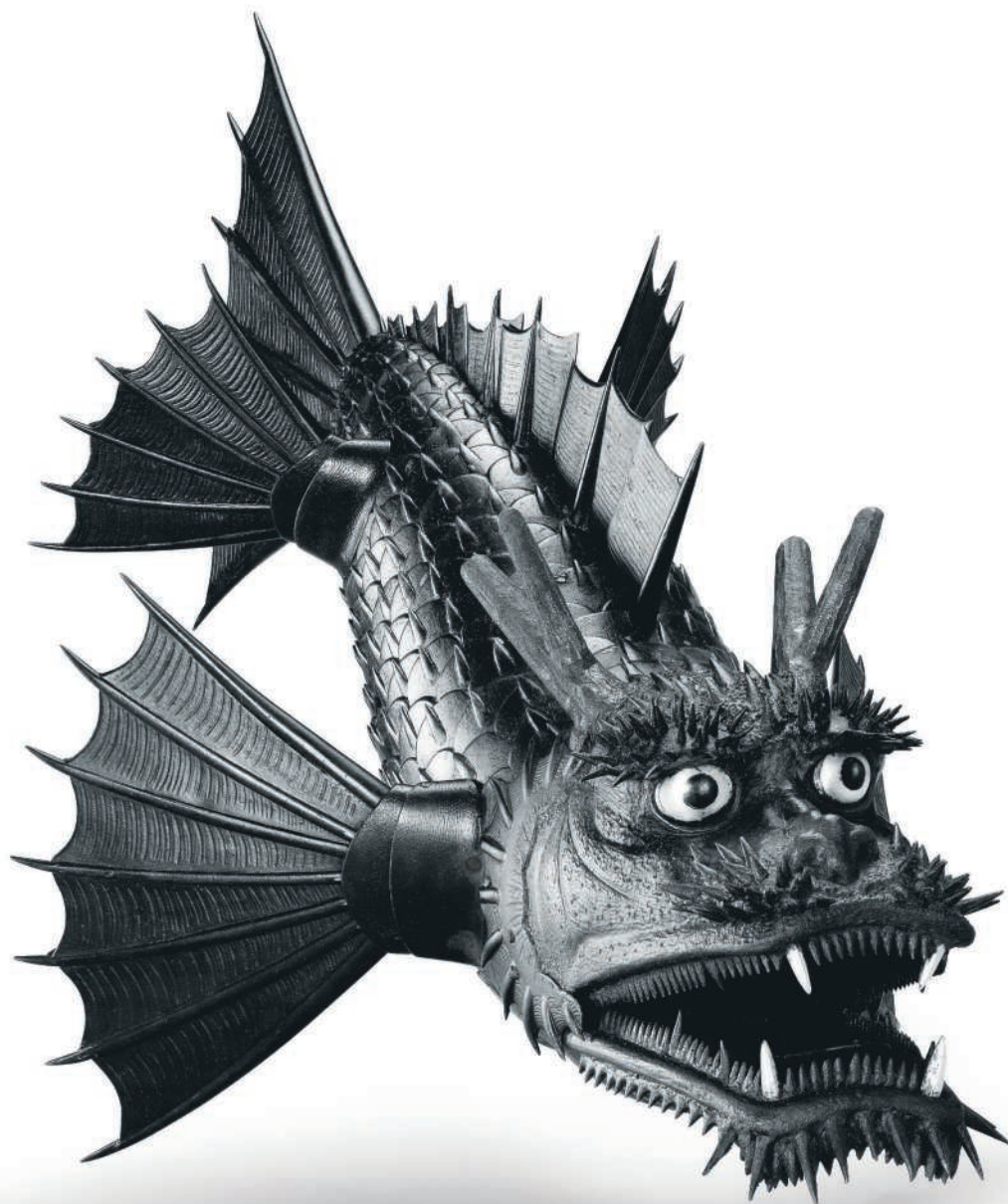


THE MEIJI AESTHETIC:
SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

明心匠治：亞洲私人收藏明治時代精品



CHRISTIE'S 佳士得



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TUESDAY 27 NOVEMBER 2018 • 2018年11月27日(星期二)

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10.00am (Lots 3801-3841) · 上午10.00 (拍賣品編號3801-3841)
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THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

明心匠治：亞洲私人收藏明治時代精品

Inspired by the extraordinary craftsmanship and sophisticated uniqueness of Meiji-period Japanese art, the owner of these pieces determined in the 1990s to build a private collection of masterworks in a range of media that is now one of the most important of its type in the world. Like so many collectors who expand and winnow their collections as their tastes change, his intention here is to offer others the opportunity to own works that have attracted him for so long.

The Meiji era (1868–1912) represents an outpouring of intellectual and artistic diversity that was unsurpassed by anything in Japan before or since. After two centuries of shogunal rule and isolation from the rest of the world, except for strictly controlled trade with Portuguese, Dutch and Chinese merchants, the country made a headlong plunge into modernity. The government dispatched missions to the West to study government administration, educational systems, transportation, industrial production—in short, any aspect needed to participate in the international community as an equal. Art was deemed a viable export to expand domestic industry and, in turn, to bring into Japan much needed foreign currency. One need only think of the sensation Japanese art caused in the 1870s in Europe and America and its influence on European painters, printmakers, glass makers, jewelers, poets, composers, architects and the style Art Nouveau. And

日本明治時代藝術巧奪天工，匠心獨運，本珍藏主人為之深受啟發，自九十年代起展開收藏鑑賞之旅，及後度藏愈豐，品種琳琅滿目，至今成為該類別全球數一數二之私人珍藏。收藏家往往隨著個人品味變化，而對藏品不斷整理。本珍藏主人亦然，相信藝術珍藏聚散有時，如今借此良機公諸同好，讓其鍾情經年的名品佳器，遇上下一位有緣人。

明治時代（1868–1912年）社會在思想及藝術創作方面，皆湧現紛繁稠沓的多樣性，可謂史無前例，猶勝後世。在此之前，日本經歷了接近兩個世紀的幕府統治及鎖國政策，期間僅容許與葡萄牙、荷蘭及中國受嚴密監控下的有限貿易。惟此狀況結束後，國家隨即大步跨進現代化的一頁。明治政府派遣使者到西方學習行政、教育、交通與工業等系統——簡單而言，即所有能夠參照國際社會運作模式的範疇，皆有所涉獵。當時藝術被視為一種有利可圖的出口貿易，能擴充本地生產，同時為國庫帶來非常渴求的外幣資金。另一方面，日本藝術於1870年代在歐美地區所掀起之風潮，以及對歐洲繪畫、版畫、玻璃、珠寶、詩歌、音樂、建築及新藝術運動（Art Nouveau）風格等方面之影響，可謂嘆為觀止。然

Meiji art was more than an opening door to the Western world, it also liberated the definition of art in Japan. By employing highly skilled traditional artisans in new ways, placing classical elements in a new setting of art making and encouraging individual innovation, the period fostered a revitalization of Japan's long and proud history of art. Among the most concerted efforts the government undertook was to safeguard the cultural heritage of Japan, inventorying collections, establishing a cultural ministry and designating the nation's treasures.

Japan may also be said to have rediscovered the ties it had already built for centuries with its neighbors that was voiced by Okakura Kakuzo's (1863–1913) notion "*Asia is One*," reflected in a number of symbolic pieces in the collection here. "*It is in Japan alone*," he wrote, "*that the historic wealth of Asiatic culture can be consecutively studied through its treasured specimens*" (Okakura, *Ideals of the East: The Spirit of Japanese Art*, 1904).

In this special year that marks the 150th anniversary of the Meiji Restoration, we invite you to enjoy the beauty of such a remarkable, splendid period of Japan.

而，明治藝術不僅象徵東西方接軌的新時代，更把日本藝術本身的定義徹底解放。聘用大量受傳統訓練的匠師製作新形式藝術、在嶄新的創作模式下注入古典元素，以及鼓勵個人化的大膽革新，皆使日本源遠流長、燦爛輝煌的藝術史得以復興。明治政府功勞有緒，最為人稱頌的莫過於積極保護日本的文化遺產、為藝術珍藏建立紀錄系統、開設文化省廳，還有篩選國寶。

日本與鄰國文化千百年來交流緊密頻繁，有說明治時代隨著岡倉覺三（天心）之「亞洲一體論」，重燃起一股東洋的覺醒，並且蔚然成風。是次不少富代表性的藏品，正好反映出如此思潮。「單單在日本，已能透過研究其奇珍異寶中連貫地讀出無比豐富的亞洲文化史。」（岡倉覺三，《東洋的理想》，1904年）

今年正值明治維新一百五十週年，我們謹藉此機會誠邀閣下一同回顧這個璀璨時代之瑰麗風采。

“Asia is One”

「亞洲是一體」

Okakura Kakuzo, *Ideals of the East: The Spirit of Japanese Art*, 1904





【自在】 *Jizai okimono*: articulated metal sculpture

Ingenious movable sculptures of animals are the invention of Japanese metalsmiths trained in the manufacture of samurai armor. The Myochin family of armorers is credited with the first sculptures of this type in the eighteenth century. In relative peacetime, the demand for arms and armor, except for display purposes, had slowed. To meet the changes in demand, the Myochin expanded their repertoire into metalwork of a decorative and symbolic nature. Some see these articulated models as the culmination of the armorer's skill and imagination. Known as *jizai okimono*, literally "free display objects", these intricate sculptures are a unique genre of Japanese sculptural art.

The restoration of the Japanese emperor in 1868 and the dismantling of the samurai domains further impacted the tradition of metalwork in place by the fifteenth century. Rapid industrialization and Japan's decision to compete economically on a world scale encouraged new artists and ateliers who had not trained in the Myochin school. Muneyoshi (Tanaka Tadayoshi; ?-1958) created a remarkable body of work, including the dragon offered here as lot 3829, believed to be the largest articulated dragon. Itao Shinjiro (1842-1911)

participated, along with many other metal artists, in world's fairs, notably at the World's Columbian Exposition in Chicago in 1893. His eagle, offered at lot 3825, is regarded as the most important work among his many masterpieces. *Jizai* sculptures had been highly sought-after by Western connoisseurs and institutions since the late 19th century. Apart from the notable collection in the Tokyo National Museum, other world's best assemblages are in the British Museum, the Boston Museum of Fine Arts and the Higgins Armory Museum.

It is known that Okakura Tenshin was extremely impressed when he first saw the *jizai* eagle made by Myochin Muneharu during his research trip to Europe with Ernest Francisco Fenollosa. He quickly recognized the importance of Japanese metalwork and decided to establish the metalwork department in the Tokyo School of Fine Arts.

A century or more has passed since these magnificent mobile sculptures were made, yet they are as fresh and as captivating as the moment a prodigiously skilled and gifted imagination chose to make them.

自在雕塑 – 序言

自在雕塑，是逼真兼可動的金屬動物模像，造型栩栩如生，工藝極為考究，乃日本金銀藝術史上之一大創舉。自在雕塑誕生自十八世紀，由著名甲冑世家明珍派開創。隨著戰事平息，國泰民安，兵器及盔甲的需求亦大幅下降。明珍派遂另謀出路，將百年精湛金工技藝糅合天馬行空的創意，在自然世界中求索，開墾嶄新的立體美學之路。自在雕塑又稱自在置物，作品身體各處可自由伸縮、屈曲、開合，使人嘖嘖稱奇，兼為日本雕塑史譜下傳奇一頁。

1868年，明治維新確立天皇新制，推翻幕府政權，令十五世紀以降的武士兵器及盔甲工藝傳統大受影響。工業革命迅速發展，驅使日本擠身國際舞台，藝術珍品供不應求，大量明珍派系以外的藝術家及工匠瞬間冒起，造就人才輩出的紛繁局面。自在雕塑名家宗義，本名田中唯吉（生年不詳，卒於1958年），技藝超卓，佳作甚豐，包括是次呈獻之自在巨龍（拍品編號3829），屬傳世最大型的自在龍雕塑，備受矚目。板尾新次郎（1842-1911年）為活躍於國際藝壇的金工大師，曾參展1893年芝加哥萬國博覽會，作品地位舉足輕重，包括是本鐵自在鷹（拍品編號3825）。自在雕塑自十九世紀末起早得西方鑑藏家及博物館青睞。除東京國立博物館外，大英博物館、波士頓美術館及美國希金斯兵器博物館皆藏有為數頗豐的自在雕塑名作。

日本近代美學思想家岡倉天心在一次美國學者費諾羅沙隨行之歐洲考察中，被明珍宗長所製之自在鷹感動不已，澄思寂慮，歸國後即在東京藝術大學開設金工系，確立日本金屬雕塑藝術的正統地位。

百多載韶華如駛，不朽藝術經典猶在。自在雕塑窮工極巧，前衛革新，是一代藝術巨匠的心血結晶，也是一個輝煌世紀的難得見證，如今賞鑑，依然叫絕，不愧為明治藝術的非凡瑰寶。

Insects

The dragonfly, cicada, butterfly, praying mantis, beetle and grasshopper are popular themes of *jizai* sculpture, often made of different types of metal. The earliest dated example of an articulated insect is the 1753 iron butterfly by Myochin Muneyasu in the Okura Shukokan Museum of Fine Arts, Tokyo. It demonstrates a pure and rather simplified beauty compared to the more elaborate and realistic style of those made in later periods.

Since the Heian period (794–1185), the butterfly has been an important motif in Japanese art and is emblematic of spiritual power. The brocade wrappers of a set of twelfth-century Buddhist sutras dedicated by Retired Emperor Toba (r. 1107–23) to Jingo-ji Temple are applied with butterfly-shaped metal bosses. In China, the butterfly, hu 蝴 is a homophone for fu 福, “blessings”, and fu 富, “riches”, with associated connotations of longevity.

The dragonfly, qing 蜻, relates to qing 清, “purity”, and qing 慶, “celebration”. In Japan, the dragonfly, tonbo 蜻蛉, has an alternate reading of *katsumushi* 勝虫, which literally means “victorious insect”. The dragonfly is a favored motif for samurai as a symbol of victory and good luck.

昆蟲

自在雕塑常以昆蟲為題材，諸如蜻蜓、蟬、蝴蝶、螳螂、甲蟲及蚱蜢，每件作品慣以多種金屬材料合製。史上首件有記錄的自在昆蟲作品為一鐵蝴蝶，由明珍紀宗安製於1735年，曾展出於東京大倉集古館，造型寫意簡煉，有別於後期的寫實風格。

自平安時代（794–1185年）以降，蝴蝶一直被視為日本美學的重要符號，據稱具有神聖力量。公元十二世紀，鳥羽天皇（1107–23年在位）為神護寺施造一套佛經，錦布上附有蝴蝶形金屬飾件。蝴蝶在中國文化寓意吉祥，「蝴」與「福」及「富」諧音，象徵福祿富貴，兼喻長壽。

蜻蜓日文名「蜻蛉」，屬「勝蟲」，引伸勝利之意，深得武士階級喜愛，常用於裝飾盔甲，祈求報捷。



Kitagawa Utamaro (1753?-1806). *Butterfly (cho); Dragonfly (tonbo)*, from *Picture Book of Crawling Creatures (Ehon mushi erami)*. Japan. Edo period, 1788. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, JP 1055

喜多川歌麿 (1753?-1806) · 〈蝶〉、〈蜻蛉〉、《畫本蟲撰》、日本、江戸時代、1788年、紐約大都會藝術博物館



A white jade butterfly plaque. China. Qing dynasty, 18th century. The Metropolitan Museum of Art, New York, Gift of Heber R. Bishop, 1902, 02.18.436

白玉蝴蝶珮、中國、清代十八世紀、紐約大都會藝術博物館



3801

A SILVER ARTICULATED SCULPTURE OF A DRAGONFLY

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN (TAKASE TORAKICHI; 1869-1934)

The silver dragonfly finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled, the signature on underside of wing

4½ in. (10.5 cm.) wide

With original wood box titled *tonbo* (dragonfly), signed and sealed *Kozan* on reverse

HK\$65,000-100,000

US\$8,300-13,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 103. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 21.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 286.

明治/大正時代 銀自在蜻蜓 銘 好山（高瀬虎吉）

多組銀件搥出接合巧製而成，工序繁複。翼、肢、頭皆可活動，翼背銘款，刻鑿細緻，維肖維妙。

附原裝木盒，題「蜻蛉」，底銘、鈐「好山」

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁103。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號21。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁286。



3802

A SILVER ARTICULATED SCULPTURE OF A BUTTERFLY

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

The silver butterfly constructed of numerous hammered parts jointed together with movable wings, body and limbs, the details finely incised

4⅜ in. (11.1 cm.) wide

HK\$120,000-200,000

US\$15,000-26,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibitions," 2011.7.8-2012.1.8, cat. p. 113. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 22.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds., et al. *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 352.

明治/大正時代 銀自在蝴蝶

多組銀件搥出接合巧製而成，工序繁複。翼、身、肢皆可活動，造工精良，維肖維妙。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁113。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號22。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁352。



3803

A SILVER ARTICULATED SCULPTURE OF A GRASSHOPPER

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

The silver grasshopper finely constructed of numerous hammered parts jointed together with movable wings, limbs, head and antennae, the details finely chiseled
3⅜ in. (8.6 cm.) long

HK\$65,000-100,000

US\$8,300-13,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 113. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 23.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 352.

明治/大正時代 銀自在蚱蜢

多組銀件拋出接合巧製而成，工序繁複。翼、肢、頭、鬚皆可活動，鑿刻精細，貌態逼真。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁113。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號23。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁352。



3804

A SILVER ARTICULATED SCULPTURE OF A STAG BEETLE

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN (TAKASE TORAKICHI; 1869-1934)

The silver beetle finely constructed of numerous hammered parts jointed together with movable wings, limbs, jaws and head, the details finely chiseled

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

With an original wood box titled *kabutomushi* (stag beetle), signed and sealed *Kozan*

HK\$65,000-100,000

US\$8,300-13,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period: Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 112.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds., et al. *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 287.

明治/大正時代 銀自在獨角仙 銘 好山 (高瀬虎吉)

多組銀件槌出接合巧製而成，工序繁複。翼、肢、顎、頭皆可活動，精雕巧鑿，鉅細靡遺。

附原裝木盒，題「甲蟲」，銘鈐「好山」

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁112。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁287。



Kitagawa Utamaro (1753?-1806). *Cicada (semi)*, from *Picture Book of Crawling Creatures (Ehon mushi erami)*. Japan. Edo period, 1788. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, JP 1055

喜多川歌麿 (1753?-1806) · 《蟬》 · 《畫本蟲撰》 · 日本 · 江戸時代 · 1788年 · 紐約大都會藝術博物館





3805

A SILVER ARTICULATED SCULPTURE OF A CICADA

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY)

The silver cicada finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled

2½ in. (6.4 cm.) long

HK\$65,000-100,000

US\$8,300-13,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8. cat. p. 103. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 20.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 352.

In Chinese symbolism, the cicada is believed to be a sign of rebirth and immortality. It also represents lofty virtue and integrity and was particularly favored by the intellectual class for many centuries. The cicada is also a popular subject in Chinese painting, notably by Qi Baishi and Chao Shao-an. The latter had compiled 20 cicada-themed works in his significant series *Chanyan ji* (蟬嫣集) of 1936.

明治/大正時代 銀自在蟬

多組銀件拋出接合巧製而成，工序繁複。翼、肢、頭皆可活動，鑿刻精細，栩栩如生。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁103。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號20。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁352。

蟬壽命長，寓意長壽；蟬鳴得意，象徵歡愉。中國人自古視蟬為吉祥之物，兼作佩飾及葬玉。玉蟬陪葬早見於新石器時代晚期，有清高雅潔、再生復活之喻。中國自古有不少書畫家愛好畫蟬，近代代表人物有齊白石及趙少昂，後者出版《蟬嫣集》，輯錄二十幅畫蟬佳作，享譽甚高。



Kitagawa Utamaro (1753?-1806). *Evening Cicada* (higurashi); *Spider* (kumo), from *Picture Book of Crawling Creatures* (*Ehon mushi erami*). Japan, Edo period, 1788. The Metropolitan Museum of Art, New York, Rogers Fund, 1918. JP 1055

喜多川歌麿 (1753?-1806)・〈蟬〉・〈蜘蛛〉・
《書本蟲撰》・日本・江戸時代・1788年・
紐約大都會藝術博物館





3806

AN IRON ARTICULATED SCULPTURE OF A SPIDER

EDO PERIOD (19TH CENTURY)

The iron spider finely constructed of numerous hammered parts jointed together with movable limbs, claws, body and mouth, eyes embellished with gilt
4¾ in. (12.1 cm.) long

HK\$320,000-480,000

US\$41,000-62,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition." 2011.7.8-2012.1.8, cat. p. 112. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 18.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 353.

This articulated sculpture of a spider appears to be unique.

In Chinese characters, "spider" is usually written 蜘蛛, but there is one type of red spider that is written 喜子, which literally means "little joy," hence the spider has joyful connotations. Because the first character of "spider" is a homophone in Chinese of *zhi* and in Japanese "chi," "to know" 知, when a spider appears it is interpreted as a harbinger of fortuitous events.

江戸時代 鐵自在蜘蛛

多組鐵件槌出接合巧製而成，工序繁複。肢、爪、身、口皆可活動，雙眼鍍金，生動奇巧，活靈活現。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁112。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號18。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁353。

赤褐色蜘蛛俗稱喜子，寓意喜從天降。中國自古有「蜘蛛集而百事喜」之說，相信蜘蛛出現象徵預報喜慶降臨，視其為喜蟲。

Kitagawa Utamaro (1753?-1806). *Praying Mantis*
(*kamakiri*), from *Picture Book of Crawling Creatures*
(*Ehon mushi erami*). Japan. Edo period, 1788. The
Metropolitan Museum of Art, New York, Rogers
Fund, 1918, JP 1055

喜多川歌麿 (1753? - 1806) · 〈螳螂〉 · 《畫本蟲撰》 ·
日本 · 江戶時代 · 1788年 · 紐約大都會藝術博物館





3807

A COPPER ARTICULATED SCULPTURE OF A PRAYING MANTIS

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *MUNEYOSHI* (TANAKA TADAYOSHI; ?-1958)

The copper praying mantis finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled

5½ in. (13 cm.) long

With original wood box titled *kamakiri* (praying mantis) and sealed on the lid, signed and sealed *Muneyoshi* on the reverse

HK\$80,000-160,000

US\$10,000-21,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 286.

明治/大正時代 銅自在螳螂 銘 宗義 (田中唯吉)

多組銅件槌出接合巧製而成，工序繁複。翼、肢、頭皆可活動，精雕細鑿，栩栩欲活。

連原裝木盒，題「螳螂」，蓋有鈐印，背款、鈐「宗義」

著錄

郭鴻盛及張元鳳主編，《明治之美》（國立臺灣師範大學文物保存維護研究發展中心，2013年），頁286。

Red-laced Suit of Armor with Helmet by Saotome Ichika with praying mantis ornament (detail). Japan. Edo period (1615-1868), early 17th century. Christie's, New York, 23 Oct 2009, lot 80

早乙女家親，「赤系威本小札二枚胴具足」盔甲（局部），帶螳螂裝飾，日本，江戶時代（1615-1868），17世紀初，紐約佳士得，2009年10月23日，拍品80





3808

AN IRON ARTICULATED SCULPTURE OF A PRAYING MANTIS

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN (TAKASE TORAKICHI; 1869-1934)

The iron praying mantis finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled

3 $\frac{3}{8}$ in. (9.8 cm.) long

HK\$80,000-160,000

US\$10,000-21,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 100. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum), 2017.4.22-6.11, cat. no. 19.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 281.

In Japanese, the praying mantis, or *kamakiri* 螳螂, relates to *kama* 鎌, "sickle", and *kiri* 切, "cut". Together with its physical attributes—agility and aggressive appearance—the praying mantis may be the perfect emblem for the samurai. The frontal limbs of the praying mantis also parallel the weapon *kusarigama* 鎖鎌, an iron sickle integrated with chain and weight that was invented for non-samurai ranks of soldiers who were not allowed to carry swords.

明治/大正時代 鐵自在螳螂 銘 好山 (高瀬虎吉)

多組鐵件拋出接合巧製而成，工序繁複。翼、肢、頭皆可活動，工藝精湛，活靈活現。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁100。「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號19。

著錄

郭鴻盛及張元鳳主編，《明治之美》（國立臺灣師範大學文物保存維護研究發展中心，2013年），頁281。

螳螂日文漢字為「螳螂」，平假名為「かまきり」。「かま」與「鎌」同音，「きり」則與「切」同音，兩組字詞語帶相關。螳螂動作敏捷，攻擊性強，廣受日本武士喜愛，常用以自喻。螳螂前臂狀若日本兵器鎖鎌。鎖鎌一端為鎌刀，中間連鐵鏈，另一端掛重錘。日本古代非武士階級諸如忍者、野武士等不許配劍，故發明鎖鎌作武器。



3809

A SILVER ARTICULATED SCULPTURE OF A PRAYING MANTIS

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED MUNEYOSHI (TANAKA TADAYOSHI; ?-1958)

The silver praying mantis finely constructed of numerous hammered parts jointed together with movable wings, limbs and head, the details finely chiseled

4¾ in. (12.1 cm.) long

HK\$80,000-160,000

US\$10,000-21,000

EXHIBITED

National Palace Museum, "The Arts and Cultures of Asia," 2004, cat. no. 21.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 307.

明治/大正時代 銀自在螳螂 銘 宗義 (田中唯吉)

多組銀件槌出接合巧製而成，工序繁複。翼、肢、頭皆可活動，刻鑿精細，生動傳神。

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄展品編號22。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁307。

Charles Edwin Fripp (English; 1854–1906). *Match between Kendo and Kusarigama Fighters*. Probably Japan. c. 1895.

Fripp produced many drawings of Japanese military subjects for the magazines *The Graphic* and *The Daily Graphic* when he was on assignment as an artist in Japan in the 1880s and 1890s.

查爾斯·菲利普(英國;1854–1906)，〈劍道與鎖鎌〉，可能作於日本，約1895年

菲利普在1880至1890年代旅居日本，為《The Graphic》及《The Daily Graphic》雜誌繪畫大量日本軍事題材插畫



Snake

The snake is one of the most suitable subjects for *jizai* sculpture given the naturalistic flexibility and undulating qualities of its overlapping, jointed plates. Among the many fine examples in museum collections are two Edo-period (1615–1868) articulated snakes in the Victoria and Albert Museum, London and the Kiyomizu Sannenzaka Museum, Kyoto. Both are signed *Myochin saku* (made by Myochin), a major metalworker whose name was adopted by a succession of Myochin artists. Snakes by Myochin Muneyoshi are in the British Museum and Tokyo National Museum.

In China, the snake has metaphorical and artistic allusions to the dragon. Like the dragon, the snake has the power to bring rain, benefitting agriculture. If a snake enters a house, it is said that the family will not want for food. By extension, the snake represents wealth and fortune. People born in the Year of the Snake should be good at business.

In Japanese culture, the snake is equally auspicious, symbolizing successful harvests and fertility. In the field, the snake eats mice and other pests. The molting nature of the reptile suggests regeneration and immortality. Often seen at shrines and the front doors of houses at the New Year, sacred ropes (*shimenawa* 注連繩) symbolize sanctity and purity. The entwined and twisted form of the ropes derives from mating snakes (fig. 1). Ugajin 宇賀神, the serpent guardian and fertility deity in Japanese mythology, is often depicted with a snake body and a human head, and is also worshipped for good fortune (fig. 2).

蛇

蛇伸縮自如，盤纏蜷伏，靈活敏捷，遍身鱗甲，形態特徵被擅於模仿動物轉動的自在雕塑表現得淋漓盡致。倫敦維多利亞艾伯特美術館及京都清水三年坂美術館各藏一江戶時代罕例，皆銘款「明珍造」，藝術水平極高。大英博物館及東京國立博物館皆藏有明珍宗義銘款佳作。明珍派為日本史上數一數二之金銀巨匠，自在雕塑造詣精湛。

中國人視蛇為神聖之物，其寓意及藝術形象與龍頗有相通之處。蛇能呼風喚雨，對農業耕作有所裨益。古人認為家蛇能盤福聚財，相信家宅有蛇乃吉祥之兆。有說生肖屬蛇之人多擅長營商。

日本人認為蛇象徵土地饒沃，五耕豐收。蛇進食害蟲有助農作物收成，蛻皮特質可象徵再生及延壽。日本神話中的宇賀神呈人首蛇身，據說有守衛及降福之神力(圖二)。象徵聖潔的日本神道教咒具「注連繩」貌似兩蛇交配，多懸掛於神社拜殿簷下，或新年期間的民房正門(圖一)。



Kitagawa Utamaro (1753?-1806). *Rat Snake (hebi); Lizard (tokage)*, from *Picture Book of Crawling Creatures (Ehon mushi erami)*. Japan. Edo period, 1788. Metropolitan Museum of Art, New York, Rogers Fund, 1918, JP 1055

喜多川歌麿 (1753? - 1806) · 〈蛇〉、〈蜥蜴〉、《畫本蟲撰》、日本·江戶時代·1788年·紐約大都會藝術博物館



A sword fitting with design of snake by Seki Yoshinori (1799-1870). Japan. Edo period, mid-19th century.

Museum of Fine Arts, Boston, Charles Goddard Weld Collection, 1911, 11.5492

關義則 (1799-1870) · 蛇紋劍飾、日本·江戶時代·19世紀中·波士頓美術館

3810

AN IRON ARTICULATED SCULPTURE OF A SNAKE

EDO PERIOD (19TH CENTURY), SIGNED *KATSUHARUZO* (MADE BY MYOCHIN KATSUHARU; ACT. 19TH CENTURY)

The russet-iron snake constructed of numerous hammered plates jointed inside the body, the head incised with scales and fitted with a hinged jaw opening to reveal a movable tongue, gilt eyes; signature on underside of jaw
55½ in. (140 cm.) long

HK\$480,000–650,000

US\$62,000–83,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds., et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 336–339.

Myochin-school artists in Echizen Province were renowned for their outstanding skill at forging and tempering steel. Myochin Katsuharu (act. 19th century), whose name appears on the snake here, was one of the Echizen Myochin artists. The amazing flexibility and fine patina of this work show the skillful techniques of Katsuharu.



江戶時代 鐵自在蛇 銘 勝治作（明珍勝治 活躍於十九世紀）

多組鐵片槌打接合巧製而成，工序繁複。遍身鱗甲，片片規整，顎可開合，舌可擺動，雙眼鍍金，顎底銘款，鑿刻精細，維肖維妙。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁336-339。

明珍派發跡於越前國，擅鍛金，精打鐵，明珍勝治乃其代表人物。本品線條流麗，氣韻生動，紋理細膩，足證藝術家之鬼斧神工。



3811

AN IRON ARTICULATED SCULPTURE OF A LONG SNAKE

EARLY 20TH CENTURY, SIGNED *MUNEYOSHI* (TANAKA TADAYOSHI; ?-1958)

The russet-iron snake constructed of numerous hammered plates jointed inside the body, the head incised with scales and fitted with a hinged jaw, gilt eyes, signature on underside of jaw
81 $\frac{7}{8}$ in. (208 cm.) long

HK\$1,600,000–2,400,000

US\$205,000–308,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition,” 2011.7.8–2012.1.8, cat. pp. 106–107.

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7–10.30. Hosomi Museum, Kyoto, 2016.11.12–12.25. Kawagoe City Art Museum, 2017.4.22–6.11. cat. no. 6.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 298–303.

This is the work of Tanaka Tadayoshi, a modern metal artist active in the Taisho and Showa periods. He apprenticed in the Kyoto workshop of Takase Kozan (1869–1934), who directed the studio creating articulated sculptures for both domestic and international markets. Tadayoshi was known as a master of articulated sculptures especially of large scale, such as the present lot.

For a similar work signed by Muneyoshi in the British Museum, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals, Rokusho* 11, special edition (2010), pl. 12.



Fig. 1. Sacred rope (*shimenawa*) and paper streamers (*shide*) at Kumano Hongu Taisha Shrine, Wakayama Prefecture. May 2, 2012. Photo: Koike Takashi, Japan.

圖一 和歌山縣熊野本宮大社內之注連繩及紙垂



Fig. 2. Anonymous. *Uga Benzaiten* (detail). Japan. Muromachi period, 15th century. Image of Ugajin, depicted as a coiled white snake resting on the head of Uga Benzaiten.

圖二 作者不詳，〈宇賀弁財天〉(局部)，日本，室町時代，15世紀宇賀神，白蛇身盤卷宇賀弁財天頭上



二十世紀初 鐵自在蛇 銘 宗義（田中唯吉？-1958）

多組鐵件拋出接合巧製而成，工序繁複。遍身鱗甲，片片規整，顎可開合，舌可擺動，雙眼鍍金，顎底銘款，勾勒細緻，栩栩欲活。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁106-107。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號6。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁298-303。

田中唯吉活躍於大正及昭和年代，師承自在雕塑泰斗好山（高瀨虎吉，1869-1934）。好山在京都設立作坊，監督供應國內及海外市場之自在雕塑製作。宗義受訓於該作坊，成績斐然，及後成爲首屈一指之自在雕塑家，作品以尺寸偌大，氣宇軒昂見稱，本品亦然。

大英博物館藏一例，銘款宗義，見原田一敏編，「自在置物」，《綠青》期刊別冊11，2010年，圖版12。





Crab

Because the crab crawls sideways, never backwards, samurai interpreted the crab as a symbol of bravery. The claws and hard shell of the crab also relate to the iron armor of warriors, who frequently wore fantastic iron helmets in the form of the crab. Since the Edo period (1615–1868), the crab has featured in the *jizai* work of the Myochin school of metalsmiths up to the pioneer of articulated sculpture in the modern period, Takase Kozan (1868–1894).

Though most *jizai* crabs are of the small, freshwater variety (*sawagani*), there are rarer examples of swimming crabs (*watarigani*), such as one in the British Museum. The smallest known articulated crab with 0.8 cm shell is in the Kiyomizu Sannenzaka Museum, Kyoto.

In Mandarin Chinese, crab is pronounced *xie*, a homophone for “harmony” 諧. As the shell of the crab means both “armor”, *ji*, and “first”, the crab also connotes success in the civil examination required for advancement.

蟹

蟹橫行甚速，從不倒行，被武士階級視為勇武象徵，以蟹爪及硬殼形象設計之盔甲裝飾屢見不鮮。自在蟹雕名貫古今，由江戶時代(1615–1868年)金工名家明珍派乃至現代巨匠高瀨虎吉(好山1868–1894年)，都喜愛以蟹入題。

傳世自在蟹雕多為川蟹，僅有少數為渡蟹，一罕例藏於大英博物館藏。京都清水三年坂美術館藏有世上最為袖珍之自在蟹，其殼僅闊0.8公分。

「蟹」中文與「諧」同音，象徵和諧，在中國文化中亦寓意深厚。



Katsushika Hokusai (1760–1849). *Crab and rice plant*. Japan. Edo period, 19th century. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, JP2307

葛飾北齋 (1760–1849) · 〈蟹與稻穗〉 · 日本 · 江戸時代 · 十九世紀 · 紐約大都會藝術博物館



A bamboo carving of a crab. China. Qing dynasty, 18th–19th century. Christie's, Hong Kong, 4 Apr 2017, lot 17

竹刻蟹 · 中國 · 清代18至19世紀 · 香港佳士得 · 2017年4月4日 · 拍品17





3812

A SMALL IRON ARTICULATED SCULPTURE OF A CRAB

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN
(TAKASE TORAKICHI; 1869-1934)

The small russet-iron crab finely constructed of numerous hammered plates jointed inside the body, the limbs, claws and legs move, the details finely carved and chiseled; signature on reverse side of right claw

2 in. (5.1 cm.) wide

HK\$160,000-240,000

US\$21,000-31,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan
Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional
Arts Festival Special Exhibition." 2011.7.8-2012.1.8, cat. p. 115.

明治/大正時代 鐵自在蟹 銘 好山 (高瀨虎吉 1869-1934)

多組鐵件搥出接合精製而成，工序繁複。身、爪、肢皆可活動，刻鑿精細，貌態逼真，右鉗背銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁115。





3813

AN IRON ARTICULATED SCULPTURE OF A CRAB

EDO PERIOD (19TH CENTURY)

The small russet-iron crab finely constructed of numerous hammered plates jointed inside the body, the limbs, claws and legs move, the details finely carved and chiseled

4½ in. (10.5 cm.) wide

With wood box inscribed *tetsu sei kani Myochinn zo* (Iron crab made by Myochin)

HK\$120,000–200,000

US\$15,000–26,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition,” 2011.7.8–2012.1.8, cat. p. 114. “Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7–10.30. Hosomi Museum, Kyoto, 2016.11.12–12.25. Kawagoe City Art Museum, 2017.4.22–6.11, cat. no. 15.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 333.

江戶時代 鐵自在蟹

多組鐵件拋出接合精製而成，工序繁複。爪、鉗、肢皆可活動，鑿刻精細，靈動傳神。

展覽

「2011亞太傳統藝術節特展—日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日–2012年1月8日，展覽圖錄頁114。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日–10月30日；京都細見美術館，2016年11月12日–12月25日；埼玉縣川越市立美術館，2017年4月22日–6月11日；展覽圖錄編號15。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁333。

Iwashi Kinzokuka (Japanese, b. 1969). *Crab IV (IV-go gani)*. 2014. Courtesy of the artist.

This contemporary sculpture of an armed crab reinterprets the traditional symbolism of the animal.

銩金屬化(日本;1969年生)，〈五號蟹〉，2014年
此當代作品重新演譯蟹的傳統象徵意義





3814

AN IRON ARTICULATED SCULPTURE OF A HERMIT CRAB

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYOCHIN SAKU* (MADE BY MYOCHIN)

The russet-iron hermit crab finely constructed of numerous hammered plates jointed inside the body; the antennae, limbs, claws and fins move, the details finely carved and chiseled, signature on body

5½ in. (14 cm.) long

HK\$240,000-320,000

US\$31,000-41,000

EXHIBITED

National Palace Museum, "The Arts and Cultures of Asia," 2004. cat. no. 22.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 17

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 334-335.

Because of the complicated structure of the spiral shell, the hermit crab is very difficult to model. There are some very fine examples of articulated hermit crabs from the Edo period, including a hermit crab in the collection of the British Museum, signed by Myochin Munenaga (18th-19th century). The spiral conch shell represents armor or good protection. A fine hammered iron helmet in spiral shell form is in the collection of the Walters Art Museum, Baltimore (fig. 1). The conch shell, *hai luo* in Chinese, is an important symbol in Buddhism and is one of the Eight Buddhist Emblems, *bajixiang*. It is seen as a symbol of the extended sound of the transmission of Buddhist teachings, and is particularly associated with Tibetan Buddhism.

For another articulated hermit crab signed by Munenaga in The British Museum, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals, Rokusho 11* special edition (2010), pl. 28.

江戶時代 鐵自在寄居蟹 銘 明珍作

多組鐵件搥出接合巧製而成，工序繁複。鬚、爪、鉗、肢皆可活動，鑿刻精細，蟹身銘款。

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄展品編號22。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號17。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年），頁334-335。

寄居蟹製作程序繁複，甚難精通，螺殼結構尤見複雜。傳世罕例可參考大英博物館藏一品，江戶時代製，明珍宗長（十八至十九世紀）銘款。螺殼形象常用於武士盔甲裝飾，象徵防衛。美國馬里蘭州巴爾的摩華特斯美術館藏一鐵搥螺殼形頭盔（圖一）。海螺又稱梵貝，為佛教八吉祥之一，象徵佛法所傳之音，與藏傳佛教息息相關。

大英博物館藏另一明珍宗長銘款之自在寄居蟹可供參考，見原田一敏編，「自在置物」，《綠青》期刊別冊11，2010年，圖版28。



Fig. 1. A conch shell helmet (*kavarikabuto*). Japan. Edo period, 18th century. The Walters Art Museum, Baltimore. 51.620

圖一 「變兜」頭盔，日本，江戶時代，18世紀，巴爾的摩華特斯美術館

3815

AN IRON ARTICULATED SCULPTURE OF A HERMIT CRAB

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYOCHIN MUNEKUNI*

The russet-iron hermit crab finely constructed of numerous hammered plates jointed inside the body; the antennae, limbs and claws move, the details finely carved and chiseled, signature on body 4 in. (10.2 cm.) long

HK\$240,000-320,000

US\$31,000-41,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 115. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 16

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 316-317.

Munekuni came from a family of metalworkers originally in the Saotome school. His name is mentioned in *Masuda Myochin ke rekidai keifu* (Genealogy of the Masuda Myochin school) as an artist living in Iwaki, Aizu province (present-day Fukushima Prefecture). He apprenticed to Myochin Munemasa, the twenty-sixth generation of the Myochin school in Edo. This crab appears to be the only known articulated sculpture signed by Munekuni.

江戸時代 鐵自在寄居蟹 銘 明珍宗國

多組鐵件槌出接合精製而成，工序繁複。鬚、爪、鉗皆可活動，鑿刻精細，蟹身銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁115。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號16。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁316-317。

明珍宗國出身早乙女派金銀匠世家，名字載於《增田明珍家歷代系譜》，會津磐城（今福島縣一帶）人，師承明珍派第二十六代傳人明珍宗政。此寄居蟹為傳世唯一帶明珍宗國款之自在雕塑作品。



another view



Shrimp

With their intricate bending shell, claws and antennae, shrimp and lobster are ideal subjects for the master *jizai* metalworker. The flexible body of the shrimp has the positive meaning of things going along smoothly and the spiny carcass of the lobster calls up samurai armor. The Japanese word for shrimp, *ebi* 海老, translates literally as “old man of the sea”, suggesting longevity. In Japan, shrimp and lobster are served at special occasions and arranged in displays celebrating the New Year.

Painters, too, have used the shrimp and lobster motifs in a variety of permutations. In modern China, Qi Baishi's (1863-1957) shrimp paintings are among the most powerful of his works.

蝦

蝦及龍蝦皆弓背彎腰，觸鬚細長，為自在藝術家之理想題材。蝦俗稱彎彎順，借指事事暢順，稱心如意。龍蝦殼質堅硬，形似武士盔甲，出身甲冑世家之自在名匠固然得心應手，拿捏蝦身結構動作精準無誤。蝦日文為「海老」，意謂海之老人，外型與鬚白腰彎的老翁頗為相似，引伸長壽。日本人愛以蝦作喜慶及賀年料理，正月新年的節供料理重箱內，必有連鬚連頭的原隻海蝦，與其他精緻食材相互輝映，祝福家人健康長壽。

蝦的形象貫通中日藝術。中國現代書畫泰斗齊白石(1863-1957年)自幼喜歡在河塘邊釣蝦賞蝦，早年臨摹徐渭等古代名家，及後愈見精進，最終自成一派，中老年間繪蝦無數，「白石蝦」如雨後春筍，膾炙人口。其獨創之濡墨蘸水法，令蝦群虛實有致，濃淡相間，不徐不疾，富透明感，耄耋之年更見爐火純青，如入化境。他曾在畫中題字感嘆：「予年七十八，人謂只能畫蝦，冤哉！」



Ryuyukyo Shinsai (1799–1823). *Shrimp and Cuttlefish*. Japan. Edo period, 19th century. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, JP2183

柳柳居辰齋 (1799–1823) · 〈蟹與烏賊〉日本 · 江戸時代 · 19世紀 · 紐約大都會藝術博物館



Qi Baishi (1863–1963). *Shrimps*. China. Early 20th century. Christie's, Hong Kong, 31 Oct 2004, lot 104

齊白石 (1863–1963) · 〈蝦〉 · 中國 · 20世紀初 · 香港佳士得 · 2004年10月31日 · 拍品104

3816

AN IRON ARTICULATED SCULPTURE OF A PRAWN

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KOZAN (TAKASE TORAKICHI; 1869-1934)

The iron prawn finely constructed of numerous hammered plates jointed together inside the body; the claws open, the body bends and the eyes, antennae, limbs and fins move, the details finely chiseled 10 $\frac{5}{8}$ in. (27 cm.) long

With original wood box titled *kawaebi* (prawn) on the lid, signed and sealed *Kozan* on the reverse

HK\$120,000-200,000

US\$15,000-26,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 290-291.

明治/大正時代 鐵自在蝦 銘 好山 (高瀨虎吉 1869-1934)

多組鐵件槌打接合巧製而成，工序繁複。鉗可張，身可曲，眼、鬚、爪皆可動，刻鑿精細，活靈活現。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁290-291。





3817

AN IRON ARTICULATED SCULPTURE OF A PRAWN

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYOCHIN*

The iron prawn finely constructed of numerous hammered plates jointed inside the body; the claws open, the body bends and the eyes, antennae, limbs and fins move, the details finely carved, signature on the body

10 in. (25.4 cm.) long

HK\$120,000-200,000

US\$15,000-26,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 14.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 332.

Among Myochin artists, Myochin Munenaga is best known for his articulated iron models of hermit crabs and prawns like the present lot. For an articulated hermit crab signed by Munenaga in the British Museum, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals*, vol. 11 of *Bessatsu Rokusho* (Kyoto: Maria Shobo Co., Ltd., 2010), pl. 28.

江戶時代 鐵自在蝦 銘 明珍

多組鐵件搥出接合精製而成，工序繁複。鉗可張，身可曲，眼、鬚、爪皆可動，鍛工精良，鑿刻細緻，蝦身銘款。

展覽

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號14。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁332。

明珍宗長擅製自在寄居蟹及蝦。大英博物館藏一其銘款之自在寄居蟹，見原田一敏編，「自在置物」，《綠青》期刊別冊11，2010年，圖版28。



3818

AN IRON ARTICULATED SCULPTURE OF A PRAWN

EDO PERIOD (18TH-19TH CENTURY), SIGNED *MYOCHIN ZO* (MADE BY MYOCHIN)

The iron prawn finely constructed of numerous hammered plates jointed inside the body, the claws open, the body bends and the eyes, antennae, limbs and fins move, the eyes finished with gilt and the details of body embellished with silver, signature on the underside of fin
7 $\frac{5}{8}$ in. (19.4 cm.) long

With wood box titled *tetsu sei ebi okimono kachushi Myochin saku* (iron prawn sculpture made by the armorer Myochin) on paper label

HK\$240,000-400,000

US\$31,000-51,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition,” 2011.7.8-2012.1.8, cat. p. 114.

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 13

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 330-31.

This work is very unusual as it has some embellished details worked in silver *nunomezogan* (damascene work). The technique of *nunomezogan* was introduced when the matchlock gun was imported into Japan by Portuguese in the late 16th century. The exotic decoration on the matchlock gun became fashionable among the high-ranking samurai and quickly was adopted for arms and armors in *nanban* (“southern barbarian,” or foreign) style. The iron armors and sword fittings made with *nunomezogan* were the specialty of a number of makers in Kyushu, and several schools in Kyoto from the 17th century onward.



江戶時代 鐵自在蝦 銘 明珍造

多組鐵件槌出接合精製而成，工序繁複。鉗可張，身可曲，眼、鬚、爪、肢皆可動，雙眼鍍金，蝦身鍍銀，雕工精良，尾節銘款。

附木盒，識「鐵製蝦置物甲冑師明珍造」

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁114。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號13。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年），頁330-331。

本品兼用源自西方的象嵌技術，甚為罕見。早於十六世紀，「布目象嵌」工藝隨葡萄牙進口的火槍傳至日本。日本武士對充滿異國風情的槍幹紋飾深感著迷，遂嘗試套用於盔甲設計，一股「南蠻」藝術風氣隨即應運而生。十七世紀以降，大量九州甲冑師及多個京都派系皆精通施以象嵌技術之盔甲及劍飾製作。

A flintlock pistol. Dagestan, East Caucasus, 19th century. Christie's, London, 26 Oct 2017, lot 234. The damascene technique on this East European pistol can also be seen in the present lot.

燧發槍，東高加索達吉斯坦，19世紀，倫敦佳士得，2017年10月26日，拍品234
此器運用之布目象嵌技術同見於本拍品



3819

A SILVER ARTICULATED SCULPTURE OF A LOBSTER

EARLY 20TH CENTURY, SIGNED MUNEYOSHI (TOMIKI SUKETSUGU; 1899-1990)

The silver lobster constructed of numerous hammered plates jointed inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, signature on underside of fin

Body 10½ in. (26.7 cm.) long

With original wood box titled *Ise ebi* (spiny lobster) and sealed *choyoraku* on the lid, and signed *Muneyoshi*, sealed *Heian kinko* (Kyoto goldsmith) and *Muneyoshi in*, inscribed *Osaka Yodoyabashi Shobido sen* (made by Shobido company, Yodoyabashi, Osaka City) and sealed *Shobido sei* on the underside of lid

HK\$240,000-350,000

US\$31,000-45,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 110.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 315.

This type of lobster is called *Ise ebi* 伊勢海老 in Japanese as many of these lobsters are harvested in Ise Province, Mie Prefecture. It is said that the spiny shell of lobster protects people from demons (*oni* 鬼) and brings good luck. In some of regions in Ise Province, there is an old custom of decorating the sacred rope at shrines (*shimenawa* 注連繩) with a lobster shells.

二十世紀初 銀自在龍蝦 銘 宗好 (富木助次 1899-1990)

多組銀件槌出接合巧製而成，工序繁複。身可曲，眼、鬚、爪、肢、皆可動，工藝精湛，尾節銘款。

附原裝木盒，蓋見「伊勢海老」、「重陽樂」、「宗好」、「平安金工」、「淀屋橋」及「賞美堂」等題識、銘款及鈐印。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術總處籌備處，2011年7月8日-2012年1月8日，展覽圖錄頁110。

著錄

郭鴻盛、張元鳳等編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁315。

此類龍蝦盛產自三重縣伊勢一帶，日本人稱之為「伊勢海老」。古人相信其殼可僻邪避鬼，為人帶來好運。伊勢部分地方仍保留新年期間以伊勢海老殼裝飾注連繩一傳統習俗。



detail



3820

A COPPER ARTICULATED SCULPTURE OF A LOBSTER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MORIYOSHI AND INCISED SEAL MARK

The bronze lobster constructed of numerous hammered plates jointed inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, signature on underside of fin

Body 13¾ in. (37.9 cm.) long

HK\$400,000–550,000

US\$51,000–71,000

EXHIBITED

National Palace Museum, “The Arts and Cultures of Asia,” 2004. cat. no. 20.

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7–10.30. Hosomi Museum, Kyoto, 2016.11.12–12.25. Kawagoe City Art Museum, 2017.4.22–6.11, cat. no. 12.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 326–329.

明治時代 銅自在龍蝦 銘鈴 守由

多組銅件槌打接合巧製而成，工序繁複。身可曲，眼、鬚、爪、肢皆可動，工藝精湛，尾節銘款。

展覽

「異國風情—亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄展品編號20。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日–10月30日；京都細見美術館，2016年11月12日–12月25日；埼玉縣川越市立美術館，2017年4月22日–6月11日；展覽圖錄展品編號12。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁326–329。



Utagawa Kuniyoshi (1797–1861). *Phoenix and Giant Lobster*, from the series *Kinju zukai* (Chat of Birds and Beasts). Japan. Edo period, 19th century.

Kuniyoshi's image derives from a Zen parable in *The Tale of Ikkyu* (*Ikkyu banashi*), a popularized story of the eccentric monk Ikkyu Sojun (1394–1481) that was published in 1668. In mid-ocean, the phoenix has paused on the feeler of a giant lobster, thinking that it is the branch of a tree. Just as the phoenix has mistaken the antenna for the branch, so might human beings misinterpret the true teachings of the dharma.

歌川國芳 (1797–1861)，〈大鵬與海老〉，《禽獸圖會》，日本，江戸時代，19世紀

畫中取材自1668年出版、記載禪僧一休宗純 (1394–1481) 故事的《一休話》中一則寓言，講述海中鳳凰誤認龍蝦觸鬚為樹枝，故在上面歇息，比喻世人有時也會誤解佛教義理









3821

AN IRON ARTICULATED SCULPTURE OF A LOBSTER

EDO PERIOD (18TH-19TH CENTURY), SIGNED *KIYOHARU* (MYOCHIN KIYOHARU)

The iron lobster constructed of numerous hammered plates jointed inside the body, the body bends and the eyes, antennae, limbs, fins and legs move, the details finely carved and chiseled, signature on one of limbs

11¼ in. (28.6 cm.) long

With double wood boxes

HK\$400,000-550,000

US\$52,000-71,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 110. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 11.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 280.

The spiny shell of this lobster is very intricate and it requires extraordinary effort and technique to create such magnificent details from a sheet of iron.

Articulated sculptures by Myochin Kiyoharu are extremely rare. There are articulated models of a dragon in the British Museum and an eagle in the Tokyo National Museum. For the eagle in the Tokyo National Museum, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals, Rokusho* 11, special edition (2010), pl. 17.

江戸時代 鐵自在龍蝦 銘 清春 (明珍清春)

多組鐵件槌打接合巧製而成，工序繁複。身可曲，眼、鬚、爪、肢皆可動，工藝精湛，一爪銘款。

附雙木盒

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁110。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號11。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁280。

龍蝦甲殼紋理異常精細，刻畫入微，一絲不苟。在鐵塊上刻鑿如此攝人的細節，所需功夫極高。明珍清春之自在雕塑創作極為稀少，兩罕例包括大英博物館藏一自在龍，及東京國立博物館藏一自在鷹，後者戴於原田一敏編「自在置物」，《綠青》期刊別冊11，2010年，圖版17。





Carp

In Japan, the carp is a strong fish with a long lifespan that relates to spiritual power and the wish for human longevity. In the eighth-century *Chronicles of Japan* (Nihon shoki 日本書紀), Emperor Keiko is described releasing carp into a pond for enjoyment, a custom in place ever since. In addition to representing the divinity of the emperor, carp can also serve as a vehicle or messenger of Shinto deities.

In Chinese mythology, *li yue long men* 鯉躍龍門 is the story of the mighty carp struggling upstream against the currents of the Yellow River, leaping over the river's Dragon Gate and transforming themselves into dragons. The proverb remains a wish for success and high rank. In Japan, the story of the Dragon Gate 登龍門 relates to strength, perseverance and bravery, a favorite emblem of the samurai and a ubiquitous image in modern culture, such as the colorful carp banners flown all over Japan on Boy's Day 端午節句.

鯉

日本人相信鯉魚具備神聖力量，視其為勇武及長壽之象徵。編於公元八世紀之日本史書《日本書紀》記述景行天皇曾放生鯉魚到池堂觀賞，自此後世爭相模仿。鯉魚除了象徵帝皇之尊貴地位，據說更是神道教神祇之載具或信差。

中國成語「鯉躍龍門」家喻戶曉，相傳黃河有一龐大鯉魚逆水上溯，一旦跳過龍門便能化身成龍，古人藉此比喻中舉升官，飛黃騰達。故事及後流傳至日本，廣稱「登龍門」，被武士階級借以自勉，象徵逆境中自強不息，奮勇前進。時至今日，每年日本的「端午節句」，即兒童節，皆可看見色彩斑斕的錦鯉魚旗滿掛屋簷。



Utagawa Hiroshige (1797-1858). *Carp (koi)*, from an untitled series known as *Large Fish*. Japan. Edo period, c. 1840-42. Museum of Fine Arts, Boston, William S. and John T. Spaulding Collection, 21.9616

歌川廣重(1797-1858)·〈鯉〉,日本·江戶時代,約1840-42年,波士頓美術館



A blue and white carp porcelain dish. China. Yuan dynasty, mid-14th century. The Metropolitan Museum of Art, New York, Purchase, Mrs. Richard E. Linburn Gift, 1987.10

青花魚藻紋盤,中國,元代,14世紀中,紐約大都會藝術博物館



3822

AN IRON ARTICULATED SCULPTURE OF A CARP

EDO PERIOD (19TH CENTURY), SIGNED *MYOCHIN YOSHIHISA*

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and, the fins move, the details of fins and scales finely chiseled, eyes inlaid in *shibuichi*; incised signature on underside

15 $\frac{7}{8}$ in. (40.3 cm.) long

HK\$550,000-700,000

US\$71,000-90,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 105. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 9.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 340-343.

Traditional Japanese armor employs numbers of hammered iron plates all individually shaped and riveted together. These are carried on a flexible body of rows of small plates laced together loosely with silk braid so as to allow freedom of movement. The technology for making such armor were adapted by the Myochin makers for extraordinary articulated iron model animals, such as the present carp.

Yoshihisa is one of the Myochin artists based in Echizen province and exclusively worked for the Echizen Matsudaira clan. Originally known as armorer, he was also skilled at making sword fittings and other iron utensils in unusual format. He is especially famous for his articulated sculpture of carp fish. For articulated carps signed by Yoshihisa in The Okura Shukokan Museum of Fine Arts, Tokyo and Fukui Prefectural Museum of Cultural History, see Harada Kazutoshi, ed., *Jizai okimono / Articulated Iron Figures of Animals, Rokusho* 11, special edition (2010), pl. 35 and 36.



江戸時代 鐵自在鯉 銘 明珍吉久

多組鐵件槌打接合巧製而成，工序繁複。身可曲，鰭可動，鰭紋鱗紋雕工精細，雙眼嵌隴銀，底部銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁105。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號9。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁340-343。

傳統日本鎧甲由多組經槌打塑形的鐵塊合併裝組而成。每塊細小鐵塊由幼絲縫合，令鎧甲緊貼武士身體之餘兼留活動空間。冑甲大家明珍派承此道統，運用熟練的鍛金技術創製出自在動物雕塑，諸如本鯉魚。

明珍吉久生於越前國，為松平藩御用冑甲師，擅製劍飾及各類奇形怪狀的鐵具，自在雕塑方面則以鯉魚見稱。作者其他銘款鯉魚藏於大倉集古館及福井縣文化歷史博物館，見原田一敏，「自在置物」，《綠青期刊》卷11別冊，2010年，圖版35及36。

3823

AN IRON ARTICULATED SCULPTURE OF A CARP

EDO PERIOD (19TH CENTURY), SIGNED *MYOSHIN SAKU* (MADE BY MYOSHIN)

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and the whiskers, mouth and fins move, the details of the fins finely chiseled, the eyes finished with gilt and details of the body inlaid in silver, the signature on underside

8½ in. (21.9 cm.) long

With lacquered wood box

HK\$480,000-650,000

US\$62,000-83,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 324-325.

江戶時代 鐵自在鯉 銘 妙真作

多組鐵件槌打接合巧製而成，工序繁複。身可曲，鬚、口、鰭皆可動，鑿刻精細，雙眼鍍金，魚身嵌銀裝飾，底部銘款。

附漆盒

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁324-325。



Fish banners and children on Boys Day
端午節句的鯉幟及兒童



3824

AN IRON ARTICULATED SCULPTURE OF A LARGE CARP

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MUNEKAZU (TOMIKI ISUKE I; 1835-1894)

The iron carp constructed of numerous hammered plates jointed inside the body, the body bends and the whiskers, eyes, mouth and fins move, the details of the fins finely chiseled, incised signature on underside

19¼ in. (48.9 cm.) long

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

US\$103,000-154,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. pp. 118-119.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 10.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 318-323.

The body of this fish is composed of a series of linked rings for scales that enables the model to be moved into realistic positions of great flexibility.

Munekazu is the art name of Tomiki Isuke I (1835-1894) who was born in Kanazawa, Ishikawa Prefecture. Unlike other *jizai* artists from the Edo period, Munekazu did not apprentice with the Myochin school and it is unclear how he started to create sculptures. At his studio in Kyoto he tutored Takase Kozan (1869-1934) and Muneyoshi (Tanaka Tadayoshi;?-1958). Tomiki Muneyuki (b. 1935), the fifth generation of the Tomiki family, is still actively creating articulated sculptures in Kyoto. For a dragon by the same artist once in the Higgins Armory Museum, USA, (now closed), see Harada Kazutoshi, *Jizai Okimono: Articulated Iron Figures of Animals* (Kyoto, 2010), p. 31, no. 4.

明治時代 鐵自在鯉 銘 宗一 (富木伊助)

多組鐵件槌打接合巧製而成，工序繁複。身可曲，鬚、眼、口、鰭皆可動，刻鑿精細，底部銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁118-119。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號10。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁318-323。

宗一本名富木伊助（1835-1894年），生於石川縣金澤市，非明珍派系出身，但金工技藝同樣精湛，及後更在京都開設作坊，指導好山（高瀨虎吉，1869-1934年）及宗義（田中唯吉，生年不詳，卒於1958年）。宗一發跡於京都，自在工藝世代相傳，第五代傳人富木章（生於1935年）至今依然活躍。美國希金斯兵器博物館（已閉館）藏宗一製自在龍，見原田一敏，《自在置物》，京都，2010年，圖頁31，編號4。







Birds of prey

The eighth-century *Chronicles of Japan* (Nihon shoki 日本書紀) states that the practice of hawking was introduced in the fourth century, after which it became an important seasonal activity at court. Since the Muromachi period (1392–1573), hawking was taken over largely by the warrior elite, who saw the bird of prey as a symbol of their own bravery and might. So potent was this symbol that the shogun Tokugawa Ieyasu (1542–1616) banned trade in hawks in 1604 to emphasize his own hegemony. Imagery of hawks in their wild habitat, in cages or tethered to stands is prevalent on hanging scrolls, screens and sliding doors commissioned by the samurai elite.

In China, hawking is closely related to royalty and imagery of birds of prey traces back to the Han dynasty (206 BCE–220 CE). Notable paintings by court artists of the Northern Song dynasty (960–1127) are mentioned in the the *Xuanhe Huapu* 宣和畫譜, a treatise on painting of the Xuanhe era, 1119–25. In Chinese, *ying* 鷹 is a homophone with the first character of “hero”, *yingxiong* 英雄. An eagle on rock is a rebus for *yingxiong duli* 英雄獨立, meaning the independent spirit of a hero. Such imagery can be seen in Qi Baishi’s (1863–1957) painting with the same four-character title. A white falcon was depicted by Giuseppe Castiglione (1688–1768) as the last work of his prolific career in 1765. This painting is in the collection of the National Palace Museum, Taipei.

猛禽

據《日本書紀》記載，鷹狩文化自公元四世紀出現，屬皇宮定期舉行之重要活動。及至室町時代（1392–1573年），武士精英紛紛崇尚鷹狩，並以猛禽鷲鳥象徵自身的勇猛擅戰。德川家康（1542–1616年）尤好鷹狩，在1604年起禁止獵鷹買賣，令鷹狩活動僅由他個人尊享。鷹狩意象在日本藝術中屢見不鮮，常出現於受武士委託特製之掛軸、屏風及障子，圖案頗豐，有獵鷹棲息野外，亦有獨立籠架之內。

鷹狩又稱鷹獵，在中國同受達官貴人推崇，其藝術形象可追溯自漢代（公元前206–220年）。宋徽宗時期內府藏畫譜錄《宣和畫譜》收錄北宋宮廷畫師以猛禽為題之作品。「鷹」諧音「英」，可引伸為英雄等意思，齊白石名作中有以成語「英雄獨立」命名。清代宮廷畫家郎世寧（1688–1768年）於乾隆三十年（即公元1765年）繪著名「白鷹圖」，為其漫長繪畫生涯寫上句號。作品現藏臺北故宮博物院。



Kitagawa Utamaro (1753?-1806). *Eagle (taka); shrike (mozu)*, from *Picture Book of Myriad Birds: Playful Verse (Momo chidori kyōka-awase)*. Japan. Edo period, 1791. Metropolitan Museum of Art, New York, Rogers Fund, 1918, JIB43

喜多川歌麿 (1753?-1806) 〈鷹〉、〈百舌鳥〉，《百千鳥狂歌合》，日本・江戸時代・1791年・紐約大都會藝術博物館



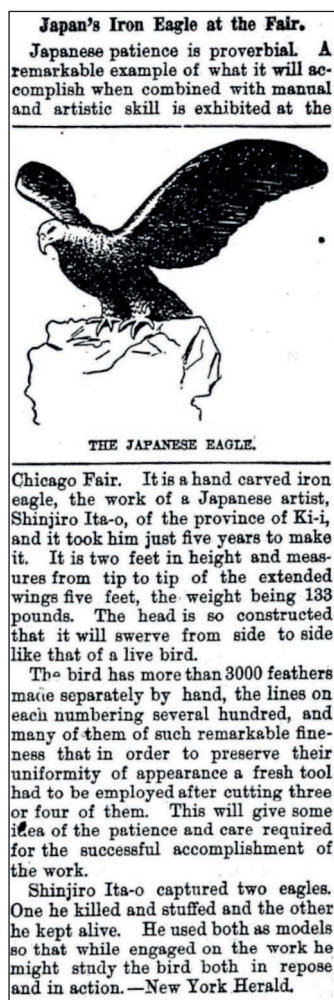
A white jade eagle and bear group. China. Late Ming–Early Qing dynasty. Christie's Hong Kong, 26 Nov 2014, lot 3153

白玉鷹熊擺件，中國，清末至明初，香港佳士得，2014年11月26日，拍品3155

The Eccentric Genius of *Jizai* Sculpture, Itao Shinjiro

By Kazutoshi Harada

Professor Emeritus, Tokyo University of the Arts



Jizai sculpture of birds represents the eagle, raven, rooster, pheasant, pigeon, quail and cormorant. Among these, the eagle is the rarest. To date, only four articulated models of eagles—the present lot and three others—are known. In addition to the eagle here is one in a French private collection that was exhibited at the Tokyo National Museum in 1983. Another, also from the Meiji period and formerly in the Kiyomizu Sannenzaka Museum, is now in an anonymous private collection. The fourth eagle, signed *Myochin Kiyoharu* 明珍清春 and dated eighteenth century, is in the Tokyo National Museum.

The eagle offered here is the only *jizai* work that has the artist's signature *Shinjiro* 新次郎 on the body. The eagle originally in the collection of the Kiyomizu Sannenzaka Museum is unsigned but can be attributed to the same artist on the basis of an old document describing the work. According to Shimomura Hidetoki, Itao Shinjiro was born in 1842 in Wakayama Prefecture and moved to Kokawamachi, Higashi-ku, Osaka around 1890–91 (Shimomura Hidetoki, “Kiko Itao Shinjiro den—osorubeki dento gijutsu no toshoshi” [The Life and Career of Itao Shinjiro—The Revolt of an Eccentric Artist against Traditional Handicraft Techniques], *Museum* 152, Tokyo National Museum, 1963). Shinjiro excelled in casting, chiseling and hammering metal. His *jizai* eagle was selected for exhibition at the World's Columbian Exposition in Chicago in 1893. Other *jizai* works by Itao Shinjiro include lobsters, crabs and dragons. He extended his skills at articulated animals to a small, moving model of a steamship for which he drew high praise.

Because there are no other articulated eagles signed by Shinjiro, I was surprised to discover his signature on this sculpture while I was preparing the exhibition *Meiji kogei: Amazing Japanese Art at The University Art Museum*, National University of Fine Arts in 2016. I was familiar with Shimomura's statement that Shinjiro also used the name *Kiyoharu* 清春, which would lead one to make the link to the eagle signed *Kiyoharu* in the Tokyo National Museum. However, it remains unclear whether the artist of that eagle is Shinjiro relating himself to the *Myochin* school of metalworkers by signing it *Myochin Kiyoharu* or is another person altogether. What is most important is that this is the sole extant eagle signed by Itao Shinjiro.

Like the great range of motion of the living eagle, Shinjiro's sculpture rotates at the neck and extends the wings, body feathers and tail feathers. It also has a movable beak and claws. All these movements are remarkably smooth. The mechanism that allows the parts to move is fascinating. Each elaborately chiseled feather is bundled at the end as if it were a rib of a fan secured by a rivet. When the tail feathers open on one side, simultaneously the tail feathers on the other side open by means of a gear wheel installed inside. Compared to the eagle here, the structure of the stretching wings of the eagle in the French private collection is more simple: one must insert an iron stick inside the body in order to keep both wings stretched out. The elaborateness of the mechanism that gives the present eagle its marvelous naturalistic qualities demonstrates the advancements in articulated sculpture achieved by metalsmiths of the caliber of Itao Shinjiro in the late nineteenth century.

An article about Itao Shinjiro's iron articulated sculpture of an eagle shown at the World's Columbian Exposition, Chicago (1893), published in the *New York Herald* newspaper

1893年《紐約先鋒報》報導板尾新次郎製鐵自在鷹在芝加哥萬國博覽會上展出



3825

AN IMPORTANT IRON ARTICULATED SCULPTURE OF AN EAGLE ON STAND

MEIJI PERIOD (CIRCA 1894), SIGNED *SHINJIRO* (ITAO SHINJIRO; 1842-1911)

The iron eagle constructed of numerous hammered plates jointed inside the body, the beak opens, the neck, wings, limbs and claws move, the eyes inlaid in stone, the details of the feathers finely chiseled, the incised signature on underside
19 $\frac{3}{8}$ in. (49.2 cm.) long without stand
With original wood box, stand and brocade curtain

HK\$5,500,000-7,000,000

US\$700,000-897,000

EXHIBITED

Nihon Bijutsu Kyokai (Japanese Art Association), "The Spring exhibition of the Japanese Art Association," 1894.4.1-5.20. National Palace Museum, "The Arts and Cultures of Asia," 2004, cat. no. 50.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 7.

LITERATURE

Nihon Bijutsu Gaho (Japanese Fine Arts Magazine) (1894), unpaginated.

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 268-275.

明治時代 鐵自在鷹連座屏 銘 新次郎 (板尾新次郎 1842-1911)

多組鐵件搥出接合巧製而成，工序繁複。喙可張，頸、翼、足、爪皆可動，雙眼嵌石，羽毛紋理精細勾勒，躍躍欲飛，底部銘款。

附原裝木座、座屏及屏簾

展覽

「日本美術協會春季展」，日本美術協會，1894年4月1日-5月20日。

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄編號50。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號7。

著錄

《日本畫報》，1894年

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁268-275。



another view



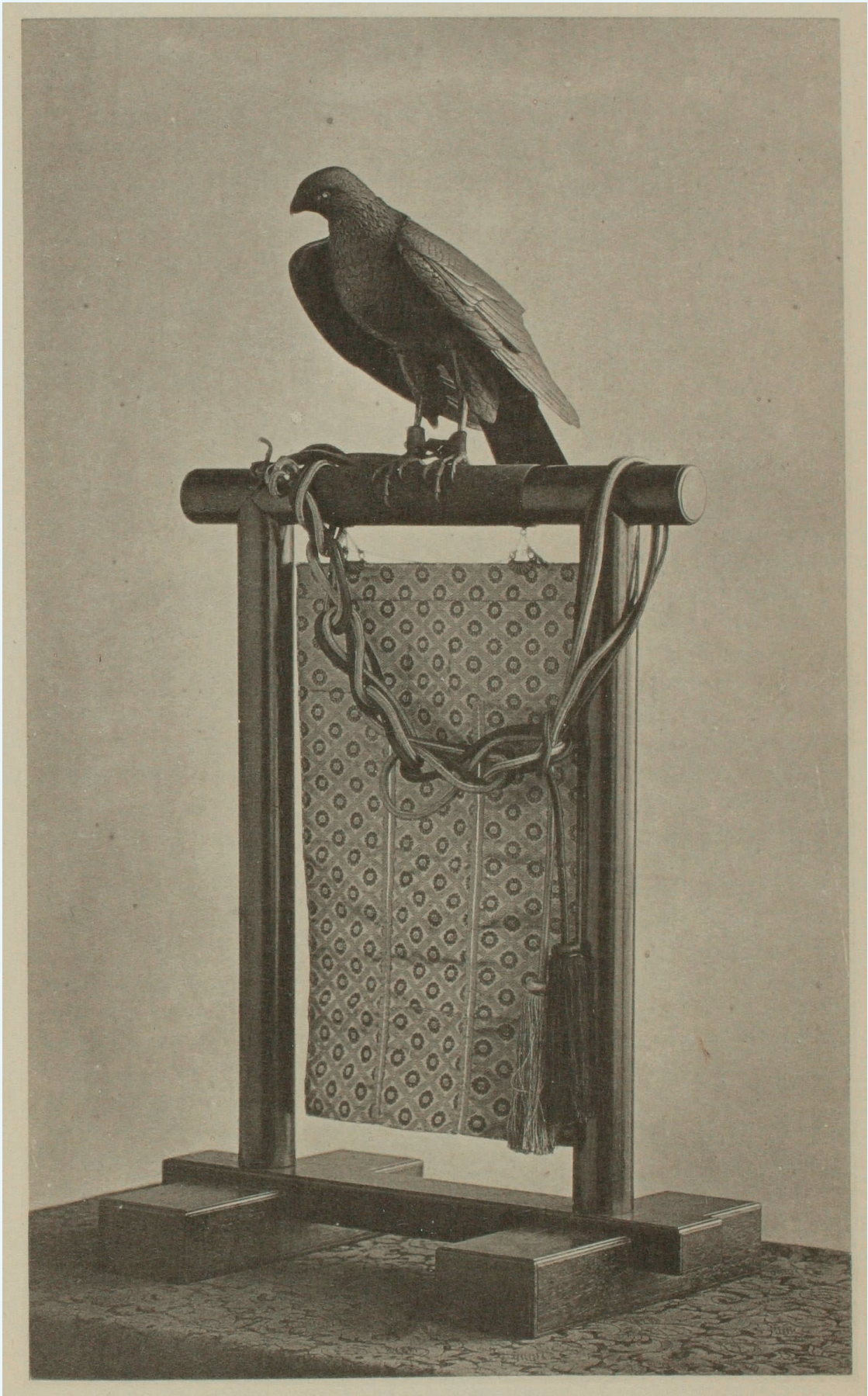


Above:
X-ray photo of the present lot showing the intricate construction of the eagle

X光圖片顯示鷹內部複雜結構

Opposite:
The present eagle as illustrated in *Nihon Bijutsu Gaho*
(Japanese Fine Arts Magazine), 1894.
© Tokyo National Research Institute for Cultural Properties

本鷹收錄於1894年之《日本美術畫報》©東京文化財研究所





曠世奇才板尾新次郎

東京藝術大學名譽教授
原田一敏

自在雕塑的禽鳥主題涵蓋鷹、鵠、鴉、公雞、雉、鴿、鸛鶉及鷓鴣，尤以鷹最為罕見。迄今所知存世自在鷹僅有四件，包括本品。餘品分別屬於某法國私人珍藏，曾在1983年展出於東京國立博物館；清水三年坂美術館舊藏，現為某私人珍藏，明治時代作品；東京國立博物館館藏，明珍清春銘款，製於十八世紀。

本品銘款「新次郎」，為作者唯一一件帶款作品。清水三年坂美術館舊藏雖無款，但據下村英時一文所指，疑似同出板尾之手，見〈奇工板尾新次郎傳－令人生畏的傳統技術鬥爭史〉，《MUSEUM》雜誌，152期，東京國立博物館，1963年。板尾新次郎在1842年生於和歌山縣，約在1890-91年起移居至大阪市東區粉河町。他擅長鑄、雕、鍛各種金工技法，精研龍蝦、蟹、龍及鷹，其鷹作曾在1893年芝加哥萬國博覽會上展出。

2016年，我為國立東京藝術大學美術館籌辦「驚人的明治工藝」展覽期間，首次發現板尾新次郎的帶款作品，亦即本品。下村文章提及板尾新次郎別號清春，不禁令人聯想到上述明珍清春銘款之東京國立博物館藏品。究竟該作者是否板尾本人，抑或另有其人，則不得而知。

云云禽鳥中，鷹之活動範圍最廣。本鷹頸項能轉動，兩翼可伸展，羽毛及尾部能張開，鈎喙及趾爪可活動，一舉一動靈活自然，維肖維妙。鳥羽根根分明，鑿刻極為精細，紋理幾可亂真。可動部件結構精密，令人嘆為觀止，每根羽毛固定於末端，猶如由鉚釘集合的扇頁。當一側尾羽打開，另一側尾羽隨即透過內嵌齒輪裝置而對稱打開。相比之下，法國私人珍藏自在鷹之翅膀結構則較為簡單，需由鐵棒支撐兩翼以保持伸展狀態。板尾新次郎技藝超群，成就本鷹精銳的機械原理，以及卓絕的像真程度，令十九世紀末年之自在雕塑創作愈趨精良，更臻完美。本鷹為作者唯一一件銘款鷹作，當屬稀世珍品。

Above right:
Emperor Huizong (1082-1135). *Hawk and Hound*, China. Northern Song Dynasty, 12th century. Collection of the National Palace Museum, Taipei

宋徽宗 (1082-1135)，〈鷹犬圖〉，中國，南宋，12世紀，臺北故宮博物院

Below right:
Giuseppe Castiglione (Italian; 1688-1766). *White Hawk*. China. 1765. Collection of the National Palace Museum, Taipei.

Castiglione was a Jesuit missionary to the imperial court of three Chinese emperors from 1714 until his death. The white hawk is symbolic of the emperor's authority and virtue.

郎世寧 (意大利; 1688-1766)，〈畫白鷹〉，中國，1765年，臺北故宮博物院
郎世寧為耶穌會傳教士及宮廷畫家，自1714年起終生服務清代三帝，本圖以白鷹象徵皇帝之權威及美德。



Mythical animals

The dragon is associated with Buddhism, Shinto and a wealth of legends as a harbinger of fertility, bliss and imperial power. The Dragon King of the Sea lives in a palace in the depths of the ocean from which he controls the weather and tides.

In China, dragon is described to be the most powerful mythical creature, thoroughly depicted in its kaleidoscopic material history from neolithic artifacts to Ming and Qing dynasties porcelains. As a symbol of power and supremacy, dragon represents the emperor's status and is often regarded as the principle in the imperial aesthetics from architectural elements of palaces to royal art collections. Painted by Chen Rong in the Southern Song dynasty and highly acclaimed by the Qianlong Emperor, the majestic 'Six Dragons' scroll, one of the most important dragon-themed painting in Chinese history, was the centerpiece at the Fujita Museum Collection sold by Christie's New York in 2017 with a record-breaking history. The cultural and historical influence of Chinese dragon can also be found in Korea, Vietnam and India.

The curious creature shachi 鯨 has the body of a fish and the head of a tiger or dragon. Capable of blowing water from its mouth, it is said to control the flow of waves. Shachi also have allusions to bravery for its fierce determination to take on sea creatures much larger than itself. A male and female shachi were adapted as standing crests on the end tiles of Japanese roofs for protection against fire, given the relationship of the fish to water.

In Chinese legend, there is a dragon-like fish that serves as the vehicle for the God of Literature Kuixing 魁星. The well-known proverb du zhan ao tou 獨占鰲頭 compliments those who place well in any competition and expresses the wish for literary achievement.

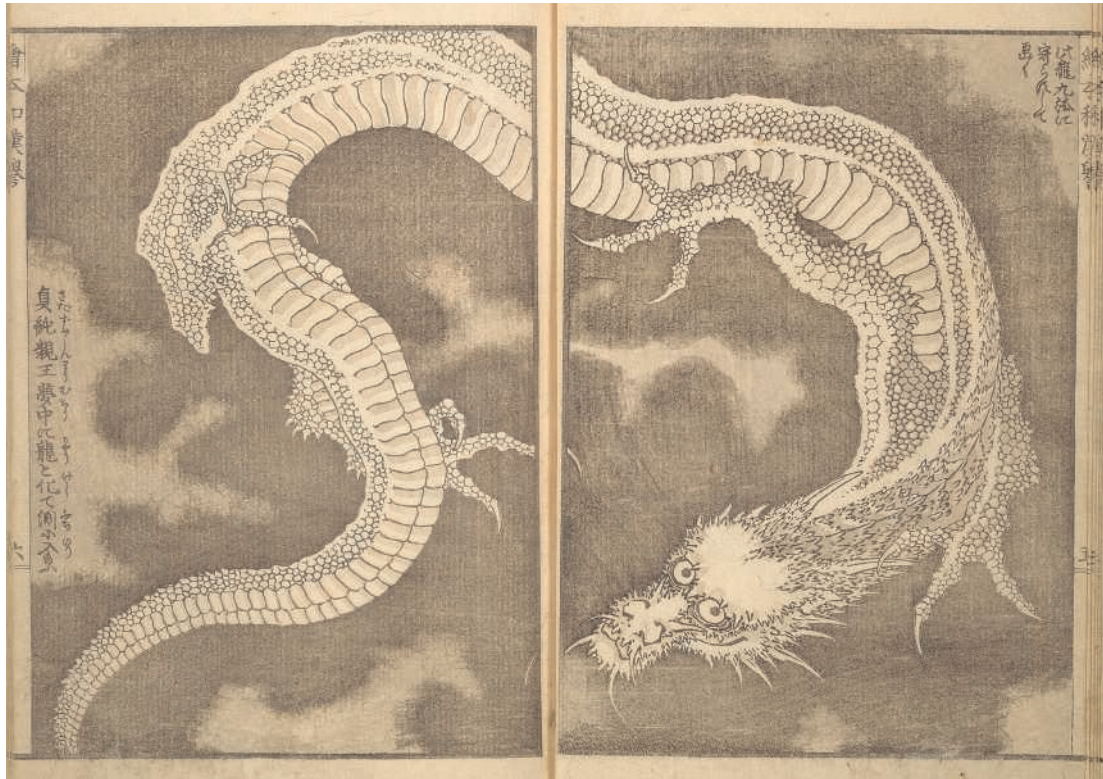
神獸

佛教及神道教皆視龍為神聖之物，自古深受帝皇尊崇，相信其獨具神力，能使大地風調雨順，國泰民安。據說海龍王潛居深海宮殿，能興雲降雨，操控潮汐。

中國自古視龍為神獸之首，其幻變多姿的神秘形象通貫古今，遍及新石器時代器物以至明清瓷器。歷代帝皇皆視龍為至尊無上，龍紋裝飾貫徹宮廷建築設計。南宋陳容繪《六龍圖》氣勢磅礴，筆法精奇，堪稱中國繪畫史上之曠世巨作，2017年紐約佳士得藤田美術館珍藏專場拍出，創下世界紀錄。龍在中國文化意涵豐富，影響力遍及朝鮮、越南及印度。

「鯨」為日本神話中呈龍首魚身之古代神獸，口吐浪花，可興風作浪。日本建築興在屋簷兩端飾雌雄「鯨鉾」，據說可防火避邪。

同類神獸在中國稱為鰲。相傳古代文昌之神魁星手執筆斗，立於鰲頭之上，故有「魁星踢斗，獨占鰲頭」之說，世人信奉以祈求文運亨通，青雲得路。



Katsushika Hokusai (1760–1849). *Dragon (ryu)*, from *Picture Book on Heroes of China and Japan (Ehon wakan no homare)*. Japan. Edo period, 1850. Metropolitan Museum of Art, New York, Purchase, Mary and James G. Wallach Foundation Gift, 2013.882

葛飾北齋 (1760–1849)，〈龍〉，《繪本和漢譽》日本，江戶時代，1850年，紐約大都會藝術博物館



Cai Guo-Qiang (Chinese, b. 1957). *Ascending Dragon: Project for Extraterrestrials No. 2*. Gunpowder and ink on paper. 240 x 300 cm. Executed in December 1989. Christies, Hong Kong, 26 Nov 2006, lot 350

蔡國強 (中國；生於1957)，〈昇龍：為外星人作的計劃第二號〉，火藥爆破 水墨 紙本，1989年作，香港佳士得，2006年11月26日，拍品350



3826

AN IRON ARTICULATED SCULPTURE OF A DRAGON

EDO PERIOD (19TH CENTURY), SIGNED *MYOCHIN KIYOHARU*

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue, limbs and claws move, the body bends, the head is applied with elaborate horns, spines and whiskers, the tail of the dragon entwining a double-edged sword, the details are finely carved and chiseled, the eyes of *shakudo* embellished with gilt; signature on underside of jaw 1 5/8 in. (39.1 cm.) long

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

US\$103,000-154,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 104. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 2.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 276-279.

In esoteric Buddhism, the dragon and double-edged sword, entwined together as the *kurikara* 俱利伽羅, symbolize the spiritual lasso and sword of the deity Fudo Myoo (Sanskrit, Acala "The Immovable One"), in Japan especially revered by the samurai. The dragon is an imperial symbol and foremost of the four divine animals. Among other connotations, the dragon represents fertility.

For a similar work by the same artist in the collection of the British Museum, see Harada Kazutoshi, ed., *Jizai Okimono / Articulated Iron Figures of Animals, Rokusho* 11, special edition (2010), no. 6.

江戶時代 鐵自在劍龍 銘 明珍清春

多組鐵件搥出接合巧製而成，工序繁複。口可張，舌、肢、爪皆可動，身可曲，角、脊、鬚勾勒細膩，龍尾蓄劍，雙眼赤銅鍍金，顎底銘款，氣派非凡。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁104。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號2。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁276-279。

此龍尾部藏一劍，呈「俱利伽羅」形象，意指黑龍，即密教不動明王之變相，深受日本武士崇拜。《俱利伽羅王經》有述：「時不動明王智火大劍，變成俱利伽羅大龍有四肢。」

大英博物館藏明珍清春另一自在劍龍，見原田一敏編，「自在置物」，《綠青》期刊別冊11，2010年，編號6。



A bronze mirror with a dragon. China. Tang dynasty, 8th-9th century. The Metropolitan Museum of Art, New York, Purchase, Friends of Asian Art Gifts, 1988.149

龍紋銅鏡，中國，唐代，8至9世紀，紐約大都會藝術博物館







3827

AN IRON ARTICULATED SCULPTURE OF A MYTHICAL BEAST (*SHACHI*)

EDO PERIOD (18TH-19TH CENTURY)

The russet-iron mythical beast with tiger head and fish body finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue moves, the fins open and spread and the body bends, the head applied with elaborate horns and spines and the eyes of *shakudo* embellished with gilt

20½ in. (52.1 cm.) long

HK\$2,800,000-4,000,000

US\$360,000-513,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 111.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 4.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 354-359.

The sculpture is in the form of a mythical beast derived from an ancient Indian sea creature said to have the body of a fish and the head of a tiger, the literal meaning of its name "shachi" in Japanese. *Shachi* were favored by Japanese samurai as symbols of defense against fire, for the tiger-fish is associated with water. Pairs of *shachi* were made as corner tiles or as crests on end tiles of temples, samurai dwellings and castle gates throughout the Edo period. An alternate reading of the creature as a dragon fish, with head, as here, of a whiskered dragon, may have originated from a Chinese legend of a carp that was transformed into a dragon after ascending a powerful waterfall. Such connotations of striving against impossible odds appealed to the samurai clientele for whom the Myochin school of metalsmiths first made them as display pieces (*okimono*). The overlapping plates of the fish body are related to the riveted plates of Japanese armor that provide strong protection as well as mobility.

江戶時代 鐵自在鯨

多組鐵件槌出接合巧製而成，工序繁複。口可張，舌、鰭可動，身可曲，角、脊刻鑿精細，雙眼赤銅鍍金，神動色飛，栩栩欲活。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁111。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號4。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁354-359。

「鯨」為日本海獸，有說由古代印度一種海洋生物演變而來，呈虎首魚身狀，即「鯨」字分拆成之「魚」及「虎」。鯨屬水，據說能避火鎮邪，深受武士階級喜愛。江戶時代之廟宇、城郭及武士房舍頂脊兩端與以鯨銚裝飾，與中國古代建築之螭吻有異曲同工之妙。鯨又可呈龍首魚身，諸如本品，可能與中國傳說鯉躍龍門有關。甲冑名師明珍派開創以鯨為自在雕塑題材之先河，把武士鎧甲複雜的製作技術移植到自在雕塑創作中，賦予作品動感。







3828

AN IMPRESSIVE IRON ARTICULATED SCULPTURE OF A DRAGON

EDO PERIOD (18TH-19TH CENTURY)

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue, limbs and claws move, the body bends, the head is applied with ears, elaborate horns, spines and whiskers, the details are finely carved and chiseled, the eyes of *shakudo* and flames embellished with gilt 37 $\frac{3}{8}$ in. (94.9 cm.) long

HK\$1,600,000-2,400,000

US\$205,000-308,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 3.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 346-351

The head of this dragon shows fine details worked in *uchidashi* (translated literally as “hammered”), a special technique for creating three-dimensional, sculptural works from a thin iron sheet by hammering. The Myochin family of armorers was particularly skilled at this technique of *uchidashi* and the details on the present lot suggest that this dragon was made by the Myochin artist from the Edo period.

江戸時代 鐵自在龍

多組鐵件搥出接合巧製而成，工序繁複。口可張，身可曲，舌、肢、爪皆可動，頭、角、耳、鬚、脊刻鑿精細，赤銅雙眼及火焰裝飾鍍金，活龍活現，形神兼備。

展覽

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號3。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁346-351。

本龍頭部刻鑿尤其細緻，盡顯作者之鬼斧神工。其採用之技術語為「鐵打出」，亦即鍛金，是以一塊或一片諸如銀、銅、鐵等金屬加熱後，再用鐵槌及檔金敲打出不同的立體形狀。江戸時代專屬皇族藩閥的甲冑名師明珍家族深諳此術，尤以處理動物複雜的關節活動見稱，龍、蛇、鯢、鷹、鯉、蝦蟹、昆蟲無一不精。本品雕刻縝密，造微入妙，伸縮自如，流暢曠達，疑正出自明珍派之手。



An iron face mask worked in *uchidashi* technique by Myochin Muneakira (1673-1745). Japan. Edo period, 18th century. The Metropolitan Museum of Art, New York, Rogers Fund, 1913, 13.112.13

明珍宗察 (1673-1745)，鐵面具，以「打出」技術所製，日本，江戸時代，18世紀，紐約大都會藝術博物館







A Magnificent Dragon by the Modern Master Muneyoshi

By Kazutoshi Harada

Professor Emeritus, Tokyo University of the Arts

What is supremely appealing about this iron dragon is the fierceness of its face and the remarkable flexibility of its body. It is the largest metal dragon known, measuring in overall length 300 cm—far longer than the iron dragon of 194 cm made by Takaishi Shigeyoshi, in the collection of the Museum of Fine Arts, Boston. In addition, the present dragon has greater range of movement than the dragon by Shigeyoshi.

Jizai okimono, articulated figures, in iron include dragons, snakes, *shachi* (imaginary fish with tiger head), carp, lobsters, crabs and insects. Their distinctive features are their naturalism and mobility. Sculpted animals are also found in other metals, ivory or wood. Of them all, there are more models of dragons because they symbolize the most powerful imaginary animal. For warriors displaying their military prowess, dragons were the ideal motif to decorate their arms and armor.

The earliest known *jizai* dragon is in the Tokyo National Museum, formerly in the Anderson Collection in England and, later, the Lundgren Collection in Sweden. There are inscriptions under the chin giving the date of 1713 (the third year of the Shotoku era) and an artist's signature, Myochin Muneaki. Judging from such other makers' names as Myochin Yoshihisa and Myochin Nobumasa inscribed on *jizai* dragons, it is clear that armorers of the Myochin school made a number of *jizai* dragons during the Edo period. Many of these Myochin armorers were retained by warrior lords (*daimyo*), so it is natural that they were responsible for their favored subject, dragons, in sculptural form.

With the disenfranchisement of the warrior class during the Meiji era, the demand for armor abruptly decreased and the armorers responsible for *jizai* sculptures up to that period stopped making them. Replacing the Myochin school, the Tomiki family in Kyoto started to produce a different type of *jizai* sculpture for a different clientele. Rather than an armorer's side-job, it was a product designed for export to the West. Most of the *jizai* sculpture found in Europe and American collections are by Tomiki family artisans. The first master of the Tomiki family was Munekazu, from Kongo in Noto. From his son, Muneyori, the line descended to Munenobu, Muneyoshi and Muneyuki to today. Takase Torakichi, known as Kozan, who learned metalworking from Muneyori and married a sister of Munenobu, worked with the Tomiki family and produced many *jizai okimono*, mainly of insects. Kozan widely exhibited his *jizai* sculptures at domestic and international expositions and promoted them to foreign countries. While *jizai* sculptures by the Myochin school were exclusively made from iron, the Tomiki family used silver, copper and soft metals, such as *shibuichi* (an alloy of silver and copper), both to simulate natural colorations and to showcase the various metals themselves.

This dragon is the finest of the masterpiece dragons made by the Tomiki family. On its chin the dragon is signed *Muneyoshi* 宗義, a master sculptor who studied under Tomiki Muneyoshi 宗好 (although homophonic, the Chinese characters in their names are different). His works include dragons, and such animals as snakes, *shachi* fish, Ise lobsters, crabs, and insects. Muneyoshi's real name is Tanaka Tadayoshi; his birth date is unknown, but he died in 1950, in Fujisawa City in Kanagawa Prefecture.

Articulated sculptures by Muneyoshi 宗義 show excellence in plasticity and vigorous and powerful expression, evident here in the dragon's face and head. He was able to make his dragon undulate lightly and smoothly, and he obsessed over the details of its anatomy, to the point of articulating even the tips of the claws. All these hallmarks compel us to marvel at his masterworks and to recognize him as an exemplar of *jizai* achievement in modern times. Although this dragon looks antique, it was made in the early twentieth century.

Muneyoshi's son emigrated to the United States and became a metal artist there. Today, the grandson of Muneyoshi maintains the tradition of *jizai* sculpture making metal scorpions.

3829

AN IMPORTANT IRON ARTICULATED SCULPTURE OF A DRAGON

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED *MUNEYOSHI* (TANAKA TADAYOSHI; ?-1958)

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue, limbs and claws move, the body bends, the head is applied with elaborate horns, spines and whiskers, the details are finely carved and chiseled, the eyes and flames embellished with gilt, the incised signature on underside of jaw

118 $\frac{3}{8}$ in. (300 cm.) long

HK\$6,500,000-9,500,000

US\$830,000-1,300,000

EXHIBITED

National Palace Museum, "The arts and Cultures of Asia," 2004. cat. no. 19.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 1.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 294-297.

明治/大正時代 鐵自在龍 銘 宗義 (田中唯吉 ?-1958)

多組鐵件搥出接合巧製而成，工序繁複。仰首張口，弓腰擺尾，騰躍飛舞，形神兼備。頭、身、舌、肢、爪皆可動。頭、角、鬚、脊刻鑿尤其精細，眼珠及火焰裝飾鍍金，顎底銘款。

長118 $\frac{3}{8}$ 吋 (300公分)

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄編號19。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號1。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁294-297。

Sumo wrestler Yoshinoyama Yojiro (1896-1956)

相撲手 吉野山要次郎

175 cm. tall



Present dragon by Muneyoshi (early 20th century)

鐵自在龍 銘 宗義

300 cm. long









現代巨匠宗義驚世自在龍

東京藝術大學名譽教授
原田一敏

此龍一副怒相，目光如炬，騰雲駕霧，氣焰滔天。攝人的面部輪廓，超然的活動幅度，為本品兩大矚目之處。龍長逾300公分，尺寸之大冠絕傳世作品，遠勝另一自在雕塑家高石重義名作。高石之自在龍長194公分，藏於波士頓美術館，作品可動範圍亦遜於本品。

自在置物，或自在雕塑，主題涵蓋龍、蛇、鯢、鯉、蝦、蟹及各類昆蟲，寫實逼真，兼可活動，材質主要為鐵，偶見其他金屬、象牙及木材，精準模仿物種身體及手腳轉動。云云動物神獸作品當中，尤以龍之產量居多，其勇猛神聖形象，深得武士階級尊崇，不時用作裝飾兵器鎧甲。

傳世最古自在龍，先後入英國安德遜及瑞典倫格里安雅著，現為東京國立博物館館藏，顎底銘刻製作年號正德三年（1713年），以及作者姓名明珍宗察。同類例子之銘款有明珍吉久及明珍信政，通通出自江戶時代甲冑名家明珍派之手。為投武家主人所好，明珍派作品多以龍為題材。

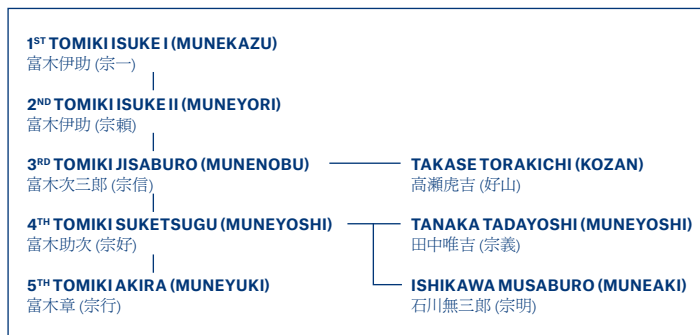
明治時代廢除幕府制度，兵器鎧甲需求大幅下降，受聘於武家之甲冑師大受牽連，自在雕塑事業隨即告終。京都富木家族取代明珍派，開始創製新穎的自在雕塑，並且外銷西方市場，風靡歐美藏家。創派人物宗一來自能登金剛，由兒子宗賴，再經後人宗信、宗好、宗行等多輩承繼事業，代代相傳至今。高瀨

虎吉，又稱好山，師承宗賴學習金工，娶宗信之妹為妻，為富木家族製作大量自在雕塑，多為昆蟲。好山作品在日本以至國際的博覽會上展出無數，譽滿海外。明珍派作品多為鐵製，富木派則喜用銀、銅、隴銀，以貼近實物原色，兼示範各類金屬的精妙使用。

富木派所製自在龍件件佳作，本品更是首屈一指。龍顎底銘款作者「宗義」，堪稱自在雕塑泰斗。宗義師承宗好，創作題材廣泛，涵蓋龍、蛇、鯢、依勢海老、蟹及昆蟲，傳世作品數量冠絕古今。宗義原名田中唯吉，生年不詳，1950年卒於神奈川縣藤澤市。

宗義有現代自在雕塑大師之稱，作品動靜佳宜，擅以一鐵到底製作龍首，精於刻鑿五官，營造威風凜凜、氣勢凌人的姿態。龍身柔軟靈活，動作輕巧流暢，通體構造刻畫入微，龍爪勾勒絲絲入扣。宗義樣樣皆精，才藝卓絕，不愧為現代巨匠。本品雖製於二十世紀，卻不失古韻。

宗義之子同為金銀器藝術家，移居美國；其孫承襲家族傳統，續製自在雕塑，尤以蠍子見稱。



Above:
Chen Rong (c.1200–1266). *Six Dragons* (detail). China. Southern Song dynasty, 13th century. Christie's, New York, 15 Mar 2017, lot 507

陳容 (約1200–1266)，〈六龍圖〉 (局部)，中國，南宋，13世紀，紐約佳士得，2017年3月15日，拍品507

Left: Genealogy of Tomiki school artists
富木派藝術家系譜



3830

AN IRON TRIPOD INCENSE BURNER

EDO PERIOD (19TH CENTURY), SIGNED *MYOCHIN MUNEYOSHI SAKU* (MADE BY *MYOCHIN MUNEYOSHI*)

The tripod body decorated with an encircled dragon and clouds worked in embossing (*uchidashi*) technique, the pierced lid designed with clouds, the signature on underside, accompanied with additional silver lid with a phoenix signed *Chikueido zo* (made by Chikueido) 4½ in. (10.5 cm.) diameter

With wood box inscribed *tetsu ryu koro Myochin Muneyoshi saku* (iron dragon incense burner by Myochin Muneyoshi) on lid, inscribed and signed *jungin ho-o bori kasha ho* (pure silver cover decorated with a phoenix) *Chikueido Eishin zo* (made by Eishin of Chikueido company) on underside of lid

HK\$200,000-280,000

US\$26,000-36,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 79. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 83.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 214-215.

江戸時代 鐵打出雲龍香爐 銘 明珍宗義作

三足爐飾雲龍紋，以「鐵打出」技術製成，爐蓋飾卷雲紋，底部銘款，另附一銀片切彫鳳凰火舍，銘款「竹影堂」。

附木盒，蓋面識「鐵龍香爐明珍宗義作」，蓋底識「純銀鳳凰火舍補」，銘款「竹影堂榮真」

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁79。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號83。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁214-215。



another view



3831

A HAMMERED IRON VASE

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED SHIGEMITSU (HIRATA SHIGEMITSU; 1855-1926) AND KATSU...

The iron vase with compressed bulbous body and long tapering neck, designed with waves, the mouth rim applied with a silver chiseled with a dragon and waves, the long neck encircled with a silver dragon finely cast and chiseled, the signature on base
9 $\frac{5}{8}$ in. (24.4 cm.) high

HK\$100,000-120,000

US\$13,000-15,000

EXHIBITED

National Palace Museum, "The arts and Cultures of Asia," 2004. cat. no. 54.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 78.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 207.

Hirata Shigemitsu was one of the most prominent metal-hammering craftsmen of the Meiji and Taisho periods. He produced work mainly for the Imperial Household and also exhibited regularly in international exhibitions. With Kurokawa Eisho (1854-1917), Hirata initiated the metal-hammering division of the Tokyo Chokokai (Tokyo Society of Metal Artists), founded in 1887.

For a pair of silver vases by Hirata Shigemitsu in the collection of the Imperial Household, see *The Era of Meiji Bijutsu-kai and Nihon Kinko Kyokai*, in *Meiji bijutsu saiken I* (Reappraisal of Meiji Art I) (Tokyo: Museum of the Imperial Collections, Sannomaru Shozokan, 1995), no. 27.

明治/大正時代 躡龍銀胎鐵瓶 銘 重光 (平田重光 1855-1926)

撇口，長頸，扁圓腹，口沿一周銀飾，細刻龍紋波浪紋，立體銀龍盤繞肩頸，腹淺刻波浪紋，構圖精美，鑿刻細緻，活龍活現，聳壑昂霄，底部銘款。

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄編號54。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號78。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁207。

平田重光為明治及大正時代金工名匠，作品供天皇御用，屢獲邀展出海外，與黑川榮勝（1854-1917年）於1887年創立東京彫工會鍛金部。



3832

A SOFT-METAL-INLAID IRON INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SEIKANSAI MASACHIKA*

Square, with four feet, finely hammered and inlaid in gold and silver with egrets and a crow, the pierced square lid set with a silver finial in the form of a duck, the details finely chiseled, signature on body 5 $\frac{3}{8}$ in. (13.7 cm.) high

HK\$400,000-550,000

US\$51,000-71,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 243.

明治時代 鐵包銀金銀象嵌蘆雁香爐 銘 青閑齋 政近

方體四足，精鍛細槌，嵌金嵌銀，端莊華麗，爐壁飾白鷺，蓋頂鑲水鴨，銘款。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁243。



Sesshu School. *Egrets in a Marsh*. Japan. Edo period, 17th century. Christie's, New York, 18 Sep 2013, lot 512

雪舟派，〈沼澤上的白鷺〉，日本，江戶時代，17世紀，紐約佳士得，2013年9月18日，拍品512



3833

A HAMMERED IRON TRIPOD INCENSE BURNER IN THE FORM OF AN ARCHAISTIC CHINESE *DING*

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SOBI* (YAMADA SOBI; 1871-1916)

The tripod body finely hammered, the pierced lid designed with a phoenix, the incised signature on underside

12¾ in. (12.1 cm.) high

With wood box titled *tetsu uchidashi kanae gata koro* (hammered iron incense burner in *ding* form) on lid, sealed *Yamada Sobi* on the reverse side

HK\$320,000-480,000

US\$41,000-62,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 87.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 223.

The present lot reflects the highest technique of hammering (*uchidashi*) by Sobi. The robust body and the long feet was made by one single sheet of iron, evenly hammered and thinned. The making of the feet is particularly difficult.

明治時代 鐵打出鼎形鳳凰三足香爐 銘 宗美 (山田宗美 1871-1916)

精緻細槌，典雅流麗，爐蓋鏤空，巧雕鳳凰，底部銘款。

附木盒，蓋題「鐵打出鼎形香爐」，底鈐「山田宗美」

展覽

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號87。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁223。

本品充分展現宗美精湛的鍛金（鐵打出）技術。爐身圓渾，三足幼長，一鐵成器。鐵塊槌至均勻細薄，足部製作尤其艱深。



another view



inscription on box



interior of box



3834

A SILVER KETTLE WRAPPED IN IRON

MEIJI PERIOD (LATE 19TH CENTURY), SEALED SOBI (YAMADA SOBI; 1871-1916)

The compressed globular form with a spout, the body and lid finely hammered and wrapped in iron, applied with hammered iron handle, the lid set with a round finial partially applied with gold, signature on body

5 $\frac{5}{8}$ in. (14.3 cm.) wide

HK\$650,000-950,000

US\$83,000-120,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 92. "Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 88.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 226-227.

This is a rare example of silver kettle wrapped in iron. Wrapping silver in iron is exceptionally difficult due to the different density of the two materials. In order to avoid damage or dent on the silver body, the thin iron sheet needs to be delicately hammered and applied.

明治時代 鐵打出包銀壺 銘 宗美 (山田宗美 1871-1916)

銀、鐵件搥出巧製而成，壺身渾圓，壺嘴短直，蓋鈕飾金，鍛工精煉，古韻盎然，壺身銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁92。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄編號88。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁226-227。

本品為異常罕見之鐵包銀壺。鐵包銀技術極難拿捏，因兩種材質軟硬程度相異。薄鐵塊必須經過精細搥打及施加，方可令銀胎造型完滿，無損無凹。



inscriptions on box



3835

A HAMMERED IRON VASE

MEIJI PERIOD (LATE 19TH CENTURY), SEALED *SOBI* (YAMADA SOBI; 1871-1916)

The ovoid form with short flared neck finely hammered in low relief, the body section encircled by a band designed with various animals, seal mark on base

14 $\frac{5}{8}$ in. (37.1 cm.) high

With original wood box titled *tetsu uchidashi gunju kabin* (hammered iron vase designed with various animals) on lid, signed *Yamada Sobi zo* (made by Yamada Sobi) and sealed *Yamada Sobi* on underside of lid

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

US\$103,000-154,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, "Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition," 2011.7.8-2012.1.8, cat. p. 81.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 85.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 218-220.

Yamada Sobi was the son of Yamada Munemitsu (?-1908), a ninth-generation armorer who learned metal-hammering in a Myochin-school studio. He was particularly skilled at the technique of *tetsu uchidashi* (hammered iron) for producing three-dimensional, sculptural works from a single ingot of iron. He participated in many exhibitions and received thirty-five prizes at national and international expositions, including the 1904 St. Louis Exposition, 1905 Belgium World Exposition and 1909 Seattle World Exposition.

He was under consideration as Artist to the Imperial Household (Teishitsu gigeiin) but he died before the announcement of those honors. His works are in the collection of major museums including, Victoria and Albert Museum, London, The Walter's Art Gallery, Baltimore and the Museum of the Imperial Collections, Sannomaru Shozokan, Tokyo.

Sobi was highly skilled at creating objects from a thin iron sheet by hammering. Because it requires great time and effort to produce large scale objects, the present lot is extremely rare.



明治時代 鐵打出古獸紋飾瓶 銘 宗美（山田宗美 1871-1916）

短頸撇口，豐肩斂腹，淺浮雕一周群獸紋，雄渾敦厚，古韻盎然，底部銘款。

附原裝木座，蓋面題「鐵打出群獸花瓶」，蓋底銘「山田宗美作」，鈐「山田宗美」

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁81。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號85。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁218-220。

山田宗美父親山田宗光（生年不詳，卒於1908年）為明珍派第九代傳人，擅製盔甲，精鍛金。山田宗美隨父研習象嵌及打鐵技藝，擅長以一塊絕無熔接的鐵片搥出立體造型。其作品馳名海外，屢獲殊榮，囊括35項國內外展覽大獎及金牌，包括1904年美國聖路易斯、1905年比利時以及1909年美國西雅圖等多屆萬國博覽會。山田更被委任為「帝室技藝員」，屬當時藝術家最高榮譽，可惜在正式任命前數月病逝。鐵打出藝術製作耗時，工序繁複，傳世作品不多，更遑論諸如本器之碩大作品。英國維多利亞伯特博物館、美國巴爾的摩華特斯美術館及日本宮內廳三之丸尚藏館皆藏有山田宗美名作。



base



3836

A SILVER KETTLE AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *MINJO TO* (CARVED BY UNNO MINJO; 1873-1910) AND INSCRIBED *KA SHOMIN*

The compressed globular form with a spout, the body finely cast and chiseled with puppies, applied with handle, the lid set with a pierced finial cast as a *kemari* (court kickball), signature on body 5½ in. (14 cm.) wide

HK\$240,000-320,000

US\$31,000-41,000

EXHIBITED

Preparatory Office of the National Headquarters of Taiwan Traditional Arts, “Japan Arts of Meiji Period; Asia-Pacific Traditional Arts Festival Special Exhibition.” 2011.7.8-2012.1.8. cat. p. 74.

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 74.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 200.

Minjo was the first son of Unno Shomin (1844-1915) of the Mito school of metalwork who became a lecturer in the Metal Sculpture Department of the Tokyo School of Fine Art, and was later honored as an Imperial Household Artist (*Teishitsu Gigei-In*). Minjo entered Tokyo School of Fine Arts and became skilled in the traditional metalwork techniques, studying under both his father and another metal master, Kano Natsuo (1828-1898). After graduation in 1897, Minjo participated in many exhibitions, including the 1900 International Exposition held in Paris. He was called *ko shomin* (little Shomin) and was expected to be the successor to the family metalworking tradition, however he died prematurely in 1910. On this kettle, Unno Minjo inscribed *ka Shomin* 伽勝珉, which may be interpreted as an homage to his father as the character can mean “attending” or “attendant”.

The style of puppies depicted on the present lot shows close relationship to the paintings by Nagasawa Rosetsu (1754-1799), one of the Maruyama Shijo school artists. Minjo may be inspired from the cheerful puppies painted by Rosetsu (fig.1).

Fig. 1. Nagasawa Rosetsu, *Animals and Figures* (detail). Japan. Edo period (18th century). Christie's New York, 18 April 2018, lot 8

圖一 長澤蘆雪，〈動物與人像〉（局部），日本，江戶時代（18世紀），紐約佳士得，2018年4月18日，拍品8。

明治時代 片切彫子犬銀壺 銘 珉乘刀（海野珉乘）
題 伽勝珉

銀件精製，壺身渾圓，飾子犬圖，巧雕細鑿，繡球蓋鈕，壺身銘款。

展覽

「2011亞太傳統藝術節特展-日本明治美術」，國立臺灣傳統藝術中心，2011年7月8日-2012年1月8日，展覽圖錄頁74。
「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號74。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁220。

海野珉乘父親海野勝珉（1844-1915）為水戶派金工名匠，受天皇任命為「帝室技藝員」，兼任教於東京美術學校雕金系。海野珉乘就讀東京美術學校，師承其父及另一名師加納夏雄（1828-1898年），1897年畢業，其後屢代表日本到海外參展，包括1900年巴黎萬國博覽會。他有「小勝珉」之稱，以延續其金工世家傳統，惟在1910年英年早逝。本壺側銘「伽勝珉」，梵文「伽」意指陪伴、安慰。作者疑以子犬圖寓承歡膝下，銘父名以向父親致敬。

本品描繪之稚犬與丸山四條派畫家長澤蘆雪（1754-1799）筆下主題遙相呼應，珉乘有可能受其啓發（圖一）。





3837

A SHIBUICHI (SILVER AND COPPER ALLOY) VASE

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED MASAMI (YOTSUYA MASAMI; 1876-1941) AND SEALED YOTSUYA

The tapering ovoid form designed with silver drips around the shoulder, the *shibuichi* body finely incised with a pair of ducks and reed, the details embellished with gilt, silver and *shakudo*, the signature on body

11½ in. (29.2 cm.) high

HK\$160,000-240,000

US\$21,000-31,000

EXHIBITED

“Meiji Kogei: Amazing Japanese Art,” shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11. cat. no. 75.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 208-209.

Yotsuya Masami was born in Okayama and graduated from the Tokyo School of Fine Arts in 1899, then furthered his studies abroad. He was a member of the Teiten Exhibition Committee and also various art-related committees including the Paris Exposition of 1900. He exhibited at the Teiten and Shin-Bunten Exhibitions every year between 1927 and 1939 and was given a commendation for a hanging incense burner at the 14th Teiten Exhibition in 1933.

明治/大正時代 隴銀蘆鴨圖瓶 銘 正美 (四谷正美 1876-1941)

盤口短頸，圓肩長腹，頸肩一周銀飾滴漏圖案。隴銀胎，下腹刻蘆葦水鴨紋，構圖疏朗，雕工精緻，部分紋飾鍍金，兼嵌赤銅，瓶身銘款。

展覽

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號75。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁208-209。

四谷正美生於岡山，1899年東京美術學校畢業，及後負笈海外進修，並出任日本帝展及巴黎萬國博覽會委員，1927至1939年間獲邀參加帝展及新文展，名作垂釣香爐在1933年第14屆帝展中獲得表彰。



3838

A PAIR OF SILVER IMPERIAL PRESENTATION VASES

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED KAZUHIDE KOKU (CARVED BY SATO KAZUHIDE; 1855-1925)

Each vase of tapering ovoid form with high chamfered shoulder and slightly flared neck, elaborately inlaid in gold, silver and *shakudo* with branches of chrysanthemum and confederate rose, applied with gold sixteen-petal chrysanthemum crests of the Imperial Household on the neck, the signature on body, stamped on the base *jungin and Miyamoto sei* (pure silver, produced for Miyamoto)

13 $\frac{1}{8}$ in. (33.3 cm.) high

(2)

HK\$320,000-400,000

US\$41,000-51,000

EXHIBITED

National Palace Museum, "The Arts and Cultures of Asia," 2004, cat. no. 51.

"Meiji Kogei: Amazing Japanese Art," shown at the following venues: Tokyo University of the Arts Museum, 2016.9.7-10.30. Hosomi Museum, Kyoto, 2016.11.12-12.25. Kawagoe City Art Museum, 2017.4.22-6.11, cat. no. 76.

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), pp. 237-239.

Sato Kazuhide became an independent metal artist in 1876, producing work for the Imperial Household and international expositions, including the Paris Exposition of 1900. Also from Edo, he apprenticed under the metal masters Iwamoto Ikkan VII and Ozaki Kazuyoshi.

This type of vases with chrysanthemum crests of the Imperial Household were often presented from the Emperor or Imperial Household as an Imperial Gift during the Meiji period. For a pair of presentation vases with similar style in the Khalili collection, see *Metalwork*, vol. 2 of *Meiji no Takara/Treasures of Imperial Japan: The Nasser D. Khalili Collection of Japanese Art*, Oliver Impey and Malcolm Fairley, gen. eds. (London: The Kibo Foundation, 1995), no. 128.

明治/大正時代 芙蓉秋菊圖銀瓶一對 銘 一秀刻 (佐藤一秀 1855-1925)

銀瓶成對，盤口束頸，圓折肩長腹，精嵌金、銀、赤銅，飾芙蓉秋菊紋，頸飾金「菊御紋」，瓶身銘款，底部鈐「純銀 宮本製」。

(2)

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄編號51。

「驚人的明治工藝」，東京藝術大學美術館，2016年9月7日-10月30日；京都細見美術館，2016年11月12日-12月25日；埼玉縣川越市立美術館，2017年4月22日-6月11日；展覽圖錄展品編號76。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁237-239。

佐藤一秀為江戶人，師承金工大師岩本一寬及尾崎一美，1876年起自立門戶，成為獨當一面的金銀工藝家。其後任職宮內省為皇室服務，作品屢獲邀展出海外，包括1900年之巴黎萬國博覽會。

此類飾有皇室徽記「菊御紋」之瓶器為明治天皇或其他皇室成員御製之宮廷贈禮。同類對瓶可參考Khalili教授珍藏，見Oliver Impey及Malcolm Fairley編，《明治之寶》，卷二金工篇，倫敦，同朋舍，1995年，編號128。







3839

A SOFT-METAL-INLAID SILVER VASE

MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), SIGNED YUMIN
(AMETANI YUMIN;?-1939)

The globular form inlaid in gold and copper with grape vines, the signature on body

11¼ in. (29.8 cm.) high

With original wood box titled *Ametani Yumin saku gin sei kabin tsuta zogan* (A silver vase with inlaid vine by Ametani Yumin) on lid, sealed and signed *Ametani Yumin* on the reverse side

HK\$120,000-200,000

US\$15,000-26,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 249.

In the early 20th century, the Japanese artists started to integrate and adapt the Western artistic influence into various fields. The purely decorative and elegant style of naturalistic flowers characteristic of Art Nouveau had a great impact on Japanese artists. It inspired them to pursue more creative designs and to re-construct traditional Japanese design with a Westernized decorative essence as shown on the present lot.

Yumin first apprenticed to the great metal artist, Unno Shomin (1844-1915) and later to Ida Shichinosuke in Tokyo. The art name Yumin is composed of the character “yu” from “Yukoku”, Shichinosuke’s art name, and “min” from the name of his father-in-law “Minkoku”, and is a tribute to both of his great masters.

明治/大正時代 鳶象嵌銀花瓶 銘 有民 (飴谷有民 ?-1939)

盤口折肩，直腰短腹，嵌金嵌銅，飾葡萄紋，清逸脫俗，典雅秀巧，瓶身銘款。

附原裝木盒，蓋題「飴谷有民作銀製花瓶鳶象嵌」，底銘、鈐「有民」

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁249。

二十世紀初，日本藝術家開始在各類媒介引入及融合西方元素。他們大受歐洲新藝術運動講求之典雅風格及自然紋飾啓發，追求創意多變，重塑日本設計傳統，所滲入之西方裝飾藝術精髓在本品中可見一斑。

飴谷有民先後師承海野勝珉（1844-1915年）及伊田七之助，從伊田氏藝名「有國」及岳父名字「民國」中各取一字，命名「有民」，藉以對前人致敬。



Henri Riviere (1864-1951). *Les Trente-six Vues de La Tour Eiffel*. France. 20th century. Christie's Paris, 15 Nov 2018, lot 63.

This work by Henri Riviere, the modernist photographer and printmaker, shows the interplay between natural motifs and abstraction that characterizes art nouveau.

亨利·里維耶（1864-1951），〈艾菲爾鐵塔三十六景〉，法國，20世紀，巴黎佳士得，2018年11月15日，拍品63

里維耶此作巧妙融合自然景觀與抽象元素，盡顯新藝術運動風格



3840

A SILVER SCULPTURE OF FROLICKING TOADS ON A LOTUS LEAF

MEIJI PERIOD (EARLY 20TH CENTURY), SIGNED *JOUN* (OSHIMA JOUN; 1858-1940)

Naturalistically cast and carved as six frolicking toads on a large lotus leaf, the details of the leaf finely chiseled, incised signature on underside
14 $\frac{5}{8}$ in. (37.1 cm.) long

HK\$200,000–280,000

US\$26,000–36,000

EXHIBITED

National Palace Museum, “The Arts and Cultures of Asia,” 2004.
cat. no. 56.

Oshima Joun was born in Edo and learned lost-wax casting under his father. In 1881, he exhibited his collaborative work with Takamura Koun (1852-1934) at the “Dainikai Naikoku Kangyo Hakurankai” (The Second National Industrial Exposition). Joun won a gold prize at the 1900 Paris Exposition Universelle. He gained a post at the Tokyo School of Fine Arts in 1892.



明治時代 銀製荷葉蟾蜍 銘 如雲 (大島如雲 1858–1940)

六蟾蜍伏於荷葉，生動奇巧，饒富趣味，刻鑿精細，渾然天成，底部銘款。

展覽

「異國風情-亞洲文物展」，臺北故宮博物院，2004年，展覽圖錄展品編號56。

大島如雲為江戶人，自幼隨父研習蠟型鑄造。1881年與高村光雲（1852–1934年）合展第二回內國勸業博覽會，個人作品在1900年巴黎萬國博覽會勇奪金獎。大島自1892年起在東京美術學校任教，歷時40逾年，作育英才無數。



3841

A PATINATED BRONZE SCULPTURE OF AN EAGLE

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED MASATSUNE CHU
(CAST BY MASATSUNE)

Naturalistically cast and patinated with incised details as an eagle perched on a bronze base simulating a gnarled trunk of tree, the body finely finished in gilt silver and the legs patinated in gold, the eyes applied with gilt; signature on underside
19¾ in. (50.2 cm.) high including the base

HK\$80,000-120,000

US\$10,000-15,000

LITERATURE

Kuo Hong-Sheng and Chang Yuan-Feng, chief eds. et al., *Meiji no bi / Splendid Beauty: Illustrious Crafts of the Meiji Period* (Taipei: National Taiwan Normal University Research Center for Conservation of Cultural Relics, 2013), p. 260.

For a similar work by the same artist, see *Metalwork, Part II*, vol. 2 of *Meiji no Takara / Treasures of Imperial Japan: The Nasser D. Khalili Collection of Japanese Art*, Oliver Impey and Malcolm Fairley, gen. eds. (London: The Kibo Foundation, 1995), pl. 105.

明治時代 鍍銀銅鷹 銘 政常鑄

鷹立於木，栩栩欲活，炯炯有神，鑄造精煉，雕工超卓，鷹身鍍銀，兩足飾金，雙目鍍金，底部銘款。

著錄

郭鴻盛及張元鳳主編，《明治之美》，國立臺灣師範大學文物保存維護研究發展中心，2013年，頁260。

本藝術家同類作品可參考Oliver Impey及Malcolm Fairley編，《明治之寶》，卷二金工篇，倫敦，同朋舍，1995年，圖版105。



NOTES

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(f).

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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** 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:

(i) 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;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text

or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with 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. 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.

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 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, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

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) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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.

(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 **W** 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.

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.CHRTISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K **GLOSSARY**

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure.

The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**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的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何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(f) 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) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：
+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。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**和其他應付款項的個人責任。並且，您保證：
- 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意繳付**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。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 * 標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達**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。賣方不就此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) 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - (a) 此額外保證不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明估價的已售出拍賣品；
 - (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 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
 - (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
 - (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**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，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 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。
 - 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。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。

(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）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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度上,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者在 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為無效、不合法或無法執行,則該部分應被視為刪除,其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被

視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. www.christies.com 的報告售出的**拍賣品**的所有資料,包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品:以下所述的真實作品,而不是複製品或贗品:

- 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**不會以低於此保密底價出售。

拍賣場通告:張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題:如 E2 段所列出的意思。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

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

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

1. OGATA KORIN

In our qualified opinion a work by the artist.

2. Attributed to OGATA KORIN*

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. Circle of OGATA KORIN*

In Christie's qualified opinion a work of the period of the artist and closely related in his style.

4. School of OGATA KORIN*

In our qualified opinion a work by a pupil or follower of the artist.

5. Style of OGATA KORIN*

In our qualified opinion a work in the style of the artist, possibly of a later period.

6. After OGATA KORIN*

In our qualified opinion a copy of the work of the artist.

7. 'signed'

Has a signature which in our qualified opinion is the signature of the artist.

8. 'bears signature' and/or 'inscribed'

Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.

9. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

10. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date.

11. 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

12. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

* 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 experts, 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.

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**在目錄中注以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，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，我們不會在目錄中注以符號。

利益方的競投

如果競投人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和 / 或通知我們其競投該**拍賣品**的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

下列詞語及其附帶解釋為佳士得的標準目錄編列方法。目錄編列並沒有對藏品的狀況或任何修復作出考慮。

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。

1. OGATA KORIN

指以我們有保留之意見認為是屬於藝術家之作品。

2. 「傳」、「認為是 OGATA KORIN 之作品」*

指以我們有保留之意見認為，某作品屬於該藝術家時期之創作，並且有可能全部或部分為該藝術家之作品。

3. 「OGATA KORIN 時期」*

指以我們有保留之意見認為，某作品屬於該藝術家時期之創作，並且緊密和該藝術家的風格有關聯。

4. OGATA KORIN 學派*

指以我們有保留之意見認為是屬於該藝術家門生或跟隨者之作品。

5. OGATA KORIN 風格*

指以我們有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

6. OGATA KORIN 複製品*

指以我們有保留之意見認為，某作品是某藝術家作品之複製品。

7. 「銘...」

指以我們有保留之意見認為，某作品有某藝術家的簽名。

8. 「附有...簽名」和 / 或「款識」

指以我們有保留之意見認為，某作品上的簽名和 / 或款識有可能是某藝術家的簽名和 / 或款識。

9. 「日期...」

指以我們有保留之意見認為，某作品在作品上的日期左右製成。

10. 「印有日期...」

指以我們有保留之意見認為，某作品有可能在作品上的日期左右製成。

11. 「銘」

指以我們有保留之意見認為，某作品的印章是某藝術家的印章。

12. 「蓋有印章」

指以我們有保留之意見認為，某作品的印章可能是某藝術家的印章。

* 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保留說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及賣方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的**拍賣品**。

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

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 Name Account No.

Address

..... Post/Zip Code

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. Deposit can be paid by 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. 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.

C Sale Registration

- | | |
|---|---|
| <input type="checkbox"/> 16127 Fine and Rare Wine Featuring an Incredible Collection of Century Old Madeira | <input type="checkbox"/> 15956 Chinese Contemporary Ink |
| <input type="checkbox"/> 16129 Important Watches | <input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy * |
| <input type="checkbox"/> 16131 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 15958 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 16133 Handbags & Accessories | <input type="checkbox"/> 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) * |
| <input type="checkbox"/> 13278 Asian 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 17418 The Meiji Aesthetic:
Selected Masterpieces from a Private Asian Collection |
| <input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II |
| <input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale)
Including a Selection of Japanese Woodblock Prints from Private Collections | <input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces * |
| <input type="checkbox"/> 17441 Gold Boxes | <input type="checkbox"/> 15961 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.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

I wish to apply for a HVL paddle designated for the "Wood and Rock".

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

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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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

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

如閣下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價總額之 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。

C 拍賣項目登記

- 16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏
- 16129 精緻名錶
- 16131 瑰麗珠寶及翡翠首飾*
- 16133 典雅傳承：手袋及配飾

- 15956 中國當代水墨
- 15957 中國古代書畫*
- 15958 中國近現代畫*

- 13278 亞洲二十世紀及當代藝術（晚間拍賣）*
- 13280 亞洲當代藝術（日間拍賣）
- 13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

- 17461 不凡——宋代美學一千年（晚間拍賣）*
- 17418 明心匠治：亞洲私人收藏明治時代精品
- 16264 養德堂珍藏中國古玉器（二）
- 16266 繁華似錦——乾隆彩瓷三絕*
- 15961 重要中國瓷器及工藝精品*

- 17441 金盒

*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) 其他類別拍賣低估價為港幣 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。

如閣下有意競投蘇軾《木石圖》，請於以下方格劃上「✓」號。

本人有意登記有關《木石圖》的高額拍品競投牌。

請提供閣下之競投總額：

- 港幣 0 - 500,000
- 港幣 500,001 - 2,000,000
- 港幣 2,000,001 - 4,000,000
- 港幣 4,000,001 - 8,000,000
- 港幣 8,000,001 - 20,000,000
- 港幣 20,000,000 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
- 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

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Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
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05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINE FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127
SATURDAY 24 NOVEMBER 10.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278
SATURDAY 24 NOVEMBER 6.00 PM
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280
SUNDAY 25 NOVEMBER 10.30 AM
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279
SUNDAY 25 NOVEMBER 1.30 PM
Viewing: 23-24 November

GOLD BOXES

Sale number: 17441
SUNDAY 25 NOVEMBER 4.00 PM
Viewing: 23-25 November

CHINESE CONTEMPORARY INK

Sale number: 15956
MONDAY 26 NOVEMBER 11.00 AM
Viewing: 23-25 November

IMPORTANT WATCHES

Sale number: 16129
MONDAY 26 NOVEMBER 12.00 PM
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 15958
MONDAY 26 NOVEMBER 2.30 PM
TUESDAY 27 NOVEMBER 2.30 PM
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461
MONDAY 26 NOVEMBER 7.00 PM
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418
TUESDAY 27 NOVEMBER 10.00 AM
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957
TUESDAY 27 NOVEMBER 10.30 AM
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 16131
TUESDAY 27 NOVEMBER 1.00 PM
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264
WEDNESDAY 28 NOVEMBER 10.30 AM
Viewing: 23-27 November

HANDBAGS & ACCESSORIES

Sale number: 16133
WEDNESDAY 28 NOVEMBER 11.00 AM
Viewing: 23-27 November

MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266
WEDNESDAY 28 NOVEMBER 2.30 PM
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961
WEDNESDAY 28 NOVEMBER 2.30 PM
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Theodor Wong, Rocketeer Workshop, theodorwong@gmail.com



CHRISTIE'S 佳士得

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