《考古》2014年2期，3-25頁。
3. （宋）周密撰，吳企明點校《癸辛雜識》續集上，卷中，〈治物各有法〉條，中華書局，1988年，134頁。
4. 大阪市立東洋陶瓷美術館，朝日新聞社文化企劃局大阪企劃部編：《宋磁》，圖35、圖36、圖39，大阪：朝日新聞社，1999年。
5. 大阪市立東洋陶瓷美術館，朝日新聞社文化企劃局大阪企劃部編：《宋磁》，圖37、圖38，大阪：朝日新聞社，1999年。
6. 韓國國立中央博物館編《國立中央博物館所藏中國陶磁（Chinese Ceramics at the National Museum of Korea）》126-129，448頁，首爾，Yekyong publishing Co., 2007年。
7. （宋）徐兢：《宣和奉使高麗圖經》卷三十二，〈陶尊〉條。《叢書集成》初編本，北京：中華書局，1985年。
8. （宋）徐兢：《宣和奉使高麗圖經》，卷三十一，器皿二，〈花壺〉條。《叢書集成》初編本，北京：中華書局，1985年。
9. 唐圭璋編：《全宋詞》，五冊，803頁，北京：中華書局，1965年。





2919

A RARE DING BLACK-GLAZED GILT-  
DECORATED VASE, *YUHUCHUNPING*

LATE NORTHERN SONG DYNASTY, LATE 11TH-EARLY 12TH  
CENTURY

The vase is finely potted with a pear-shaped body rising to a long neck and flared mouth, covered with a thick, opaque black glaze embellished with gilt decoration. The glaze stops short above the foot, exposing the greyish-white body.

8 ¼ in. (21.1 cm.) high, box

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

US\$ 160,000-230,000

The result of Oxford Authentication thermoluminescence test no. PH073/736 (7 February 2007) is consistent with the dating of this lot.

#### 北宋晚期 定窯黑釉描金玉壺春瓶

此器經牛津熱釋光測年法檢測 (測試編號PH073/736；2007年2月7日)，證實與本圖錄之定年符合。



base  
底部



2920

A TEADUST-GLAZED BOTTLE 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 glaze of olive-green tone subtly mottled with dark speckling thinning on the mouth rim.

8 ¼ in. (21 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

清乾隆 茶葉末釉荸薺瓶 六字篆書刻款





PROPERTY FROM A EUROPEAN COLLECTION

2921

AN IMPERIAL BLUE GLASS BOTTLE  
VASE

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

The thick-walled vase is formed with a tall cylindrical  
neck and broad rounded shoulders that elegantly tapers  
to a ring foot. The transparent glass is of a rich sapphire-  
blue tone

9 ¼ in. (24 cm.) high

HK\$300,000-500,000      US\$39,000-64,000

PROVENANCE

Collection of Professor P.H. and Mrs. T. Plesch

Sold at Sotheby's London, 12 November 1979, lot 109

Sold at Sotheby's London, 14 November 2001, lot 56

Hugh Moss (HK) Ltd., 2001

LITERATURE

FranzArt, *Chinese Art from the Hedda and Lutz Franz  
Collection – Glass*, vol. 2, 2011, p. 114, no. 1102

清乾隆 藍色玻璃長頸瓶 雙方框四字楷書刻款

來源

P.H. 教授及 T.Plesch 伉儷舊藏

倫敦蘇富比，1979年11月12日，拍品109號

倫敦蘇富比，2001年11月14日，拍品56號

Hugh Moss (HK) Ltd.，2001年

出版

FranzArt，*《Chinese Art from the Hedda and Lutz  
Franz Collection – 第二冊 – 玻璃》*，2011年，  
頁114，圖版編號1102







VARIOUS PROPERTIES

2922

AN IMPERIAL INSCRIBED  
JADE-INSET CLOISSONNE  
ENAMEL DOUBLE GOURD-  
SHAPED WALL VASE

QIANLONG PERIOD (1736-1795)

The cloisonné enamel vase is inset on the bottom bulb with a circular jade plaque, incised with an Imperial poem, surrounded by enamelled *nuyi*-heads and lotus sprays. The upper section is decorated with a single lotus bloom. The shoulders are flanked by a pair of gilt arched handles. The flat base is gilt, with a key-shaped aperture for suspension.

6 ¾ in. (17.1 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Galerie A. Duchange, Paris

清乾隆

掐絲琺瑯嵌玉刻御題詩葫蘆形壁瓶

刻文：

御製詩

幾朵蕭蕭迴絕埃

不霜寄傲不根栽

世間黃紫工失色

卻與菊花失本來

此詩作於乾隆三十三年，收錄於《高宗御製詩文集》三集卷六十九《題陳栝墨戲十種》。

來源

Galerie A. Duchange, 巴黎

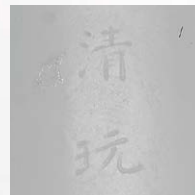
2923

A SMALL WHITE JADE CARVING OF A RECUMBENT DOG  
QING DYNASTY, 18TH CENTURY

The stone is finely carved in the form of a recumbent dog with a long slender body, its spine detailed with ridges. The underside is incised with two characters *qing wan*, 'pure pleasure'. The material is of an even white tone with a few subtle russet inclusions.  
2 ½ in. (6.2 cm.) long

HK\$200,000-300,000

US\$26,000-38,000



清十八世紀 白玉雕臥犬把件 「清玩」刻款





2924

A WHITE JADE CARVING OF A MYTHICAL BEAST  
QING DYNASTY, 18TH CENTURY

The jade is carved in the round as a winged mythical beast resting on its paws with its head turned slightly to its left. The jade is of an even white tone.

4 ¼ in. (11.2 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 白玉雕瑞獸擺件





2925

AN IMPORTANT AND VERY RARE PAIR OF  
'GUAN'-INSCRIBED DING SQUARE DISHES  
FIVE DYNASTIES-EARLY NORTHERN SONG DYNASTY, 10TH  
CENTURY

The flared sides that rise from the flat base to the foliate rim are decorated to the interior cavetto with a raised line of slip separating each petal above the quatrefoil motifs in the bottom of the interior. Each dish is covered overall with a clear glaze except for the unglazed base incised with a *guan* (official) mark.

3 ¾ in. (9.6 cm.) square, Japanese wood box (2)

HK\$8,000,000-12,000,000 US\$1,100,000-1,500,000

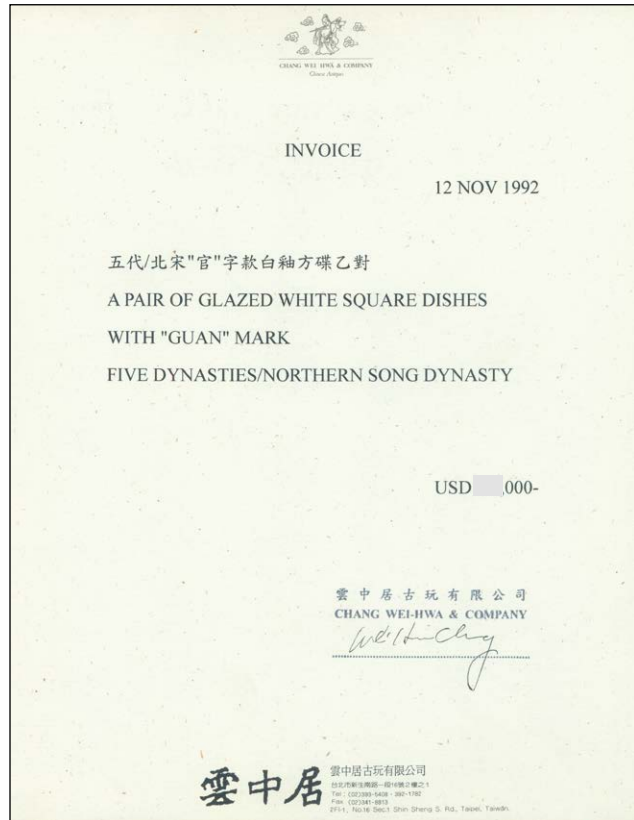
PROVENANCE

Chang Wei-Hwa & Co., Taipei, 12 November 1992

五代/北宋初 定窯瀝粉堆花「官」字款方盤一對

來源

雲中居，台北，1992年11月12日



1992 invoice of the current lot from Chang Wei-Hwa & Co  
1992年雲中居收據



incised marks on bases  
底部刻款





fig. 1 Collection of the Hebei Institute of Cultural Relics  
圖一 河北省文物研究所藏品



fig. 2 Collection of the National Palace Museum, Taipei  
圖二 國立故宮博物院藏品

## 2925 Continued

Combining rare form, delicate decoration, and most importantly *guan* (official) marks, this pair of square dishes represents the finest Ding wares produced in the 10th century and appears to be unique. During the late Tang to Five Dynasties period, Ding replaced Xing ware as the producer of the finest white ceramics. It was during this period that Ding wares began receiving the long-lasting patronage from the imperial court. According to the ceramic scholar Quan Kuishan, the character *guan* on Ding wares refers to the Taiguanshu under the Guanglusi, which was the Ministry of Imperial Household responsible for dietary and beverage supplies at court, see Quan Kuishan, 'Tang Wudai shiqi dingyao chutan', *Palace Museum Journal*, 2008, no. 4, p. 50. Lu Minghua from the Shanghai Museum found in the *Quyong xianzhi* (Gazette of Quyong County) a record of Feng Ao, one of the donors of a stele erected in the 4th year of Xiande era of the Later Zhou dynasty (AD 957). Among Feng Ao's various titles, there is one requiring him to supervise the taxations of ceramics. Lu Minghua argued that given the rank of Feng Ao, he was probably also responsible for supervising ceramic production for the court, see Lu Minghua, 'Identification of Characters "盈" (ying) on the Xing Ware and "易定" (yiding) on the Ding Ware', *The Bulletin of the Shanghai Museum*, vol. 4, 1987, p. 261. As such, it is possible that the *guan*-marked Ding wares were commissioned by the Taiguanshu and produced under the supervision of court officials.

The form of present dishes is made to imitate gold and silver wares and the slip decorations are also reminiscent of high relief *repoussé* decoration on gold and silver wares. A shard of Ding square dish of similar form but decorated with a pair of confronted butterflies and without the mark was found in Ding kiln sites and included in *Selection of Ding Ware—the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp.68-9, no. 20. (fig. 1) A pair of Ding foliate-rim square dishes decorated with peony motif is in the Hebei Institute of Cultural Relics, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China): *Tianjin, Liaoning*, vol. 2, Jilin, Heilongjiang, Beijing, 2008, no. 11. The majority of *guan*-marked Ding wares are rounded bowls or dishes, such as a *guan*-marked foliate bowl in the National Palace Museum, Taipei, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, p. 37, no. 1-18 (fig. 2), a *guan*-marked foliate-rim dish in the Zhejiang Provincial Museum, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China): *Zhejiang*, vol. 9, Beijing, 2008, no. 106, and a *guan*-marked bowl in the Liaoning Provincial Museum, illustrated in *Zhongguo taoci quanji, Dingyao*, vol. 9, Kyoto, 1981, no. 17.

盤花口，斜直腹，平底，內壁澀粉作十二瓣花形，內底中心淺浮雕飾柿蒂紋按四角之花葉紋。裏外施白釉，足底無釉，刻「官」字款。

此對定窯花口方盤造型別致，紋飾秀麗，是五代至北宋初年間定窯極精之作，兩盤俱署「官」字款，成對保存更是鳳毛麟角，似為孤例。晚唐五代時期，定窯取代邢窯成為首屈一指的白瓷窯口，相應而來的是宮廷對定窯長達三百餘年的青睞。據陶瓷史學者權奎山研究，定窯瓷器上的「官」字刻款指代官府機構光祿寺下屬的太官署，「官」字款瓷器為太官署的定窯瓷，見權奎山〈唐五代時期定窯初探〉，《故宮博物院院刊》，第四期，2008年，頁50。另據上海博物館陸明華介紹，《曲陽縣志》中記載後周顯德四年的一通碑記上有「使押衙銀青光祿大夫檢校太子賓客殿中使御史充龍泉鎮使鈐轄盜窯商稅務使馮翊」之內容。由這位從三品高階官員充任的盜窯商稅務使一職當兼有為官方督陶之使命，見陸明華，〈邢窯「盈」字及定窯「易定」考〉，《上海博物館集刊》，第四期，1987年，頁261。因而本對定窯「官」字款花口方盤是由官方定燒並督造的貢瓷。

花口方盤的器形源於金銀器，其採用的澀粉裝飾亦忠實地模仿了金銀器上錘鏤浮雕紋飾效果。河北曲陽縣定窯遺址出土有一件定窯花口方盤的殘片，內底飾對蝶紋，無款，載於故宮博物院編，《定瓷雅集—故宮博物院珍藏及出土定窯瓷器薈萃》，北京，2012，頁68-9，編號20（圖一）。河北文物研究所藏有一對同類的花口方盤，內底飾牡丹紋，無款，載於《中國出土瓷器全集：天津、遼寧、吉林、黑龍江》，第二冊，北京，2008年，編號11。帶「官」字款的定窯器物多為圓形盤、盤，例如國立故宮博物院藏一件「官」款雙脊瓣花式盃，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，頁37，編號1-18（圖二），浙江省博物館藏一件「官」款雙脊瓣花口盤，載於《中國出土瓷器全集：浙江》，第9冊，北京，2008年，編號106，以及遼寧省博物館藏一件「官」款盃，載於《中國陶瓷全集：定窯》，第9冊，京都，1981年，編號17。





2926

A RARE SILVER AND GOLD INLAID GILT-BRONZE  
RUYI SCEPTRE

EARLY QING DYNASTY, 17TH CENTURY

The terminal is cast in the form of an elephant-head, adorned with trappings and embellished with a hardstone, the long arched handle is decorated with gold and silver inlays forming archaic *leuwen* and *taotie* motifs, the reverse is inlaid with a sixteen-character poetic inscription in seal script.

16 5/8 in. (41.8 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

清初 鑲金銅錯金銀吉語象首如意

背面錯篆書銘文：山川雲雨，五行四侯，化被神芷，以介眉壽。



inscription  
刻款



2927

A PAIR OF INSCRIBED ZITAN CHESS JARS  
QING DYNASTY (1644-1911)

Each jar is carved on the exterior with transcriptions of inscriptions found on various archaic bronzes. One jar is incised with the signature Yiquan.

5 7/8 in. (14 cm.) diam., box

HK\$80,000-100,000

US\$11,000-13,000

Yiquan, born Wen Shupe (1764-?), was the second son of the renowned scholar Wen Fangwang. Yiquan was a noted scholar-official himself, especially for his talent in calligraphy.

清 紫檀刻吉金文棋罐一對

扁桶形圓罐，外壁陰刻吉金銘文，並楷書陰刻註明其來源，為清代乾隆金石考據之風之產物。其中一罐外壁豎刻「宜泉先生清賞，唐杰摹古」文。

- (2) 宜泉，名翁樹培（1764—？），清代著名官員、學者翁方綱次子，號申之，順天大興（今屬北京市）人。乾隆五十二年（1787）進士，官刑部郎中。博學好古，能傳家學。幼好摹寫篆、隸，擅篆鐘鼎文字。尤明於錢法，凡古之刀幣貨布，皆能辨識。著有《泉幣考》。



rubbings  
拓文

2928

AN INSCRIBED BOXWOOD RUYI SCEPTRE  
QING DYNASTY, 18TH CENTURY

The head of the sceptre is naturalistically carved in the form of a large *lingzhi*, with the shaft shaped as a gnarled branch bearing thinner branches and smaller *lingzhi* heads of various sizes. The shaft is incised with excerpts of Li Bai's *Preface for a Spring Evening Banquet with Cousins in a Peach Bloom Garden* and other auspicious phrases, with an incised signature of Li Rushan and seal on the back of the head.

15 ¼ in (38.6 cm.) long, box

HK\$100,000-120,000

US\$13,000-15,000

清十八世紀 李如山造黃楊木隨形靈芝如意

如意隨形而雕，首部背面楷書刻「福建李如山造」銘並「如山」印章紋，表明此類如意應為清代福建地區所製，於研究福建地區清代工藝雕刻提供珍貴實物資料。如意造型奇趣，柄部隨形刻李白《夜宴桃李園序》文字並金石長壽等吉語，為清代祝壽之禮器。



2928

2929

A ZITAN CONG-FORM 'TAOTIE' CENSER  
QIANLONG PERIOD (1736-1795)

The censer, with an interior copper lining, is of cylindrical form with square projections on four sides. Each side of the censer is carved with four ribbed columns and centred with a stylised *taotie* mask, all is supported on a slightly splayed foot.

HK\$240,000-350,000

US\$31,000-45,000

清乾隆 紫壇琮式爐



2929



# 蘇工巧鑄，御苑清供

- 蘇州名匠朱彩刻款黃玉提樑卣

「著朱彩照『禾亭』二字，刻在提樑卣內底上面；  
『乾隆年製』四字，刻在提樑卣底外面；  
再『永寶用』三字，刻在蓋內。欽此。」

[The Emperor decreed]: Have Zhu Cai carve the characters “he ting” onto the interior base, and “Qianlong nian zhi” reign mark on the base, as well as “yong bao yong” on the underside of the cover.’

黃玉材質溫潤，顏色酷似蒸熟的板栗色澤，於明清時期又有「甘黃玉」之稱，紋理酷似青銅器沁色，仿商周時期酒器—青銅扭提樑卣造型而雕。蓋內陰刻金文「永寶用」三字，器外底篆刻「乾隆年製」四字款。卣內底陰刻金文「禾亭」銘，因卣腹內深峻，則可見其銘刻，需要高超的工藝，不僅與《清檔》記載乾隆帝欽命造辦處玉工朱彩刻銘史料相合，更說明玉工之技藝深得乾隆帝讚許，為少見的乾隆時期宮廷玉器雕刻佳作。而且能夠從《清檔》中發現並印證有明確造辦處玉工的作品，對於研究清代宮廷玉器雕刻，具有十分重要的參考作用。

據《清檔》記載，乾隆二十一年（1756年）七月二十五日：（圖一）

「太監胡世傑交甘黃玉提樑卣一件，傳旨：著朱彩照『禾亭』二字，刻在提樑卣內底上面；『乾隆年製』四字，刻在提樑卣底外面；再『永寶用』三字，刻在蓋內。欽此。」

今拍品「禾亭」銘，與《欽定四庫全書西清古鑒》卷十六所載周禾卣銘相同，則可知乾隆帝欽命刻「禾亭」二字銘之由來（圖二）。此件清宮舊藏周禾卣，今藏台北故宮，並重新校訂時代為商後期，參見《故宮商代青銅禮器圖錄》，台北，1998年，頁353。

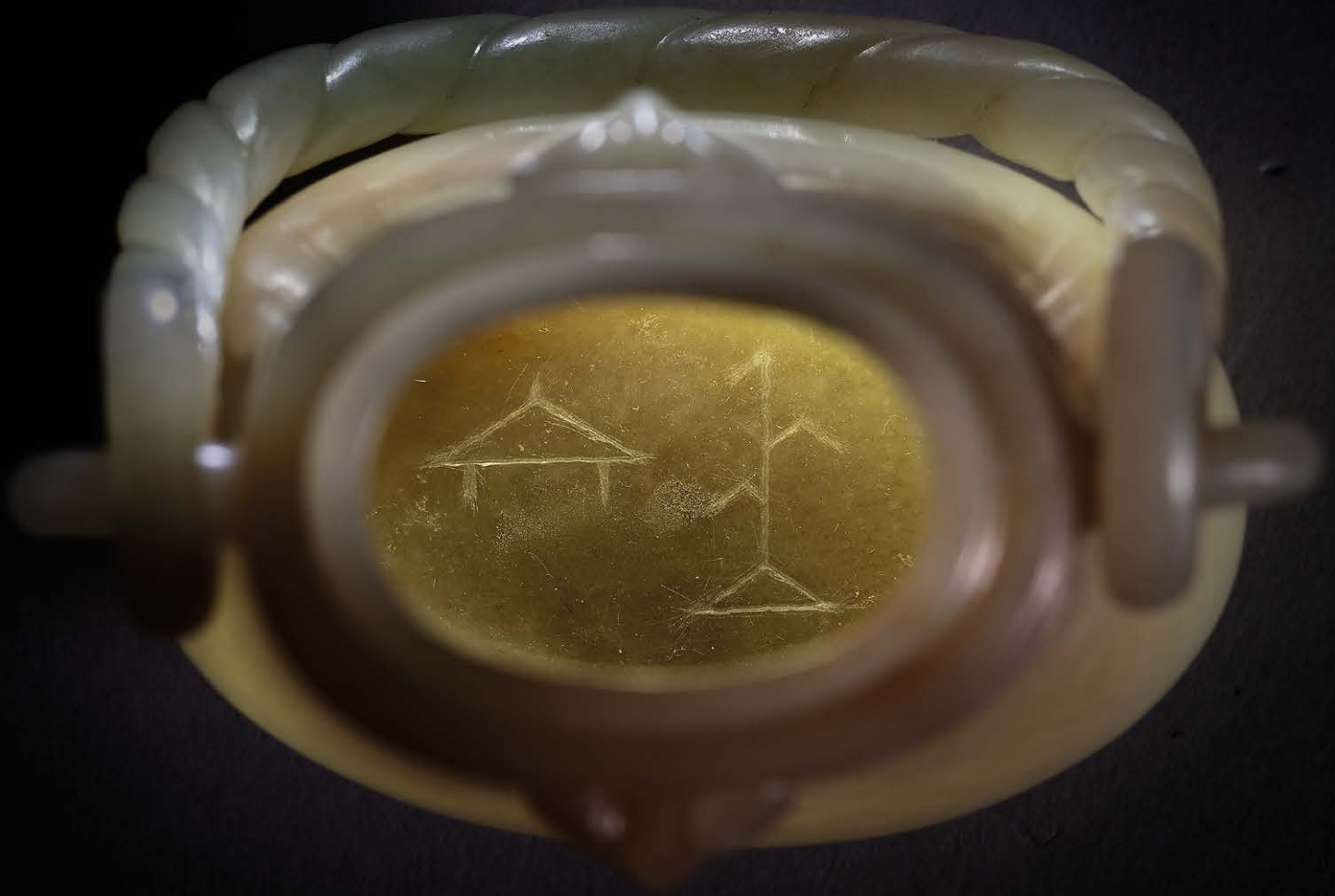
朱彩，乾隆早期宮廷造辦處著名刻字玉工，由蘇州織造選送入京。在乾隆八年（1743年）至乾隆二十二年（1757年）的造辦處活計清檔中，顯示其主要為清宮玉器刻款、刻寶璽、刻御製詩，以及玉別子上的文字，此外繁複細密的錦地紋、雷紋等細花紋也會由他來進行雕刻。乾隆帝對於玉銘款字的深淺極為講究，乾隆

## AN IMPERIAL YELLOW JADE HANGING VASE

This exquisite vase is of the most attractive, rich yellow tone, known as *gan huang* (literally ‘sweet’ yellow). As early as 1388, it is recorded in the *Gegu yaolum*, ‘The Essential Criteria of Antiquities’, that ‘the most valuable yellow jade should be stones with the colour of the chestnut kernel, known also as *gan huang*. The smoky yellow is the next in quality’, (see Sir Percival David, *Chinese Connoisseurship*, London, 1971, p. 120). It is interesting to note that a matching record from the Qing palace archives can be found, which identifies the present vase as *gan huang*. According to the *Comprehensive Records of the Zaobanhu Workshops*, on the twenty-fifth day of seventh lunar month of Qianlong twenty-first year (1756) (fig. 1):

‘The eunuch Hu Shijie presented a *gan huang* yellow jade hanging *you*. It is decreed: Have Zhu Cai carve the characters “*he ting*” onto the interior base, and “*Qianlong nian zhi*” reign mark on the base, as well as “*yong bao yong*” on the underside of the cover.’

The above description matches every aspect of the current yellow jade vase, including the shape, colour and inscriptions. *He ting* refers to the name of a Zhou dynasty bronze *you* known as the *he you*, bearing two clan emblems very similar to the *he ting* inscriptions on the current vase, illustrated in *Xiqing Gujian*, ‘Inspection of Antiques from Zhou Dynasty’ (fig. 2). This bronze *he you*, previously in the Qing Court Collection, is now in the National Palace Museum and re-dated as late Shang dynasty, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, p. 353.



inscription on the interior base  
器底内刻款



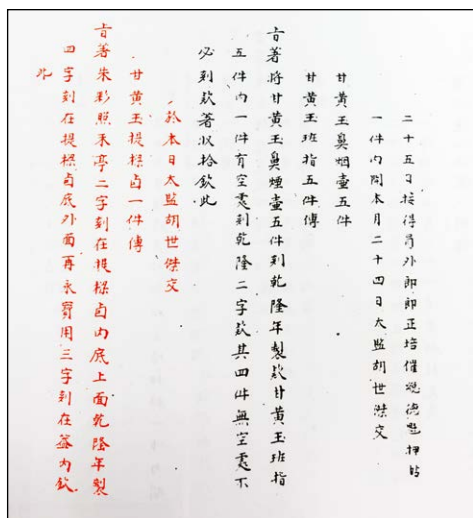


fig. 1  
圖一

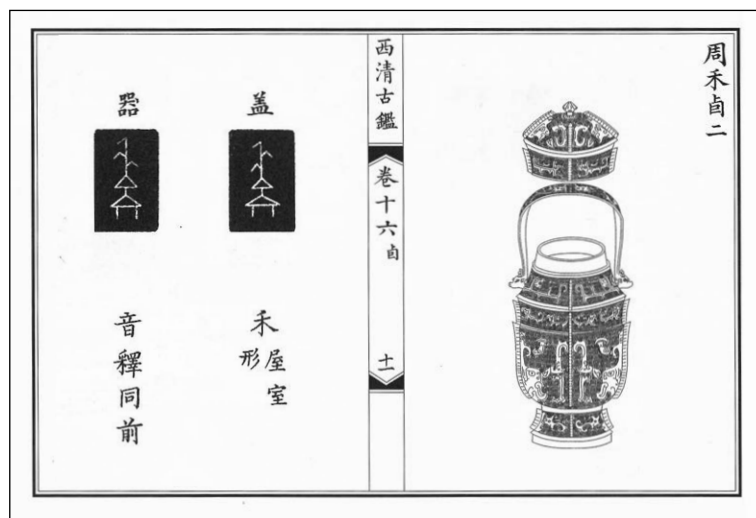


fig. 2  
圖二

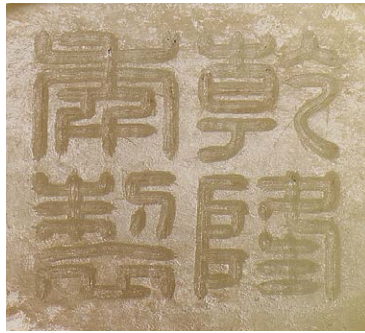
二十二年（1757年）四月二十九日，乾隆帝於如意館選得新做白玉盃一件，傳旨於盃足內篆「乾隆御玩」款，並交蘇州織造安寧處照內務府所發款樣，篆刻陽文款，並特地交代：「字要一分深，如不能，或七八厘深，欽此。」所以，由本拍品所見朱彩篆字深刻，而得乾隆帝之恩寵。乾隆十五年（1750年），朱彩受乾隆皇帝欽命，在一玉杯上刻御製題詩並「乾隆御玩」款，這是「乾隆御玩」款第一次出現在宮廷御用玉器上。乾隆十六年（1751年），為青玉《御製九符》冊刻詩，並得到乾隆皇帝特許留名，於「末頁著朱彩刻『小臣朱彩奉敕恭鑄』之款，欽此。」此一玉冊，是目前所看到清代宮廷玉器中唯一帶有玉匠款識的作品，由此可見其受乾隆帝嘉許之程度。除本拍品為朱彩鑄刻甘黃玉作品以外，在《清檔》中還留下了朱彩用甘黃玉為乾隆皇帝鑄刻御用璽印的記錄：「乾隆十年（1736年）刻字作，七月十六日司庫白世秀來說太監胡世傑交來漢甘黃玉圖章二方。傳旨：一方刻「乾隆宸翰」（圖三）、一方刻「惟精惟一」字樣，準時著朱彩刻，欽此。」此兩方印被收錄於《乾隆寶藪》，由印文可見「乾隆宸翰」璽之「乾隆」二字與拍品年款極為一致，且皆為朱彩所刻。

《清檔》稱此玉卣為甘黃玉，因明清時期以甘黃玉為上的記載。明初曹昭著《格古要論》曰：「黃玉如栗者為貴，謂之甘黃，玉焦黃者次之。」明高濂《遵生八箋》中也有提及：「玉以甘黃為上，羊脂次之。以黃為中色，且不易得，以白為偏色，時亦有之故耳。今人賤黃而貴白，以見少也。然甘黃如蒸栗色佳，焦黃為下。」

乾隆皇帝定「欽定入乾清宮做上等（頭等）玉器」，其中「甘黃玉有蓋提樑卣」一件，當即為此御製朱彩鑄黃玉雕提樑禾亭卣。

The jade craftsman, Zhu Cai, according to the above record was appointed by the Qianlong Emperor to carve inscriptions on this jade vase. Zhu was a well respected jade carver selected by the Suzhou Central Bureau of Textiles to serve at the palace jade workshop inside the *Zaobanchu* in the early Qianlong reign. His name is frequently found in the *Zaobanchu* records between the Qianlong eighth to twenty-second year, in which he was often ordered to inscribe reign marks or Imperial poems, and to execute intricate diaper ground designs on jade pieces, as well as to carve Imperial seals. In the Qianlong fifteenth year (1750), Zhu was ordered to inscribe an Imperial poem on a jade cup, on which a *Qianlong yuwan* mark 'Imperial plaything for Qianlong' was inscribed. This is the first time a *Qianlong yuwan* mark had appeared on any Imperial jade pieces. In the following year, Zhu was ordered to inscribe an Imperial poem on a celadon jade album, which included his name on the last leaf of the album. This is the only known Qing Imperial jade piece bearing the name of a jade carver, reflecting the high regard the Qianlong Emperor had for Zhu Cai.

Palace records also reveal that the Qianlong Emperor was very particular in his desire for inscriptions on jades. It is recorded that on the twenty-ninth day of the fourth lunar month of the Qianlong twenty second year (1757), the Emperor selected a white jade bowl to be inscribed with a *Qianlong yuwan* mark. The Emperor decreed: 'Have the mark incised at one *fen* (~3.2 mm.), if not, then at seven or eight *li* (~2.24 or 2.56 mm.)'. This clearly indicated the Emperor had a preference for deeply carved reign marks on jades as exemplified by the mark on the current yellow jade vase.



incised mark on the current lot  
本拍品底部刻款



fig. 3 Impression of a Qianlong Imperial yellow jade seal carved by Zhu Cai  
圖三 朱彩鐫刻甘黃玉璽印文

在《清宮內務府造辦處檔案》中，留下了大量乾隆帝製作仿古玉器的記錄，然其中玉製提樑卣則為其中數量極為稀少的作品，而留有乾隆款作品則又為鳳毛麟角，黃玉作品惟見本拍品一件。另外清宮檔案記載的黃玉件極少，其中多為小把件，如本瓶用料不菲的品種則寥若晨星。如北京故宮出版發表有仿古青玉及白玉提樑卣四件，其中兩件青玉製品皆落有「大清乾隆仿古」六字隸書款，分別出版於《邃古來今——慶祝故宮博物院建院八十周年清宮仿古文物精品特集》，澳門藝術博物館，2005年，頁246，圖88；及《故宮博物院藏品大系—玉器編—10》，北京紫禁城出版社，2011年，頁86，圖56。另兩件無款白玉提樑卣出版於同上，頁87，圖57及頁88，圖58。台北故宮則有兩件無款青玉仿古提樑卣，發表於台北故宮器物典藏資料檢索系統內。由北京故宮發表資料可知，「大清乾隆仿古」款提樑卣皆以青玉象徵青銅器之色澤，並以「仿古」款識說明其製作緣由系模仿上古青銅器。而本拍品則將一種提樑卣形制，結合周禾亭提樑卣銘文，反映乾隆皇帝仿古而不擬古之新意，因此特落「乾隆年製」款有別於單純仿古之作，為罕見的乾隆御製宮廷玉器藝術之翹楚。

It is also recorded that in Qianlong tenth year (1745), the Emperor ordered Zhu Cai to carve two Imperial seals for him utilising yellow jade. One seal is carved with the characters *Qianlong chenhan*, the other *weijing weiyi*. The impressions of these two seals are recorded in Qianlong's *Baosou* (compendium of seal impressions), and the execution of the characters *Qianlong* is remarkably close to the reign mark on the present vase (fig. 3).

Among nephrite jades of ink-black, spinach-green, celadon, yellow and white tones, it is the yellow jades that were considered as the rarest. There are very few examples of Qianlong-marked jade hanging *you*, and the present vase is the only known example made of yellow jade. Compare for example to two celadon jade *you*, both carved with Qianlong *fanggu* reign marks, one illustrated in *Views of Antiquity in the Qing Imperial Palace*, Macao Museum of Art, 2005, p. 86, fig. 56, the other illustrated in *Compendium of Collections in the Palace Museum—Jade—10*, Beijing, 2011, pl. 56. The Palace Museum also has two unmarked white jade *you*, *ibid.*, pls. 57 and 58.

From known examples, it appears that Qianlong *fanggu* reign marks are often applied to celadon jades, as an attempt to imitate archaic bronzes. The current vase, modelled after the Zhou dynasty bronze *he you* and carved out of superb *gan huang* yellow jade, is clearly not meant to be a faithful replica of an archaic object, but a novel work of art made by the esteemed carver Zhu Cai according to the specific wishes of the Qianlong Emperor. This may explain why the present work is carved with a *Qianlong nianzhi* reign mark, rather than a *Qianlong fanggu* mark.



THE PROPERTY OF A GENTLEMAN

2930

AN IMPORTANT AND EXTREMELY RARE  
IMPERIAL YELLOW JADE HANGING VASE AND  
COVER, *HETING YOU*

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

The vase is in the form of an archaic bronze *you*, superbly carved  
on each side with a ram's head in high relief, the shoulders flanked  
by a pair of loop handles enclosing an overarching rope twist  
handle. The base is carved with the reign mark in seal script. The  
interior base is incised with two pictorial characters *he* and *ting*.  
The oval cover is surmounted by a bud finial, the underside incised  
with three characters in seal script *yong bao yong* 'To be eternally  
treasured'. The material is of an attractive chestnut yellow tone  
with areas of pale russet.

6 in (15.3 cm.) high, box

HK\$12,000,000-18,000,000

US\$1,600,000-2,300,000

PROVENANCE

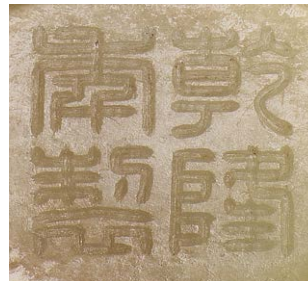
The Jade Collector Gallery, Beverly Hills, 1994  
The Harold E. Stack Collection of Chinese Jades

清乾隆 御製朱彩鑄黃玉雕提樑禾亭卣  
「乾隆年製」篆書刻款

銘文：「永寶用」，「禾亭」

來源

The Jade Collector Gallery，比弗利山莊，1994年  
Harold E. Stack中國玉器珍藏





2931

AN INSCRIBED NANMU WATER POT  
QING DYNASTY, 18-19TH CENTURY

The softly polished vessel is of a compressed globular form raised on a slightly recessed and partly lacquered base, below an inscription in archaic script incised around the mouth rim followed by a seal mark of Bao Shichen.

2 7/8 in. (6.7 cm.) diam., box

HK\$80,000-100,000

US\$11,000-13,000

清十八／十九世紀 楠木雕吉金文水盂

銘文：口沿刻一周金文，尾落「包世臣」及「世臣之章」印款。

包世臣（1775-1855），字慎伯，晚號倦翁，安徽涇縣人，嘉慶十三年（1808）中舉，清代名書法家，師從鄧石如學篆隸，後學北魏碑體，是繼阮元之後提倡碑學的重要人物。



2932

A BAMBOO WATER DROPPER  
QING DYNASTY, 17TH-18TH CENTURY

The bamboo is well-hollowed and of compressed disc form, with a small aperture pierced on the top and a short and curved side spout.  
2 7/8 in. (7.4 cm.) wide, Japanese wood box

HK\$30,000-50,000

US\$3,900-6,400

清十七／十八世紀 竹根雕圓形水滴



陳嘯遠竹筍水壺







2933

A RARE YIXING BAMBOO SHOOT-FORM WATER DROPPER

SIGNED CHEN MINGYUAN, KANGXI PERIOD (1662-1722)

The vessel is naturalistically potted in the form of a bamboo shoot, combed with incised fine lines in imitation of the skin, the narrow tip with a small aperture as an outlet. A small clam is attached on one side near the base. The base is impressed with a four-character seal, reading *Chen Mingyuan zhi*. 4 5/16 in. (11 cm.) long, box

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

US\$240,000-330,000

PROVENANCE

Collection of Chen Keli (1908- after 1985)

LITERATURE

Chen Keli, *Yangxian shaqi jingpin tupu* (An Illustrated Catalogue of Yangxian Stonewares), Taipei, 1985, pl. 33

*Themes and Variations: The Zisha Pottery of Chen Mingyuan*, Shanghai Museum & the Art Museum, The Chinese University of Hong Kong, 1997, p. 165, fig. 7

*Ming er yuan xi: Chen Mingyuan taoyi yanjiu*, Beijing, 2016

清康熙 宜興段泥筍形水滴  
「陳鳴遠製」篆書印款

來源

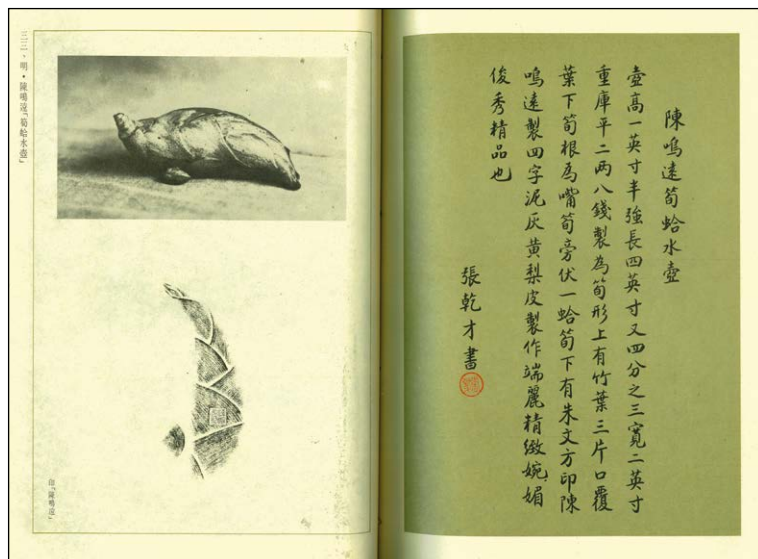
陳克立(1908-1985以後)舊藏

著錄

陳克立，《陽羨砂器精品圖譜》，台北，1985年，圖版33號

《紫泥清韻：陳鳴遠陶藝研究》，上海博物館、香港中文大學文物館，1997年，頁165，圖7

《鳴而遠兮：陳鳴遠陶藝研究》，北京，2016年



Chen Keli, *Yangxian shaqi jingpin tupu* (An Illustrated Catalogue of Yangxian Stonewares), Taipei, 1985, pl. 33

陳克立，《陽羨砂器精品圖譜》，台北，1985年，圖版33號





## 2933 Continued

This water dropper was formerly in the collection of Chen Keli, a major collector of Yixing wares in the early 20th century. In the preface of his catalogue in which this water dropper is illustrated, Chen recalled that he first developed his passion for Yixing wares from the inspiration of his relative, the pre-eminent late-Qing scholar and collector Gong Xinzhao (1870-1949), and that he acquired the bulk of his collection through the dealership of Rongbaozhai.

This vessel bears the seal of Chen Mingyuan, who was active during the Kangxi and Yongzheng reigns (mid-17th to early 18th century). Chen Mingyuan was a very highly regarded ceramic artist, and indeed is generally regarded as one of the finest of all the Yixing potters, and viewed by many as second only to Shi Dabin.

整體為筍形，段泥胎質，兩頭細，中間粗，彎曲自如，肌理分明，尤其是筍殼的刻劃更是入木三分，細膩清晰，極其工致。泥色淺黃，筍葉刻劃勾勒排線細密，外殼灑黑紅斑點，造型自然，栩栩如生。筍身是有輕微弧度的三角錐體，底部貼一個蛤蜊貝殼，用以作器足。整件作品寫實，具見作者仿生的高妙技藝。「陳鳴遠製」小印一方，印文古雅。

此小筍多次出版，流傳有序，原為陳克立先生收藏，收錄於《陽羨砂器精品圖譜》。後流落美國，二十世紀八十年代，紫砂學者謝瑞華女士將其收錄展覽於三藩市亞洲藝術博物館。

陳克立是陳鳴遠紫砂器的大藏家之一。他少時久居北平，婚後居上海，是龔心釗侄婿，因龔氏啓發而收藏紫砂。陳克立藏品因戰亂流徙而失散，但於1985年在臺北出版其藏品之照片及拓片為《陽羨砂器精品圖譜》。陳克立序文（文中稱龔氏為前清乙未（1895）翰林龔心釗叔岳）提供值得注意之有關資料如下：

「抗戰勝利以後，有榮寶齋李氏常以砂器求售，且源源而來，乃得大量收藏。……而後，得李氏相告，始知有海鹽張氏，因兄弟分離，乃將陳鳴遠所存留傳砂器出讓，以此因緣，出入餘手。」據此，陳克立藏品之建立是繼龔心釗之後，而且追溯為陳鳴遠所存留傳砂器，經海鹽張氏兄弟，榮寶齋李氏，輾轉而得。



2934

A FINE AND RARE RED-GLAZED BIRD FEEDER  
MING DYNASTY, 15TH CENTURY

The vessel is delicately potted with a flat base and straight sides, applied with a small loop for attachment, covered on the exterior with a crackled glaze of raspberry-red tone which thins to white along the mouth, extending slightly to the inner rim, the interior with a clear crackled glaze with a pale bluish-white tinge. The base is unglazed, revealing the fine white body.

1  $\frac{3}{4}$  in. (4.5 cm.) across, box

HK\$400,000-600,000

US\$52,000-77,000

明十五世紀 紅釉鳥食器





2935

A PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

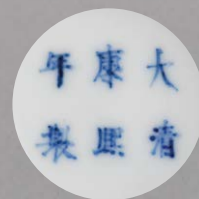
The exterior of the box is covered with a mottled glaze of soft reddish colour suffused with moss-green speckles, fading to a lighter tone at the rim. The interior and base are covered with a clear glaze.

2 7/8 in. (7.2 cm.) diam., box

HK\$600,000-800,000

US\$77,000-100,000

清康熙 豇豆紅印泥盒 六字三行楷書款



2936

A GROUP OF THREE SMOKY ROCK CRYSTAL SCHOLAR'S OBJECTS  
QING DYNASTY, 18TH CENTURY

Comprising one leaf-form ink palette carved with squirrels and grape vine, one water pot carved as a large head of *lingzhi* fungus surrounded by smaller stems of fungus on the sides and a *chilong* clambering over the rim, and one water dropper carved in the form of a snail shell with small snails on the sides.

The largest: 4 in. (10 cm.) long

(3)

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 茶晶文房三件





2937

A GROUP OF TWO SMOKY ROCK CRYSTAL SCHOLAR'S OBJECTS

QING DYNASTY, 18TH CENTURY

Comprising a brush pot carved with a scene depicting a scholar playing *qin*, and an ink stone with fitted *zitan* box and cover.

Larger: 5 ½ in. (14 cm.) long

(2)

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 茶晶文房二件





THE PROPERTY OF A GENTLEMAN

2938

A RARE AGATE OVAL DISH

FIVE DYNASTIES (907-960)

The oval dish is supported on a short foot of conforming shape, the translucent material suffused with reddish-brown inclusions.

4 ½ in. (11.5 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

五代 瑪瑙橢圓形盤

ANOTHER PROPERTY

2939

A FINE SMALL BLUE-GLAZED WATER POT

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

The compressed globular body stands on a recessed base curving to a constricting mouth rim with a small notch, and is covered on the exterior with an even sacrificial-blue glaze, pooling to a darker tone around the base. The interior and base are covered with a transparent glaze.

2 1/8 in. (6 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000



清雍正 霽藍釉水丞 雙圈六字楷書款



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2940

A FINE BLUE AND WHITE MING-STYLE 'EIGHT TREASURES' STEM CUP

YONGZHENG SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1723-1735)

The cup is delicately painted in soft tones of blue on the exterior with 'Eight Treasures', *babao*, each supported on a cloud, above a band of interlinked pomegranate-shaped motifs. The interior of the hollow stem foot is inscribed with the reign mark in a horizontal line.

3 ¾ in. (9.4 cm.) diam., box

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

US\$390,000-640,000

PROVENANCE

Chang Collection, Chicago

Goldschmidt Collection, sold at Sotheby's Hong Kong, 13 November 1990, lot 7

Sold at Sotheby's Hong Kong, 28 April 1993, lot 141

EXHIBITED

S. Marchant & Son, *Qing Mark and Period Blue and White*, London, 1984, Catalogue no. 15

The current stem cup was made in careful imitation of the much admired Chenghua prototypes such as the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, p. 43, no. 40 (fig. 1); as well as the two examples in the National Palace Museum, Taipei, see *Catalogue of the Special Exhibition of Cheng-hua Porcelain Ware*, Taipei, 2003, p.98, pls.78-9. For other Yongzheng-marked stem cups of this design, see an example in the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Porcelains with Auspicious Designs*, Taipei, 1995, p. 83, no. 9; three examples in the Oriental Museum, Durham, object number: DUROM.1969. 226.a-c; one illustrated in *Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain*, London, 1992, no. 131; one from the collections of Sir Percial David and E.T. Chow, later sold at Sotheby's Hong Kong, 25 November 1980, lot 114; and one sold at Christie's Hong Kong, 27 April 1997, lot 670.



清雍正 青花八寶紋高足盃 六字楷書橫款

來源

Chang Collection, 芝加哥

Goldschmidt珍藏, 香港蘇富比, 1990年11月13日, 拍品7號  
香港蘇富比, 1993年4月28日, 拍品141號

展覽

S. Marchant & Son, 《Qing Mark and Period Blue and White》, 倫敦, 1984年, 圖錄編號 15

本品以成化高足盃為原型, 如北京故宮博物院中所藏一件, 見《故宮博物院藏文物珍品全集: 青花釉裡紅·中冊》, 香港, 頁43, 圖版40號(圖一); 以及台北國立故宮博物院所藏二例, 收錄於《成化瓷器特展》, 台北, 2003年, 頁98, 圖版編號78-9。類似的雍正款高足盃可參考: 台北故宮博物院一件, 見《福壽康寧—吉祥圖案瓷器特展目錄》, 台北, 1995年, 頁83, 圖版編號8; 杜倫東方藝術博物館三件, 藏品編號DUROM.1969. 226.a-c; 一件載於《Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain》, 倫敦, 1992年, 圖版編號131; 另一件先後為大維德爵士及仇焱之珍藏, 後於香港蘇富比1980年11月25日拍賣, 拍品114號; 再一件於香港佳士得1997年4月27日拍賣, 拍品670號。



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



THE PROPERTY OF A LADY

2941

A SMALL CELADON-GLAZED CONJOINED VASE  
YONGZHENG SIX-CHARACTER MARK IN A LINE IN UNDERGLAZE  
BLUE AND OF THE PERIOD (1722-1735)

The vase is in the form of a pair of conjoined bottle vases, with their spherical bodies connected just below the slender tapered necks and above the flared feet, covered in a pale celadon glaze pooling in the joint and thinning at the mouth rims, the unglazed feet revealing the smooth white body, the reign mark is inscribed in a line below one rim.

4 in. (10.2 cm.) high, box

HK\$2,800,000-3,500,000 US\$360,000-450,000

PROVENANCE

Madam Maurice Solvay, Paris  
Paul and Helen Bernat, sold at Sotheby's Hong Kong, 15  
November 1988, lot 65  
The Robert Chang Collection, sold at Christie's Hong Kong, 31  
October 2000, lot 825

EXHIBITED

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, Catalogue, no. 64.

*Shuanglianping* or 'double-bottle vase' is one of the innovative shapes during the Yongzheng period. The shape is illustrated by Geng Baochang in *Ming Qing Ciqi Jianding, Qingdai Bufen*, Taipei, p. 73, fig. 90 (15).

Another slightly larger double-bottle vase, also covered in a celadon glaze and with the same arrangement of the reign mark, is in the National Palace Museum and included in *Harmony and Integrity. The Yongzheng Emperor and His Time*, Taipei, 2009, p. 253, pl. 76. Another vase of this form and similar size in lavender glaze from the Granddier Collection, now in the Musée Guimet, is illustrated in *Oriental Ceramics-The World's Great Collections*, vol. 7, Tokyo, 1981, no. 168.

清雍正 粉青釉雙連瓶 六字楷書橫款

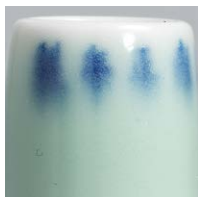
來源

法國，巴黎Maurice Solvay夫人珍藏  
白納德夫婦珍藏，香港蘇富比，1988年11月15日，拍品65號  
張宗憲珍藏，香港佳士得，2000年10月31日，拍品825號

展覽

倫敦佳士得，《雲海閣重要中國古代陶瓷：張宗憲珍藏展》，1993年，圖錄圖版64號

雙連瓶為雍正時期的創新器型，同時期亦有三、四、五、六等多連瓶。耿寶昌《明清瓷器鑒定，清代部份》，台北，頁72，圖90（15）號著有同類器型。國立故宮博物院藏有一件但器形略大的雙連瓶，釉色極為接近，口沿橫款一致，載於《雍正—清世宗文物大展圖錄》，台北，2009年，頁253，圖版76號。另有一件天藍釉雙連瓶藏於法國吉美美術館，見《Oriental Ceramics, The World's Great Collections》，第7冊，東京，1981年，圖版168號。





VARIOUS PROPERTIES

2942

A LARGE AND VERY RARE LONGQUAN  
CELADON WASHER

LATE SOUTHERN SONG DYNASTY, 2ND HALF OF 13TH CENTURY

The washer is elegantly potted with slightly rounded sides rising from a flat base to a lipped rim. It is covered overall with a thick glaze of pale bluish-green tone with the exception of an area in the centre of the base.

11  $\frac{3}{4}$  in. (30 cm.) diam., two Japanese lacquer covers, Japanese double wood boxes

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

US\$390,000-640,000

南宋晚期 龍泉青釉大洗







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

## 2942 Continued

The simple and elegant shape of this washer provides an excellent canvas for the even, thick, bluish-green glaze, which was achieved by applying the glaze in several layers. Longquan celadon washers of this form and exceptionally large size are very rare. However, washers with flat base and subtly rounded sides appear to be one of standard forms in the Southern Song *guan* wares. A large *guan* washer of comparable size (26.4 cm. diam.) in the National Palace Museum, Taipei, is included in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, no. 83. (fig. 1). Smaller *guan* washers of this form include three more examples from the National Palace Museum: two undecorated examples, illustrated in *ibid*, nos. 80 (15.5 cm. diam.) and 81 (12.4 cm. diam.) and another one with moulded dragon decoration, illustrated in *ibid*, no. 82 (18.4 cm. diam.).

此件龍泉青釉洗簡潔的器形為詮釋青釉的色彩和質感提供了絕佳載體。憑藉多次施釉的特殊工藝和先進龍窯所營造的還原燒造氣氛，龍泉青釉得以創造出層次豐富，厚如堆脂效果。此式平底大洗在龍泉青瓷中頗為罕見，然而在南宋官窯中卻不難覓得同類器物。國立故宮博物院藏有一件與本洗尺寸相當的官窯大洗，載於國立故宮博物院編1987年出版《宋官窯特展》，編號83（口徑26.4公分）（圖一）。國立故宮博物院另藏有三件較小的同類官窯洗，其中兩件光素無紋，載於同上，編號80（口徑15.5公分）及81（口徑12.4公分），另一件器內模印龍紋，載於同上編號82（口徑18.4公分）。



(two views 兩面)

2943

A RARE UNDERGLAZE-BLUE AND COPPER-RED DECORATED  
INSCRIBED BRUSH POT

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

The brush pot is finely inscribed in underglaze blue with a long poem, the title of the poem indicated in the beginning reading 'The Joy of Studying throughout the Four Seasons', followed by a copper-red square seal reading *Xichao chuangu*. The *bi*-shaped base has an unglazed ring, reserving a sunken glazed centre inscribed with the reign mark.  
7 ½ in. (19.1 cm.) diam., box

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

US\$450,000-580,000

清康熙 青花釉裡紅四景讀書樂詩文筆筒 三行六字楷書款



another view  
另一面

讀書者讀書之樂何處尋  
數點梅花天地心

四景讀書樂



山光照檻水遶廊  
舞雩歸咏春風香  
好鳥枝頭亦朋友  
落花水面皆文章  
蹉跎莫遣韶華老  
人生惟有讀書好  
讀書好讀書之樂  
樂何如綠滿窓

前草不除



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

## 2943 Continued

The poem inscribed on this brush pot is attributed to the Song dynasty poet Weng Sen, eulogising the pleasure and contentment attained by studying. The Kangxi Emperor was lauded for re-introducing the civil service examination, allowing ethnic Han scholars access to public service, thus neutralising the conflict between the ruling Manchu class and Han population. The copper-red seal found on the brushpot, *Xichao chuangu* 'Passing on wisdom of antiquities in the Kangxi reign', is a reminder of this remarkable achievement of the Emperor. The same red seal can be found on a number of Kangxi-marked brush pot similarly inscribed with poems in underglaze blue, such as an identical brush pot in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no. 188 (fig. 1).

Compare also to two other underglaze-blue and copper-red brush pots bearing the same seal and Kangxi reign mark, but with a different poem. The first one is in the Palace Museum, Beijing, illustrated *ibid.*, no. 189; the second one is in the National Museum of China, illustrated in the museum's website.

筆筒外壁以青花楷書書寫《四景讀書樂》詩四首，歌詠春夏秋冬四季讀書之樂，詩末落釉裡紅「熙朝傳古」印款。書寫清秀，青花鮮豔，釉裡紅朱色燦爛，顯示出康熙時期景德鎮窯工燒造青花與釉裡紅兩個品種結合之高超技術。器底青花楷書康熙六字三行款。與北京故宮藏品相同，參見《青花釉裡紅》，下冊，香港，2010年，頁206，圖188。（圖一）

康熙十八年（1679年）三月初一，康熙皇帝為爭取漢族士人，消弭王朝鼎革而帶來的民族矛盾，而在太和殿和體仁閣第一次親自舉辦考試、批覽試卷，選拔博學鴻儒，成為最盛大的一次博學鴻儒科考試。自此以後，康熙皇帝逐漸受到更多漢族士人之擁護，科舉讀書再度熱起，拍品所留「熙朝傳古」印款，即為此背景之見證。

《四景讀書樂》，又名《四時讀書樂》，傳為宋代詩人翁森所作，歌詠讀書生活之喜樂，為元明時期士人文化之典型題材。

修竹壓檐桑四圍  
小齋幽廠明朱

曦晝長吟罷  
蟬鳴樹夜深  
燼落螢

入幃北窓高  
卧羲皇侶  
只因素得

讀書趣  
讀書之樂  
樂無窮  
瑤琴一

昭和十五年五月

中國漢口市萬室堂  
七於ソ下永也

陸軍衛生曹長  
四十三歲





徐天池先生藏端硯  
天字第十八品乙未春月  
湖雲老人題

Lot 2944  
拍品 2944 號

2944

A DUAN RECTANGULAR INK STONE

SIGNED QINGTENG LAOREN, DATED *DINGCHOU* CYCLICAL YEAR, CORRESPONDING TO 1577 AND OF THE PERIOD

The ink stone is dark purplish-brown in colour and smoothly polished. It is carved on one side with a flat grinding surface with a slightly recessed circular centre and an integral water pool. The reverse is engraved with a fourteen-character poem in running script, dated to the seventh lunar month of the *dingchou* cyclical year, and signed *Qingteng laoren*, old man of the green vine.

7 1/8 in. (18 cm.) long, Japanese wood box

HK\$80,000-120,000

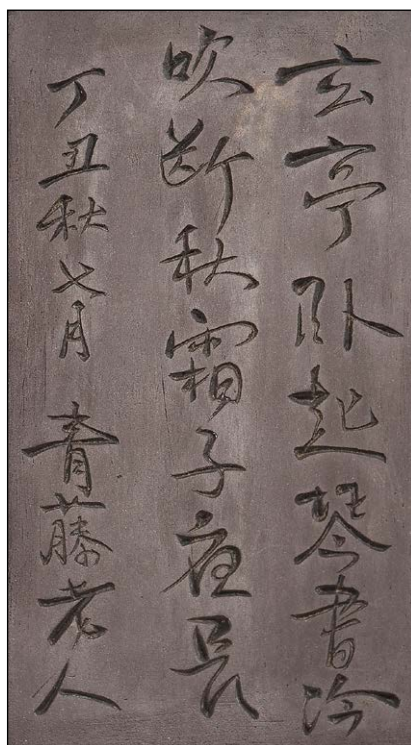
US\$11,000-15,000

Qingteng Laoren is one of the pseudonyms of the renowned late Ming scholar, painter, poet and dramatist Xu Wei (1521-1593).

明萬曆丁丑年（1577）端石長方形硯

硯背刻銘：「玄亭卧起琴書冷，吹斷秋霜子夜長。丁丑秋七月、青藤老人」

徐渭（1521-1593），字文長，號青藤老人，明代著名文學家、書畫家。



inscription  
刻款



2945

A SONGHUA DOUBLE-GOURD SHAPED INK STONE  
QIANLONG FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The ink stone has a raised border incised with key-frets surrounding the grinding surface with a bat opening its wings above the sloping ink well, the reverse is incised in a vertical line with a four-character reign mark; accompanied by a fitted bamboo box and cover carved with a double-gourd vine in relief, lacquered red on interiors.

5 ¼ in. (13.5 cm.) wide

HK\$400,000-600,000

US\$51,000-75,000



mark  
底款

清乾隆 松花石葫蘆式硯 「乾隆年製」篆書刻款  
連隨形竹雕子孫萬代硯盒。







PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2946

AN IMPORTANT AND EXTREMELY RARE IRON-RED DECORATED BLUE AND WHITE 'MYTHICAL SEA CREATURES' STEM CUP

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

The cup and solid stem foot are decorated in underglaze blue with twelve mythical sea creatures leaping amidst and above a ground of crested waves painted in iron red, the nine creatures on the cup including a large winged dragon that separates the others, which are arranged in two registers, the three creatures on the foot positioned above a row of blue 'rocks'. The centre of the interior is inscribed with the six-character reign mark within a double circle. The base is flat and unglazed, revealing the white biscuit body.

3 7/8 in. (9.9 cm.) diam., Japanese wood box

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

PROVENANCE

Andrew L. and Amanda Adams Love Collection, New York

Sold at Christie's New York, 20 September 2005, lot 251

明宣德 青花礬紅海獸波濤紋高足盃 雙圈六字楷書款

來源

Andrew L及Amanda Adams Love伉儷珍藏，紐約

紐約佳士得，2005年9月20日，拍品251號







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



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

## 2946 Continued

The Imperial kilns during the Xuande reign produced some of the most innovative, technically challenging, and visually attractive vessels in the history of ceramics. One of the most successful innovations was the combined technique of underglaze-blue painting and overglaze iron-red enamels, with the present cup being one of the best examples testifying to such achievement.

Only five other Xuande-marked stem cups of this design are known. Three are in the National Palace Museum, Taipei, as recorded in 'Ming-jia' *Gugong ciqi tulu*, vol. 2, Taipei, 1962, pp. 194-195, one of which is illustrated in the *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 222-223, no. 84 (fig. 1). The fourth is in the Tianminlou Collection, illustrated in *Chinese Porcelain-The S.C. Ko Tianminlou Collection*, Part II, Hong Kong, 1987, p. 6. The fifth is illustrated in *Sekai toji zenshu*, vol. 14, Tokyo, 1976, p. 179, fig. 185, sold at Sotheby's Hong Kong, 8 October 2013, lot 3029.

Xuande-marked stem cups of this size and shape, are also decorated in reverse, with the mythical sea creatures in iron red on a ground of underglaze-blue waves, such as the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 255, no. 231 (fig. 2); another in the Shanghai Museum, illustrated in *Shanghai Bowuguan cangpin yanjiu daxi: Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, no. 3-51; and a third in the Cleveland Museum of Art, illustrated in *Ming Porcelain*, London, 1978, no. 63.

The design of nine mythical creatures is discussed by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 128, no. 4:13, where the author notes that the creatures can be found in *Shan Hai Jing* (Classic of the Seas and Mountains), a book completed in the Han dynasty by Liu Xiang and his son, revised and illustrated by Guo Pu in the Eastern Jin dynasty.

永樂、宣德時期，以鄭和下西洋為例，明政府組織的大航海活動有達八次之多，在此背景下，海獸波濤紋和海水龍紋成爲景德鎮御器廠的官窯陶瓷主題，本拍品即是其一。盃形端莊，小器大樣。盃高足近底部起繪五組青花山崖，其上繪青花十二隻飛翼海獸分佈於盃身與圈足之上，其間滿繪礬紅海波洶湧澎湃，青花異形的海獸與紅彩密佈的亂濤形成強烈的視覺衝擊效果。盃身所繪飛翼大象題材，亦同爲宣德朝所獨創。盃底部平坦，胎釉結合處微顯淡淡火石紅色。盃內底青花雙圈內楷書六字宣德官窯款。

將釉下青花與釉上礬紅彩相結合繪製完整圖畫，始自明宣德一朝，故青花海獸礬紅彩海水紋高足盃，向爲明宣德時期製中國陶瓷之名品，今僅知其他五件，三件藏於台北故宮博物院，參見《故宮瓷器圖錄》第二輯〈明·甲〉，台北，1962年，頁194-195及《明代宣德官窯菁華特展圖錄》，1998年，頁222-223，圖版編號84（圖一）；一由香港天民樓珍藏，見《天民樓珍藏青花瓷器》，下冊，香港，1987年，圖版編號66；一件載於《世界陶磁全集》，第14冊，東京，1976年，頁179，圖185，後拍賣於香港蘇富比，2013年10月8日，拍品3029號。

除此件以青花繪海獸礬紅彩繪海水紋高足盃外，亦見有裝飾技法相反之青花繪海水礬紅彩繪海獸紋之宣德高足盃，參見北京故宮藏品，《故宮博物院藏文物珍品全集：青花釉裡紅（上）》，香港，2000年，頁255，圖版編號231（圖二）；上海博物館藏品，《上海博物館藏品研究大系—明代官窯瓷器》，上海，2007年，編號3-51；克利夫蘭藝術博物館藏品，《Ming Porcelain》，倫敦，1978年，圖版編號63。

由此兩種彩釉互爲採用一種紋飾於同型器物之上，可見宣德朝首創青花礬紅彩時之實驗性質與當日新奇之實效。





VARIOUS PROPERTIES

2947

AN INSCRIBED *CHENGNI* INK STONE

QING DYNASTY, 17TH CENTURY

The ink stone is carved with prunus and crabs on the sides, with a poem followed by two seals of Zhu Yizun on the reverse.

6 3/8 in. (16 cm). wide, box

HK\$80,000-100,000

US\$11,000-13,000

Zhu Yizun (1629- 1709) was a distinguished poet, scholar and book collector of the early Qing period.

清初 朱彝尊銘澄泥隨形硯

硯背刻銘：梅開竹屋，雪映棊几，注五千言，瀉一泓水。竹垞。下鈐「彝尊」、「秀水朱氏」印款。

朱彝尊（1629-1709），清代詞人、學者、藏書家。字錫鬯，號竹垞，又號醜舫，晚號小長蘆釣魚師，又號金風亭長。漢族，浙江秀水（今浙江嘉興市）人。康熙十八年（1679）舉博學鴻詞科。二十二年（1683）入值南書房。曾參加纂修《明史》。博通經史，精於金石，為清初著名藏書家之一。著有《曝書亭集》80卷，《日下舊聞》42卷，《經義考》300卷；選《明詩綜》100卷，《詞綜》36卷（汪森增補）。





(two views 兩面)

月 年 月 月

年

月

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月



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2948

AN IMPORTANT AND EXTREMELY RARE  
TIANHUANG SEAL MADE FOR AN QI  
EARLY QING DYNASTY, 17TH-18TH CENTURY

The rectangular seal is surmounted by a flat finial carved with two confronting *chi* dragons, each with a single horn and bifurcated tail. The seal is carved with six characters in seal script, *An Yizhou jia zhencang*, 'Seal of the family of An Yizhou'.  
1 1/8 in. (2.9 cm.) long, 23.6 g, box

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

US\$110,000-150,000

The inscription on the current seal indicates it was used as the personal seal of An Qi (1683-1745?), who was perhaps the most prominent art collector throughout the entire Qing dynasty. An Qi, also known as An Yizhou by his pseudonym, was a native Korean who followed his father to Beijing in his early years, serving as a tributary diplomat. He became a trusted aide of the powerful statesman Mingju at the Kangxi court, and was granted the right to conduct salt business in Tianjin and Yangzhou, through which he amassed enormous amount of wealth, allowing him to form one of the most extensive and formidable art collections in Chinese history. His collection of paintings and calligraphy encompasses some of the most well-known masterpieces such as *A Letter to Boyuan* by Wang Xun. After An Qi's demise, his family fortune diminished considerably, with a majority of his art collection acquired by the Qianlong Emperor, many items from which are illustrated in *Shiqu Baoji* (*Catalogue of the Qing Imperial Collection*).

The current seal impression can be found on a long list of masterpieces of Chinese painting and calligraphy, including the *Pingfu tie* by the Western Jin calligrapher Lu Ji, now in the Beijing Palace Museum; *Chushi song* by the Western Jin calligrapher Suo Jing, in the Beijing Palace Museum; *The Admonition Scrolls* by the Jin painter Gu Kaizhi, in the British Museum; *Lady Guoguo's Spring Outing* by the Tang painter Zhang Xuan, in the Liaoning Provincial Museum; and *Dwelling in the Fuchun Mountains* by the Yuan painter Huang Gongwang, in the National Palace Museum.

清初 田黃螭龍鈕安岐鑒藏印 (23.6克)

印文：安儀周家珍藏

田黃材質，浮雕螭龍鈕，印文「安儀周家珍藏」，為清初鑑藏大家安岐之鑒藏印。

安岐 (1683—1745?)，字儀周，號麓堂，別號松泉老人，朝鮮人。有清一代最負盛名的書畫鑒賞家、收藏家。早年隨父安尚義作為高麗貢使入清，後入清康熙年間武英殿大學士納蘭明珠家，深得明珠信任，先後在天津、揚州經營鹽業，由此積得家財萬貫、富甲一方。一生嗜好書畫，凡携李項氏、河南卞氏、真定梁氏所蓄古跡，均傾貲收藏。所藏之富，甲於海內。上至三國魏晉，下至明代末期，收藏範圍極廣，皆為歷代精品。對其寓目之法書名繪必認真記錄，晚年將其積累數十年之書畫劄記揀選編次有《墨緣匯觀》。《墨緣匯觀》正錄四卷，所錄名書畫起自東晉顧愷之，止於明代董其昌。記述作品內容、名人題識、印記、藏收經過。間作考訂，並論書法畫法。續錄二卷，僅載標題，略記大概。

安岐去世以後，家道中落，所藏大部分精品入清乾隆內府。乾隆十一年高宗因得王羲之的《快雪時晴帖》、王獻之的《中秋帖》、王珣的《伯遠帖》三帖，故將書房稱之為「三希堂」其中王珣的《伯遠帖》即為安氏舊物。據不完全统计，其舊藏被乾隆內府編入《石渠寶笈》的多達70餘件，水準之高可見一斑。跟其他鑒藏家一樣，凡經他鑒定、品賞、收藏的古代書畫作品，必鈐印銘記。常用的鑒藏印記有「安儀周家珍藏」、「朝鮮人」、「安岐之印」、「麓村」、「儀周珍藏」、「儀周鑒賞」、「安儀周書畫之章」等。

而現藏北京故宮博物院的西晉陸機《平復帖》、西晉索靖《出師頌》、唐褚遂良摹《王羲之之行書蘭亭序卷》、唐顏真卿大楷《潘氏竹山堂聯句》冊、隋展子虔《遊春圖》、五代董源《瀟湘圖》，現藏上海博物館唐懷素《苦筍帖》、唐高閑《草書千字文卷》、現藏大英博物館晉顧愷之《女史箴圖》、現藏大都會博物館唐韓幹《照夜白》、現藏臺北故宮博物院宋黃庭堅《自書松風閣詩卷》、《花氣熏人帖》、《致雲夫七弟尺牘》、現藏遼寧省博物館唐張萱《虢國夫人遊春圖》等等，限於篇幅不一列舉。在這些曠世名作上此印均有跡可循，全部鈐有「安儀周家珍藏」印記，足見此印在其心目中的重要地位。



seal face  
印面



seal impression  
印文



# 本印印文著錄一覽（部份）

1.		Current Seal 本印印本
2.		《中國書畫家印鑒款識》
3.		《明清畫家印鑒》
4.		《出師頌》
5.		《自書松風閣詩卷》
6.		《花氣熏人帖》
7.		《照夜白圖》

8.		《草書千字文卷》
9.		《苦筍帖》
10.		《致雲夫七弟尺牘》
11.		《瀟湘圖》
12.		《女史箴圖》
13.		《魏國夫人游春圖》
14.		《富春山居圖》



Handwritten Chinese calligraphy in cursive script (caoshu) on aged paper. The text is arranged in vertical columns, reading from right to left. Legible characters include:

... 同... 起... 凝... 香... 林... 向... 子... 堂...  
... 松... 此... 戊... 午... 節... 紫...  
... 黃... 沙... 紫...  
... 頭... 地... 幅... 方...  
... 雙... 壽... 壽...  
... 國... 珍... 珠... 塔...  
... 得... 羊...



2949

AN IMPERIAL TIANHUANG 'HANYUN ZHAI' SEAL  
JIAQING PERIOD (1796-1820)

The square columnar seal is carved in low relief depicting a tranquil scene with a fishing boat gliding through the river flanked by overhanging cliffs. The seal face is carved with the three characters *Hanyun zhai*.

2 3/8 x 1 3/4 x 1 3/4 in. (6 x 2 x 2 cm.) high, 52.8 g, box

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

The impression of the current seal is illustrated in Guo Fuxiang (ed.), *Qingdai dihou baoxi yinpu*, vol. 9 -Jiaqing (II), Beijing, 2005, p. 200.

The impression of the current seal can be found in the Jiaqing Emperor's *Baosou*, compendium of seal impressions, and the size and material recorded in the compendium match that of the current seal. Notably the compendium states clearly that the seal is made of *tianhuang*, and belongs to a set of three seals, the other two seals reading *shanli wanwu* and *zhenzhuo baijia* (see *Qingdai dihou baoxi yinpu*, vol. 9, Jiaqing (II), Beijing, 2005, p. 200). As such the current seal was part of an imperial set that once belonged to the Jiaqing Emperor.

清嘉慶 田黃「含韻齋」御璽（52.8克）

印文：含韻齋

本拍品印文著錄於：

郭福祥編，《清代帝后寶璽印譜·嘉慶卷二》，第九冊，北京，2005年，頁200

田黃石質，浮雕淺刻薄意鈕。印文為「含韻齋」三字小篆體陽文。在北京故宮現藏的《嘉慶寶璽》中有明確著錄，將實物與寶璽比對，該璽無論是質地、大小，還是印文的篆法、佈局都與寶璽中的著錄完全吻合。《嘉慶寶璽》亦記載此璽的材質，為田黃石。

「含韻齋」為嘉慶皇帝之璽。嘉慶皇帝是擁有寶璽數量僅次於乾隆的一位皇帝，此璽與「善利萬物」、「斟酌百家」構成組璽（見《清代帝后寶璽印譜·嘉慶卷二》，第九冊，頁200），且為主璽。嘉慶帝在位的二十五年中，就刻製了不下七十組這樣的組璽。

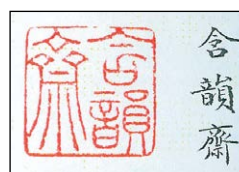
在清代帝后寶璽中，壽山石所佔比重非常龐大，鈕飾的製作工藝亦呈多樣性。康熙、雍正時基本以圓雕獸鈕為主，薄意的出現基本在康熙後期左右。將此璽與現存北京故宮中，雍正皇帝「恭臨父皇御筆」、「御賜朗吟格寶」、「謙齋」組璽，及「萬國咸寧」、「建中於民」、「和四時」、「誠求」、「用中」諸璽比對後可以發現，「含韻齋」田黃寶璽與雍正的這些薄意寶璽，在題材和構圖上基本上沒過多的變化。以山石高松的淺浮雕構築主景，用薄意印刻手法表現樹影婆娑、江帆遠影，但在雕刻工藝上已非常成熟，尤其在印鈕細節上的處理，精細程度已經趨於完美。



rubbing  
拓片



seal impression  
印文



Seal impression in Guo Fuxiang (ed.),  
*Qingdai dihou baoxi yinpu*,  
vol. 9 -Jiaqing (II), Beijing, 2005  
本拍品印文著錄於郭福祥編，  
《清代帝后寶璽印譜》，第九冊—嘉慶卷二，  
北京，2005年





2950

AN INSCRIBED AND DATED SOAPSTONE SEAL  
SIGNED WANG CHANG, DATED QIANLONG YIMAO YEAR,  
CORRESPONDING TO 1795 AND OF THE PERIOD

The rectangular seal is surmounted by a raised and gently curved finial, incised on the side with an inscription composed by the Song dynasty philosopher Zhu Xi, followed by a Qianlong *yimao* cyclical date, and the signature Wang Chang.

1 7/8 in. (4.3 cm.) long, 85 g, box

HK\$100,000-150,000

US\$13,000-19,000

Wang Chang (1724-1806) was a scholar-official active during the Qianlong period, who passed the civil service examination and eventually became a minister at the Ministry of Justice. He was also a well respected scholar in epigraphy.

清乾隆乙卯年（1795）

王昶刻壽山石「朱子讀書法」印（85克）

邊款：

循序漸進、熟讀精思、慮新涵泳、切已體察、着緊用力、居敬持志

乾隆乙卯、述菴王昶

王昶（1724-1806年），字德甫，號述庵，又號蘭泉。江蘇青浦人。乾隆十九年進士，乾隆二十二年乾隆帝南巡，王昶獲召試第一，授內閣中書。官至刑部右侍郎。好金石之學，與王鳴盛、吳泰來、錢大昕、趙升之、曹仁虎、王文蓮並稱「吳中七子」。著有《金石萃集》、《明詞綜》、《春融堂集》、《湖海詩傳》等書。



seal face  
印面



2951

AN IMPERIAL INSCRIBED WHITE JADE SNUFF BOTTLE  
QIANLONG PERIOD (1736-1795)

The bottle is carved in shallow relief on one side with blossoming orchids projecting from edges of rocks. The reverse side is inscribed with lines from an imperial poem.  
2 1/8 in. (5.6 cm.) high, tourmaline stopper, box

HK\$ 120,000-180,000

US\$ 16,000-23,000

清乾隆 白玉刻御製詩蘭石圖鼻煙壺

銘文：  
御製詩

春畹蘭先蕙繼開，一般清馥淨無埃。  
弟兄難處伊誰是，祇有夷齊可擬陪。



inscription  
銘文

2952

A FINE AND VERY RARE IMPERIAL INSCRIBED YANGCAI/ SQUARE BRUSH POT

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

The brush pot is superbly decorated on each side with a gilt-framed cartouche, each enclosing an imperial poem in clerical script, each followed by the seals *Qianlong*, *yuzhi* (imperially made), *weijing* (be precise) and *weiyi* (be single-minded) respectively. Each cartouche is reserved against a pale blue ground further painted in darker blue with scrolling florettes. The mouth and four tab feet are gilt. The interior and base are enamelled turquoise.

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

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

US\$390,000-640,000

PROVENANCE

The T. T. Tsui Collection (with label on the box)

清乾隆 洋彩御製燕山八景詩方筆筒 六字篆書款

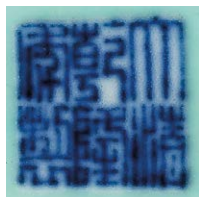
來源

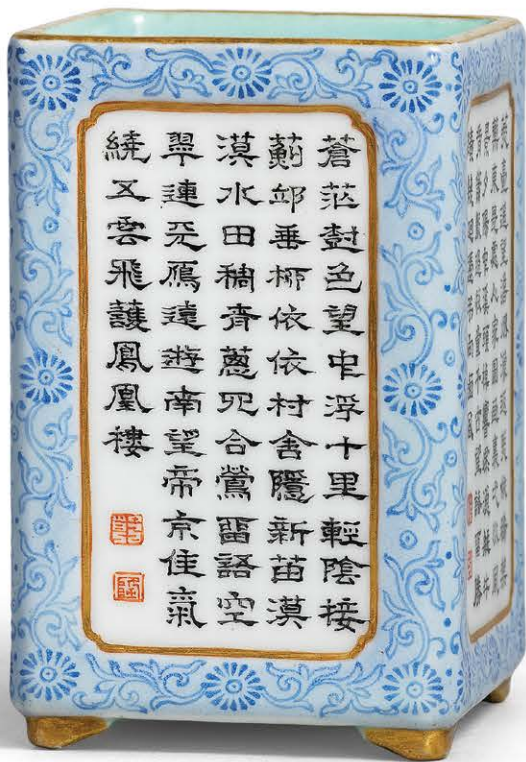
徐展堂珍藏 (原裝盒上有典藏標籤)



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

詩三峽險崎艱疑是五丁穿嵐拖千嶺浮佳	居庸天險列峯連萬里金湯固九邊雄峻莫	低徊旅宦情	居庸疊翠	飛護鳳凰樓	樂善堂全集定本 卷二十四 今體詩 三	語空翠連天馬遠遊南望帝京佳氣繞五雲	依村舍隱新苗漢水田稠青蔥四合鶯留	蒼茫樹色望中浮十里輕陰接蒨邱垂柳依	著梳伴高清	蒨門煙樹	凍冷通枝頭鳥不鳴只有山僧頗自在竹爐	光迎曉日千林瓊屑映朝晴寒凝澗口泉猶	銀屏重疊湛虛明朗峯頭對帝京萬壑晶	西山晴雪
恭祝	聖一揆頌吾	燦金相萬國同文軌千秋肅典常從茲先後	頒示來三殿傳觀遍兩岸涵光呈玉質絢彩	發尙方班縵紛有耀簠簋列成行	聖心欽日月禮器備官牆舊譜稽成式新圖	代啟文明炳崇儒	樂善堂全集定本 卷二十四 今體詩 三	賜觀簠簋登豆爵六色恭紀八韻	闕里祭器新成	憑弔向西風	艇牛背簫聲過牧童千古望諸留勝蹟幾迴	家圖畫裏一川風景夕陽中溪頭棹響歸漁	燕臺遙望澗烟濛返照依稀禁築東是處人	成卒藝山田





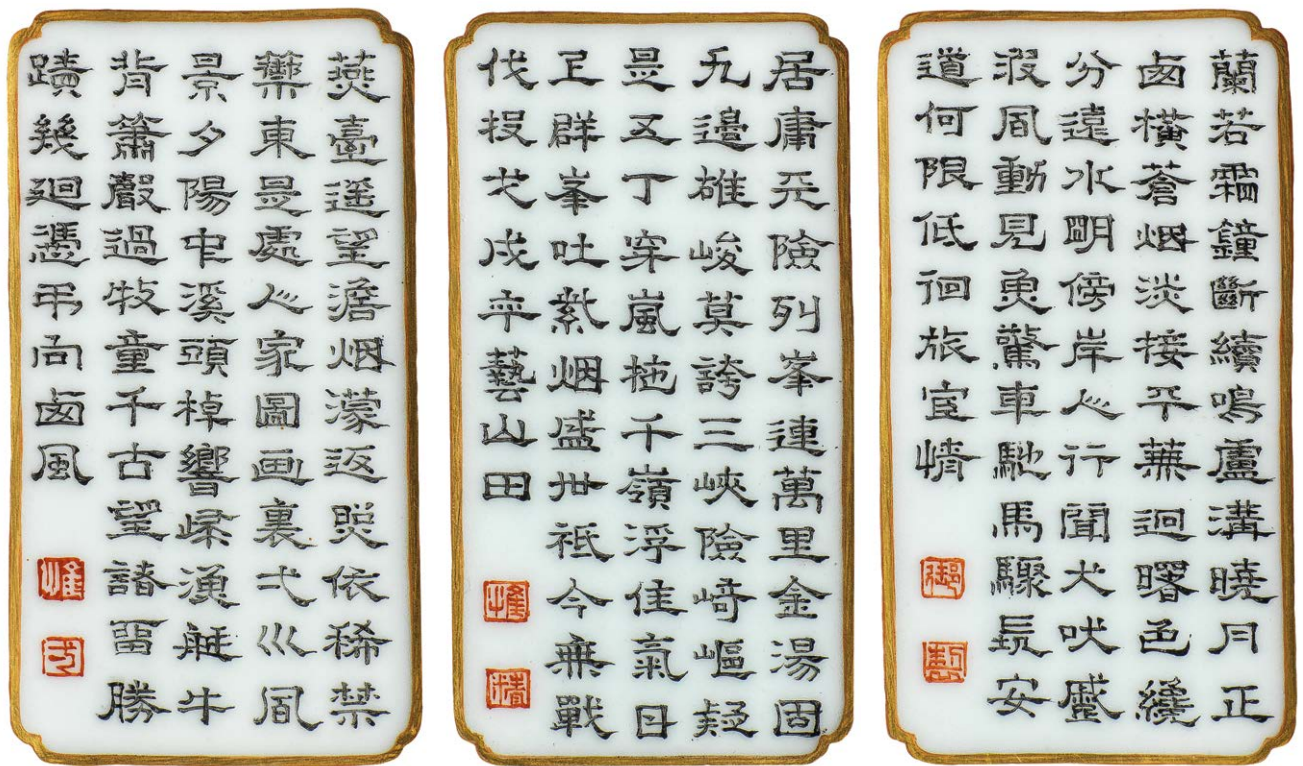
蒼茫對色望中浮十里輕陰接  
薊邨垂柳依依村舍隱新苗漠  
漠水田稍齊蔥兀合鶯雷語空  
翠連牙鴈遠遊南望帝京佳氣  
繞五雲飛護鳳凰樓



居庸天險列峯連萬里金湯固  
允邊雄峻莫誇三峽險崎嶇疑  
是又丁穿嵐樾千嶺浮佳氣日  
足群峯吐絮烟盛世祇今乘戰  
伐投戈戍卒藝山田







## 2952 Continued

An almost identical brush pot is in the National Palace Museum, Taipei, illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, no. 59 (fig. 1). This brush pot bears the same poems, seals and design as the current lot, except the interior and base are covered with a clear glaze, and the reign mark is rendered in iron red. According to the National Palace Museum publication, *ibid.*, a palace record dating to Qianlong seventh year (1742) states that 'a pair of yangcai square brush pots with poems' was sent to the court by Tang Ying. The Museum suggests that the illustrated piece is the one mentioned in this record. Hence, the current brush pot is likely to be made after Qianlong seventh year.

The four poems inscribed on the current brush pot belong to a set of eight imperial poems composed by the Qianlong Emperor in 1731, before he ascended the throne, titled 'The Eight Views of Yanshan' (recorded in *Leshantang quanji*, vol. 24). The Qianlong Emperor revisited the topic and composed new poems in the sixteenth year of his reign (1751), and ordered steles bearing his new work be erected in the eight locations in Yanshan mentioned in the poems. Since the brush pot is inscribed with the original poems, it is likely that it was made between Qianlong seventh year (1742), after the first palace record appeared, and sixteenth year (1751), when a new and different set of poems was composed.

倭角方形筆筒，內飾松石綠釉，外壁以淡藍地纏枝菊花紋為地，四面內凹開光，金彩勾邊，開光內分別以隸體書寫乾隆御製《燕山八景詩》中後四景——薊門煙樹、盧溝曉月、居庸疊翠、金台夕照，並於各詩尾落「乾」、「隆」、「御」、「製」、「惟」、「精」、「惟」、「式」朱白印章紋表明各詩順序。筆筒底部四足加金彩裝飾，松石綠釉為底，青花六字篆書款。

台北故宮認為，《清檔》所載乾隆七年「九月二十八日，司庫白世秀將唐英燒造得……洋彩方筆筒二件……交太監高玉等呈覽」一條中之洋彩方筆筒，或即為台北故宮藏品，參見《華麗彩瓷——乾隆洋彩》，台北，2008年，頁176-177，圖59。則本拍品亦或當為乾隆七年之後所燒造洋彩器物。

燕山八景，又稱「燕京八景」、或「燕台八景」等，得名於金代明昌年間，其後文人紛紛題詩，遂名聞遐邇。乾隆皇帝登基前，作《燕山八景》詩，載於《樂善堂全集定本卷之二十四》。其後清乾隆十六年（1751年），又重新調定八景順序並重新製詩，刻碑於八景之地。故拍品所呈現《燕山八景詩》，或為乾隆七年（1742年）至十六年（1751年）間之作品。



2953

A WHITE JADE INSCRIBED PAPER WEIGHT  
QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD  
(1736-1795)

The circular paper weight is carved in relief on one side with four characters *han yue hui wen* (*huiwen* poem of the full Moon), the raised border incised with a poem. The reverse is incised with the Qianlong reign mark. The jade is of an even white colour.  
2 1/8 in. (5.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

*Huiwen* is a unique format of poems in Chinese language, utilising palindromes so that a poem can be read both forward and backward. The masterfully composed words inscribed on the border of this paper weight can be read forward and backward as two seven-verse poems, praising the full moon.

A similarly inscribed white jade paper weight of flattened circular form from the Qing imperial collection in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jewellery (III)*, Hong Kong, 1995, p. 211, no. 171.

清乾隆 白玉「寒月迴文」鎮紙 四字隸書刻款

此件鎮紙邊刻之詠月詩《寒月迴文》運用了迴文這一獨特的詩歌體裁。迴文詩又稱回環詩，往返皆能成詩。此詩正讀與倒讀是兩首不同的詠月七律詩，頗堪玩味。

北京故宮博物院藏有一件清宮舊藏的寒月迴文鎮紙，題刻詩文與本器相同，唯詩題一面正中加刻《味餘書室詩》五字，見《故宮博物院藏文物珍品全集·玉器（下）》，香港，1995年，頁211，圖版編號171。



2954

AN INSCRIBED BLACK YING SCHOLAR'S ROCK  
QIANLONG EIGHTEENTH YEAR, CORRESPONDING TO 1753 AND OF  
THE PERIOD

The composition of the horizontally oriented rock resembles a mountainscape, culminating to an overhanging cliff shadowing the valley below. The back has a poetic inscription, dated eighteenth year of Qianlong (1753) and followed by the signature Futang and the seal Li Shan. The stone is of a dark greyish-black tone with rich surface texture.

11 in. (28 cm.) long, wood stand, box

HK\$200,000-300,000

US\$26,000-38,000



inscription  
銘文

清 乾隆十八年（1753）英石擺件

款識：「乾隆十八年」，刻款「復堂」，印「李蟬」。  
銘文：清標空雨雪，幽致自風煙。



2955

A LACQUERED WOOD INK STONE AND  
EMBELLISHED STAND AND COVER

DAOGUANG PERIOD; STAND SIGNED LU KUISHENG (?-1850)

The top of the ink stone has a deep ink well surrounded by a raised border, the reverse with a concave cavity transitioning into a convex semi-sphere. Accompanied by a fitted lacquered stand inscribed with a square maker's mark on the underside reading, Lu Kuisheng *zhi*, 'made by Lu Kuisheng', and a lacquered cover inlaid with various vessels in different materials including lapis lazuli and mother-of-pearl.

7 ¾ in. (19.6 cm.) wide

HK\$240,000-380,000

US\$31,000-49,000

Lu Kuisheng (? - 1850) was a native of Yangzhou and hailed from a family known for making lacquer wares. Lu Kuisheng himself was particularly famous for making the current type of lacquered wood ink stones, which are distinguished by their lightness and resistance to wear, and by the elegantly decorated fitted boxes, or stands with covers. The Shanghai Museum has a collection of similar ink stones by Lu Kuisheng, including a round ink stone accompanied by a stand bearing an almost identical mark to the current example, see *Literati's Farmland: Selected Ink-stones in the Collection of Shanghai Museum*, Shanghai, 2015, p. 275, no. 6-95.

清道光 漆砂硯連百寶嵌硯蓋及座 「盧葵生製」款

盧棟 (?-1850)，字葵生，揚州人，祖父映之、父慎之均為製漆名家。葵生尤以製作漆砂硯聞名，其作品輕巧耐磨，清麗雅致，並皆配以成套硯盒，或硯座及蓋。上海博物館藏有葵生作品數件，包括一件硯座款識近乎相同的圓硯，見《惟硯作田：上海博物館藏硯精粹》，上海，2015年，圖版6-95。



cover  
硯蓋





2956

A RARE IMPERIAL INSCRIBED DUAN INK STONE  
QIANLONG YUMING MARK AND OF THE PERIOD (1736-1795)

Of oval shape, the ink stone is carved with a smooth grinding surface with an olive-green 'eye', the crescent-shaped ink well surrounded by bosses in imitation of a drum, further carved with pairs of confronting *chilong* on top and below. The reverse is carved with a sunken medallion enclosing a horse-like mythical animal with two horns on the back in relief. The sides are carved with an inscription ending with *Qianlong yuming* 'Imperially inscribed by Qianlong', followed by two seals *guxiang* 'fragrance of antiquity' and *taipu* 'unassuming'.

5 7/8 in. (14.9 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Tsui Museum of Art

An almost identical ink stone with the same decoration and inscription is illustrated in *Xiqing Yanpu* 'A Compendium of the Qianlong Emperor's Imperial Ink Stone Collection' (fig. 1). The description of the ink stone in *Xiqing Yanpu* states that the mythical animal depicted on the back is *feihuang*, who submitted itself to the legendary Yellow Emperor. The Yellow Emperor was credited to the creation of the 'drum chariot', which could effectively measure the distance a chariot had travelled. Hence the drum-shaped surface and *feihuang* motif depicted on this ink stone are symbolic of the Qianlong Emperor's reverence for antiquities and the fabled Yellow Emperor.

清乾隆 端石雕飛黃硯 「乾隆御銘」楷書刻款

來源

徐氏藝術館珍藏

橢圓形硯，硯質細膩，硯堂雀眼、火捺、青花俱備。圓形硯池似鼓形，邊飾鼓釘紋一周，硯池上下分刻螭龍兩對。硯背圓形開光內，陽雕飛黃圖案，其形象出自《淮南子》卷六〈覽冥訓〉之東漢高誘註：「飛黃，乘黃也。出西方，狀如狐，背上有角，壽千歲。」《欽定四庫全書西清硯譜》卷十九載「舊端石飛黃硯」與本拍品相類（圖一），其說明曰：「考《淮南子》云，黃帝時，飛黃服皂。又《黃帝內傳》稱，帝製記里鼓車。是硯背刻飛黃，而面為鼓形。當取義於斯」，則拍品硯池雕做鼓形，硯背刻飛黃，皆出自古義。今成語「飛黃騰達」，即指此獸。

硯側邊刻御題硯銘：「質細如棉，水岩石子兮；面製鼓形，喻車記里兮；背刻飛黃，服周方軌兮；用左同文，伊犁尺咫兮。乾隆御銘。」尾刻「古香」、「太璞」印章紋。



back  
背面



inscription  
銘文



舊端石飛黃硯正面圖  
繪圖十分之八

fig. 1 *Xiqing Yanpu*  
圖一 《西清硯譜》



2957

A CARVED WHITE JADE 'SCHOLAR' BOULDER

QING DYNASTY, 18TH CENTURY

The boulder is carved as a rocky mountain with a scholar seated beside a smoking censer and accompanied by a boy attendant, below a pine tree next to a streaming waterfall. The reverse is carved to depict a scholar holding a staff followed by an attendant, traveling on a rocky path beneath a pine tree.

6 ⅞ in. (15.6 cm.) high, box

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

US\$110,000-130,000

清十八世紀 白玉雕高士觀瀑圖山子



(another view 另一面)





THE PROPERTY OF A GENTLEMAN

2958

A CARVED AND INSCRIBED ZITAN BRUSH POT  
SIGNED XI GANG, DATED TO THE SECOND MONTH OF *RENWU*  
CYCLICAL YEAR CORRESPONDING TO 1762 AND OF THE PERIOD

The exterior is finely carved with a continuous riverscape scene,  
below a four-character title describing the scene, followed by the  
signature of Xi Gang and a two-character red seal.

6 ½ in. (16.5 cm.) high

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE

Acquired in 1990s from Zhang Ziling, Hong Kong

Xi Gang (1746-1803) was a renowned painter, calligrapher, and carver  
active in Hangzhou during the Qianlong period, and was one of the  
eight master carvers known as *Xiling bajia*.

清乾隆壬午年二月(1762) 奚岡刻紫檀林亭幽靜圖筆筒

來源

於1990年代購自香港張子玲(張六爺)

奚岡(1746-1803)，字鐵生，為乾隆時期杭州著名書畫家、篆刻家，  
九歲始精書法，擅繪山水花卉而聞名。奚岡乃清代以杭州為中心的浙派  
篆刻名家，與其他名家合稱為西泠八家。

本拍品的紫檀材紋理細緻漂亮，皮殼晶瑩透亮，施以淺雕描金山水畫，  
詩意撩人，實屬文人案頭精品。





(two views 兩面)



2959

A WHITE JADE CIRCULAR SCREEN  
QING DYNASTY, 18TH CENTURY

The screen is exquisitely carved to one side in shallow relief to depict a landscape scene, detailed with two scholars in conversation under *wutong* trees, the mid-distance with a young attendant observing his companion striking a music stone that is suspended from an arched frame. The reverse is decorated with a pair of deer and a crane in a landscape, amongst trees, jagged rocks and tall mountains.  
8 ½ in. (22 cm.) diam., rosewood stand

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

US\$130,000-190,000

PROVENANCE

Sold at Christie's Hong Kong, 27 May 2008, lot 1971

清十八世紀 白玉賀壽圖圓屏

來源

香港佳士得，2008年5月27日，拍品1971號



Rosewood stand  
舊木座



~ 2960

AN ENTADA SEED SNUFF BOTTLE CARVED WITH THE PORTRAIT OF SHI TAO QING DYNASTY, 18TH CENTURY

One side of the snuff bottle is carved with a portrait of the renowned painter Shi Tao (1642-1707), followed by an inscription signed Cheng Ming (dates unknown), a student of Shi Tao. The other side is further carved with an inscription in seal script, signed Songmen, the pseudonym of Cheng Ming. Accompanied by a hongmu box, with incised inscriptions on both the exterior and the interior of the cover, signed Zheng Wenzhuo (1856-1918) and Liu Tigan (dates unknown, active during late Qing and early Republic periods), respectively, as well as a calligraphic inscription on the underside of the cloth inner cover, signed Zheng Wenzhuo. 1 in. (2.7 cm.) high, hongmu box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Zheng Wenzhuo (1856-1918) (according to inscription on box)  
Liu Tigan (according to inscription on box)

According to the inscriptions on the cover, the current snuff bottle once belonged to Shi Tao. During the end of the Qing dynasty, Zheng Wenzhuo collected it, and stored it in a hongmu box, and wrote a poem Tianxiang fu and inscribed it on the cover. Later, in 1912, the famous collector of that time, Liu Tigan collected it, then inscribed after Zheng Wenzhuo.

清十八世紀 程鳴為石濤上人刻榼藤子鼻煙壺

清代著名畫家石濤自用鼻煙壺，外壁其弟子程鳴陰刻石濤上人畫像，並敘述上人以紋銀二十兩買畫故事。清末光緒時期，為鄭文焯得之於海鹽陳氏，精心貯於紅木盒中，並為之書《天香賦》刻於蓋上。1912年，又為民國時期著名收藏家劉體幹珍藏，亦刻跋於鄭跋之後，而成為中國文心相傳之典範。

鼻煙壺一面陰刻石濤上人畫像，並刻題跋：「弟子程鳴畫並刻」；另面隸書刻：「貝子西藏裁，西方僧帶來。紋銀二十兩，石濤和尚買。松門題。」

原配紅木盒，蓋面以楷書小字陰刻賦文：「天香。石濤和尚，為勝國楚藩之裔。以詩畫逃禪，高逸絕世。海鹽陳氏藏其所製鼻煙壺，以西藏貝多樹子為之，上有程松門刻上人小象，並壺銘。余愛其樸栗古致，為賦一解，乞得此壺，亦香國中鼻功德也。熏亞金絲，香參玉壘（鼻神名），沉沉冷麝如水。故國茄花，王孫芳草，盡化海山雲氣中，囊曉講空，悟破枯禪。一指休問壺天，日月銷磨，苾芻身世。拈來信多妙諦，貯煙爐。寫經餘事，歎息百年碩果，等閒飽繫萬感，都成蠟味（西洋人名盛煙瓶，曰蠟）。但愁惹西來暗塵起，更倦殘熏，生酸老淚。高密鄭文焯問。」後刻「樵風遺老」印章紋。蓋背刻銘：「石濤上人貝樹子鼻煙瓶，六舟和尚象牙盤。」「大鶴山房珍秘，時旅滬濱，得之海鹽陳氏，因記。光緒三十年（1904年）季冬五日。」「壬子（1912年）十二月歸蜀石經齋，健之記。」盒內蓋背面，將盒面所刻鄭文焯《天香賦》原稿剪裁附上。

石濤（1642-1718），本姓朱，名若極，廣西全州人。明靖江王後裔。五歲出家，法號原濟，字石濤，別號大滌子、清湘老人、苦瓜和尚等，為「清初四高僧」之一。工山水、花卉，兼工人物，用筆高古。精釋、道、儒三教，著《畫語錄》。

程鳴，字友聲，號松門，安徽歙縣人，籍江蘇儀征。乾隆年間諸生。山水學于石濤，與方士庶、厲鶚為詩畫友。

鄭文焯（1856-1918），字小坡、俊臣、叔問。別號大鶴山、鶴道人，石芝庵主人，別署冷紅詞客，山東高密鄭康成裔。光緒二年進士。工詩詞通醫理、精金石考據之學，工書及篆刻。

劉體幹，字健之，一作建之，安徽合肥人，晚清重臣劉秉璋之子。曾為道員，1914年至1916年任四川東川道尹、四川宣慰使。長於碑版之學，著有《孟蜀石經》。民國初，劉體幹因得到《廣政石經》宋元拓本七冊，顏其堂額「蜀石經齋」，影印出版分送友朋。同時遍征吳昌碩、康有為等名家題字作畫，清遜帝溥儀亦在閱覽後，篆書題「孟蜀石經」，因而名重一時。



inscription on box  
盒蓋內銘文

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

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(two views 兩面)

2961

A NANMU BURLWOOD FIGURE OF DAMO

QING DYNASTY (1644-1911)

The undulating gnarled surface simulates a standing Damo figure holding a staff. The wood of a rich caramel brown colour is formed around a stone.

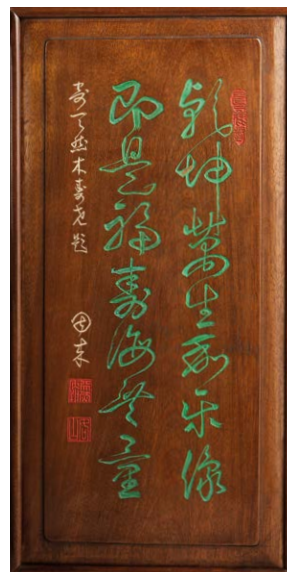
Damo: 14 ¾ in. (36.5 cm.) high

Staff: 16 in. (40.5 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

清 楠木根抱石雕達摩立像



box cover  
盒蓋



2962

TAI XIANGZHOU (B. 1968)

AUSPICIOUS ROCK

Scroll, mounted and framed, ink on paper

89 x 36.5 cm. (35 x 14 3/4 in.)

Inscribed, with one seal of the artist

Executed in 2011

Accompanied by a scholar's rock.

(2)

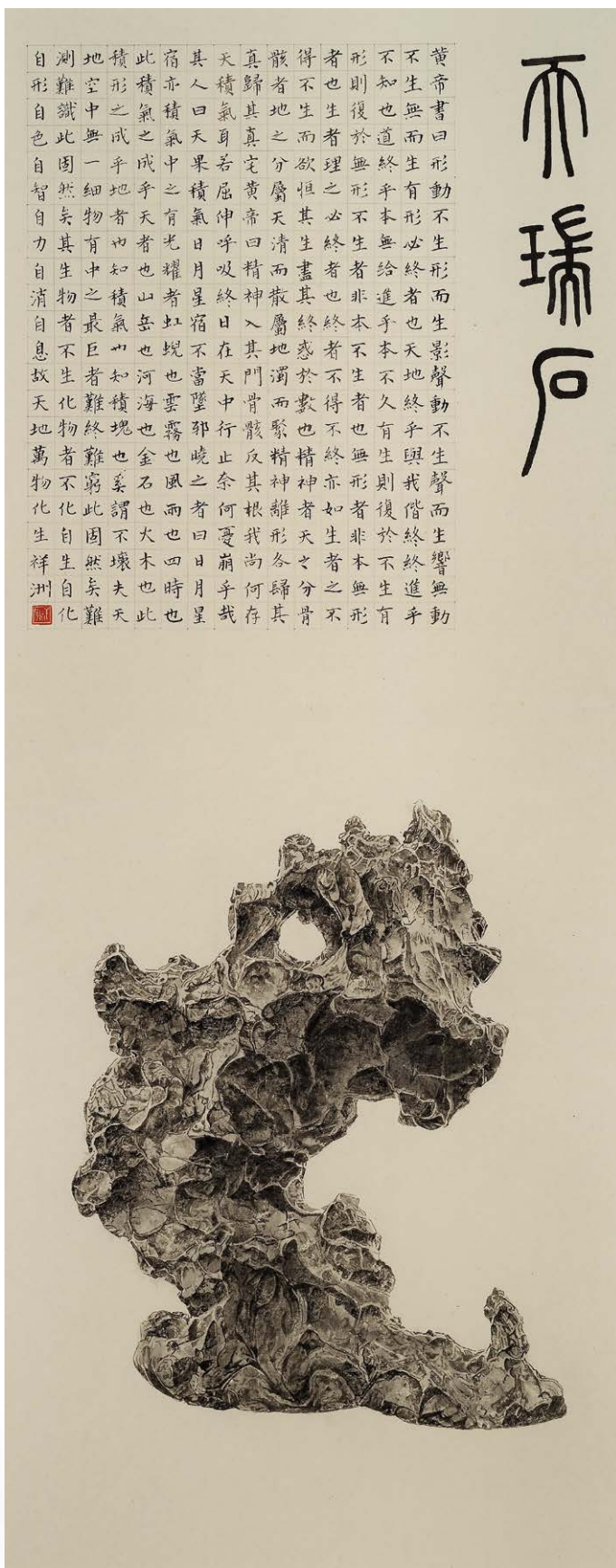
HK\$80,000-120,000

US\$11,000-15,000

泰祥洲 (1968年生) 天瑞石 水墨 紙本  
鏡框 2011年作

鈐印：祥洲

附文人石擺件。



2963

A *TIANHUANG* SEAL

LATE QING DYNASTY-REPUBLIC PERIOD

The substantial warm yellowish-orange stone is of rectangular section with an irregular upper corner. One side is incised with the signature Yuanruo. The seal face inscribed with four characters reading *gengdu chuanjia*, 'cultivation and study', to bequeath to the family. 2 1/8 in. (5.5 cm.) high, box, 103g

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

US\$110,000-150,000



seal face  
印面

晚清／民國 田黃素方章（103克）

印文：耕讀傳家

邊款：淵若







THE PROPERTY OF A GENTLEMAN

2965

A ROCK CRYSTAL TWIN-HANDLED CUP

QING DYNASTY, 18TH CENTURY

The cup is carved of bracket-lobed form, supported on a short foot of conforming shape, flanked on either side with an angular loop handle.

4  $\frac{1}{16}$  in. (11.6 cm.), box

HK\$ 120,000-180,000

US\$16,000-23,000

清十八世紀 水晶菱花式雙耳盃

VARIOUS PROPERTIES

2966

A JADEITE 'CHILONG' SQUARE SEAL  
QING DYNASTY, 18TH-19TH CENTURY

The square seal is surmounted by a coiled *chilong* powerfully standing on all fours with its head facing forward. The stone is of mottled apple-green tone with light russet and white inclusions.

2 1/8 in. (5.5 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清十八/十九世紀 翠玉螭龍鈕方章





2967

A *TIANHUANG* SEAL MADE FOR WU RENZHI  
SIGNED ZHAO SHURU, REPUBLIC PERIOD

The irregularly shaped boulder is carved in low relief with a continuous landscape scene depicting a scholar reclining in a thatched hut, nestled in a bamboo grove emerging from jagged rocks. One side is incised with the signature *Shuru*. The seal face is carved with the characters *Wu yin Renzhi*, 'the seal of Wu Renzhi'. 2 ½ in. (6.5 cm.) high, 135.3 g, original fitted brocade box

HK\$600,000-800,000

US\$77,000-100,000

According to the label on the original fitted box, the low relief carving on the current seal, known as *boyi* technique, was executed by the master Lin Qingqing. The signature on the side, *Shuru*, refers to Zhao Shuru (1874-1945), an esteemed seal carver from the Zhejiang area, active during the Republic period. The seal face indicates that the owner of this seal was Wu Renzhi (1878-1958), also known as Wu Shi, a politician who once served as the secretary to Dr. Sun Yat Sen.

民國 趙叔孺刻林清卿薄意田黃石吳任之用印（135.3克）

印文：吳印任之

邊款：叔孺

從印匣題籤可知，此印為薄意大師林清卿所刻田黃凍石，印面主人為福建連江人吳適。吳適（1878-1958），字任之，同盟會會員，民國初年曾任福建都督府鹽政監督、總統府孫中山秘書、北伐軍大本營十一路司令、福建自治軍第五路司令、福建第一警備司令，1925年孫中山逝世後，吳適隱居烏石山賣畫自給。1949年後任福建省文史館館員、福建省第一屆政協委員、福建國畫會名譽會長。查閱史料發現，吳任之實為林清卿藝事突飛猛進的大貴人。因吳氏引見，林清卿方有機會得入陳寶琛府當秀工，螺江陳府收藏極富，使之眼界大開，故在陳府創作了大量的精品傑作，由此譽滿榕城。

趙叔孺（1874-1945），浙江鄞縣（今浙江寧波）人。原名潤祥，字獻忱、叔孺，後易名時桐，號綉菴，晚年自號二弩老人，清末諸生，曾任福建同知。篆刻兼浙皖兩派之長，得前輩趙之謙的精髓，又精研古金石學，另成一家，營造出典麗恬靜的氣象，時人推崇其為二百年來第一。民國後期，隱居上海。



2968

A SOAPSTONE 'MAKARA' SEAL MADE FOR  
YUAN SHIKAI

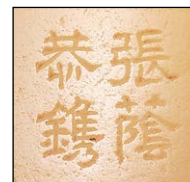
SIGNED ZHANG YUECHENG, REPUBLIC PERIOD

The oval seal is surmounted by dragon-faced fish-tailed *Makara*,  
incised to one side with *Yuecheng gongjuan* 'Respectfully carved by  
Yuecheng'. The seal face is carved with the characters *Juren Tang*.  
2 in. (5.2 cm.) high, 44.3 g, box

HK\$120,000-180,000

US\$16,000-23,000

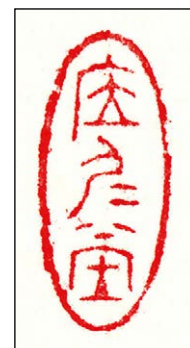
*Juren Tang* is the studio name which appears on a number of Imperial  
porcelains made for the court of Yuan Shikai, during his very brief  
reign. Zhang Yuecheng (1883-1961) was a seal carving master who  
had created seals for numerous important figures from the late Qing  
to Republic period including Puyi, Duan Qirui, Wu Peifu, Feng Yuxiang,  
Bai Chongxi.



signature 邊款



seal face 印面



impression 印文

民國 張樾丞刻壽山石龍鈕袁世凱用印 (44.3克)

印文：居仁堂

邊款：張蔭恭鐫

張樾丞 (1883-1961)，名福蔭，以字行，1909年，經寶熙引薦，為清  
朝末代皇帝溥儀製作「宣統御筆」、「宣統御覽之寶」、「無逸齋精鑒  
璽」等八枚印。溥儀在宮中於不少名畫上鈐蓋印章，全是張樾丞所治的  
這八枚。民國初年，張樾丞為歷任北洋政府首腦治印，如段祺瑞、朱啓  
鈞、陸征祥、唐紹儀、黃郛、吳佩孚、曹汝霖等人，他們。後來，張樾  
丞也為馮玉祥、胡景翼、張宗昌、蔣震、白崇禧、黃紹勳、王陵基等民  
國將領治過印。1949年受周恩來委託，刻製了著名的「中華人民共和國  
中央人民政府之印」。

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2969

A VERY RARE BLUE AND WHITE RESERVE-  
DECORATED STEM CUP

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

The deep rounded sides of the stem cup are finely decorated with nine mythical sea creatures, including a winged dragon, a *qilin* and a goat reserved in white against a ground of crested waves painted in deep tone of cobalt blue. The sea creatures are finely detailed with incised decoration outlining their features. The pedestal foot is encircled by a raised *nyli* band above further waves crashing against rocks. The interior is inscribed with Sanskrit characters. 3 ⅓ in. (8.5 cm.) diam.

HK\$2,000,000-3,000,000      US\$260,000-380,000

PROVENANCE

A Japanese private collection, acquired circa 2000

明宣德 青花波濤海獸紋高足盃 雙圈六字楷書款

來源

日本私人珍藏，約2000年入藏



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











## 2969 Continued

The present stem cup belongs to a group of exceptionally rare blue and white vessels painted with sea mythical creatures from the Xuande period. A nearly identical stem cup 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. 200-201, no. 73 (fig. 1), which is illustrated alongside another version of the stem cup with the creatures decorated of the same design in underglaze blue against a lightly pencilled ground of waves, *ibid.*, no. 74. Another example of the latter type was excavated at Zhu Shan, Jingdezhen and illustrated in *Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, p. 188, no. 146. The same decoration can also be found on larger stem bowls of the Xuande period such as the example sold at Christie's Hong Kong, 29 September 1992, lot 473.

The design continued into the Wanli period, as exemplified by a Wanli-marked stem cup nearly identical in design to the present example, sold at Christie's Hong Kong, 29 May 2013, lot 2247.

凸節把盃，又稱竹節把盃，因高足近盃底處凸起一周，形似竹節而得名。盃形小巧精緻，外口沿繪青花如意雲頭紋與凸節處空心如意雲頭紋，上下呼應。盃外壁繪青花海水波濤為地，盃身於胎土未乾透時，暗刻海獸紋飾並以青花點睛，其上再掛透明釉，形成白色海獸出沒於青花波濤中之效果。盃內底以青花書寫梵文「卍」字，其外書寫梵文八種子字一周，形成中台八葉院式，意為受佛庇佑之吉祥寓意。外底淺圈足，青花雙圈楷書六字宣德官窯款。青花發色深沉，暗刻線條精細，纖毫入微。

明代永樂宣德時期，於海外有鄭和七下西洋，與國內有分封西藏法王之佛事活動，故有此類結合海獸及梵文官窯作品出現。近似例參見台北故宮藏品，發表於《明代宣德官窯菁華特展圖錄》，1998年，頁200-201，圖版73（圖一）；此外另有同紋飾之淡描海水波濤之相同高足盃品類，參見台北故宮藏品，發表於《明代宣德官窯菁華特展圖錄》，1998年，頁202-203，圖版74。

萬曆時期亦會燒製造型、紋飾近乎相同的例子，參考一例拍賣於香港佳士得，2013年5月29日，拍品2247號，可見此品種之矜貴。

VARIOUS PROPERTIES

2970

A ZITAN BOOK REST, *SHUTUO*

QING DYNASTY, 18TH CENTURY

The central support is formed from a rectangular lattice frame with a protruding 'official's hat' top rail carved with stylised dragon heads at each end and a hinged back support, all of which fit flush into the openwork case.

Assembled 9  $\frac{7}{8}$  in. (25 cm.) high, 10  $\frac{3}{8}$  in. (26.9 cm.) wide, 10  $\frac{7}{8}$  in. (27.7 cm.) deep

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

The Feng Wen Tang Collection, Hong Kong

清十八世紀 紫檀龍紋書托

來源  
奉文堂，香港



2971

A CARVED ZITAN 'BATS AND  
CLOUDS' ALBUM BOX AND  
COVER

QIANLONG PERIOD (1736-1795)

The box is intricately carved with a dense  
pattern of bats in flight amidst numerous  
clouds with a rectangular panel surrounded  
by key frets in the centre of the cover.

Two brass hinges in the shape of bats are  
applied to a long side of the box, with a  
bat-shaped lockplate on the opposite side,  
all supported on four short tab feet.

12  $\frac{3}{4}$  in. (32 cm.) long

HK\$80,000-100,000

US\$11,000-13,000

清乾隆 紫檀雕洪福齊天紋蓋盒



2972

A TIANHUANG 'HORSE' SEAL MADE FOR CHEN BAOSHEN  
SIGNED JIN BEILOU, REPUBLIC PERIOD

The rectangular seal is surmounted by a finial in the form of a recumbent horse, incised on the frontal side with an inscription reading 'Made by Beilou in the Capital'. The seal face is carved with three characters *Huandu Lou*.

1 1/16 in. (2.7 cm.) high, 18.3 g, box

HK\$80,000-120,000

US\$11,000-15,000

Beilou is the studio name of Jin Shaocheng (1878-1926), a renowned literati from Zhejiang active during the late Qing to early Republic period, well respected for his talents in calligraphy, paintings and seal carvings. *Huandu Lou* is the name of a private library in Luozhou, Fujian, owned by the late Qing statesman and scholar Chen Baoshen (1848-1935).

民國 金北樓刻田黃馬鈕陳寶琛用印（18.3克）

印文：還讀樓

邊款：北樓作于京師

金北樓（1878-1926），名金紹城，字鞏伯，號北樓，浙江吳興人，博學多才，書畫篆刻金石六藝無所不精。山水承繼馬、夏，人物楷模唐、仇，花卉擅襲譚南田之沒骨畫法。著名收藏家王世襄的舅舅，清末民初北方畫壇之領袖。

陳寶琛（1848-1935年），字伯潛，號弢庵、陶庵、聽水老人。福建螺洲人。晚清大臣，學者，官至正紅旗漢軍副都統、內閣弼德院顧問大臣，為宣統皇帝授讀。直言敢諫，與張之洞、張佩綸、寶廷同稱「樞廷四諫官」。於螺洲鎮築有著名的「陳氏五樓」，包括「賜書樓」、「還讀樓」、「滄趣樓」、「北望樓」和「晞樓」。其中「還讀樓」收藏了大量民間善本、珍本，是當時福州地區最大的私人藏書樓。



inscription  
印文



2973

A TIANHUANG 'FOREIGNER AND BIRD' SEAL

KANGXI PERIOD (1662-1722)

The seal is surmounted by a finial in the form of a foreigner trying to rein in a large, exotic bird with one foot perched on a sack, possibly depicting the Middle Eastern mythical bird Roc. One side is incised with the signature Zhou Bin. The seal face is carved with five characters.

2 1/6 in. (5.2 cm.) high, 40 g, box

HK\$500,000-700,000

US\$64,000-90,000

Zhou Bin is a native of Zhangzhou, Fujian province, who was a renowned carver of seal knobs, and is thought to have worked during the mid to late 17th century.



inscription  
印文

清康熙 田黃胡人異禽鈕方印（40克）

邊款：周彬

印文：性拙身多瑕

周彬，字尚均，福建漳浦人，擅長印鈕雕刻，相傳曾為康熙朝宮廷御工，供奉內廷。



2974

A WHITE SOAPSTONE 'DRAGON' SEAL, SIGNED ZHUANG  
QINWANG BAO

EARLY QING DYNASTY

The top of the rectangular seal is surmounted by a finely carved *chi* dragon with two horns playfully grasping *lingzhi* fungus. The face is carved with four characters in archaic script reading *zhuangqinwang bao* (treasure of Prince Zhuang), the stone is of an even beige colour with opaque white inclusions.

1 <sup>13</sup>/<sub>16</sub> in. (4.6 cm.) square

HK\$200,000-300,000

US\$26,000-38,000

Prince Zhuang was the title of a princely peerage in the Qing dynasty (1644-1912). The peerage was subsequently passed down over nine generations and held by twelve people. It is believed that the present seal was collected by one of the early generations of Prince Zhuang according to the carving style of this seal.



impression  
印文

清初 白芙蓉「莊親王寶」螭龍鈕章

莊親王是清代乾隆年間得到世襲罔替的王爵，其一共傳了九代十二位莊親王。  
據此印的雕工看來，其或許曾為世襲較早的莊親王所有。





2975

A PAIR OF SOAPSTONE 'LION' SEALS MADE FOR YUAN SHIKAI SIGNED YUECHENG, DATED CYCLICAL YIMAO YEAR CORRESPONDING TO 1915 AND OF THE PERIOD

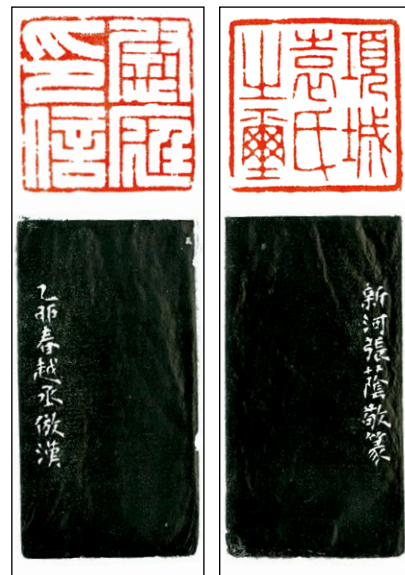
Each square seal is surmounted by a lion accompanied by two cubs. One seal is incised on the side with an inscription reading 'Respectfully made by Zhang Yin of Xinhe', and the seal face reading 'The Imperial seal of Yuan from Xiangcheng'; the other seal bears an inscription on the side reading 'In Han style by Yuecheng in the spring of yimao year', and the seal face reading 'The seal of Weiting'.

4 5/16 in. (11 cm.) high, 282.5 g and 288.6 g, box (2)

HK\$200,000-300,000

US\$26,000-38,000

Weiting is the pseudonym of Yuan Shikai (1859-1916), who is from Xiangcheng in Henan province. Hence the seal faces and inscriptions on the current pair of seals indicate that these were made for Yuan Shikai by the renowned master Zhang Yuecheng (1883-1961), who made seals for numerous important figures from the late Qing to Republic period including Puyi, Duan Qirui, Wu Peifu, Feng Yuxiang, and Bai Chongxi.



民國乙卯（1915年）

張樾丞刻壽山石獅鈕袁世凱用印一對（282.5克、288.6克）

印文：慰庭印信，邊款：乙卯春樾丞做漢

印文：項城袁氏之璽，邊款：新河張蔭敬篆

袁世凱（1859 - 1916），字慰庭，號容庵，河南項城縣人，故又稱袁項城。

張樾丞（1883-1961），名福蔭，以字行，1909年，經寶熙引薦，為清朝末代皇帝溥儀製作「宣統御筆」、「宣統御覽之寶」、「無逸齋精鑒璽」等八枚印。溥儀在宮中於不少名畫上鈐蓋印章，全是張樾丞所治的這八枚。民國初年，張樾丞為歷任北洋政府首腦治印，如段祺瑞、朱啓矜、陸征祥、唐紹儀、黃郛、吳佩孚、曹汝霖等人。後來，張樾丞也為馮玉祥、胡景翼、張宗昌、喬震、白崇禧、黃紹勳、王陵基等民國將領治過印。1949年受周恩來委託，刻製了著名的「中華人民共和國中央人民政府之印」。



2976

A DING PERSIMMON-GLAZED MOULDED BOWL  
JIN DYNASTY (960-1234)

The bowl is moulded on the interior with two fish swimming amidst waves in the centre below a band of six floral spray panels on the cavetto. It is covered overall with a glaze of ochre-brown colour that stops at the unglazed rim exposing the fine white body. 6 ½ in. (16.5 cm.) diam., box

HK\$600,000-800,000

US\$77,000-100,000

Compare a brown-glazed Ding bowl with similar moulded design but with a floral roundel in the centre, excavated at Zhelimu Naiman Mengqi in 1975 and now in the Jilin Provincial Museum, illustrated in *Zhongguo taoci quanji - 9 - Ding yao*, Kyoto, 1981, no. 113 (fig. 1).

金 定窯柿釉印游魚花卉紋盃

比較一件 1975 年於吉林省哲里木奈曼盟旗出土的褐釉印花碗，碗上印花花紋與本碗非常相似，但是碗心為團菊紋，現藏於吉林省博物館，出版於《中國陶瓷全集 - 9 - 定窯》，京都，1981 年，113 號（圖一）。



fig. 1 Collection of Jilin Provincial Museum  
圖一 吉林博物館藏品





(two views 兩面)

2977

A MOULDED DING 'CHILONG' FOLIATE-RIM DISH

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The dish is finely potted of shallow rounded form, rising gently from the short neatly cut footring to the hexa-lobed rim. The interior is crisply moulded in relief with a *chilong* in the central medallion amid cloud scroll enclosed by a delicately executed peony scroll and a band of key-fret below the metal bound rim. It is covered overall with a clear ivory-toned glaze. 7 ¾ in. (18.7 cm.) diam., Japanese wood box

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE

Kochukyo Co. Ltd., Tokyo, acquired in 1980s

Sold at Christie's Hong Kong, 27 May 2008, lot 1836 (one of two)

An ancient mythological creature that appears in Chinese literature at least as early as the Warring States period (481-221 BC.), *chilong* is characteristically presented as a young, playful creature. Like its close relative, the mature *long* dragon, the *chilong* is an auspicious emblem that denotes high status and conveys to the viewer every good wish for success and prosperity. Moreover, the *Lüshi Chunqiu*—a text written around 239 B.C. by Lü Buwei (290-235 B.C.) and whose title can be translated as *Master Lü's Spring and Autumn [Annals]*—attributes to Confucius (551 B.C. - 479 B.C.) a quote in which he compares *long* 'dragons', *chi* 'hornless dragons', and *yu* 'fish' and then likens himself to a hornless dragon: "Master Kong [i.e., Confucius] said, 'The dragon eats and swims in clear water; the hornless dragon eats in clean water but swims in muddy water; fish eat and swim in muddy water. Now, I have not ascended to the level of a dragon, but nor have I descended to that of fish; perhaps I am a hornless dragon!'" This association of Confucius with the *chilong* assured that creature an elevated status in Chinese mythology as well as an honored place in the repertory of decorative-arts motifs.

A moulded Ding foliate-rim bowl with a very similar *chilong* and peony scroll decoration in the National Palace Museum, is illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, p. 164, no. II-106. Compare also a carved Ding foliate-rim dish with similar design on the interior illustrated in *ibid.*, p. 117, no. II-70.

北宋／金 定窯印螭龍牡丹紋花口盤

來源

壺中居，東京，1980年代

香港佳士得，2008年5月27日，拍品1836號（其中之一）

螭是一種古老的神獸，其歷史至少可上溯至戰國時期（公元前 481-221 年）的著錄記載，形象大多為活潑生動的幼龍。螭與成年之龍系出同源，而且均寓意祥瑞，既象徵尊榮顯貴，亦含名成利就之祝願。再者，根據呂不韋（公元前 290 至 235 年）約於公元前 239 年著成的《呂氏春秋》所記，相傳孔子（公元前 551 - 479 年）曾比較龍、螭及魚，繼而以螭自況：「孔子曰：『龍食乎清而游乎清，螭食乎清而游乎濁，魚食乎濁而游乎濁。今丘上不及龍，下不若魚，丘其螭邪。』」文中將螭與孔子相提並論，既確立了螭在中國神話的崇高地位，亦彰顯了它在各式裝飾藝術題材中的神聖意義。

國立故宮博物院藏有一件定窯印花花口盤，其紋飾與本件盤如出一轍，著錄於蔡玫芬著 2014 年臺北出版《定州花瓷－院藏定窯系白瓷特展》，頁 164，編號 II-106。亦可比國立故宮博物院所藏一件定窯刻花花口盤，其盤內亦飾螭龍牡丹紋，載於同上，頁 117，編號 II-70。



base  
底部



THE PROPERTY OF A GENTLEMAN

2978

A FINE AND RARE LARGE JUN DEEP BOWL  
JIN DYNASTY (1115-1234)

The bowl is formed with deep rounded sides rising from the short foot ring to the slightly incurved rim, and is covered inside and out with a glaze of milky, sky-blue tone thinning to mushroom at the rim, with the exception of the foot applied with a brown dressing. The interior has a small purplish dot.  
7 ¼ in. (18.5 cm.) diam., box

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

US\$130,000-190,000

The present bowl is very rare for its large size and bold form with unusually deep sides. A bowl of similar proportions was formerly in the Idemitsu and Linyushanren collections, sold at Christie's New York, 22 March 2018, lot 540; another is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 100, no. 94; and another of slightly smaller size (17.9 cm. diam.) is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 245, no. 221. Another bowl of similar size but with shorter sides, in the collection of the Percival David Foundation of Chinese Art, now on long-term loan to the British Museum, is illustrated by Stacey Pierson in *Song Ceramics: Objects of Admiration*, London, 2003, pp. 24-25, pl. 3.

### 金 鈞窯天藍釉鉢

本件鈞窯鉢器形碩大，殊為難得，同類鈞窯大鉢可參考日本出光美術館及臨宇山人舊藏一例，2018年3月22日於紐約佳士得拍賣，拍品540號；紐約大都會博物館藏一例，見 S. Valenstein 著《A Handbook of Chinese Ceramics》，紐約，1975年，頁100，圖94。故宮博物院藏有一件尺寸稍小（高17.9公分）的鈞窯鉢，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，頁245，編號221。倫敦大維德基金會藏有一件同類的鈞窯鉢，惟器腹較淺，載於畢宗陶著《Song Ceramics: Objects of Admiration》，倫敦，2003年，頁24-25，圖版3。



base  
底部



VARIOUS PROPERTIES

2979

A LARGE QINGBAI FIGURE OF A RECLINING BOY  
SOUTHERN SONG DYNASTY (1127-1279)

The figure is shown reclining with head resting on his left hand and legs crossed. He wears loose pants and his top is adorned by moulded bejewelled garlands. His face is modelled with fine features and full cheeks, and his hair worn in tufts trailing behind each ear. The figure is largely unglazed except for the bottom of trousers, one cuff and floral ornaments, which are covered with a glaze of pale blue tone.

13 in. (33.2 cm.) long, box

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

US\$200,000-260,000

南宋 青白釉澀胎童子側臥像







## 2979 Continued

This lively modelled figure of a reclining boy belongs to a very small group of fully sculptural figures made at the Jingdezhen kilns during the Southern Song period. On the present figure only a few small areas such as the bottom of trousers, cuff and floral ornaments have been covered with *qingbai* glaze, while the remainder of the figure was fired in the biscuit and would originally have been cold painted. A few Southern Song *qingbai* figures of Guanyin are executed in a similar style, which are only glazed on the edge of their outer robes. A partially glazed figure of Guanyin, was found in 1964 in the foundations of a Jin dynasty pagoda at Fengtai, Beijing. This Guanyin is now preserved in the Capital Museum, Beijing, and is illustrated in *Zhongguo wenwu jinghua daodian - taoci juan*, Hong Kong, 1995, p. 290, no. 405. Another figure of this type bearing an inscription dating it to the 11th year of the Chunyou reign of the Southern Song dynasty, equivalent to AD 1251, is in the Shanghai Museum and is illustrated in *ibid*, no. 402. Compare also a *qingbai* seated figure of Guanyin with entire outer robes covered in *qingbai* glaze sold at Christie's Hong Kong, 1 June 2011, lot 3726.

In the Song dynasty, ceramic figures of boys were often made as bases of pillows. It is extremely rare to find an individual sculptural figure of a boy. A *qingbai* 'boy' pillow in the Zhenjiang Museum, is illustrated in *ibid*, no. 400. Two famous Ding 'boy' pillows, one in the Palace Museum, Beijing and the other in the National Palace Museum, Taipei, are illustrated in *Selection of Ding Ware the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, no. 42 and *Dingyao baici tezhan tulu*, Taipei, 1987, no. 15 respectively.

本件青白釉童子側臥像塑造自然生動，神態怡然自得，是南宋景德鎮窯瓷塑中不可多得的精品。南宋青白釉圓雕瓷塑極為罕見，這批作品造型優美，其共通之處是人物的袈裟及須彌座多施青白釉，臉和脖子等其他部位則為澀胎，原先飾以低溫顏料。由於該等顏料未經焙燒，故極易褪色剝落，綜觀已發表的傳世品，其顏料俱已脫落殆盡。就本件童子臥像而言，僅褲腿下部、袖口、以及幾處貼塑花飾施釉，其餘部分皆露出細潤的瓷質素胎。幾件館藏青白釉觀音像也採用了這種裝飾手法，僅在外衣袍沿施釉。1964年，北京豐台金代塔基曾出土一尊此類局部施釉觀音像，現為北京首都博物館藏，圖見《中國文物精華大典：陶瓷卷》，香港，1995年，頁290，編號405。上海博物館亦珍藏一尊此類南宋觀音坐像，圖見同上，編號402。此像無釉部份殘留顏色略多，底署「大宋淳祐十一年辛亥」（公元1251年）。亦可比一尊施釉部分較多的南宋青白釉觀音菩薩坐像，2011年6月1日於香港佳士得拍賣，拍品3726號。

宋代瓷塑孩兒多用作瓷枕的基座。鎮江博物館藏有一件青白釉孩兒枕，圖見同上，編號400。另可比傳世兩件定窯童子枕：一件藏於北京故宮博物院，另一件藏於台北國立故宮博物院，分別載於《定窯雅集—故宮博物院珍藏及出土定窯瓷器薈萃》，北京，2012年，編號42以及《定窯白瓷特展圖錄》，臺北，1987年，編號15。如本品這樣的大型圓雕瓷塑童子則極為珍罕，實為青白瓷中不可多得的佳品。



2980

A ZITAN TRESTLE-LEG DISPLAY STAND

QING DYNASTY, 18TH CENTURY

The single-plank top is set with everted ends above beaded aprons and cloud-form spandrels. The whole is raised on slightly splayed trestle legs joined by openwork panels carved with coiled *chilong* and fitted into shoe feet.

7 7/8 in. (19.5 cm.) high, 17 in. (43.4 cm.) wide, 5 7/8 in. (15 cm.) deep

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Susan Chen, Hong Kong, 1990s

清十八世紀 紫檀翹頭案式座

來源

陳淑貞，香港，1990年代



detail  
細部



2981

A YIXING TEA POT AND COVER  
SIGNED GAO ZHENYU (B. 1964)

The teapot is potted with a compressed globular body decorated with impressed pattern, and is applied with diagonally set spout and C-shaped handle impressed with the maker's seal Gao. The base is incised with four characters, *shi fan he bin* (collecting shards by river bank), followed by the signature Yu. The slightly domed cover is incised with an inscription around the inner rim, and the interior is impressed with a maker's mark Zhenyu.

5 7/8 in. (14.2 cm.) across, wood box

HK\$80,000-120,000

US\$11,000-15,000

高振宇製印紋紫砂壺

「拾範河濱、宇」、「高」、「振宇」印款



2981

2982

A YIXING TEA POT AND COVER  
SIGNED GAO ZHENYU (B. 1964)

The teapot is potted with compressed globular body decorated with impressed pattern, and is applied with diagonally set spout and C-shaped handle impressed with the maker's seal Gao. The base is incised with four characters, *shi fan he bin* (collecting shards by river bank), followed by the signature Yu and an additional cyclical date *dingyou qiu*. The slightly domed cover is incised with an inscription around the inner rim, and the interior is impressed with a maker's mark Zhenyu.

5 7/8 in. (14.2 cm.) across, wood box

HK\$80,000-120,000

US\$11,000-15,000

高振宇製印紋紫砂壺

「拾範河濱、丁酉秋、宇」、「高」、「振宇」印款



2982

THE PROPERTY OF A GENTLEMAN

2983

A RARE *QINGBAI* ARCHAISTIC TRIPOD CENSER  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The censer is raised on three ribbed legs surmounted by masks, applied to the body with raised archaistic scrolls reserved on a ground, covered inside and out with a pale aquamarine glaze except for a circular area in the centre of the base.

6 <sup>11</sup>/<sub>16</sub> in. (17 cm.), box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The T.T. Tsui Collection

Compare to a related *qingbai* censer of slightly different form, but with very similar raised archaistic bands on the body and masks surmounting the ribbed feet, sold at Christie's New York, 21 September 2004, lot 226; and another *qingbai* censer raised on similar tall legs surmounted by animal masks, but carved with a floral design, excavated in 1991 from a Southern Song kiln site in Jingyu Village, Suining, Sichuan province, and illustrated in *China's Jingdezhen Porcelain through the Ages*, Beijing, 1998, p. 103.

南宋/元 青白釉仿古紋獸面鬲式爐

來源

徐展堂舊藏

可參考一件近似例，造型略異，但腹部飾非常相似的仿古紋，腿部印相若的獸面紋，2004年9月21日於紐約佳士得拍賣，拍品226號；及另一件腿部紋飾相似，爐身飾花卉紋的青白釉爐，1991年出土於四川金魚村，定年南宋，著錄於《中國歷代景德鎮瓷器》，北京，1998年，頁103。



PROPERTY FROM THE YANGDETANG COLLECTION

2984

A PAIR OF LONGQUAN CELADON *WEIQI* BOXES AND COVERS

NORTHERN SONG DYNASTY (960-1127)

Each is potted with deep straight sides, carved on the exterior with overlapping lotus petals and the bowl is covered inside and out below the unglazed rim with a pale bluish-green glaze. The cover is similarly carved and glazed.

3  $\frac{7}{8}$  in. (9.7 cm.) high

(2)

HK\$180,000-260,000

US\$24,000-33,000

2985

A ZITAN AND BONE INLAID 'DOUBLE-SIXES' GAME TRAY

QING DYNASTY, 18TH CENTURY

The flat central panel is framed within broad rounded sides and set with metal mounts to the rounded edges of each corner.

The inside of the base is inlaid with bone in the design of a backgammon board raised on bracket corner supports.

16  $\frac{3}{8}$  in. (41.5 cm.) long

HK\$250,000-350,000

US\$32,000-45,000

北宋 龍泉青釉圍棋蓋罐一對

來源

養德堂珍藏



2984



Similar to another board game – *liubo* (six rods) – in ancient China, double-sixes (*shuanglu*, a game related to modern backgammon) was first introduced in the Northern and Southern Dynasties (AD 420-589). It is a game between two players throwing dice on a board, and originated in the Sindhu Kingdom (a kingdom of India), which gained popularity in the Tang dynasty (AD 618-907), and fell out of fashion in the nineteenth century. A Tang painting, *The Palace Ladies Playing Double Sixes*, attributed to Zhou Fang (c. AD 730-800) from the collection of the Freer Gallery of Art, depicts a scene of two noble ladies playing double-sixes.

The 'double-sixes' tray was an integral part of games tables from the Ming period onward. An example from the collection of the National Museum of China is illustrated in *Damei muyi: Zhongguo Ming Qing jiaju zhenpin*, Beijing, 2014, pp. 80-3. A similar game tray, but inlaid with ivory, from the Liang Yi Collection was included in Curtis Evarts, *Small Objects*, Hong Kong, 2007, pp. 150-1. Other similar examples are illustrated in Grace Wu Bruce, *The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pl. 62, pp. 152-3; Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pl. 91.

For further discussion of the game of 'double-sixes', see *Asian Games: The Art of Context*, Asia Society, New York, 2004, p. 98, no. 8:4. Also, Chen Zengbi, "Double Sixes", *Journal of the Classical Chinese Furniture Society*, Vol. 2, No. 3, Summer 1992, pp. 48-55.

## 清十八世紀 紫檀嵌骨雙陸棋盤

雙陸，或雙六，同六博，都是中國古代執骰行棋的博戲之一。雙陸源自西域天竺，魏晉期間傳入中國，盛於唐代，晚清逐漸式微。美國弗利爾美術館藏有一幅傳唐代周昉所作之《內人雙陸圖》，描繪兩位唐代貴族婦女正對坐玩棋，並有二、三人靜立觀棋的情景。

明代亦有棋桌帶雙陸棋盤。相關例件可參考《大美木藝：明清傢俱珍品》，北京，2014年，頁80-83。兩件收藏有一相似例，上嵌後配象牙，刊於柯惕思，《小件》，香港，2007年，頁150-151。其它類件亦可參閱：伍嘉恩，《攻玉山房藏明式黃花梨家具》，香港，1991年，圖版編號62，頁152-153；王世襄與柯惕思，《中國古典家具博物館的珍品》，芝加哥及三藩市，1995年，圖版編號91。

有關雙陸棋的討論，可參閱陳增弼，〈Double Sixes〉，《Journal of the Classical Chinese Furniture Society》，第2冊，第3期，1992年夏季號，頁48-55。



2986

A CARVED ZITAN PRUNUS-FORM WASHER

QING DYNASTY (1644-1911)

The washer is finely carved in openwork as in a blossoming prunus borne on a gnarled branch bearing smaller blossoms and buds.

5 ½ in. (14 cm.) long, box

HK\$80,000-100,000

US\$11,000-13,000

清 紫檀梅花式洗





2987

A CARVED AND RETICULATED WHITE JADE  
'CHRYSANTHEMUM' BOX AND COVER  
QING DYNASTY, 17TH-18TH CENTURY

The box is carved as a double chrysanthemum with rows of petals radiating from the convex base, raised on reticulated leafy stems bearing further small chrysanthemum blossoms. The similarly carved cover is surmounted by two butterflies. The stone is of an even pale tone with some snowy inclusions.

3 ½ in. (9 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

清十七/十八世紀 白玉雕菊花蓋盒



base  
底部

2988

A CARVED TIANHUANG 'CHILONG' SEAL

QING DYNASTY (1644-1911)

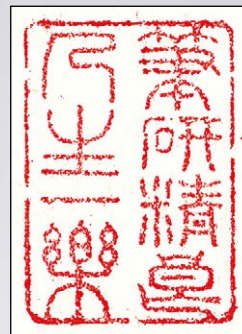
The seal finial is well carved in high relief as a recumbent *chilong* dragon, and detailed with articulated features and fur. The stone is of a rich honey tone and the seal face is carved with eight characters in relief.

1 7/8 in. (4 cm.) long, box, 72g

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

US\$150,000-230,000

A rectangular soapstone seal with an incised signature of Yuxuan, modelled as a recumbent beast, from the National Palace Museum, Taipei, was included in the exhibition *A Garland of Treasure: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, fig. III-44, p. 138. The modelling of the creature is also comparable to a rectangular seal carved with mythical beast and incised with the signature of Yuxuan, sold at Christie's, Hong Kong, 6 October 2015, lot 236.



impression  
印文

清 田黃雕螭龍鈕長方印（72克）

印文：筆研精良人生一樂



2989

A CARVED TIANHUANG 'FISH' SEAL

DATED GUANGXU CYCLICAL GENGZI YEAR, CORRESPONDING TO 1900 AND OF THE PERIOD

The seal is of rectangular cross-section, the upper surface intricately carved in high relief to depict five carps swimming amid swirling waves. The seal face is incised *intaglio* with four characters, *youran zide*, 'to be carefree and content', above the seal face carved with a twelve-character poetic inscription.

1 7/8 in. (4.8 cm.) long, box, 95g

HK\$ 500,000-700,000

US\$64,000-90,000

光緒庚子年(1900) 田黃刻魚躍龍門長方印 (95克)

印文：悠閒自得

邊款：悠閒自得庚子盛夏鄰古閣上



impression  
印文



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低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 [www.christies.com/highvaluelots](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“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

#### 3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**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事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

### B. 登記競投

#### 1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）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元的**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：HSBCHKHHKHK
  - (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、鱷魚皮、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。

l. **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(除有特別註釋外,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](http://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 **◦** 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。

#### 有保留的標題

佳士得認是屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

\* 「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。

\* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\* 「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

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

#### 有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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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。

YOUR  
CAREER  
IN THE  
ART  
WORLD  
STARTS  
HERE  
藝術事業 在此起航

CHRISTIE'S

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LONDON | NEW YORK | HONG KONG

# LEISURELY DELIGHTS OF A TRANSIENT LIFE

Paddle No. \_\_\_\_\_

WEDNESDAY 30 MAY 2018  
AT 11.45 AM

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

CODE NAME: **HETING**  
SALE NUMBER: **16759**  
LOT NUMBER: **2901-2989**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT  
WWW.CHRISTIES.COM

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on **"no reserve" lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +852 2760 1766.**

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

# Written Bids Form

## Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:  
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Contact Number (Mobile) \_\_\_\_\_

**Please verify email address for post-sale communication:**

Shipping Quote Required

Shipping address (  Same as the above address):  
\_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature \_\_\_\_\_ Date \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, 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:** 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 party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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.

## PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

**CHRISTIE'S 佳士得**

二〇一八年 五月三十日  
星期三 上午十一時四十五分

香港灣仔港灣道 1 號  
香港會議展覽中心會議廳

編號名稱：**禾享**  
拍賣編號：**16759**  
拍賣品編號：**2901-2989**

**佳士得不接受包括代理人在內之第三方支付款；付款資料於拍賣會完結後將不能更改。**

參與網絡競投可登入佳士得網站 [www.christies.com](http://www.christies.com)

**競投價遞增幅度**

競投一般由低於**低端估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定·買方須知）**。**買方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 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。名酒的買方酬金是**按每件**拍賣品成交價之 22.5%。**
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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。
- 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；如果您的投標價低於**低端估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

**拍賣結果查詢：+852 2760 1766.**

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 [bidsasia@christies.com](mailto:bidsasia@christies.com) 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，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。

# 書面競投表格

## 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。  
佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。  
電話：+852 2978 9910 電郵：[bidsasia@christies.com](mailto:bidsasia@christies.com)

客戶編號（若適用） \_\_\_\_\_

客戶名稱（請用正楷填寫） \_\_\_\_\_

地址 \_\_\_\_\_

聯絡電話（手提電話） \_\_\_\_\_

**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）：

如閣下不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。

我本人已細閱並理解本書面競投表格及業務規定·買方須知。

簽名 \_\_\_\_\_ 日期 \_\_\_\_\_

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人：**政府發出附有相片的身分證明文件（如國民身份證或護照），及（如身分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的身分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +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。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價(港幣) (買方酬金不計在內)



# 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)*<br>Contemporaries: Voices from East and West (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，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +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。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——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，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍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釀                    | <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 新田舊藏鎏金銅彌勒佛 *          |
| <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，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌

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 .....



# CHRISTIE'S

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Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
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Gilles Erulin  
Jean-François Palus  
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Sophie Carter, Company Secretary

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Xin Li, Deputy Chairwoman, Christie's Int.

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Mandy Wang, Michael Xie, Maxwell Yao,  
Harriet Yu, Michelle Zhang

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





禮記卷之五十五

湯金器

三

禮記卷之五十五

鴈足鐙銘

禮記卷之五十五

禮記卷之五十五

董昌洗銘

藁戈銘

尊

土

木

子承戈

子承戈

禮記卷之五十五



CHRISTIE'S 佳士得

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