

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 27 November 2019 | 香港 2019 年 11 月 27 日



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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

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3001

A RARE LONGQUAN CELADON CARVED 'LYCHEE' DISH

YONGLE PERIOD (1403-1425)

The centre of the dish is finely carved with a fruiting lychee spray surrounded by a floral scroll alternately bearing lotus and peach blooms in the cavetto and a narrow classic scroll beneath the mouth. The exterior is carved with a composite floral scroll. The dish is covered overall under an olive-green glaze with the exception of a ring exposing the body on the base.

13¼ (33.6 cm.) diam., Japanese wood box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

A private collection, Okayama, Japan

The current dish was probably made at the kilns at Chuzhou, Zhejiang province, which produced ceramics for the imperial court in the early Ming dynasty. Sherds of dishes with similar carved design have been excavated at the imperial kilns at Chuzhou, see for example a barbed-rim charger carved with lychee design to the centre illustrated in *Da Ming Chuzhou Longquan guanyao*, Hangzhou, 2005, p. 242, no. 20, opposite to an heirloom charger of the same design in the Topkapi Saray Museum, p. 243, no. 21.

The design of the current dish is closely related to that found on an underglaze blue example excavated from the Yongle stratum from the Ming Imperial kiln site at Zhushan, Jingdezhen, see *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 154-155, no. 45 (fig. 1). This parallel production at two sites, each working with different clays and different glazes, appears to have provided both kiln sites with inspiration and healthy competition.

For a nearly identical example, compare to the dish from the J.T. Tai collection, sold at Sotheby's New York, 22 March 2011, lot 86.

明永樂 龍泉青釉刻荔枝紋盤

來源

日本岡山私人珍藏

此盤應為明初處州龍泉官窯製品。該窯址曾出土相似的青釉盤數件，刻以不同花果紋飾，參考一件荔枝紋花口大盤復原件，見《發現：大明處州龍泉官窯》，杭州，2005年，頁242，圖版20，對頁圖版21號為同款大盤傳世品，現藏於土耳其托普卡比宮。

此盤紋飾與同期青花盤上所見極為類似，見景德鎮珠山御器廠永樂地層出土一例，載於《景德鎮出土明初官窯瓷器》，台北，1996年，頁154-155，圖版45號（圖一）。為景德鎮御器廠及處州官窯間既相互啓發亦良性競爭的關係提供了例證。

紋飾相同且尺寸大小相似的例子可參考戴潤齋舊藏一件，2011年3月22日於紐約蘇富比拍賣，拍品86號。



fig. 1 Collection of the Jingdezhen Ceramics Institute
圖一 景德鎮市陶瓷研究所藏品



AN EXCEPTIONAL AND MASSIVE LONGQUAN CELADON DISH

Rosemary Scott

Senior International Academic Consultant Asian Art

The provenance of this extremely large and exceedingly impressive early Ming Longquan celadon dish or charger emphasises the admiration for these remarkable celadon wares amongst Asian collectors. In the 20th century this vessel has been in some of the most prestigious Chinese collections – the E.T. Chow collection, the T.Y. Chao collection, and the T.T. Tsui collection. This large dish dates to the second half of the 14th century, during the reign of the Hongwu emperor (1368–98), when this bracket lobed form was at its height of popularity, and it is possible, even probable, that the dish was made for the court.

Longquan celadons have long been admired for the beauty of their glazes, which combine a range of subtle green colours with delicate translucency and unctuous texture, as on the current dish. The name Longquan does not come from a specific kiln site, but from the name of the market town of Longquan in southern Zhejiang province, to which the ceramics were brought for sale and distribution. The kilns on this region inherited the legacy of the stonewares produced at the Yue kilns in the same province, and indeed in the Northern Song period the Longquan kilns produced wares very similar to Yue wares. However, in the Southern Song period, no doubt influenced by the refined tastes of members of the elite, who accompanied the new Southern Song court when it settled at Hangzhou, the Longquan kilns began to develop a refined, high-quality, soft green celadon glaze, that was to prove hugely popular both in China and overseas.

While the Longquan glaze was perfected during the Southern Song period, production expanded considerably in the succeeding Yuan dynasty, rising over time to such an extent that some 300 kilns were active in the Longquan region. New shapes and styles of decoration were introduced, and pieces of impressive size began to be made at the Longquan kilns. While some of the larger pieces, such as the large dishes, were probably initially inspired by the requirements of patrons from Western Asia, these and other large forms came to be appreciated by patrons in both Western and East Asia. Fine Longquan celadons

明洪武

龍泉青釉刻蓮紋菱花式大盤

蘇玫瑰

亞洲藝術部資深國際學術顧問

此例明初龍泉青釉大盤造型敦碩，品相一流，單從歷年來其經手藏家之陣容，便可印證亞洲收藏界對這批佳妙青瓷的愛慕之情。縱觀二十世紀，此盤曾納入趙從衍、仇焱之和徐展堂等收藏大家名下。它燒造於十四世紀下半葉洪武年間（公元 1368 至 1398 年），當時正值菱式器型的全盛時期，本拍品可能（甚至很可能）屬於宮廷御瓷。

自古以來，龍泉青瓷以釉料之美譽滿天下，它們含蓄蘊藉的青釉深淺有致，質感溫潤剔透，本拍品堪可為此現身說法。其實，龍泉瓷並非得名於某個特定的窯口，龍泉只是指浙江南部一個陶瓷集散地。當地瓷窯承襲了省內越窯之遺風，因此北宋龍泉器與越窯製品十分接近。但時至南宋，皇親貴胄南下偏安杭州，龍泉窯顯然受到其逸興雅趣之影響，創燒了一種清淺柔和的精製青釉，在海內外大為風行。

龍泉釉在南宋已臻於完美，但其產量在元代仍持續攀升，久而久之，活躍於龍泉地區的元代窯口竟多達約三百個。除了引入新的器型和裝飾風格，龍泉窯更開始燒造器型敦碩的作品。雖然大件器物（如大盤）最早的

were, for example, especially popular in Japan, and some of the Chinese celadon wares from the Song to early Ming periods have remained as treasures of important Japanese temples and family collections.

In the early Ming dynasty, not only did the celadon-glazed wares from the Longquan kilns retain their popularity, both within China and for export to other parts of Asia, records also make clear that some of these Longquan celadons were made for the court, under the supervision of government officials sent from the capital. Significantly, *juan* 1094 of the 大明會典 *Da Ming Huidian* states that in the 26th year of the Hongwu reign [AD 1393] imperial wares were fired at the Yao and Chu kilns – i.e. at Jingdezhen in Jiangxi and at the Longquan kilns of Zhejiang.

洪武二十六年定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料‘如果數多，起取人匠赴京置窯興工，或數少，行移饒、處等府燒造。

Given the quality of the current dish and the extreme rarity of dishes over 50 cm. in diameter – from either the Longquan or the Jingdezhen kilns – in the early Ming dynasty, it seems very likely that this dish, with a diameter of 62 cm., would have been made for the court.

As mentioned above, during the Yuan dynasty, in the mid-14th century, the Longquan kilns, and those producing porcelain at Jingdezhen, adapted some of their finest ceramics to accommodate the tastes of patrons from the west of China's borders – either those currently resident in China or those who received Chinese ceramics as gifts or as part of the export trade. Large dishes with bracket-lobed rims were among the new forms, which appeared at both the Longquan and Jingdezhen kilns at that time. During the Yuan dynasty the large dishes with bracket-lobed rims made at the Jingdezhen kilns do not appear to have been made with lobed sides, although a small number of those from the Longquan kilns did have this feature. A large Yuan dynasty dish with bracket-lobed rim and lobed sides from the collection

靈感很可能來自西亞客戶的要求，但隨着時間推移，這些大件器物在西亞和東亞亦廣受歡迎。以日本為例，上乘的龍泉青瓷在當地長盛不衰，各大名刹和家族皆視之為傳世之寶。

到了明初，龍泉青瓷無論是在本土或出口至其他亞洲地區，受歡迎的程度絲毫不減，文獻中亦明文記載，部份龍泉青瓷屬於宮廷御製，相應事務俱由京中派員督製。值得一提的是，《大明會典》卷一九四記載：「洪武二十六年 [即公元 1393 年] 定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料。如果數多，起取人匠赴京置窯興工。或數少，行移饒處 [即江西景德鎮和浙江龍泉窯] 等府燒造。」在明初龍泉或景德鎮製品中，盤徑逾 50 公分者極罕，本拍品工精料絕，且口徑為 62 公分，看來很可能是特為宮廷燒造之物。

如上所述，時至十四世紀中葉元代，精製龍泉瓷（景德鎮亦然）曾調整設計，以迎合西域客戶的口味，這些客戶當中既有旅居中原者，也有收取中國陶瓷為禮物者，或是出口貿易商。菱花式大盤造型新穎，當時的龍泉窯和景德鎮均有其身影。元代景德鎮雖曾燒造菱口大盤，但似乎皆無瓣形弧壁，龍泉瓷具此造型者亦不多。龍泉青瓷博物館藏一例具瓣形弧壁的元代菱花口大盤，圖見《中國龍泉青瓷》圖版 120（杭州：1998）。然而，該例的瓣式造型不及本

of the Longquan Celadon Museum 龍泉青瓷博物館 is illustrated in *Longquan Celadon of China* 中國龍泉青瓷, Hangzhou, 1998, pl. 120. However, it is notable that the lobes on this Yuan dynasty are not so well defined as those on the current dish. Smaller Yuan dynasty versions of this form with central decoration are amongst the Longquan dishes in the Ardebil collection (D: 37.6) illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East – Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, no. A 232, which has a moulded central motif; and also in the cargo of the Sinan wreck illustrated in the 1977 exhibition catalogue, - *新安海底文物*, Seoul, 1977, exhibit 117 (D: 33.6 cm.). Towards the end of the Yuan dynasty the large dishes made at both the Longquan and the Jingdezhen kilns were more frequently made with simple flattened rims, without lobing.

With the advent of the Hongwu reign of the Ming dynasty, the ceramic industry received new impetus and bracket-lobed rims reappeared at both kilns, and with the added feature of well-defined lobing to the sides, that conformed to the shape of the mouth rims. It is interesting to note that at the Jingdezhen kilns there was no consistency in the form of the foot ring on these large bracket lobed dishes. The Palace Museum, Beijing, has in its collection several blue and white bracket-lobed large dishes some of which have conforming lobing carried from the mouth rim and sides into the foot ring, and some of which have simple circular foot rings. Comparison in this regard can be made between a 44.8 cm. diameter blue and white dish and a 45.5 cm. diameter blue and white dish, illustrated in *Blue and White Porcelain with Underglaze Red (I)*, The Complete Collection of Treasures of the Palace Museum, 34, Hong Kong, 2000, p. 22, no. 20 and p. 23, no. 21, respectively. The large bracket-lobed Longquan dishes usually have circular foot rings, as in the case of the current dish, which, typical of the fine-quality Longquan dishes, has a fully glazed foot ring and has been fired on a cylindrical setter resting on an unglazed circle on the exterior base, inside the foot ring.

A large early Ming dish of this form, with carved decoration of fruiting branches in the central medallion and plant sprays on the sides, from the collection of the Topkapi Saray Museum, Istanbul is illustrated by R. Fujioka and G. Hasebe in *Ceramic Art of the World*, vol. 14, *Ming Dynasty*, Tokyo, 1976, no. 131 (D: 55.5 cm.). Another large bracket-lobed Longquan dish (D: 45 cm.) with a pine tree in a rocky landscape, from the same collection, is illustrated in colour by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. 1, London, 1986, p. 228, no. 239. The Topkapi Saray collection includes several other large bracket-lobed Longquan dishes from the late 14th-early 15th century, (illustrated *ibid.*, pp. 300-301 and 303) but, with one exception, all of these are significantly smaller than the current example.

拍品般棱角分明。傳世元瓷中，有若干形制相同但較小的近似例，其盤心皆有紋飾。其中一例見於伊朗的阿德比爾珍藏（口徑 37.6 公分），其盤心模印紋飾，圖見三杉隆敏著作《Chinese Porcelain Collections in the Near East – Topkapi and Ardebil》卷三編號 A232（香港：1981）；另一例見於新安沉船貨物（口徑 33.6 公分），圖見 1977 年《新安海底文物》展覽圖錄展品 117（首爾：1977）。元末的龍泉窯及景德鎮大盤之中，均以平實的折沿盤居多，且無瓣形弧壁。

明代洪武一朝，製瓷業再度騰飛，菱口器物在兩大窯系東山再起，並結合了與花口對應的瓣形弧壁，出筋處棱角分明。可圈可點的是，景德鎮菱花式大盤的圈足似無定式。北京故宮珍藏數例青花菱花式大盤，部份作品的瓣式造型從盤口、器壁乃至圈足一氣呵成，有的僅採用平實的圈足設計。就此可參照二例青花盤，其口徑分別為 44.8 及 45.5 公分，圖見《故宮博物院藏文物珍品全集 34：青花釉裏紅（上）》頁 22 編號 20 及頁 23 編號 21（香港：2000）。菱式大盤通常配圈足，本拍品亦然，它跟精製龍泉盤的標準器一樣，圈足滿釉，外底足內支一墊餅窯燒而成，墊燒處無釉。

伊期坦堡的托普卡比宮珍藏一例明初近似大盤，器心正中刻折枝果紋，盤壁飾折枝紋，口徑 55.5 公分，收錄於藤岡了一及長穀部樂爾合撰的《世界陶瓷全集》卷十四之「明代」編號 131（東京：1976）。來自同一批珍藏的尚有一例龍泉菱花式大盤（口徑 45 公分），飾松石圖，收錄於 J. Ayers 與 R. Krahl 合著的《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》卷一頁 228 編號 239（倫敦：1986）。此外，托普卡比宮尚有數例十四世紀末至十五世紀初的菱花式龍泉大盤，圖見前述著作頁 300-301 及 303，但除一盤之外，餘者大小皆遠遜於本拍品。

紋飾相同的已知作品中，似乎僅有二盤的器



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

Only two dishes of similar massive size (D: 62 cm.) with the same decoration as the current dish appear to be known. Significantly, one of these is in the collection of the Palace Museum, Beijing (illustrated in *Longquan qingci*, Beijing, 1966, pl. 57), and the other is in the collection of the Ottoman Turkish court, in the Topkai Saray (illustrated *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, *op. cit.*, p. 304, no. 244). While there has been some debate as to whether these three dishes date to the Hongwu reign (1368–98) or the Yongle reign (1403–24), both the crisply defined shape and certain aspects of the decoration seem, to the current author, to suggest a Hongwu date. The specific form of the floral scroll in the centre of these three dishes resembles that seen on some Hongwu underglaze red decorated vessels from the Jingdezhen kilns. A case in point is the scroll around the internal sides of a large Hongwu bowl decorated in underglaze copper red in the collection of the Palace Museum, Beijing (illustrated in *Blue and White Porcelain with Underglaze Red* (I), *op. cit.*, p. 242, no. 223) (fig. 1). The inclusion of auspicious emblems – such as double-cash, coral, double-lozenge, crossed horns, and lotus flower- in the decoration of the interior sides of the current dish is very rare on Longquan celadons. However, these emblems were used on Yuan dynasty porcelain vessels decorated in underglaze blue from the Jingdezhen kilns.

In the light of all this information, therefore, it seems probable that the current magnificent dish was made for the court of the Hongwu emperor, whether for his own use or as a gift for a fellow monarch.

型堪與本拍品媲美（口徑 62 公分）。更重要的是，其中一例出自北京故宮博物院珍藏，圖見《龍泉青瓷》圖版 57（北京：1966）；另一例屬於托普卡比的奧斯曼帝國土耳其珍藏，圖見前述著作《Chinese Ceramics in the Topkapi Saray Museum Istanbul》頁 304 編號 244。這三件作品究竟是洪武（公元 1368 至 1398 年）或永樂（公元 1403 至 1424 年）製品，大家對此仍有爭議，但就其棱角分明的造型與紋飾特徵看來，筆者更傾向於將之斷代為洪武器物。三者盤心的纏枝花卉造型特殊，與一組洪武時期的景德鎮釉裏紅瓷器頗為接近。北京故宮珍藏一件洪武釉裏紅大盃，其內壁的纏枝紋飾就此作了最佳的詮釋，圖見前述《故宮博物院藏文物珍品全集 34：青花釉裏紅（上）》頁 242 編號 223（圖一）。本拍品內壁口沿下飾八寶（如古錢、珊瑚、方勝、犀角及蓮花），這在龍泉青瓷中十分罕見，但卻見用於景德鎮的釉下青花元瓷。

綜上所述，可見這件佳妙大盤很可能是特為洪武皇帝燒造之物，也許是宮廷用瓷，也可能是饋贈鄰國君王的外交禮物。

THE PROPERTY OF A HONG KONG COLLECTOR

3002

A FINE MASSIVE LONGQUAN
CELADON BARBED-RIM DISH

HONGWU PERIOD (1368-1398)

The dish is heavily potted with fluted sides rising from a short foot ring to a lobed rim, the interior carved with a flowering, leafy lotus scroll encircling a central bloom, and the cavetto with precious objects, the exterior is further incised with lotus sprays. The dish is covered with a thick and even celadon glaze of sea green tone.

24 $\frac{3}{8}$ in. (62 cm.) diam., box

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

US\$520,000-770,000

PROVENANCE

The Edward T. Chow Collection

Sold at Sotheby's London, 16 December 1980,
lot 329

The T.Y. Chao Collection

Sold at Sotheby's Hong Kong, 19 May 1987, lot 219

Tai Sing Antiques, Hong Kong

The T.T. Tsui Collection

Sold at Christie's Hong Kong, 3 November 1998,
lot 917

LITERATURE

*Splendour of Ancient Chinese Art: Selections from the
Collections of T. T. Tsui Galleries of Chinese Art
Worldwide*, Hong Kong, 1996, no.40

明洪武 龍泉青釉刻蓮紋菱花式大盤

菱花式，敞口，折沿，淺弧腹，圈足，盤壁隨花口出筋。內壁口沿下刻雜寶紋，內腹刻纏枝蓮紋，外壁口沿下刻纏枝蓮紋。盤內、外及圈足均施青釉，釉色青翠，釉面豐潤。

來源

仇焱之珍藏

倫敦蘇富比，1980年12月16日，拍品329號

趙從衍珍藏

香港蘇富比，1987年5月19日，拍品219號

大成古玩，香港

徐展堂珍藏

香港佳士得，1998年11月3日，拍品917號

著錄

《海內外徐展堂中國藝術館藏品選粹》，
香港，1996年，圖版40號





CHRISTIE'S
977
LONDON



detail
細部

3003

A FINE AND RARE *TIANBAI*-GLAZED
ANHUA-DECORATED 'PHOENIX' DISH

YONGLE PERIOD (1403-1425)

The dish is thinly potted with wide rounded sides and a gently flared rim, finely decorated in *anhua* around the cavetto with a pair of phoenix divided by 'S'-shaped clouds, the centre evenly spaced with three clusters of cloud-scrolls, applied overall with an unctuous white glaze with the exception of the foot revealing the fine, white body.

7 $\frac{1}{16}$ in. (18.8 cm.) diam.

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Bluett & Sons, London (according to label)

Dishes of this quality with the design of phoenix in *anhua* are very rare in the Yongle period. A *tianbai* dish of identical design and similar size (19 cm.), formerly from C.T. Loo and later in the Dr. and Mrs. Wilmont Gordon Collection, was sold at Christie's Hong Kong, 28 April 2003, lot 646. Another dish of the same design but of a smaller size (16.5 cm. diam.) was included in *The British Council Exhibition of Chinese Art*, The National Gallery of Scotland, Edinburgh, 1944, illustrated in the Catalogue, no. 176, and subsequently sold at Sotheby's London, 8 December 1992, lot 233.

A. D. Brankston in *Early Ming Wares of Chingtechen*, Hong Kong, 1982, fig. 6, illustrates a line drawing of a detail from a similar dish, showing a phoenix with a feathery tail and the distinctive 'S'-shaped ribbon of clouds.

明永樂 甜白釉暗花雙鳳穿雲紋盤

來源

Bluett & Sons, 倫敦 (根據標籤)

飾暗花鳳紋的永樂甜白器非常稀罕，少數例子包括一件紋飾及尺寸近乎相同的永樂甜白盤（19公分），先後經盧芹齋、Wilmont Gordon 伉儷遞藏，2003年4月28日於香港佳士得拍賣，拍品646號。另一同紋飾、但尺寸略小的甜白盤（16.5公分）1944年於愛丁堡國家美術館《The British Council Exhibition of Chinese Art》展覽中展出，著錄於圖錄圖版176號，後1992年12月8日於倫敦蘇富比拍賣，拍品233號。

A. D. Brankston刊登了一件永樂盤上暗花紋飾的線圖，圖案與本拍品相似，見其著作《Early Ming Wares of Chingtechen》，香港，1982年，圖6。



3004

A SUPERB LARGE BLUE AND WHITE
MEIPING

YUAN DYNASTY (1279-1368)

The vase is well potted with rounded shoulders and a tapering baluster body on a slightly flaring foot. It is finely painted in inky-blue tone depicting a peony scroll borne on an undulating leafy stem bearing four large blooms alternately shown in profile and pendent, between narrow bands of classic scrolls. The shoulders are painted with a peacock and a peahen with outspread wings amid a continuous peony meander bearing smaller blooms below a further narrow classic scroll. The base is encircled by a band of large upright lappets, each enclosing a pendent trefoil, dot and ring. The vase is covered under a glossy transparent glaze with a pale blue tinge, with the exception of the recessed base.

15½ in. (39.6 cm.) high

HK\$12,000,000-18,000,000 US\$1,600,000-2,300,000

PROVENANCE

J. J. Lally & Co., New York

Sold at Christie's New York, 20 March 1997, lot 146

The T. T. Tsui Collection

EXHIBITED

J. J. Lally & Co., New York, *A Special Exhibition, Chinese Works Of Art*, 27 May – 18 June 1988, Catalogue no. 54

Two circular samples have been taken out from the outer ring of the recessed base for TL testing. The result of the test from the Research Laboratory for Archaeology, Oxford, no. 866c83 (3 February 1997) is consistent with the dating of this lot.

元 青花纏枝牡丹孔雀紋梅瓶

來源

藍理捷，紐約

紐約佳士得，1997年3月20日，拍品146號

在望山莊

展覽

藍理捷，紐約，《Chinese Works of Art》，1988年，圖錄圖版54號

圈足處兩鑽孔，系英國牛津大學熱釋光鑒定取樣遺痕，牛津考古研究實驗室測試報告編號第 866c83（1997 年 2 月 3 日），測試結果符合拍品所屬年代。



base
底部





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

3004 Continued

Also known as *jingping*, *meiping* vessels were originally used as a wine container, and first became popular in the Song dynasty. The *meiping*, or 'prunus vase', was thought to be ideal vessel for displaying a single prunus branch, for the narrow mouth of the vase provided a perfect complement to the slender stem of the branch, see the discussion by Xu Zhiheng, *Yinliuzhai shuoci* [Remarks on Porcelain from the Studio of a Wine Lover]. The form of the Yuan *meiping* deviates from the slender and elongated shape of that from the Song dynasty, developing into the rounded and voluminous style. This style continued into the early Ming, and provided the prototype for the *meiping* form during the high Qing.

The present vase is sturdily potted with the painting executed skilfully and fluidly, and it has been unusually well preserved. The classic scrolls on the shoulders and upper body, as well as the upright petals around the base, are very similar to those found on a *meiping* in the Shanghai Museum, illustrated in *Art of Yuan Blue-and white Porcelain*, Shanghai, 2012, pp. 84-85, no. 13. (fig. 1)

The 'peacocks and peonies' design is a classic repertoire of Chinese porcelain design. Peacocks symbolise purity and noble character, while peonies are associated with wealth and auspiciousness. For a similar depiction of peacocks amid a peony scroll but in mirror image, compare a Yuan blue and white jar in the National Museum of Iran Ardebil Shrine, see *Chinese porcelain collections in the Near East III*, Hong Kong, 1981, p. 75, no. A24; p. 99, no. A24.

梅瓶，原為古時盛酒用器，流行於宋代，亦稱「經瓶」。其後，因瓶「口徑之小僅以梅之瘦骨相稱」（參見民國許之衡著《飲流齋說盜》），而得名梅瓶。元代梅瓶，造型一改宋代修長秀美之形，營造出渾圓濃厚風格，延傳至明初，進而奠定了清三代官窯梅瓶形制之基礎，影響深遠。

器型飽滿豐潤，唇口外侈，細短頸，豐肩圓潤，淺圈足，砂底微泛火石紅色。器外滿施亮青釉，釉色肥厚，溫潤如玉，釉汁聚集處，青亮似水。全器紋飾佈局上疏下密，形成三組裝飾帶：肩部以雙弦紋間卷草紋上下呼應，中間繪孔雀牡丹圖，雌雄兩頭孔雀對鳴而舞；腹部四朵牡丹盛開，枝葉相纏，連綿不絕；下部錦紋及蓮瓣紋為飾，蓮瓣內朵花下垂，滴珠兩點，繪畫流暢，青花發色典雅，且保存完好，較為少見。

元青花梅瓶，造型、肩與腹部之一周卷草紋裝飾及下部蓮瓣紋，與上海博物館藏品皆極為相似（參見《幽藍神采》，上海，2012年，頁84-85，圖13）（圖一）。拍品肩部所繪孔雀牡丹圖，與伊朗國家博物館藏阿德比爾清真寺（Ardebil Shrine）元代青花孔雀紋罐圖案相似（參見三杉隆敏：《中近東之中國瓷器》III，香港中文大學，1981年，頁75，圖A24；頁99，圖A24），然互為鏡像，完善了元代孔雀牡丹圖案的構圖範式。孔雀象徵高貴純潔，牡丹寓意富貴吉祥，而使孔雀牡丹圖成為中國傳統吉祥圖案，並成為明早中期景德鎮流行該紋飾之濫觴。



(another view 另一面)



PEERLESS PORCELAIN – A SUPERB XUANDE STEM CUP

Rosemary Scott

Senior International Academic Consultant Asian Art

When the Qianlong Emperor (1736–95) wanted to bestow extravagant praise on Qing dynasty porcelains he compared them to the wares of the Ming dynasty Xuande and Chenghua reigns, since these were recognised as the twin pinnacles of achievement in imperial porcelain production. Indeed, even in the Ming dynasty itself the Chenghua reign was praised for its polychrome wares, while the Xuande reign was especially admired for its underglaze-decorated wares. Looking at the perfection of the current Xuande stem cup it is easy to see why this should be so. The potting of the vessel is faultless, producing a beautifully balanced profile. The well-refined materials from which the body, glaze and decoration are created allow the potter to contrast the rich red of the fish with the expanses of pure white porcelain to great effect. The decorative elements themselves are not only ideally positioned and applied, but have been skilfully fired to achieve an ideal depth of colour.

The extraordinary quality seen on Xuande imperial porcelains may, to a significant extent, be a reflection of the emperor's own interest in the porcelain produced for his court. The consistent beauty of the porcelains from this reign was due in part to the fact that the Xuande Emperor insisted on strict quality control. Indeed, the reason that we have such rich archaeological finds from the Xuande strata at the imperial kilns at Jingdezhen, is because if a piece failed to satisfy the rigorous criteria for acceptance by court officials, it was deliberately smashed and the broken pieces were thrown into a waste pit. According to the *Fuliang Xian Zhi* (浮梁縣志 Fuliang County Gazetteer) it was in the Xuande Emperor's reign that officials were first sent to Raozhou to supervise the production of imperial porcelains. Unusually, orders were issued for imperial porcelain from the first year of his reign. Traditionally a new emperor suspended building projects and the firing of imperial ceramics as part of the mourning rituals, but the Xuande emperor does not seem to have observed this custom, even though he was officially still in mourning for both his father, the Hongxi Emperor 洪熙 r. 1425, and his grandfather, the Yongle Emperor 永樂 r. 1402–1424. The *Ming Xuanzong Shilu* (明宣宗實錄 Veritable Records of the Emperor Xuanzong of the Ming Dynasty – Ming Xuanzong 明宣宗 was the Xuande Emperor's temple name) states that in the 9th month of the last year of his father's reign (first year of his reign since his father died in the 5th month), the court issued an order for white sacrificial wares. Interestingly, between 1426 and 1430, it was mainly white wares that the emperor presented either to those of his subjects he wished to honour, or to foreign governments such as the Korean court. The *Ming Xuanzong Shilu* also makes clear that in certain instances officials were assigned responsibility for particular types of production. It notes, for example, that in the Xuande reign the official Chang Shan of Raozhou was given the task of supervising the production of white porcelain ritual vessels decorated with dragon and phoenix.

瑩然適心：明宣德 釉裏紅三魚紋高足盃

蘇玫瑰

亞洲藝術部資深國際學術顧問

乾隆皇帝（公元 1736 至 1795 年）由衷讚嘆清瓷佳作時，每每常將之印照明代宣德、成化瓷器，皆因宣成二朝乃御瓷燒造史上兩個公認的標竿。實則早於明代，成窯五彩瓷已名揚天下，而宣德最為人稱頌的則是釉下青花。是次拍賣的宣德高足盃品相完美，觀之當會明白宣瓷絕非浪得虛名。此盃造型無懈可擊，比例雋雅和諧。它的胎質、釉料和紋飾皆用料上乘，使陶工得心應手，用殷紅的魚紋來映襯瑩白地子，效果鮮明亮麗。盃身紋飾的佈局亦明快疏朗、生動傳神，且窯燒火候拿捏精準，因此色彩的濃淡深淺無不恰到好處。

宣瓷水準奇佳，很大程度上或應歸功於皇上對御瓷之關注。當時佳作如雲，與宣德皇帝對質量要求嚴苛不無關係。製品稍有不符朝廷的嚴格要求，一律砸毀棄之於廢瓷堆，所以景德鎮御窯宣德瓷層的考古發現才會如此可觀。據《浮梁縣志》記載，宣德年間朝廷首次派官員赴饒州監造御瓷。出乎意料的是，皇上於宣德元年曾頒佈一道關於燒造御瓷的聖旨。依照傳統的喪葬禮儀，新帝嗣位後頭一年內，營造事務與御瓷燒造一概停歇，所以皇上此舉似乎有違祖例，因他當時仍在為其父洪熙帝（1425 年在位）及祖父永樂帝（公元 1402 至 1424 年在位）服喪。根據《明宣宗實錄》（宣德皇帝廟號宣宗），洪熙末年九月（洪熙為宣宗之父仁宗的年號，惟仁宗卒於五月，故當年仍沿用洪熙為年號），朝廷曾下令燒造白色祭瓷。有意思的是，宣宗於 1426 至 1430 年期間，無論是犒勞臣民，或是賞賜高麗等國，所用泰半為白瓷。《明宣宗實錄》更明確指出，朝廷會按實際需要派人監製特定的瓷器。譬如，書中

Both the Xuande emperor's personal interest in porcelain production and his determination to stamp out official corruption can be seen in an incident related in the *Ming Shilu*. When, in 1427–8, the supervisor of the official factory at Raozhou (Jingdezhen), Zhang Shan, was found guilty of corruption and brutality to his subordinates, the emperor ordered his execution. Production at the Imperial kilns at Jingdezhen was very extensive in the Xuande reign. However, records state that in 1430 a request was made to increase production, but that this was then deemed too wasteful and production ceased in the 9th month, and did not resume until 1433. Thus, there appears to have been a two-year gap in production. Since the Xuande reign is only ten years long, this means that all the wares that have come down to us were produced in an eight-year period, which is quite remarkable.

The more consistent use of reign marks on imperial wares is a feature of Xuande porcelain. While a small number of Yongle porcelains bear marks in an archaic script, based on the style of the famous calligrapher Shen Du (沈度, 1357–1434), the porcelains of the Xuande reign bear reign marks on a more regular basis and these are generally written in clerical script. Some scholars have suggested that the style of the reign marks on Xuande porcelains was based upon the emperor's own calligraphy. This seems to be borne out by comparison of the calligraphy inscribed on a hanging scroll, painted in the first year of his reign, by the Xuande Emperor, entitled *Dog in a Bamboo Grove* (illustrated by Richard M. Barnhart in *Painters of the Great Ming: Imperial Court and the Zhe School*, Dallas, 1993, p. 55, no. 16), now in the collection of the Nelson-Atkins Museum of Art, Kansas City, (fig. 1) with the characters as they appear in reign marks on porcelain. The characters *xuan* 宣 and *de* 德 on the painting are particularly close to the style of the same characters in the reign marks seen on imperial porcelains, such as the current stem cup. (fig. 2) The placement of reign marks on Xuande porcelains was very variable, and could be at the exterior or interior rim of the vessel, on the base, inside the foot, or in the centre of the interior of forms such as the current stem cup. The marks were sometimes written inside a double circle and sometimes written in either or single horizontal line or a single vertical line.

Although copper oxide was utilised to produce red decoration on high-fired ceramics as early as the Tang dynasty, from that time onwards it provided a formidable challenge to the potter. The production of fine copper red decoration was so sensitive that great care has to be taken with the preparation and density of copper oxide, the composition of the glaze, the temperature and degree of reduction in the firing, and the placement of the vessels within the kiln. The unusually successful copper red decoration on the current stem cup is a testament to both the decorator and the kiln master at the imperial kilns. The exceptional difficulties faced by the Chinese imperial kilns trying to produce underglaze red decoration on porcelains is well illustrated by various memorials sent to the imperial court by censors. Even as late as the 5th year of the Longqing emperor's reign (AD 1571), a despairing censor called Xu Shi sent a memorial to the throne begging the emperor to reduce the burden placed on the workforce by excessive palace orders for Jingdezhen porcelain. One of the most significant parts of his request was that the order for underglaze red decorated porcelains should be replaced by those decorated with overglaze iron red. Bearing in mind not only that Chinese emperors did not usually accede gracefully to suggested curbing of their imperial demands, but also the fact that porcelains decorated in overglaze iron red would have to be fired twice – with concomitant losses, such a request would not have been made lightly. It provides, however,



fig. 1 Zhu Zhanji, Emperor Xuanzong of the Ming dynasty (1399–1435), reigned 1426–1435. *Dog and Bamboo*, 1427. Hanging scroll, ink and slight colour on paper, 79 x 28 3/8 inches (200.7 x 72 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 45–39. Photo: John Lamberton
圖一 明宣宗 朱瞻基 《一笑圖》 納爾遜阿特金斯博物館藏品

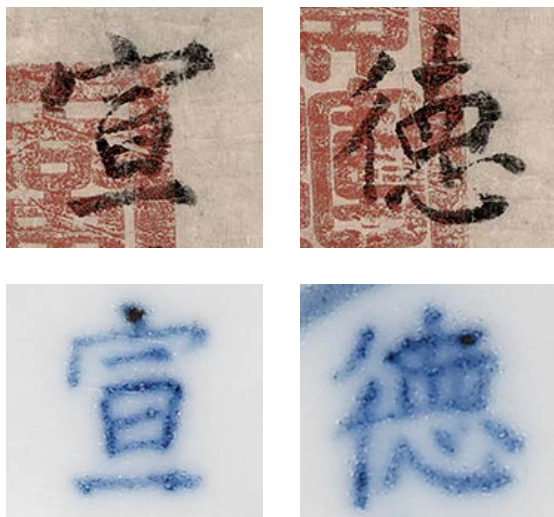


fig. 2 The characters *xuan* and *de* on *Dog and Bamboo* inscribed by Emperor Xuanzong (top) and those inscribed on the present cup (bottom)
圖二 朱瞻基《一笑圖》御筆「宣德」款（上）及本件款識（下）之比對

a good indication of the difficulty that the Ming potters experienced in producing porcelains using underglaze copper red and helps to explain the rarity of fine quality porcelains of this type.

While the best-known technique for copper-red decoration involved painting linear designs in red on a white porcelain body, there were other techniques that resulted in solid areas of colour contrasting with the surrounding area – white decoration against red or red decoration against white. Such decorative schemes required good control of the material during firing, and in the Yuan dynasty those porcelains decorated with a white design reserved against red were not generally a success. On these vessels the design was incised into the body of the vessel, under the glaze, and copper red was applied in a band avoiding the area of the design. The decoration should have stood out in white against the red, but, unfortunately, in almost all cases the glaze, which was similar to that used on *qingbai* wares, tended to run, taking the red with it and obscuring parts of the design (as in the case of the pear-shaped vase in the collection of Sir Percival David illustrated by Rosemary Scott in *Elegant Form and Harmonious Decoration: Four Dynasties of Jingdezhen Porcelain*, London, 1992, No. 16) (fig. 3). When underglaze copper red with reserved decoration was attempted in the Hongwu reign (1368–1398), it was in association with a different, less fluid, glaze and tended to be somewhat more stable, although the colour of the red was usually somewhat muted. By the early 15th century, in the Yongle and Xuande reigns, brighter red and more controlled outlines were achieved, and designs created using stencils could be applied to excellent effect, as on the current stem cup. Nevertheless these 15th century imperial porcelains were still susceptible to poor colour development, and the brilliance and precision of the decoration on the current vessel is rare.

Stem cups with decoration of three copper red fish in a several profiles and foot types have been excavated from the Xuande strata at the imperial kilns at Zhushan, Jingdezhen. A red fish stem cup with closed foot was excavated from the imperial kiln site in 1982 (illustrated by the Chang Foundation in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 50, no. 46–2) (fig. 4), while another with an open foot, similar to that on the current

曾提到內官張善於宣德年間受命，赴饒州督造龍鳳紋白釉祭瓷。

宣德皇帝對製瓷的興趣和整肅吏治的決心，可證諸《明實錄》記載。公元 1427 至 1428 年間，饒州御窯（景德鎮）陶監張善因貪污酷虐，下人不堪，其後被下旨問斬。宣德年間，景德鎮官瓷製作盛極一時。根據史料，朝廷雖於 1430 年下令增產，但終以耗費過鉅於當年九月停燒，直至 1433 年始恢復窯務。照此看來，御窯製瓷應有兩年的間歇。宣德朝歷時僅十年，這意味着流傳至今的所有宣德御瓷俱來自八年的燒造期，思之令人舌橋不下。

宣德瓷的一大特徵，是御瓷的年款日趨規範。雖有一小批永樂瓷器銘有仿名家沈度（公元 1357 至 1434 年）台閣體的年號款，但署年款這一做法在宣德瓷器中更為普遍，且以隸書款居多。有學者指出，宣德款的風格脫胎於宣宗筆意。堪薩斯城的納爾遜阿特金斯博物館現藏立軸《一笑圖》，圖見班宗華 (Richard M. Barnhart) 所著《Painters of the Great Ming: Imperial Court and the Zhe School》頁 55 編號 16 (達拉斯：1993) (圖一)。若將畫中宣德元年宣宗御題與宣德瓷器的年款詳加比對，便會發現前述說法所言非虛。畫中「宣德」二字，與本拍品這類御瓷年款中的「宣德」字樣尤為接近 (圖二)。宣德瓷器的年款位置不一，或署於器物口沿內外，或落於器底足內，或像本拍品般出現於內底正中。有的年款之外有雙圈，有的則以單行橫排或單行豎排的方式呈現。

早於唐代，氧化銅已用作高溫陶瓷紅色紋飾的呈色劑，但自唐以降，陶工依然視此為畏途。由於紋飾中的銅紅料極不穩定，所以無論是氧化銅的製備和密度，抑或是釉料成份、窯溫及還原程度，乃至於窯燒時擺放的位置，皆須一絲不苟。本拍品的釉裏紅紋飾異常美觀，足證御窯畫師與掌窯者功力深湛。至於御窯燒造釉裏紅瓷器的難度之大，可從當時窯監呈遞的諸多奏帖略窺一二。及至隆慶五年 (公元 1571 年)，窯監徐枋萬般無奈之下，向皇上奏請減少訂瓷數量，以紓景德鎮陶工趕燒之苦。徐氏奏章的重點之一，是懇求以釉上礬紅彩瓷代替釉裏紅瓷器。帝王向來不喜被人拂逆旨意，而且釉上礬紅彩須二次窯燒而成 (殘次率隨之增加)，提出這樣的請求實係情非得已。由此可見，燒造釉裏紅瓷器對明代陶工來說難如登天，也說明了此類名瓷罕貴難求的原因。

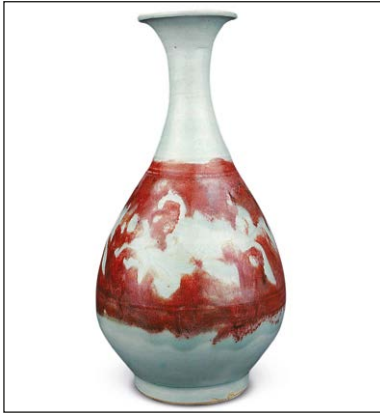


fig. 3 Collection of Sir Percival David, currently on loan to the British Museum © The Trustees of the British Museum
圖三 大維德基金會藏品，現借展予大英博物館

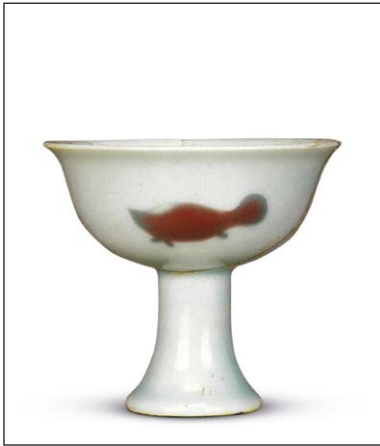


fig. 4 Collection of the Jingdezhen Ceramics Institute
圖四 景德鎮市陶瓷研究所藏品

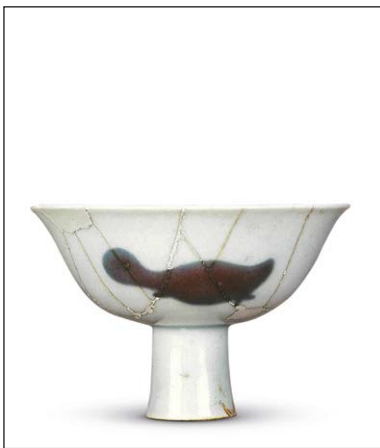


fig. 5 Collection of the Jingdezhen Ceramics Institute
圖五 景德鎮市陶瓷研究所藏品

stem cup, was excavated in 1993 (illustrated *ibid.*, p. 50, no. 46-1) (fig. 5). These two excavated stem cups have different profiles and different diameters – the example numbered 46-2 being closest to the current stem cup. It is clear why these excavated stem cups were rejected; in both cases the troublesome copper red has faded to grey towards the edges of the fish motifs. The problem of successfully firing the copper red probably explains why stem cups with three red fish produced using iron red enamel have also been found at Zhushan. One such stem cup, excavated in 1988 is illustrated in *Xuande Imperial Porcelain excavated at Jingdezhen, op. cit.*, p. 52, no. 48-1 (fig. 6). While it appears that the pigment for the copper red fish were applied by blowing the copper oxide through a tube and the stencil onto the surface of the vessel, the overglaze enamel used for the iron red fish was painted onto the surface of the glaze – the brush marks can clearly be seen. While this latter technique was perfectly adequate, it fails to achieve the smooth, subtle, elegance of the copper red fish. The excavations at the Xuande imperial kilns also revealed stem cups decorated with iron-brown fish, such as the example illustrated *ibid.*, p. 51, no. 47-1. The effect of the dark brown is quite dramatic, but again the brush marks can clearly be seen.

The stem cup shape with deep bowl and relatively smaller diameter, like the current example, is particularly rare among Xuande copper red decorated stem cups and the only other published example of similar size and fish decoration appears to be that in the collection of the National Palace Museum, Taipei, which is illustrated in *Catalogue of the Special Exhibition of Selected Hsian-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 228-9, no. 87 (fig. 7). Interestingly, the National Palace Museum also has in its collection one of the Xuande three fish stem bowls decorated in overglaze iron red (illustrated *ibid.*, pp 218-9)(fig. 8). A somewhat smaller stem bowl of similar profile to the current vessel, decorated with three copper red fish, which was formerly in the possession of the American collector Allen J. Mercher, entered the collection of the Chang Foundation, Taipei in 1983 and is illustrated in by James Spencer in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 218-219, no. 90.

Xuande imperial stem cups decorated with three fish in copper red, such as the current vessel, would have been rare treasures even in the Xuande reign itself, and they continued to be revered throughout the Ming and into the Qing dynasty. It is significant that what is clearly a Xuande copper red fish stem cup – of the same deep-bowled shape as the current stem cup – is among the imperial treasures depicted on a long handscroll, dated by inscription to the 6th year of the Yongzheng reign (equivalent to AD 1728), entitled *Guwan tu 古玩圖 Pictures of Ancient Playthings*, from the collection of Sir Percival David (illustrated in *China – The Three Emperors 1662-1795*, E.S. Rawski and J. Rawson eds., London, 2005, p. 252, no. 168, upper row, left-hand side). Interestingly, the stem cup is depicted in a stand which cradled its stem and prevented it being accidentally knocked over, or falling over in an earthquake – further evidence of the value placed upon it by its imperial owner.

In addition to its original 15th century imperial owner – the Xuande Emperor – the current stem cup has an extremely well-documented and prestigious provenance in the 20th and 21st centuries. It was sold by Sotheby's London in November 1954; sold again by Christie's London in December 1975; entered the collection of the famous Shanghai collector E. T. Chow; was sold by Sotheby's Hong Kong in November 1980; entered the possession of another famous collector T.Y. Chao; and was subsequently sold by Sotheby's Hong Kong in November 1986 and April 2006.

最爲人熟悉的釉裏紅裝飾工藝是在白色瓷胎上線描紋樣，但也有別的裝飾手法，如紅地白花或白地紅花等，用色塊與週邊構成強烈的對比。若採用這類紋樣格局，窯燒時對材質的掌控須一絲不差，元代的紅地白花瓷器大致差強人意。該等作品是於掛釉前在胎上刻劃紋飾，再在紋飾外填紅。照理來說，白紋在紅地映襯之下應格外突出，可惜銅紅料常隨釉料（近似青白釉）暈散開來，以致部份圖紋漫漶不清，大維德爵士珍藏玉壺春瓶便是一例，圖見《形秀色麗四代珍》編號 16（倫敦：1992）（圖三）。洪武年間（公元 1368 至 1398 年）試燒的釉裏紅瓷器所用的是另一種釉料，其暈散情況有所改善，且大致較爲穩定，惟其銅紅料通常呈色淺淡。十五世紀初葉之前，永樂、宣德二朝已燒造出更明艷的紅色，圖案輪廓益發精準，模印的紋樣亦極爲美觀，本拍品堪可爲此現身說法。話雖如此，這批十五世紀御瓷常遇到呈色不佳的問題，紋飾紅艷欲滴、深淺有致如本拍品者可謂絕無僅有。

景德鎮珠山御窯的宣德瓷層，曾出土若干外形有別、足型不一的釉裏紅三魚紋高足盃。1982 年，御窯遺址發現一例底承實心足的釉裏紅魚紋高足盃，圖見鴻禧美術館出版的《景德鎮出土明宣德官窯瓷器》頁 50 編號 46-2（台北：1998）（圖四）；另一例出土於 1993 年，但像本拍品般底承空心足，圖見前述著作頁 50 編號 46-1（圖五）。這兩例高足盃的外觀和口徑均有區別，而編號 46-2。所示實例與本拍品最爲接近。該等高足盃淪爲廢品的原因顯而易見，前述二例魚紋邊緣的銅紅料均呈色偏灰。正因爲釉裏紅紋飾極難燒造成功，故此珠山文物中有鑿紅彩三魚紋高足盃誠屬意料中事。其中一例鑿紅彩高足盃出土於 1988 年，圖見前述著作《景德鎮出土明宣德官窯瓷器》頁 52 編號 48-1（圖六）。釉裡紅魚紋的氧化銅似乎是用吹管上色的鏤模紋飾，而釉上鑿紅彩魚紋則是直接畫於釉面，其筆劃痕跡清晰可見。雖然後者甚爲美觀，但與釉裏紅魚紋相比，其潤澤、婉約、瑩潔處仍有不及。御窯宣德瓷層出土文物中也有鐵褐色魚紋高足盃，一例載於前述著作頁 51 編號 47-1。深褐色魚紋的效果頗具戲劇張力，但仍殘留明顯的筆劃痕跡。

像本拍品這款體深且口徑相對較小的高足盃，在宣德釉裏紅高足盃中尤爲罕見，大小相若的已發表魚紋高足盃僅有一例，現藏台北國立故宮博物院，圖見《明代宣德官窯菁華特展圖錄》頁 228-9 編號 87（台北：1998）（圖七）。值得一提的是，台北故宮也有一例宣德鑿紅彩三魚紋高足盃（見前述著作頁 218-9）（圖八）。美國藏家 Allen J. Mercher 舊藏一件器型略小但外觀近似本拍品的釉裏紅三魚紋高足盃，此器於 1983 年納入鴻禧美術館珍藏，圖見 James Spencer 著作《Selected Chinese Ceramics from Han to Qing Dynasties》頁 218-219 編號 90（台北：1990）。

宣德御製釉裏紅三魚紋高足盃（如本拍品）在本朝已享負盛名，明清兩代更是一器難求。有意思的是，雍正六年（約公元 1728 年）繪製的《古玩圖》中，展示了一例宣德釉裏紅魚紋高足盃（其盃身較深，造型與本拍品如出一轍），此畫爲大維德爵士珍藏，圖見 E.S. Rawski 及 J. Rawson 合編的《盛世華章》頁 252 編號 168（左上）（倫敦：2005）。頗堪玩味的是，畫中宣德盃的器足與座子嚴絲合縫，應是防人意外碰跌或於地震時傾倒，可想而知皇室藏家對它何其珍視。

本拍品來自十五世紀宣德宮廷御藏，於二十、二十一世紀的流傳經過亦翔實可考，經手者無不聲名赫赫。1954 年 11 月，此盃經倫敦蘇富比拍出，1975 年 12 月於倫敦佳士得亮相拍場，並納入上海名家仇焱之珍藏，後於 1986 年 11 月及 2006 年 4 月經香港蘇富比再度易手。

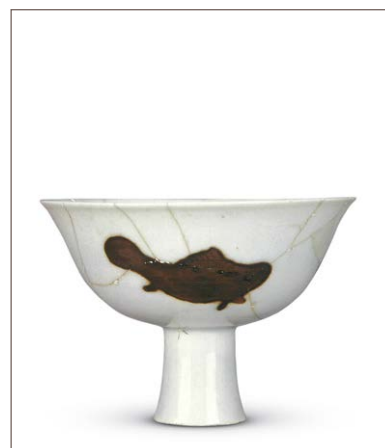


fig. 6 Collection of the Jingdezhen Ceramics Institute
圖六 景德鎮市陶瓷研究所藏品



fig. 7 Collection of the National Palace Museum, Taipei
圖七 國立故宮博物院藏品



fig. 8 Collection of the National Palace Museum, Taipei
圖八 國立故宮博物院藏品

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3005

A FINE AND EXCEEDINGLY RARE COPPER-RED DECORATED 'THREE FISH' STEM CUP

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

The cup is delicately potted with deep rounded sides rising to a slightly flared rim, and is supported on a hollow splayed foot. The exterior is exquisitely decorated in copper red with three fish in silhouette, two of which are depicted facing each other, and the other shown swimming in opposite direction. The stem cup is covered overall with a smooth, clear glaze with the exception of the foot ring, revealing the fine, white body. The interior of the cup is inscribed with a six-character reign mark within a double circle.

4 $\frac{5}{8}$ in. (11.7 cm.) diam., box

HK\$25,000,000-30,000,000

US\$3,125,000-3,750,000

PROVENANCE

Sold at Sotheby's London, 9 November 1954, lot 71

Sold at Christie's London, 8 December 1975, lot 130

Collection of Edward T. Chow (1910-1980)

Sold at Sotheby's Hong Kong, 25 November 1980, lot 45

Family Collection of T.Y. Chao (1912-1999)

Sold at Sotheby's Hong Kong, 18 November 1986, lot 30

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1661

EXHIBITED

The Arthur M. Sackler Museum, Harvard Art Museums, Cambridge, Massachusetts, 2007-2013, on loan

The Nelson-Atkins Museum of Art, Kansas City, Missouri, 2013-15, on loan

LITERATURE

Sotheby's Hong Kong Twenty Years: 1973-1993, Hong Kong, 1993, p. 118, no. 115

明宣德 釉裏紅三魚紋高足盃 雙圈六字楷書款

盃撇口，弧壁，高足中空外侈。通體施透明釉，外壁以銅紅飾三尾釉裏紅魚，兩左一右，悠然寫意。內壁無紋，盃心青花書雙圈「大明宣德年製」楷書款。銅紅發色鮮亮明麗，畫意活潑可愛。

來源

倫敦蘇富比，1954年11月9日，拍品71號

倫敦佳士得，1975年12月8日，拍品130號

仇焱之（1910-1980）珍藏

香港蘇富比，1980年11月25日，拍品45號

趙從衍（1912-1999）家族珍藏

香港蘇富比，1986年11月18日，拍品30號

香港蘇富比，2006年4月10日，拍品1661號

重要私人珍藏

展覽

借展予阿瑟·薩克勒博物館，哈佛博物館，麻省，2007-2013年

借展予納爾遜阿特金斯博物館，密蘇里州，2013-2015年

著錄

《香港蘇富比二十週年：1973-1993》，香港，1993年，頁118，圖115號









3006

A RARE RESERVE-DECORATED BLUE AND
WHITE 'CRANE' DISH

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

The dish is decorated to the interior with a *shou* character within
a shaped cartouche, supported by a large *lingzhi* and surrounded
by five cranes in flight amidst clouds and further *lingzhi* and peach
sprigs, all above froth-capped waves crashing against a rock. The
exterior is similarly decorated with cranes in flight.

12 $\frac{7}{8}$ in. (32.6 cm.) diam., Japanese wood box

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

US\$ 160,000-230,000

PROVENANCE

A Japanese private collection

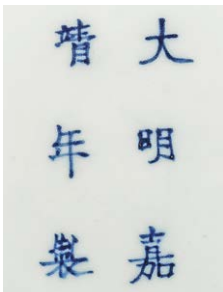
Compare two similar examples with this striking design reserved on
a rich blue-ground, the first is illustrated in *Chinese Ceramics in the
Idemitsu Collection*, vol. II, no. 706; and a dish formerly from the Avery
Brundage Collection now in the Asian Art Museum of San Francisco,
illustrated by He Li, *Chinese Ceramics*, New York, 1996, p. 224, no. 421.

A similar related reserve-decorated dish with a fruiting peach tree in
the form of the *shou* character from the Percival David Foundation, is
illustrated in *Oriental Ceramics*, Kodansha series, vol. 6, no. 81.

明嘉靖 藍地白花「壽」字雲鶴圖盤 六字楷書款

來源

日本私人珍藏









THE BLESSING OF MANY SONS

Rosemary Scott

Senior International Academic Consultant Asian Art

This magnificent jar, which is extremely rare, especially in having retained its lid, is one of a pair from the collection of the renowned Shanghainese collector J.M. Hu (1911-1995, Hu Jenmou 胡仁牧, also known as Hu Huichun 胡惠春), whose studio name was Zande Lou (暫得樓 Studio of Transitory Enjoyment), and who donated a significant number of his monochrome porcelains to the Shanghai Museum. The current jar and its pair, along with other highlights from J. M. Hu's collection, can be seen in a photograph taken in his Hong Kong residence in the 1980s (fig. 1). The current jar was sold at Sotheby's New York in September 1993, and entered the Hong Kong Jingguantang 靜觀堂 collection belonging to T.T. Tsui (1941-2010 徐展堂), from where it was sold again at Christie's Hong Kong in November 1997, before coming to auction again in November 2007. The pair to the current jar is now in the Hong Kong collection of the Tianminlou Foundation 天民樓藏 (fig. 2).

Large jars of this type provide an ideal 'canvas' on which to depict one of the most lively and socially significant figural themes in the Chinese decorative arts – boy children playing in a garden. On the current jar this theme provides the main decoration encircling the jar and is painted in the rich jewel-like cobalt-blue, which is found on the finest imperial porcelains of the Jiajing reign. The desire for children, especially sons, was one which permeated all strata of society in traditional China. Families needed sons. In peasant families they were required to work the fields; among the scholar official class they could take up official posts, which would provide prosperity and security; while for the emperor they provided imperial successors. Thus, images of young boy children frequently appear in the Chinese arts, and rebuses were developed, which emphasised both the wish for many sons and grandsons, and the hope that those sons would be healthy, intelligent, honourable and successful. A daughter would move to her husband's family when she married, but the filial piety required by Confucian teaching obliged a son to care for his parents in their old age, as well as to bring honour and prosperity to his family. Indeed, in traditional China sons were needed to carry out a range of ceremonies and rites for the benefit of family and ancestors.

In addition to the practical and Confucian need for sons, the importance of children in Chinese art also had roots in religious beliefs based in

瓜瓞綿綿：
明嘉靖
青花庭院嬰戲圖蓋罐
蘇玫瑰
亞洲藝術部資深國際學術顧問

此罐品相佳妙，兼之原配罐蓋完好無缺，益顯其罕貴無匹。它出自上海鑑藏界泰斗胡惠春先生（1911至1995年，又名胡仁牧）舊藏一對嬰戲圖罐，胡氏齋名「暫得樓」，曾向上海博物館捐出一批數量可觀的單色釉瓷器。現存一幀攝於1980年代的胡氏香港家居舊照，圖中赫然可見此對蓋罐及其他典藏之作（圖一）。1993年9月，本拍品交由紐約蘇富比拍賣，並納入香港徐展堂（1941-2010年）的靜觀堂珍藏，後於1997年11月經香港佳士得易手，及至2007年11月始再度亮相拍場。本罐的配對之作現為香港天民樓珍藏（圖二）。

在中國裝飾藝術的具象題材中，「庭院嬰戲圖」向來以生趣盎然和別具社會意涵著稱，像本拍品這一類的大罐更為此提供了一流「畫布」。本拍品的通景紋飾正是以此為題，其鈷藍蒼翠濃艷，乃嘉靖御瓷常用的青料。中國傳統社會上至帝王將相，下至販夫走卒，皆視傳宗接代（尤其是求子）為頭等大事。家家戶戶無不祈望子嗣昌盛。農家子弟是耕田種地的壯丁；宦宦之家的孩子則可求取功名，以振興家業、光宗耀祖；皇家子嗣更是江山社稷的命脈所在。故此，童子是人們喜聞樂見的中國



fig. 1 J. M. Hu at home, with the current jar on the left, circa 1960s
圖一 胡惠春居家照，本罐在照片左方，約 1960 年代

Buddhism, combined with some Daoist influence. Although not part of the *Infinite Life Sutra* (*Sukhavativyuha Sutra*, which was translated many times into Chinese, possibly the first being the 3rd century *Da Amitufo jing* 大阿彌陀經), in Chinese Mahayanist Buddhism the re-born soul was believed to enter paradise as an infant. This may have been partly due to the influence of the Shangqing (上清 Supreme Clarity) Daoist vision of the self in embryonic state. However, it appears to have been the Chinese Buddhist monk and philosopher, Zhidun (支遁 AD 314-366) who first described the re-born soul entering the Western Paradise (*Sukhavati*, the Pure Land 淨土 *Jingtu* of Amitabha) through the calyx of a lotus flower.

One of the earliest painted images of a child on Chinese ceramics appears on a Tang dynasty 8th century ewer from the Changsha kilns, which is decorated with a young boy holding a lotus flower (illustrated by William Watson, *Tang and Liao Ceramics*, New York, 1984, fig. 95). The combination of a boy child and lotus is one of the most popular images, for it reflects the Buddhist belief in re-birth within a lotus, noted above, while simultaneously providing an auspicious rebus. One of the words for lotus in Chinese is *lian* 蓮, which is a homophone for *lian* 連 meaning successive. A boy with the lotus thus suggests the successive birth of male children. This rebus appears on the current jar, on which one of the little boys can be seen holding a lotus leaf over the head of one of his companions, who is riding a hobby-horse. Interestingly, the way in which

藝術題材，由此更衍生出各式瓜瓞綿延的祝願，以及寄望兒孫健康穎慧、為人正直且事業有成的吉祥語。女兒出嫁從夫，兒子則須侍奉父母、顯親揚名，方符合傳統的儒家孝道。誠然，中國舊社會的一應祭祖和家庭儀式，概由家中男丁主持。

祈求子嗣既符合實際需要與儒家觀念，而童子這一重要的中國藝術元素亦可歸結於佛教信仰，當中更摻雜了道家的影響。《無量壽經》(梵文為 *Sukhavativyuha Sutra*) 的諸多中譯本之中，年代最早的或許是公元三世紀的《大阿彌陀佛經》，雖然經文中未有提及，但中國大乘佛教認為人死之後皆以嬰兒之軀歸化，這可能是受到了道家上清一派「胚胎天地元神」論的影響。但衆生於蓮華化生而進入阿彌陀佛西方淨土之說，應始於中國高僧和哲學家支遁(公元 314 至 366 年)。

最早以孩兒形象入畫的陶瓷實例中，一者為八世紀唐代長沙窯執壺，其器身繪一執

the lotus leaf is held on the current jar is reminiscent of the canopies that were traditionally held over the heads of those who enjoyed elevated social status – thus also suggesting a wish for high rank.

The ceramics of the Song dynasty saw a greater use of images of boy children in their decoration. While those which were carved or incised into the clay body, under the glaze, of vessels bearing both celadon and 'white' glazes tended to be of a generic and somewhat static type, those painted with a brush, underglaze, onto the surface of the body, were often depicted as full of life and charm – as are those on the current jar. Early examples of boys at play can be seen painted on the upper surface of Northern Song pillows made at the Cizhou kilns, such as the little boy fishing on a bean-shaped Cizhou pillow, and a boy playing football on an octagonal Cizhou pillow – both in the collection of the Hebei provincial Museum (illustrated in *Zhongguo wenwu jinghua daquan – Taoci juan*, Taipei, 1993, p. 302, nos. 443 (fig. 3) and 444, respectively).

The theme of small boys playing was not restricted to ceramics, and paintings on silk depicting children at play found favour as early as the Southern Song dynasty. An artist famous for his paintings of children was Su Hanchen (蘇漢臣 fl. mid-12th century), who, under the Emperor Huizong (r. AD 1100–1126) of the Northern Song, was Painter-in-attendance at the imperial academy and, after the Song court was forced to flee south to Hangzhou, resumed his position at the Southern Song academy. Those of his paintings which have survived into the present day include *Children Playing in an Autumn Garden* (fig. 4) and *Winter Play*, both preserved in the National Palace Museum, Taipei (illustrated in A. Barratt Wicks (ed.), *Children in Chinese Art*, Honolulu, 2002, pls. 6 and 7, respectively), and *Children Playing with a Balance Toy* in the collection of the Museum of Fine Arts, Boston (illustrated in *Tales from the Land of Dragons – 1,000 Years of Chinese Painting*, Boston, 1997, p. 154, no. 26). Such paintings continued to inspire designs on the decorative arts from that time onwards. Su Hanchen tended to depict the children within garden settings, which emphasised the domestic nature of the scenes. It is probably no coincidence that when children came to be painted on Jingdezhen porcelain in the Ming period, these scenes were almost invariably set in luxurious gardens fenced with elegant balustrades – as on this Jiajing jar.

Although the theme of groups of children at play does not seem to have been much employed on ceramics in the Yuan dynasty (1279–1368) or in the early Ming reign of the Hongwu emperor (1368–98), it does appear on rare, porcelain bowls of the Yongle reign (1403–24). A bowl of this type is in the Tianminlou collection, decorated with sixteen boys playing in a garden, illustrated in *Chinese Porcelain - The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, p. 43, no. 15. (fig. 5) A Xuande mark and of the period (AD 1426–35) shallow, wide-mouthed, bowl with similar decorative

蓮小兒，圖見 Willian Watson 所著《Tang and Liao Ceramics》圖 95 (紐約：1984)。嬰蓮組合是最流行的表現形式之一，因為它既呼應了前述佛家蓮花化生之說，箇中寓意亦無比禎祥。此外，「蓮」音同「連」，故嬰蓮合指「連生貴子」。本拍品也承載了這一願望，因圖中有一小兒高舉荷葉，葉下是其身騎竹馬的玩伴。有意思的是，本拍品的荷葉狀若古時達官貴人頭上的華蓋，所以也有祈求高官厚祿之意。

及至宋代，孩童類的陶瓷紋飾更為普遍。部份作品是在青釉和白釉下的胎體刻印或模印而成，但紋樣較為單調，且流於靜態；另一類是用筆在器表釉下作畫，其效果大多妙趣橫生，本拍品便是最佳例證。早期的嬰戲紋可參照北宋磁州窯瓷枕的枕面，如河北省博物館珍藏的磁州窯孩兒垂釣圖枕，以及磁州窯童子蹴鞠八角枕，圖見《中國文物精華大全：陶瓷卷》頁 302 編號 443 (圖三) 及 444 (台北：1993)。

嬰戲題材並非僅見於陶瓷，其實早於南宋年間，絹本嬰戲畫已蔚然成風。蘇漢臣（活躍於十二世紀中期）以擅畫嬰戲名滿天下，他曾於宋徽宗（公元 1100 至 1126 年在位）朝中任畫院待詔，宋室南渡偏安杭州之後，仍在南宋畫院供職。蘇氏傳世之作中有一幅《秋庭嬰戲圖》（圖四）和《冬日嬰戲圖》，兩者均為台北國立故宮博物院藏，圖見 A. Barratt Wicks 所編《Children in Chinese Art》圖版 6 及 7（檀香山：2002）；此外，波士頓美術館亦珍藏一幅蘇氏《嬰戲圖》，圖見《Tales from the Land of Dragons – 1,000 Years of Chinese Painting》頁 154 編號 26（波士頓：1997）。這類畫作給後期的裝飾藝術提供了源源不絕的靈感。蘇氏多描寫庭園嬰戲，畫面洋溢着濃濃的生活氣息。無獨有偶，明代景德鎮瓷器的嬰戲圖亦幾乎清一色以雕欄畫棟的庭院為背景，是次拍賣的嘉靖罐便是一例。

雖然元代（公元 1279 至 1368 年）甚或明初洪武（公元 1368–98 年）瓷器中，小兒三五成群嬉遊的畫面並不多見，但卻出現



fig. 2 The pair to the current jar. Tianminlou Collection
圖二 天民樓珍藏之嘉靖青花嬰戲圖蓋罐與本品成對



fig. 3 A Cizhou pillow painted with a boy fishing. Northern Song dynasty. Collection of the Hebei Provincial Museum
圖三 北宋磁州窯瓷枕 河北省博物館藏品

theme is in the collection of the National Palace Museum, Taipei, and is illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 152. On the Xuande bowl, although the boys are shown within a balustraded garden, mountains can be seen in the distance beyond the fence. However, after the mid-15th century the emphasis was clearly focussed on the garden itself and generally only clouds appear in the distance.

The theme of boys playing in a garden really established its popularity in the porcelains of the Chenghua reign – both those decorated in underglaze blue and those decorated in *doucai* style. Blue and white bowls in several sizes and decorated with slightly different versions of the boys at play design were excavated from the late Chenghua stratum at Jingdezhen. Two of the smaller sized bowls are illustrated in *A Legacy of Chenghua – Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, p. 234, no. C72 and C73) (fig. 6), while a significantly larger blue and white bowl decorated with boys at play in a garden is illustrated in *The Emperor's broken china – Reconstructing Chenghua porcelain*, London, 1995, pp. 50 and 52-3, no. 54). A Chenghua blue and white, medium sized, bowl decorated with boys at play is in the collection of Sir Percival David (illustrated by Rosemary Scott in *Elegant*

於一批永樂（公元 1403 至 1424 年）珍罕瓷盃的紋飾中。天民樓珍藏一例，圖見《天民樓藏瓷》頁 43 編號 15 所示的永樂（公元 1403 至 1424 年）青花庭院嬰戲圖盃（香港：1987），圖中共有童子十六名（圖五）。台北國立故宮博物院亦珍藏一件紋飾相近的宣德（公元 1426 至 1435 年）盃，此例身淺口撇，圖見《明代宣德官窯菁華特展圖錄》編號 152（台北：1998）。盃身繪一群娃娃在園內廊下嬉戲，欄外遠山橫翠。但十五世紀中葉以降，嬰戲圖的重心已然轉至庭院，遠景泰半僅飾朵朵白雲。

成化年間，描繪庭院嬰戲圖的青花瓷與鬥彩瓷益發流行。景德鎮御窯成化晚期瓷層曾出土一批近似青花盃，惟其大小不一，嬰戲圖的內容也略有不同。其中二例器型較小，圖見《成窯遺珍》頁 234 編號 C72 及 C73（圖六）（香港：1993）；另一例青花庭院嬰戲盃的器型明顯較大，收錄於《The Emperor's broken china –



fig. 4 *Children Playing in an Autumn Garden* by Su Hanchen. (fl. mid-12th century)
Collection of the National Palace Museum, Taipei
圖四 蘇漢臣《秋庭嬰戲圖》 國立故宮博物院藏品

Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain, London, 1992, p. 56, no. 47), while ten similar bowls are included among the imperial treasures depicted on a long handscroll, dated to the 6th year of the Yongzheng reign (equivalent to 1728), entitled *Guwan tu* 古玩圖 *Pictures of Ancient Playthings*, also in Sir Percival David's collection. A Chenghua doucai cup with boys at play was also excavated from the late Chenghua stratum at Jingdezhen and illustrated in *A Legacy of Chenghua – Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, *op. cit.*, p. 268, no. C90. A pair of Chenghua doucai cups decorated with boys at play preserved in the Palace Museum, Beijing, from the Qing Court Collection, is illustrated in *Porcelains in Polychrome and Contrasting Colours*, *The Complete Collection of Treasures of the Palace Museum*, vol. 38, Hong Kong, 1999, p. 194, no. 176.

However, it was in the 16th century that porcelains decorated with designs of boys at play – executed in rich cobalt blue reached their apogee, and the most impressive of these are the large jars dating to the Jiajing reign (1552–66), as exemplified by the current jar. These jars are sometimes called 'hundred boys jars', and are especially skilfully painted in the finest cobalt. Not only does the greater size of the vessels provide the ceramic decorator with the larger 'canvas' and greater freedom in the portrayal of his subject, but the cobalt available at the imperial kilns in the Jiajing reign produced an exceptionally vibrant blue and greatly enhanced the decoration. The Jiajing reign was one during which the emperor was a devout Daoist, who became involved with alchemical Daoism. As his reign progressed, he became obsessed with two things – immortality and imperial sons. According to the *Ming Shi* (明史 *History of the Ming*), in the 11th year of the Jiajing reign (AD 1532) the emperor commanded that a Daoist ritual be held in the Imperial Garden with the specific purpose of praying for the birth of imperial sons. It was to be expected that the

Reconstructing Chenghua porcelain》頁 50 及 52–3 編號 54 (倫敦：1995)。大維德爵士 (Sir Percival David) 珍藏一例中等大小的成化青花嬰戲盃，圖見蘇玫瑰所著《形秀色麗四代珍》頁 56 編號 47 (倫敦：1992)；此外，大維德爵士尚珍藏一幅雍正六年 (約公元 1728 年)《古玩圖》手卷，所示宮廷御藏琳瑯滿目，當中也有十例近似盃。景德鎮成化晚期瓷層出土文物中有一件成化鬥彩嬰戲盃，圖見前述著作《成窯遺珍》頁 268 編號 C90。北京故宮博物院清宮舊藏中也有一對成化鬥彩嬰戲圖盃，載於《故宮博物院藏文物珍品全集 38：五彩、鬥彩》頁 194 編號 176 (香港：1999)。

但若論及用幽藍青料繪製而成的嬰戲圖瓷器，始終以十六世紀製品為上，其中又以本拍品這類嘉靖 (公元 1552–66 年) 大罐尤為可觀。它們又名「百子圖罐」，多用極品青料繪就，畫工無比精湛。這類器物除器型較大，為畫瓷師提供了更大的「畫布」及創作空間之外，嘉靖御窯的青料呈色亦格外鮮明，紋飾效果大為改善。嘉靖皇帝篤信道教，沉迷煉丹修仙。隨着時間的推移，他追求長生不老和生子立儲之心益發熾熱。據《明史》記載，嘉靖十一年 (公元 1532 年)，皇上在御花園內舉行道教儀式，祈求的正是天賜子嗣。不難想像，



fig. 5 A blue and white 'boys' bowl, Yongle period. Tianminlou Collection
圖五 明永樂 青花嬰戲圖盤 天民樓藏品



fig. 6 A blue and white 'boys' bowl, Chenghua period.
Collection of the Jingdezhen Ceramics Institute
圖六 明成化 青花嬰戲圖盤 景德鎮市陶瓷研究所藏品

emperor's desire for sons should be translated into designs on imperial decorative arts, including porcelains.

It is interesting to note that Ming dynasty bowls decorated with boys at play were included in the 1728 handscroll painted for the Yongzheng emperor, since this theme was clearly one which was still popular and important at the Qing court of the 18th century. In fact, the theme of boys at play reached a further peak of popularity in the Qianlong reign. The emperor's fondness for this decorative theme is emphasised by the existence of a beautiful 貼落 *tieluo* mural painted by the court painter 王幼學 Wang Youxue, who was a disciple of the European Jesuit artist Castiglione (郎世寧 Lang Shining), and others on the 28th day of the 2nd month in 1776 (illustrated in *A Lofty Retreat from the Red Dust: The Secret Garden of Emperor Qianlong*, Hong Kong, 2012, pp. 170–5, no. 33). (fig. 7) This mural is on the west wall of the central room of the 養和精舍 Yanghe Jingshe (Supreme Chamber for Cultivating Harmony), which is in the Qianlong Emperor's gardens in the Forbidden City, Beijing. The painting is one of several *trompe d'oeil* murals created in the palace which cover a whole wall and appear to extend the room, and in this case offer a view into a garden beyond. The focus of the scene is a group of eight imperial children at play, accompanied by two imperial concubines, while two more boys are depicted in the garden itself. The depiction of the young princes has strong similarities with the boys on the current jar.

Another rendering of young boys playing amongst flowers, rocks and trees, dating to the Qianlong reign, is a hanging scroll in ink and colour on paper entitled *Children Playing in the Garden* 群嬰鬥草圖 by the court artist Jin Tingbiao (金廷標 active 1757–1767) preserved in the Palace Museum, Beijing (illustrated in *Forbidden City: Imperial Treasures from the Palace Museum*,

既然上有所好，宮廷裝飾藝術定然亦步亦趨，瓷器亦不例外。

尤須一提的是，嬰戲題材在十八世紀清廷依然流行且備受重視，因此在雍正皇帝 1728 年命人繪製的手卷中，仍羅列了一批明代嬰戲盤。誠然，乾隆朝隨即迎來了嬰戲圖的另一個黃金年代。乾隆帝對這類裝飾題材情有獨鍾，就此可證諸宮廷畫師王幼學（師從歐洲耶穌會傳教士郎世寧）所繪的一幅精美貼落，及其繪於乾隆四十一年（公元 1776 年）二月二十八日的另一批畫作，圖見《頤養謝塵喧：乾隆皇帝的秘密花園》頁 170–5 編號 33（香港：2012）（圖七）。該幅貼落位於北京紫禁城的乾隆御花園內，粘貼於養和精舍明間西牆之上。宮內有多幅通景貼落覆蓋整面牆壁，恍若室內空間的延伸，而前述貼落的庭園景致亦栩栩如見。此作繪八名皇子於廊下嬉戲，兩位王妃在旁照看，另有童子在園內嬉耍。畫中皇子的神態情狀，與本拍品的童子如出一轍。

乾隆時期描繪童子於花石樹木間嬉戲的作品還有金廷標的《群嬰鬥草圖》設色紙本掛軸，現藏北京故宮博物院，圖見《Forbidden City: Imperial Treasures from the Palace Museum, Beijing》頁 158–159 圖版 109（維吉尼亞：2014）（圖八）。此圖生動地描繪了孩童認真鬥草的情景，右

Beijing, Virginia, 2014, pp. 158–159, no. 109 (fig. 8). This painting depicts the boys at play, but also collecting seasonal flowers and herbs, and bears an inscription 'Respectfully painted by your servant Jin Tingbiao', and a poem by the Qianlong Emperor, dating it to a summer's day in the *jiashen* year, equivalent to AD 1764.

The boy holding a lotus leaf over his companion's head, as noted above, suggests the successive birth of sons, and could also suggest 'may my descendants live in harmony' 子孫和合 *zisun hehe*, because another word for lotus is *he* 荷, which is a rebus for *he* 和 meaning harmony. The little boy over whose head the lotus leaf is held is shown riding a hobby-horse, which may be seen as a child's version of the rebus 'on top of a horse' *mashang* 馬上, which in Chinese also has the meaning of 'soon' or 'immediately', suggesting the imminent arrival of a boy child. There are several other rebuses and wishes included in the design. Another of the boys on the jar carries an instrument called a *sheng* 笙 which provides a rebus for giving birth *sheng* 生 and thus also provides a wish for sons. Interestingly, on this jar there appears to be a branch inserted into the pipes of the *sheng*. It is possible that this is intended to represent osmanthus (*guihua* 桂花), in which case these symbols combine to represent the phrase 'continuous birth of noble sons' (*liansheng guizi* 連生貴子), while the osmanthus branch may also be a reference to the Chinese saying 花開結子 *huakai jiezi* 'blossoming flowers soon bear fruit', which suggests abundant sons and grandsons as well as longevity.

Although it is not possible to see what is in the bowl into which the three boys seated at the table are peering. There are two likely references. It is possible that they are playing dice. In Chinese die are 骰子 *shai zi*, which is a pun for 生子 *sheng zi* 'to give birth to sons'. The alternative interpretation of the scene is that the boys are playing with katydid (crickets). This interpretation would also relate to the birth of sons. The word for katydid in Chinese is 蝈蝈 *guoguo*, while the term for younger brother is 哥哥 *gege*, and so the combination of a boy with a katydid suggests the phrase 叫哥哥 *jiao gege* 'calling for a brother'. Another of the boys on the jar is pulling an elaborate toy boat along with a length of string. In this case the boat, which is *chuan* 船 in Chinese and provides a rebus for *chuan* 傳 meaning to pass on something, such as rank, from one generation to another. A further clue to the desire for a son to achieve rank, or indeed to succeed his father as emperor, is the boy seated on a four-wheeled cart, which is being pulled along by another child. The boy seated on the cart appears to be wearing a type of diadem – symbolic of royalty – while a third child holds a fan over his head, suggesting rank.

Both rank and intelligence are suggested by the group of children in front of the screen. The child seated in front of the elaborate screen, on which is painted a landscape, is clearly imitating an adult official, while another boy, seated to his right, is reading a book to suggest a studious temperament. The child on his knees on the ground appears to be

上有乾隆御製詩及題款，為甲申（1764）所題，左下角有金廷標楷書題：「臣金廷標恭畫」款。

上文提到有一童子在同伴頭上高舉荷葉，這意味着「連生貴子」，而且「蓮」即「荷」，「荷」與「和」同音，故亦寄託了「子孫和合」的願望。荷葉下的小兒身騎竹馬，此乃「馬上」這一常用吉祥語元素的兒童版，暗喻「馬上添丁」。除此之外，圖中還隱藏了其他的吉祥語和祝願。譬如罐身繪一小兒執笙，「笙」音同「生」，故借指添丁。耐人尋味的是，本拍品的笙孔尚插一枝條。這是桂枝的話，則「連生貴子」之意更是呼之欲出，且桂枝也代表俗話所說的「花開結子」，飽含百子千孫、長命百歲的美好願望。

另有三童子坐於桌前，凝眸注視一盃，盃中所盛何物雖無從得知，但相關的詮釋有二：一是他們在擲骰子，音諧「生子」；二是他們在鬥蝈蝈，此說同樣與傅宗接代有關。蝈蝈音近「哥哥」，童子與蝈蝈的組合暗指「叫哥哥」，寓意添丁。另有一小兒牽繩拉一艘精緻考究的小船。「船」諧「傳」，借指「傳位」或泛指「代代相傳」。冀望兒孫平步青雲乃至繼承王位之意，尚可從一名坐在同伴所拉四輪小車上的童子看出端倪。他所戴的頭飾為皇室象徵，而同伴在他頭上所舉的扇則代表位尊名顯。

至於屏風前的一組嬰戲圖，應與仕途與聰慧有關。一者端坐於精美的山水屏風之前，顯然是作拜先生之戲，其右方一子手中執卷，表示寄望兒孫好學不倦。地上有一小童正朝着前方的書卷爬去，這裡描寫的或是「抓周」儀式，即將各色物品置於足歲孩子前，看他屬意何者。孩兒若選中書本，則代表他長大後學富五車。迄今，抓周習俗仍時可得見，據稱二十世紀鴻儒錢鍾書（1910至1998年）正因週歲時抓中了一本書，家人始將之易名「鍾書」，意即「鍾愛書本」。

罐肩開光內繪折枝花果，當中有象徵長壽



fig. 7 Mural by Wang Youxue and others (1776) on the west wall of the central room of the Yanghe Jingshe, Forbidden City, Beijing
圖七 北京紫禁城養和精舍西牆上之貼落

crawling towards a book. This may be a reference to the tradition of offering a range of objects to a one-year-old child to see which items he will be attracted to. If the child reaches for a book, then it is assumed that he will prove a good scholar. This tradition of offering a range of things to a baby is still sometimes followed, and it is said that the 20th century scholar Qian Zhongshu (1910–1998 錢鍾書) was re-named for the fact that he reached out and grasped a book on the occasion of his one-year celebration. His given name Zhongshu means ‘fond of books’.

On the shoulders of the jar are cartouches containing fruiting sprays – including peaches, symbolic of longevity. The cartouches are reserved against a band of *wan* 卍 lattice, multiplying the good wishes 10,000 times, while each section of lattice also bears an auspicious emblem. Around the sides of the lid are alternating sprays of peach and *lingzhi* fungus, which also offer wishes for long life. The finial on the lid is in the form of a lotus bud – a reference both to purity and to the Buddhist belief in rebirth through the lotus flower.

A small number of other jars of this type have been published, including one which was excavated in 1980 in the Chaoyang district of Beijing, and

的蟠桃。開光外為卍字錦地，暗示禎祥之兆成千上萬，而每組卍字錦地內亦各飾一吉祥物。器蓋環飾交替出現的折枝蟠桃與靈芝，後者亦屬福壽之徵。寶珠頂狀若蓮蕾，既代表純潔，亦體現了佛家蓮華化生之說。

本拍品的近似例見於著錄寥寥可數：其一為 1980 年北京朝陽區的出土文物，現藏北京首都博物館，圖見《首都博物館藏瓷選》圖版 121（北京：1991）；其二為香港藝術館藏；第三例出自 Charles Russell 與 Ivy Clark 夫人舊藏，現已納入大英博物館珍藏，圖見霍吉淑（J. Harrison-Hall）著作《Ming Ceramics in the British Museum》頁 238 編號 9:50（倫敦：2001）。此外尚有數例可供參照，一者為哥本哈根裝飾藝術博物館珍藏，圖見 D. Lion-Goldschmidt 所著《La Porcelaine Ming》頁 134 編號 124

is now in the Capital Museum, Beijing (illustrated in *Shoudu bowuguan cangci xuan*, Beijing, 1991, pl. 121). Another is in the Hong Kong Museum of Art; a third, which was formerly in the collections of Charles Russell and Mrs. Ivy Clark, is now in the British Museum, London (illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 238, no. 9:50. Further similar jars are in the collections of the Museum of Decorative Arts, Copenhagen (illustrated by D. Lion-Goldschmidt, *La Porcelaine Ming*, Fribourg, 1978, p. 134, no. 124); the Fengchengxian Museum, Jiangxi province (illustrated in *Zhongguo wenwu jinghua da cidian*, Shanghai, 1995, p. 393, no. 766); and the Idemitsu Museum of Arts, Tokyo (illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1986, pl. 191. Smaller versions of this jar type are also known.

The current jar is exceptional for its size, the quality of the cobalt used in its decoration, its condition, and the fact that it has retained its lid. Most remarkable is the fine quality its lively decoration. This vessel also reflects an important aspect of Chinese traditional culture, and particularly the interests and preoccupations of the Jiajing Emperor himself.

(弗里堡：1978)；另一例為江西省豐城縣博物館藏，圖見《中國文物精華大辭典》頁393編號766（上海：1995）；東京出光美術館亦珍藏一例，載於《出光美術館中國瓷器珍藏》圖版191（東京：1986）。此外，已知實例中也有一批器型較小的近似罐。

本拍品造型敦碩、青料上乘，而且品相一流，連原蓋亦完好無缺，洵為難得一見的典藏之作。罐身惟妙惟肖的紋飾細節，更是讓人擊節讚賞。此外，它還承載了中國文化的一個傳統要素，並體現了嘉靖皇帝的審美意趣及念茲在茲之事。



fig. 8 *Children Playing in the Garden* by Jin Tingbiao (active 1757-1767).
Collection of the Palace Museum, Beijing

圖八 金廷標《群嬰鬥草圖》北京故宮博物院藏品



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3007

A FINE MAGNIFICENT AND IMPORTANT BLUE AND WHITE 'BOYS' JAR AND COVER

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

The jar is exquisitely painted in underglaze blue of brilliant deep purplish tone on the high-shouldered body with a continuous scene of sixteen boys at various leisurely pursuits including one who is impersonating the school master, seated on a high-backed chair in front of a baby crawling towards a book; another boy pulling on strings attached to a toy cart on the ground, observed by his friend who is holding a large lotus leaf over the head of his companion riding a hobby-horse, in the further distance three boys are clustered around a square table and peering into a jar, probably containing fighting crickets, whilst another is riding on a cart, being towed by his friend, with two others who are acting as attendants, one holding a large fan and the other offering a potted plant, all within a terraced garden with plantains and pine trees, between overlapping lappets at the base and shaped panels enclosing fruit and floral sprays reserved on a *wan*-diaper ground on the shoulder. The cover is decorated on the sides with fruiting peach and *lingzhi* branches, the upper surface with trefoils enclosing radiating panels, below a bud-shaped finial with upright lappets below cash symbols and *nuyi*-heads.

18½ in. (47 cm.) high including cover, box

Estimate on Request 估價待詢

PROVENANCE

The Collection of J. M. Hu
J.M. Hu Family Collection, sold at Sotheby's New York, 30
November 1993, lot 238
The Collection of T. T. Tsui
The Jingquantang Collection, Important Chinese Ceramics and
Jades From The Jingquantang Collection, sold at Christie's Hong
Kong, 5 November 1997, lot 888
Sold at Christie's Hong Kong, 27 November 2007, lot 1738

LITERATURE

*Christie's 20 Years in Hong Kong, Chinese Ceramics and Works of Art
Highlights*, Hong Kong, 2006, p. 97

明嘉靖 青花庭院嬰戲圖蓋罐 六字楷書款

罐直口，短頸，豐肩，鼓腹，圈足。通體繪十六子嬰戲圖，十六個可愛娃娃，姿態各異，有的拖車，有的鬥蟋蟀，有的騎竹馬，有的拜先生，有的結花燈，個個生動傳神，活潑自然。近足處飾雙體蓮瓣紋一周，底青花書「大明嘉靖年製」楷書款。蓋側面飾折枝靈芝蟠桃紋，蓋面繪放射式火珠蓮瓣紋，上置銅錢紋寶珠鈕。

來源

胡惠春家族珍藏
紐約蘇富比，1993年11月30日，拍品238號
靜觀堂珍藏
香港佳士得，1997年11月5日，拍品888號
香港佳士得，2007年11月27日，拍品1738號
重要私人收藏

著錄

《香港佳士得二十週年回顧1986-2006：中國瓷器及工藝品精選》，香港，2006年，頁97

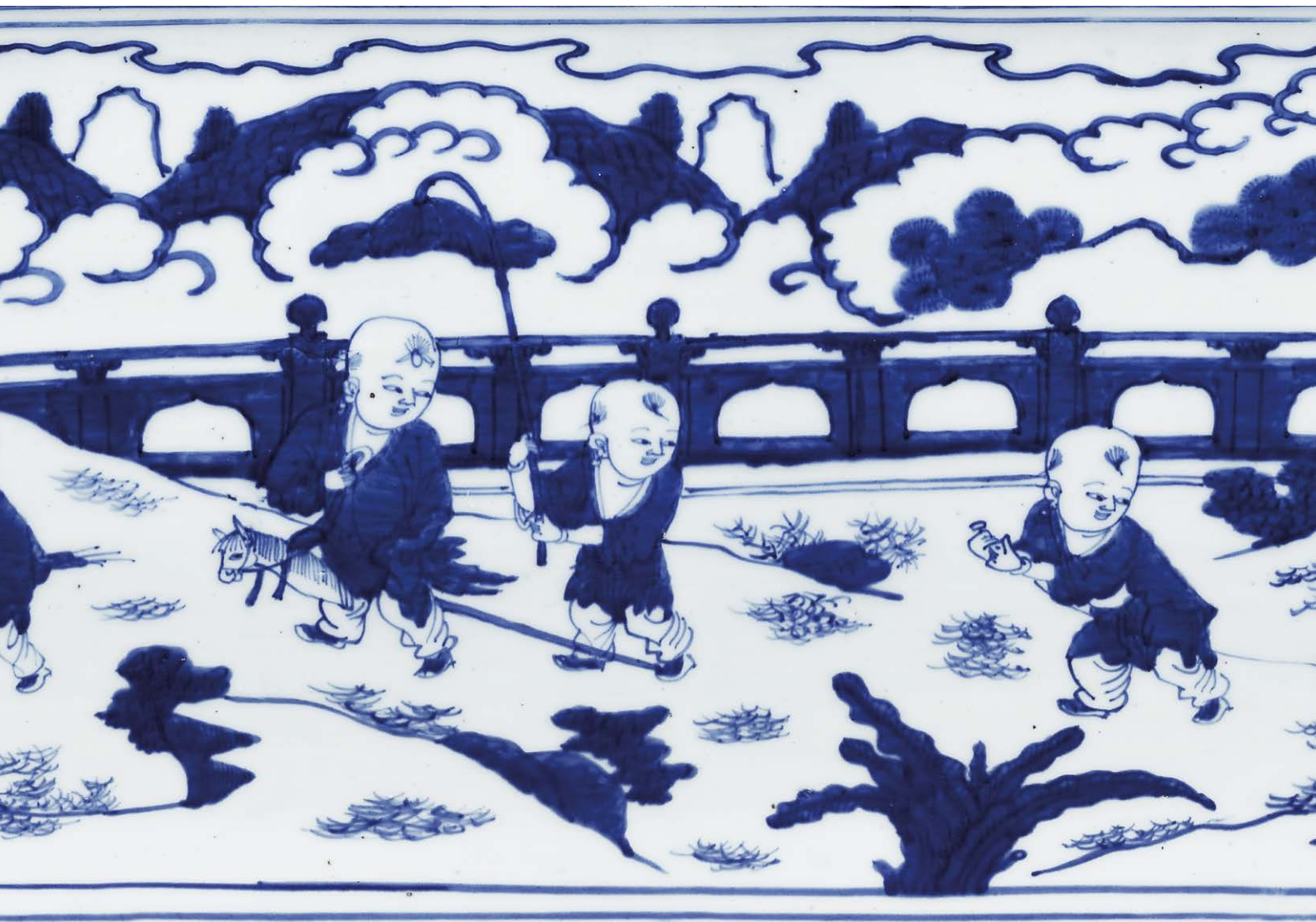




















3008

A RARE CARVED CINNABAR LACQUER
'DRAGON' SQUARE BOX AND COVER

WANLI INCISED AND GILT *YIWEI* CYCLICAL DATE,
CORRESPONDING TO 1595 AND OF THE PERIOD

The top of the cover is intricately carved through layers of lacquer to depict a five-clawed dragon supporting a roundel containing the characters *tian xia tai ping* (peace under heaven), surrounded by floral bands to the sides. The exterior of the box is similarly decorated with floral sprays, with an incised and gilt inscription to one side of the base reading *da Ming Wanli yiwei nian zhi* (made in the cyclical year of *yiwei* under the Wanli reign of the Great Ming). 11½ in. (29 cm.) wide

HK\$600,000-800,000

US\$77,000-100,000

明萬曆乙未年（1595）剔紅天下太平五爪龍紋四方蓋盒
「大明萬曆乙未年製」描金刻款

大明萬曆乙未年製







THE PROPERTY OF A GENTLEMAN

~ 3009

A FAMILLE ROSE 'LUOHAN' BEADED NECKLACE

QING DYNASTY, 18TH CENTURY

The necklace is comprised of 108 porcelain beads decorated with 500 robed *luohans*, separated by four round coral beads which are each carved with two of the Eight Buddhist Emblems, *bajixiang*. One of these four coral beads combines with another smaller coral bead to form a double-gourd, suspending a further coral bead shaped as a canopy and a larger coral pendant carved with Amitayus to the front and scrolling clouds to the back.

Approx. 31.5 inch. (80 cm.) long

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

US\$260,000-380,000

清十八世紀 粉彩五百羅漢串珠



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cover
蓋頂

THE PROPERTY OF A GENTLEMAN

3010

A FINE BLUE AND WHITE INSCRIBED
'LUOHAN' ALMS BOWL AND COVER

DATED BY INSCRIPTION TO QIANLONG CYCLICAL *DINGSI* YEAR,
CORRESPONDING TO 1737 AND OF THE PERIOD

The exterior of the bowl is painted with a seated *luohan* holding meditation beads and a document entitled *Da cheng lian hua jing*, surrounded by a long inscription containing *The Heart Sutra* and signed *Qianlong Dingsi nian dong yue jing xian*, (presented during the winter month in the *Dingsi* year of the Qianlong reign). The top of the cover is painted with another *luohan* holding a scripture.

7½ in. (19 cm.) wide., wood stand and box

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

US\$200,000-320,000

The current alms bowl appears to be part of a set produced under the Qianlong reign in 1737. Two alms bowls, both inscribed with the Heart Sutra and the same cyclical date, but each featuring different *luohans* to the present bowl, are known. One is illustrated in *Gems of Beijing Cultural Relics Series, Pottery and Porcelain*, vol. II, pls. 203-204. The other was sold at Christie's Hong Kong, 31 May 2017, lot 2820 (fig. 1).

The alms bowl, also known as *patra*, serve as the food bowl of a monk. As a devout Buddhist, the Qianlong Emperor commissioned artworks to be created in this shape, in various materials. These include jade, cloisonne enamel and lacquer, but examples in porcelain form are relatively rare. An example of a blue and white alms bowl is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p. 156, no. 142. This alms bowl has been associated with records in the *Qianlong Jishidang* stating that the imperial kilns were ordered to produce a blue and white alms bowl in the style of Xuande during the third year of Qianlong.

清乾隆丁巳年（1737）青花般若波羅蜜多心經羅漢蓋鉢

鉢豐肩，鼓腹，腹以下漸收。側面繪一羅漢雙手持大乘蓮華經，蓋面羅漢則單手持經，端坐於爐旁；主體以青花楷書般若波羅蜜多心經，並有乾隆丁巳年冬月敬獻落款，時為乾隆二年（公元1737年）。經文書寫整齊劃一，羅漢神情刻畫細膩，青花發色純正濃艷，甚為難得。可參考兩件造型及題材與本蓋鉢相同但人物不同的青花經文蓋鉢，一為北京萬壽寺舊藏，載於《北京文物精粹大系—陶瓷卷下》，北京，2003年，圖版203-204號，其罐側繪羅漢手持芭蕉扇，蓋面羅漢雙手捧經；另一2017年5月31日於香港佳士得拍賣，拍品2820號（圖一），其罐側繪伏虎羅漢，蓋面繪羅漢手持芭蕉扇。



fig. 1 Sold at Christie's Hong Kong, 31 May 2017, lot 2820
圖一 香港佳士得，2017年5月31日，拍品2820號



般若波羅蜜
經

己年冬月敬啟

空復一







THE PROPERTY OF A GENTLEMAN

3011

A SUPERB PAIR OF *FAMILLE ROSE* 'PEACH'
DISHES

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

Each dish is thinly potted with low rounded sides rising from a shallow foot ring to an everted rim with a gently rounded edge. Both are superbly enamelled in varying shades of pink, green, brown, yellow, white, black and iron-red. Each of the exterior is designed with three peaches on growing on flowering branches beside two bats. The design continues over the rim and into the interior with a further five peaches and three bats.

8¼ in. (21 cm.) diam., box

(2)

HK\$18,000,000-25,000,000 US\$2,400,000-3,200,000

清雍正 粉彩過枝福壽雙全盤一對 雙圈六字楷書款











3011 Continued

The present pair of dishes belongs to a group that are decorated with a total of eight peaches growing on flowering branches and accompanied by five bats, forming the auspicious *wufu*, from the Yongzheng period. Examples of similar dishes, with Yongzheng marks within a double square or a double circle, are in museums and private collections worldwide, and it appears that those with a double square mark, are much rarer.

For other examples with double-circle marks in this size, see one from the John D. Rockefeller 3rd Collection, now in the collection of Asia Society Galleries, New York, illustrated in *Treasures of Asian Art*, New York, 1994, no. 198; one from the Jingguantang Collection, sold at Christie's Hong Kong, 5 November 1997, lot 878A; and a third one sold at Sotheby's London, 20 June 2001, lot 13.

For examples with double-square marks of comparable size to the current pair of dishes, refer to one in the Nanjing Museum, illustrated by P. Lam in *Qing Imperial Porcelain*, Chinese University of Hong Kong, 1995, no. 62; a pair from the Barbara Hutton Collection, sold at Christie's Hong Kong, 28 May 2014, lot 3319; a dish in the British Museum Collection, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Kodansha series, 1981, no. 226 (20.6 cm.); and one from the John M. Crawford, Au Bak Ling and Robert Chang collections, sold at Christie's Hong Kong, 27 October 2003, lot 665 (20.9 cm.).

Compare also larger dishes with this design which all have marks in double-circles, such as one illustrated in *Far Eastern Ceramics in the Victoria and Albert Museum*, Kodansha series, 1980, col. pl. 63 (50.5 cm.); and another in the Beijing Palace Museum, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, the Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 66, no. 56.

It is believed by many scholars that this particular design was applied to vessels made for the celebration of imperial birthdays. The composition of eight peaches and five bats is very auspicious. The eight peaches symbolise extended long life through their association with Shoulao, the Star God of the Longevity, and also through association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats provide rebuses both for good fortune and for the Five Blessings of longevity, health, wealth, love of virtue and a peaceful death.

盤侈口，淺弧壁，圈足。器面內外飾粉彩過枝福壽紋，兩株桃幹自外壁舒展延伸至盤心，枝上桃花綻開、八枚蟠桃嫣紅嬌豔，另繪五隻饕餮蝠翩翩飛舞。底青花雙圈內書「大清雍正年製」楷書款。

此尺寸的五蝠八桃盤有雙圈款及雙方款兩種，前者相對較少，僅見由約翰·洛克菲勒三世贈予紐約亞洲藝術館一例，見《*Treasures of Asian Art*》，紐約，1994年，圖版198號；靜觀堂舊藏一件，1997年11月5日於香港佳士得拍賣，拍品878A號；及倫敦蘇富比2001年6月20日拍賣一例，拍品13號。

尺寸相仿的雙方框款五蝠八桃盤例子包括：南京博物院一例、大英博物館一例、Barbara Hutton，2014年5月28日於香港佳士得拍賣，拍品3319號；及John M. Crawford、區百齡及張宗憲先後遞藏一例，2003年10月27日於香港佳士得拍賣，拍品665號。

北京故宮博物院及倫敦維多利亞和阿爾伯特博物館各藏一例的五蝠八桃大盤（口徑50.6公分、口徑50.5公分），皆書雙圈款。

這種從器內延伸至器外的畫面稱為「過枝花」，此畫法興起於雍正時期。此盤紋飾有「福壽雙全」、「洪福齊天」及「五福臨門」之祥瑞寓意，應為皇帝萬壽節而燒造。





back view
背面

THE PROPERTY OF A GENTLEMAN

3012

A FINE FAMILLE ROSE YELLOW-BACK
'POPPY' DISH

YONGZHENG SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE
AND OF THE PERIOD (1723-1735), THE ENAMELS POSSIBLY LATER

The interior of the dish is finely decorated with pink poppy sprays,
blue asters and rocks, below a poetic inscription and three red seals
each containing two characters. The exterior is applied with a
bright lemon yellow enamel.
8¼ in. (20.9 cm.) diam., box

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

US\$260,000-380,000

PROVENANCE

Sold at Sotheby's London, 19 June 2002, lot 50

The interior of the dish is finely decorated with pink poppy sprays,
blue asters and rocks, below a poetic inscription which eulogises the
fragrance and brilliant colours of the flowers, and three red seals each
containing two characters reading *jia li* (beauty), *si shi* (four seasons)
and *chang chun* (eternal spring) respectively. The exterior is applied
with a bright lemon yellow enamel.

Compare the present lot to a pair of Yongzheng mark and period
falangcai dishes decorated with poppies and poetic inscriptions in the
collection of the National Palace Museum, Taipei; one is illustrated in
*Portrayals from a Brush Divine. A Special Exhibition on the Tricentennial
of Giuseppe Castiglione's Arrival in China*, Taipei, 2015, cat. no. II-05,
and the other is illustrated in *Special Exhibition of Ch'ing Dynasty
Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, cat. no. 98.
Also see a Yongzheng period dish decorated in *falangcai* together with
a copy painted in the Republican period, illustrated by Geng Baochang
in *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p. 249, figs 426 & 427.

清雍正 外檸檬黃釉內粉彩虞美人題詩盤
雙圈六字楷書款 粉彩或為後加

題詩：含芳如有意，呈彩亦當時
「佳麗」、「四時」、「長春」印

來源

倫敦蘇富比，2002年6月19日，拍品50號

參考台北故宮博物院藏的一對琺瑯彩虞美人題詩碟，底書「雍正年製」
款，其一著錄《神筆丹青：郎世寧來華三百年特展》，台北，2015年，
編號II-05；另一刊於《清宮中琺瑯彩瓷特展》，台北，1992年，編號
98。此外亦可比較雍正款琺瑯彩玉蘭題詩盤，以及民國仿製的一例，
刊於耿寶昌著《明清瓷器鑒定》，香港，1993年，頁249，圖426及
427。

含芳如
有意
呈彩亦
當時



THE PROPERTY OF A GENTLEMAN

3013

A FINE *FAMILLE ROSE* 'PEONY' BOWL

YONGZHENG SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735), THE ENAMELS POSSIBLY LATER

Elegantly potted with tall rounded sides and supported on a short ring foot, the exterior of the bowl is elaborately decorated in colourful enamels to depict blossoming peony sprays on leafy branches, below two insects in flight.

5 $\frac{5}{8}$ in. (14.3 cm.) diam., wood stand, box

HK\$3,000,000-5,000,000 US\$390,000-640,000

PROVENANCE

Sold at Sotheby's London, 8 November 2006, lot 86

The current lot follows the design of Yongzheng palace bowls decorated with tree peonies which were enamelled in the Palace Workshop of the Forbidden City. A similarly decorated Yongzheng bowl from the collection of K.L. Essayan was sold at Sotheby's London, 2 March 1971, lot 196; then again at Sotheby's London, 14 December 1971, lot 173; then at Christie's Hong Kong, 29 April 2002, lot 567; and finally at Sotheby's Hong Kong 5 October 2016, lot 3669.

清雍正 粉彩牡丹紋盃 雙圈六字楷書款
粉彩或為後加

來源

倫敦蘇富比，2006年11月8日，拍品86號

參考一件 K.L. Essayan 舊藏的雍正後加粉彩牡丹蜜蜂盃，先於倫敦蘇富比 1971年3月2日拍賣，拍品196號；後於倫敦蘇富比 1971年12月14日拍賣，拍品173號；再於香港佳士得 2002年4月29日拍賣，拍品567號；再於香港蘇富比 2016年10月5日拍賣，拍品3669號。





THE PROPERTY OF A PRIVATE COLLECTOR

3014

A FINELY CARVED YELLOW JADE 'THREE
RAMS' GROUP

QING DYNASTY (1644-1911)

The jade is powerfully carved in the round, depicting a young ram playfully clambering on the back of a recumbent adult. The largest ram is depicted emitting a wispy cloud scroll from its mouth, gathering to support a *yin-yang* symbol floating on its back. The well-polished stone is of an even yellow tone with small areas of russet skin and opaque inclusions.

6 in. (16 cm.) wide, box

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

US\$110,000-190,000

PROVENANCE

Acquired in San Francisco, California in 1998

清 黃玉三羊開泰擺件

來源

1998 年購藏於加利福尼亞州三藩市





3015

A RARE IMPERIAL CARVED CINNABAR LACQUER TREASURE BOX AND STAND

QIANLONG PERIOD (1736-1795)

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

7 $\frac{5}{8}$ in. (19.5 cm.) square

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

A French private collection

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

清乾隆 剔紅暗八仙雲蝠萬壽紋正方寶盒連底座

來源

法國私人珍藏

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



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品



~ 3016

A RARE IMPERIAL KNIFE WITH BUFFALO HORN HILT AND GOLD AND TURQUOISE SHEATH

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

The elongated steel knife is inlaid in gold wires with a dragon chasing a flaming pearl with the reign mark inlaid on the spine. It is mounted on a buffalo horn-hilt applied with coral stones at one end and fitted with a gold sheath embellished with turquoise.

1 3/8 in. (33.5 cm.) long, Japanese wood box

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

PROVENANCE

A Japanese private collection

The current type of knife was originally used as a hunting knife by the Manchus, although intricately decorated knives such as the present example were more likely intended for ceremonial use by the Qing Emperors or high-ranking Manchu nobles. Few other extant examples that are as elaborately decorated as the present one are known. Compare one with an antelope hilt and a similar turquoise-inlaid scabbard sold at Sotheby's Hong Kong, 8 April 2010, lot 1810, and another with an antelope hilt and a rhinoceros horn scabbard from the Water, Pine and Stone Retreat Collection - Qianlong, sold at Sotheby's Hong Kong, 8 October 2009, lot 1817, both with Qianlong marks in gold-wire inlays on the spines as on the current example.

清乾隆 御製水牛角柄鑲金鋼刃儀仗刀帶嵌綠松石金鞘
《乾隆年製》四字楷書嵌款

來源

日本私人珍藏

此類配刀原為獵刀，但做工如此精緻者，裝飾性較大，應為清帝或滿清貴族重要典禮時佩戴，以示其不忘祖制。精緻程度相當的儀仗刀可比較兩件，一為羚羊角柄連嵌綠松石鞘，2010年4月8日於香港蘇富比拍賣，拍品 1810 號，另一為水松石山房舊藏，為羚羊角柄連犀角鞘，2009年10月8日於香港蘇富比拍賣，拍品 1817 號，兩件形制、款識皆與此相似。

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

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THE PROPERTY OF AN ASIAN COLLECTOR

3017

A SUPERB LARGE WHITE JADE
'POMEGRANATE AND BOYS' GROUP

QIANLONG PERIOD (1736-1795)

The jade is finely carved in the round to depict two boys clambering up the sides of a pair of large ripe pomegranates growing from a gnarled leafy bough, the boy seated on top resting a *ruyi* sceptre over his shoulder. The semi-translucent stone is of a creamy-white tone.

6½ in. (16.5 cm.) long, stand

HK\$4,000,000-6,000,000 US\$520,000-770,000

PROVENANCE

Important Chinese Jades From the Personal Collection of Alan and Simone Hartman, sold at Christie's Hong Kong, 28 November 2006, lot 1397

EXHIBITED

Christie's New York, 13-26 March 2001
Museum of Fine Arts, Boston, August 2003 - December 2004

LITERATURE

Roger Keverne (ed.), *Jade*, London, 1991, p. 152, fig. 59
Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 174

The two boys represented here could very well be the mythical Hehe Erxian twins who are symbolic of harmony and happiness, and were a popular subject-matter in Chinese art for their mischievous yet endearing countenances. The pomegranate, which is one of the 'Three Abundances', is a symbol of fertility, as its numerous seeds are likened to having many children. Together, the pomegranate and the heavenly twins, form an auspicious image of happiness and fecundity, reinforced by the presence of the *ruyi* which translates as "as you wish".

清乾隆 白玉榴開百子擺件

白玉，立體圓雕石榴童子。石榴外形豐碩露出果實枝葉環繞，一童子攀臥於枝幹，緊握枝幹伏石榴上，另一童子攀臥於石榴頂端，一手緊握枝葉，一手持如意。兩人面帶笑容，惹人喜愛。石榴一果多子，民間藉以喻「多子」取其子孫繁衍綿延不斷之吉祥寓意。

來源

哈特曼伉儷珍藏，香港佳士得，2006年11月28日，拍品1397號

展覽

紐約佳士得，2001年3月13-26號
波士頓美術館，2003年8月-2004年12月

著錄

Roger Keverne (編)，《Jade》，倫敦，1991年，頁152，編號59

Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版174號







THE PROPERTY OF AN ASIAN COLLECTOR

3018

A FINE AND SUPERB WHITE JADE
'DOUBLE HAPPINESS' MARRIAGE BOWL

QIANLONG PERIOD (1736-1795)

The compressed globular body is supported on four short splayed feet, straddling horizontally across the broad mouth rim with a musical chime joined by knotted ribbons to a double-happiness symbol, *Shuangxi*, carved in openwork, terminating with further ribbons suspending tassels framing either side of the gently everted spout, the sides of the vessel with a pair of loop-handles with loose rings, each handle formed by a bat with wings outstretched resting on the mouth rim. The well polished, translucent stone is of an even mutton-fat tone.

8 $\frac{7}{8}$ in. (22.4 cm.) across

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

PROVENANCE

Lady McCorquodale, London

Sold at Christie's London, 21 October 1974, lot 88

Important Chinese Jades from the Personal Collection of Alan and Simone Hartman, Part II, sold at Christie's Hong Kong, 27 November 2007, lot 1539

EXHIBITED

Christie's New York, 13-26 March 2001

Museum of Fine Arts, Boston, August 2003 - December 2004

LITERATURE

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.67

清乾隆 白玉福壽喜慶洗

來源

McCorquodale 女爵珍藏，倫敦

倫敦佳士得，1974年10月21日，拍品88號

哈特曼伉儷珍藏

香港佳士得，2007年11月27日，拍品1539號

展覽

紐約佳士得，2001年3月13-26日

波士頓美術館，2003年8月-2004年12月

著錄

Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，編號67





3018 Continued

The present lot is a classic example of the ideals of Qing jade carving where twin elements appear together, in this instance the double-happiness character and the pair of tasselled endless knots appearing together to symbolise harmony and eternal marital bliss. From the subject-matter, it is possible that this vessel was made as a wedding present, and a number of these remain in the Palace Museum, Beijing. Yang Boda discussed this group of objects in his essay 'Selected Treasures from the Personal Collection of Alan and Simone Hartman', published in the auction catalogue, November 2007, pp. 24-29.

A very similar water pot from the Helen and Peter Collection was included in the 45th Anniversary Exhibition of the Min Chiu Society, *Auspicious Emblems*, Hong Kong, 2005, and illustrated in the Catalogue, no. 218; a slightly smaller water pot of comparable design is illustrated by Yang Boda (ed.), *Essence of Qing Jades*, Hong Kong, 1995, pp. 200-201; an example with a *Shou* character on the bridge is in the Tianjin Municipal Museum, illustrated in *Cang Yu*, Hong Kong, 1993, pls. 204-205; and another also with a *Shou* symbol, was included in the Indianapolis Museum of Art exhibition, *Three Dynasties of Jade*, 1971, illustrated in the Catalogue, no. 44.

白玉，色澤溫潤細緻。洗池呈橢圓鼓腹形，兩側浮雕蝙蝠，蝠翅與下頷連於洗，耳下各垂一活環，口沿覆蓋鏤雕雙喜、磬及綬帶，凹弧形短流，底承四雲垂式足。

此洗造型上最大的特點是吉祥圖案的寓意，用「綬」諧「壽」音，「磬」諧「慶」音，配雙喜珮，飾一雙蝙蝠活環耳，寓喜慶和福之意，造型別緻新穎。雕琢工藝非常複雜，因為整體包括一雙活環耳都由一塊玉料雕琢而成，要在喜慶紋飾後掏膛成洗，殊不簡單。

此器功能可能是陪嫁的妝奩，用於熏香，亦稱花熏，類似的例子在清宮遺存中亦可尋到。

THE PROPERTY OF AN ASIAN COLLECTOR

3019

A FINE AND EXCEPTIONALLY RARE BLUE
AND WHITE 'LOTUS SCROLL' VASE,
TIANQIUPING

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

The vase is superbly potted with a globular body rising to a cylindrical neck supported on a countersunk base, delicately painted in cobalt of rich, sapphire blue tones with an elaborate meandering lotus scroll on the neck and body, separated by a classic scroll and *nuyi*-head band on the shoulder. The mouth is decorated with a wave border, and the foot is encircled with a band of interlocking petal lappets. The base is inscribed with a Qianlong reign mark.

24 in. (61 cm.) high, wood box

HK\$7,000,000-10,000,000 US\$900,000-1,300,000

PROVENANCE

Offered at Sotheby's Hong Kong, 16 May 1977, lot 95

清乾隆 青花纏枝番蓮紋天球瓶 六字篆書款

來源

曾於香港蘇富比拍賣，1977年5月16日，拍品95號





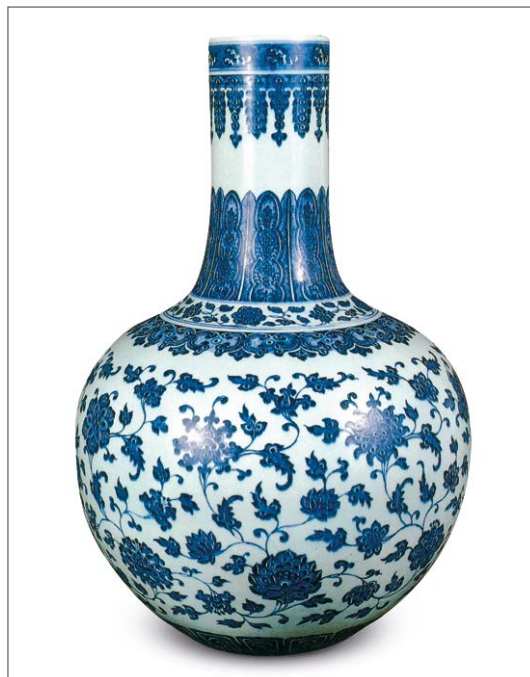


fig. 1 Collection of the Nanjing Museum
圖一 南京博物院藏品

3019 Continued

The form *tianqiuping*, also known as *tianqiuzun*, first appeared during the Yongle period, and was also made during the Xuande reign. The form is extremely difficult to fire but makes a remarkable visual impact, and thus became one of the most precious and highly desirable types of all the Ming and Qing imperial porcelain. It is interesting to note that even the Emperor Qianlong conveyed fondness for this magnificent form, as demonstrated by an entry dated to the 25th day of the 6th month of the 3rd year of Qianlong reign [1739], where the Emperor decreed an imperial order to Tang Ying, the superintendent of the Imperial kilns at Jingdezhen, to produce an 'enlarged Xuande-style *tianqiuping*'.

The elaborate lotus meander design on the globular body and the band of upright petals above the foot also appear on a Qianlong blue and white *tianqiuping* in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 232, (fig. 1). However the Nanjing example has a different decoration on the shoulders and neck, reflecting the variety of decorative repertoires available at the Imperial kilns at the time.

The Chinese word for 'lotus' shares a similar sound as the characters for 'yearly' and 'honesty', and thus conveys the meanings of perpetuity and integrity. Although the lotus design appears often on Qing porcelain, it is very rare to find it as the main motif on a *tianqiuping*.

天球瓶，又稱天球尊，始燒造於明永樂時期，宣德時期亦有燒造。因天球瓶體型巨大，燒造不易且陳設效果極佳，而成爲明清御窯瓷器中的名貴品種，並受到皇帝的青睞。如《清檔》即記載有清乾隆三年六月二十五日，乾隆帝欽命江西唐英燒造「宣窯放大天球尊」等的記錄。

器形高大飽滿，通體以青花爲裝飾。外口沿繪一周落花流水紋，頸部與腹部繪纏枝西番蓮紋，肩部以卷草紋及如意縷絡紋相隔，腹下部繪貫套蓮瓣紋與主題蓮紋相合。拍品腹部與脛部圖案與南京博物院所藏乾隆青花纏枝花卉紋天球瓶類似，參見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁232（圖一），但自肩部以上至外口沿輔助裝飾紋截然不同，反映出清代官窯瓷器穩中求變的藝術特點。

器身所用纏枝蓮紋裝飾，因「蓮」通「廉」、「年」字音，而有清廉及萬年的寓意。雖然纏枝蓮爲清代常見圖案，但於官窯天球瓶上施用則較爲少見。





3020

A SUPERB LARGE MING-STYLE BLUE AND WHITE 'BAJIXIANG' MOONFLASK

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

The vase has a circular body of flattened form with gently domed sides rising from a short spreading foot to a tall cylindrical neck flanked by a pair of stylised dragon scroll handles joining the neck to the shoulders. Each side is well painted in strong vivid blue tones with eight petal-shaped panels enclosing the *bajixiang* radiating from a narrow petal band that encircles a domed boss centred by a spoked flower head surrounded by a key-fret border repeated at the edge of the sides. The flat narrow sides are decorated with a band of leafy scrolls issuing lotus blooms, and the neck and foot with meandering *lingzhi* scrolls. There is a narrow band of key-fret pattern below the rim. The moonflask is covered overall with a glossy glaze. The base is inscribed with a six-character seal mark.

18¾ in. (47.3 cm.) high, box

HK\$5,500,000-8,000,000 US\$710,000-1,000,000

PROVENANCE

Sold at Christie's London, 4 November 2008, lot 206

EXHIBITED

Capital Museum, China, *Treasures of Hong Kong-The 20th Anniversary of Hong Kong's Handover*, Beijing, 2018, p. 145, pl. 157

清乾隆 青花八吉祥番蓮紋雙耳抱月瓶 六字篆書款

此瓶器型碩大，直口，頸肩兩旁飾對稱螭龍耳，扁圓腹中心凸面繪放射圖案花，並以其為心，於腹部環飾八瓣蓮瓣形開光，且分別填飾法輪、法螺、寶傘、華蓋、蓮花、寶瓶、金魚、及盤長紋。腹部側面一道纏枝番蓮紋邊，頸及近足則綴以靈芝卷草。底部寫「大清乾隆年製」六字篆書款。

來源

倫敦佳士得，2008年11月4日，拍品206號

展覽

首都博物館，《香江雅集—香港回歸祖國二十週年特展》，北京，2018年，頁145，圖版157





3020 Continued

The form of the present moonflask is in imitation of Yongle period (1403-1425) prototypes, which are likely to have been inspired by Middle Eastern metalwares. Similar Qianlong blue and white moonflasks of this types are in several museum collections worldwide: one of the same size from the Asian Art Museum of San Francisco is included in He Li, *Chinese Ceramics: A New Comprehensive Survey*, New York, 1996, pp. 321-322, pl. 599; two are located in the Idemitsu Museum (49.2 cm. and 50 cm. high, the latter unmarked), both illustrated in *Chinese Ceramics in the Idemitsu Museum Collection*, Tokyo, 1987, pp. 362 and 363, pls. 949 and 950; another (49.5 cm. high) in the Shenyang Palace Museum's collection is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum—The Chinaware*, vol. 1, Shengyang, 2007, p. 65, pl. 35; one (50 cm. high) in the Nanjing museum is illustrated in *Zhongguo lidai Jingdezhen ciqu*, Beijing, 1998, p. 169; one (49.2 cm. high) in the National Museum of China is illustrated in *Studies of the Collections of the National Museum of China*, Shanghai, 2007, p. 122, pl. 83; and one (49.3 cm. high) in the Taipei National Palace Museum is published in the *Blue and White Ware of the Ch'ing Dynasty*, vol. 2, Hong Kong, 1968, pp. 50 and 51, pls. 15 and 15a-c.

Compare also a number of examples from private collections including: one (49.6 cm. high) illustrated in *The Tsui Museum of Art: Chinese Ceramics—Qing Dynasty*, vol. 4, Hong Kong, 1995, pl. 75; one from the Brundage Collection is described by C. and M. Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no. 138; one (49.7 cm. high) from the Edward T. Chow Collection was sold as lot 544 at Sotheby's Hong Kong, 19 May 1981; and another (49 cm. high) from the Gerald M. Greenwald Collection was publicised in *Two Thousand Years of Chinese Ceramics*, 1996, no. 58, and later sold as lot 2826 at Christie's Hong Kong, 1 December 2010.

此壺可謂乾隆仿永樂抱月瓶的上乘之作，其形最早可溯自外域傳入中原之金銀器。類似例見於多間博物館館藏，包括：舊金山亞洲藝術博物館館藏一件，刊於何力，《Chinese Ceramics: A New Comprehensive Survey》，紐約，1996年，頁321-322；日本出光美術館館藏兩件，一件具乾隆六字款，一件無款（分別高49.2公分及50公分），載於《中國陶磁：出光美術館藏品圖錄》，東京，1987年頁362-363，圖版編號949及950；瀋陽故宮博物院院藏一件（高49.5公分），見於《瀋陽故宮博物院院藏文物精粹—瓷器卷》，上冊，瀋陽，2007年，頁65，圖版35；南京博物院院藏一件（高50公分），登於《中國歷代景德鎮瓷器》，北京，1998年，頁169；中國國家博物館館藏一件（高49.2公分），見《中國國家博物館館藏文物研究叢書·瓷器卷·清代》，上海，2007年，頁122，圖版83；台北國立故宮博物院亦藏一例（高49.3公分），見《清代青花瓷器》，第2冊，香港，1968年，頁50-51，圖版編號15及15a-c。

此外，亦有數例於見於私人收藏，包括：前徐氏藝術館收藏一件（高49.6公分），載於《徐氏藝術館·陶瓷·清代》，第4冊，香港，1995年，圖版編號75；一例曾入藏Brundage珍藏，刊於C. and M. Beurdeley所著《La Ceramique Chinoise》，夫里堡，1974年，編號138；一例曾由仇焱之舊藏，後於1981年5月19日於香港蘇富比拍賣，拍品編號544；一件來自Gerald M. Greenwald珍藏，曾載於《Two Thousand Years of Chinese Ceramics》，1996年，編號58，之後又於2010年12月1日於香港佳士得拍賣，拍品編號2826。



3021

A FINE AND VERY RARE UNDERGLAZE-BLUE AND COPPER-RED 'LION' VASE

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

The vase is finely potted with a globular body tapering to a recessed base. It is painted in inky tones of underglaze blue and a soft mottled underglaze red all around the exterior with three Buddhist lions holding ribboned brocade balls. The shoulder is decorated with a band of bats below a band of archaic dragons on the neck. The base is encircled by lotus petal lappets moulded in relief.

12 7/8 in. (32.9 cm.) high

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

PROVENANCE

Collection of Gustav Detring (1842-1913) and/or Constantin von Hanneken (1854-1925) and thence by descent



Constantin von Hanneken (1854-1925)
馮漢納根 (1854-1925)



Gustav Detring (1842-1913)
德瑾琳 (1842-1913)

清乾隆 青花釉裡紅獅滾繡球紋瓶 六字篆書款

瓶口外撇，束頸豐肩，腹下漸收。瓶身青花色澤濃豔、釉裡紅則略見淡雅。頸有一圈夔龍變形雷紋飾帶，肩處倒繪蝙蝠。腹繪三隻獅滾繡球，近足處則堆飾一圈仰蓮瓣紋。

來源

德瑾琳 (1842-1913) 與 / 或馮漢納根 (1854-1925) 珍藏，後於家族流傳



Tianjin residence
天津府邸







3021 Continued

Gustav Detring (1842-1913) and Constantin von Hanneken (1855-1925) were important figures during the late Qing period, particularly from 1895 to 1911. Given their great contributions to diplomacy and the military during the tumultuous late Qing period, the present lot is very likely to have been a gift from the Qing court.

Gustav Detring was born in Jülich, Germany. He first joined the Chinese Maritime Customs Service in the 1860s and later served in different posts across multiple cities in China. In 1878, his career took a significant step forward. He was appointed Director of the Chinese Maritime Customs Service and became the private advisor to Viceroy Li Hongzhang (1823-1901). Detring had gained the trust of Li Hongzhang and was his confidant in financial and foreign policy matters, including the negotiations between the Chinese court and the German military and arms manufacturers hiring military experts. As a result of his close alliance with Li, Detring rose to be the highest-ranking westerner in China at that time.

Constantin von Hanneken, was born in Trier, Germany. He spent most of his career in China. He firstly followed the direction his father wanted, joining the military for a short period. A key turning point occurred in 1879, when he met Detring in China. Through his close connection with Detring, he successfully became a military instructor for Li Hongzhang with the Chinese rank of general: later he became an instructor to the navy. He married Detring's daughter in Tianjin. These connections enabled both Detring and Hanneken to become collectors of Chinese artefacts and to maintain ties with China. Their collection has since been divided among their descendants.

It is very probable that the current vase was a rare example associated with Tang Ying (1682-1756), the influential supervisor of the Imperial kilns who in the 18th century revolutionised Jingdezhen's porcelain production in terms of quality and style. In the early-Qianlong period, under the directorship of Tang Ying at Jingdezhen, a series of porcelain wares with Qianlong six-character seal mark but slightly larger in size and apparently incorporating the form of the Chinese character 'you' 由 in the 'Qian' 乾 character, in place of the usual 'ri' 日 form. Very few of these vessels with this mark were produced for the court and the current vase appears to be one of them.

A Qianlong blue and white and underglaze-red garlic-head vase of very similar decoration from the Shanghai Museum was illustrated in *Underglaze Blue and Red*, Hong Kong, 1987, pp. 129, 190 and 243, pls. 126 and 190. Three closely related examples have been published: one is from the Tianminlou Collection, which is illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, vol. I, Hong Kong, 1987, pp. 155 and 157, pl. 113; one is from the Wang Xing Lou Collection, which is published in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors-A Selection from the Wang Xing Lou Collection*, Hong Kong, 2004, pp. 84-85, no. 27; and one from the Jingguantang Collection, which is depicted in *The Tsui Museum of Art, Chinese Ceramics: Qing Dynasty*, vol. IV, Hong Kong, 1995, pl. 85 and later offered at Christies' Hong Kong, 5 November 1997, lot 884. A smaller vase of this design was sold at Christie's Hong Kong, 8 October 1990, lot 482.

Also, from the Palace Museum, Beijing, a blue and white and underglaze-red seal box and cover bearing the same style of mark and related to the current example, is illustrated in *Qinghua youlihong*, Part III, Hong Kong, 2000, p. 235, no. 214.

古斯塔夫·馮·德瑞琳 (1842-1913) 與君士坦丁·馮·漢納根 (1854-1925) 為中國晚清重要人物，尤於 1895 至 1911 年期間。二人因與李鴻章關係密切，於外交及軍事上貢獻卓越。是件拍品極有可能為來自宮廷的賞賜。

德瑞琳生於德國於利希。1860 年代先加入中國海關，且於中國多個城市擔任多個要職，1878 年後事業更見高峰，除任東海關稅司外，亦大受晚清重臣李鴻章所重用。他深得李鴻章信任而得以參與中國多項外交事務，包括推動德國軍工業與清廷洋務派間的合作。有鑒於此，德瑞琳更成為中國當時官階最高的外國人。

君士坦丁·馮·漢納根則於德國特里爾出生。他幾乎竭盡一生事業於中國。先於 1879 年入華任軍事教官，被德瑞琳重用後，又因德瑞琳與李鴻章關係密切，而入李鴻章之幕僚。先後擔任軍事顧問，助李鴻章籌辦北洋海軍。繼成為德瑞琳的大女婿後，其與德瑞琳二人可謂是李鴻章在處理晚清科技、軍事、經濟、外等等事務上最為得力的左右手。兩人在華的重要活動，更為他們提供一條中國藝術品收藏的最佳捷徑，爾後其相關收藏更於家族中流傳至今。

此瓶因底款書寫風格，推斷其極有可能為雍、乾年間景德鎮督陶官唐英（1682-1756）之權陶佳作。底款「乾」字中以「由」代「日」之寫法，當屬乾隆早期之物，且多作為青花釉裡紅器之底款。同款青花釉裡紅器中包括一件上海博物館藏的青花釉裡紅獅滾繡球蒜頭瓶，著於《青花釉裡紅》，香港，1987 年，頁 129、190、及 243，圖版編號 126 及 190。私人收藏中，香港天民樓亦有一件清乾隆青花釉裡紅蒜頭瓶，並載於《天民樓藏瓷》，上冊，香港，1987 年，頁 155 及 157，圖版編號 113；望星樓收藏亦有一類似例，為一只青花釉裡紅松鹿大瓶，刊於《清代康雍乾官窯瓷器：望星樓藏瓷》，香港，2004 年，頁 84-85，編號 27；而徐展堂靜觀堂舊藏亦有一例載於《徐氏藝術館·陶瓷·清代》，第 4 冊，香港，1995 年，圖版 85，之後又於香港佳士得 1997 年 11 月 5 日拍賣，拍品 884 號。同類一件尺寸稍小的青花釉裡紅蒜頭瓶亦曾於 1990 年 10 月 8 日於香港佳士得拍賣，拍品 482 號。

除上述之瓶類器物，北京故宮亦藏有一件青花釉裡紅蓋盒，並著錄於《青花釉裡紅》，下冊，香港，2000 年，頁 235，圖版編號 214。





3022

A *GUAN*-TYPE GLAZED TWO-HANDLED
VASE, *FANGHU*

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

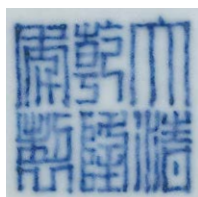
The vase is moulded to the front and back with peach-shaped
panels, with the neck applied with a pair of tubular handles. The
vessel is decorated overall with a unctuous glaze of pale greyish
celadon colour.

14¼ in. (36 cm.) high

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

US\$110,000-150,000

清乾隆 仿官釉杏圓貫耳方壺 六字篆書款





3023

A PAIR OF YELLOW-ENAMELLED INCISED
'DRAGON AND PHOENIX' BOWLS

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

Each bowl is finely incised with a five-clawed dragon and a phoenix with outstretched wings surrounded by scrolling clouds, decorated overall with a bright yellow enamel.

4 in. (10 cm.) diam. (2)

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

It is extremely rare to find a pair of Yongzheng mark and period bowls decorated to both interiors and exteriors in yellow and detailed with a design which combines both dragon and phoenix. As the colour yellow in Chinese, *huang*, provides the homophone for 'imperial', this colour signifies the superior status of the bowls' owner. Considered the most auspicious of mythical animals, the imagery of dragon and phoenix represent blessings and good fortune for the emperor and empress, and is known as *long feng cheng xiang*, which may be translated as 'dragon and phoenix present happy omens'.

清雍正 黃釉刻龍鳳呈祥盃一對 雙圈六字楷書款

此對盃內外均施黃釉，紋飾集合龍鳳，象徵「龍鳳呈祥」，乃黃釉器中級別極高的品種。「黃」音諧「皇」，黃釉為皇家至尊的代表顏色，彰顯高貴地位。







(another view 另一面)

3024

A FINE LARGE BLUE AND WHITE 'DRAGON'
BASIN

YONGZHENG-QIANLONG PERIOD (1723-1795)

Sturdily potted in the form of an alm's bowl, the jar is painted to the exterior in bright shades of cobalt blue to depict three five-clawed dragons, each chasing a flaming pearl amidst flames and cloud scrolls, all above crashing waves.

15¾ in. (40 cm.) wide

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

US\$260,000-380,000

Jars potted in the shape of alm's bowls were evidently produced in the Yongzheng and Qianlong reigns. See one blue and white example made during the Yongzheng reign from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 125, no. 111. Also see a Qianlong period blue and white 'dragon' jar of similar form, size and decoration to the present lot, also painted around the mouth and foot rims with crashing waves, illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 155, no. 141.

清雍正/乾隆 青花戲珠龍紋缸

此缸斂口，圓腹下斂，同類器形於清代雍正及乾隆時期皆有出現。清宮舊藏一例，於雍正年間燒製，見《北京故宮博物院藏文物珍品全集 - 36 - 青花釉裏紅(下)》，香港，2010年，頁125，圖111。另參考一件乾隆青花雲龍紋缸，腹部繪雲龍，口沿及近足處飾海水紋，無論器形、尺寸或紋飾皆與本拍品相近，見《北京故宮博物院藏文物珍品全集 - 36 - 青花釉裏紅(下)》，香港，2010年，頁155，圖141。



3025

A FINE AND EXTREMELY RARE
MINIATURE LEMON YELLOW-ENAMELLED
STEM CUP

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

The small stem cup is delicately potted with deep flaring sides rising to a slightly everted rim. Applied to the inside and outside in even glaze of bright lemon tone stopping close to the rim and foot. The base is covered with a clear glaze. The reign mark is inscribed in a line inside the pedestal foot.

1 $\frac{3}{8}$ in. (4.2 cm.) high, box

HK\$500,000-700,000

US\$65,000-90,000

It is very unusual to find such a small stem cup enamelled in yellow. Other Yongzheng-marked examples of similar form and size, but covered in puce enamel with straight mouth rims, can be found in the collection of the Palace Museum, Beijing, and are illustrated in *Qingdai yuyao ciqi, juan 1*, vol. II, Beijing, 2005, p. 416, pl. 195. Another example of underglaze blue decorated with 'Eight Treasures' and with the same modelling is from the collection of the Nanjing Museum, and is published in *Zhongguo Qingdai guanyao ciqi*, Shanghai, 2003, p. 172. Compare one further blue and white example sold at Christie's Hong Kong, 30 November 2016, lot 3401.

清雍正 檸檬黃釉撇口小高足盃 六字楷書橫款

雍正年間所製之黃釉小高足盃極為罕見。其它類似形制及尺寸之雍正款例件，僅見於北京故宮博物院院藏一件直口胭脂紅高足盃，載於《清代御窯瓷器·卷一》，第2冊，北京，2005年，頁416，圖版195；另有南京博物院院藏一只青花所繪之八寶紋小高足盃，其尺寸相若，著於《中國清代官窯瓷器》，上海，2003年，頁173；另可比較香港佳士得，2016年11月30日，拍品3401號的青花類似件。





3026

A FAMILLE ROSE AND DOUCAI CONICAL BOWL

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

The exterior of the widely flared sides is finely decorated with four floral medallions depicting peony, lotus, chrysanthemum and prunus divided by foliage sprays, the centre of the interior with a medallion containing two elaborate butterflies and flowers within blue double-line borders.

8¾ in. (22.3 cm) diam., box

HK\$600,000-800,000

US\$77,000-100,000

An identical bowl in the Palace Museum, Beijing is illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, no. 31, p.202; one in the Nelson-Atkins Museum of Art, Kansas City, illustrated in *Sekai Toji Zenshu*, vol. 12, no. 64 bottom; and one in the Durham University Oriental Museum, illustrated in *Malcolm MacDonald Collection of Chinese Ceramics*, London, 1972, pl. CXXXIX, no. 378. The Chang Foundation has another similar bowl included in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, no. 141.

清雍正 鬥彩團花紋斗笠式盃 雙圈六字楷書款

外壁繪牡丹、蓮花、菊花、梅花四季花卉，盃心飾花蝶紋，底青花雙圈內「大清雍正年製」楷書款。

同款盃藏於全球公私珍藏，包括北京故宮博物院，見《清康熙乾隆名瓷特展》，香港，1989年，頁202，圖版31號；坎薩斯市納爾遜－阿特金斯博物館，見《世界陶磁全集》，第12冊，圖版64(下)；杜倫大學東方博物館，見《Malcolm MacDonald Collection of Chinese Ceramics》，倫敦，1972年，圖版378號；台北鴻禧美術館，見《中國歷代陶瓷選集》，台北，1990年，圖版141號。



(two views 兩面)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3027

A MASSIVE AND SUPERBLY DECORATED
FAMILLE VERTE 'ROMANCE OF THREE
KINGDOMS' ROULEAU VASE

KANGXI PERIOD (1662-1722)

The cylindrical body is exquisitely decorated in the *famille verte* palette with a scene from chapter 20 in the novel '*Romance of the Three Kingdoms*' in which the Emperor Xianzong leads a hunting expedition with the heroes Liu Bei, Guan Yu and Zhang Fei in the entourage, and Cao Cao successfully shoots a deer after the Emperor's multiple failed attempts, implying his ambition for the throne. The slanted shoulder is decorated with medallions containing precious objects against a diaper ground below the neck decorated with Shoulao, the Star God of Longevity, presenting a peach to a child held by the Star God of Blessings, accompanied by the Star God of Prosperity. The galleried rim is encircled by an iron-red band of formal scrolls.

30 in. (76 cm.) high

HK\$2,400,000-2,800,000

US\$310,000-360,000

PROVENANCE

Sold at Sotheby's London, 27 February 1973, lot 80
Sold at Sotheby's London, 7 November 2007, lot 329

The current vase is most impressive for its imposing size, extraordinarily animated painting, and its very fine condition. Porcelain celebrating famous episodes from the lives of famous scholars and heroes from China's historical past, or from popular novels, became particularly prevalent during the mid-seventeenth century, when the collapse of the Ming dynasty freed the potters of Jingdezhen from imperial influence, and production shifted to appeal to the literati class.

The success of this innovative style is clear from its continuation into the Kangxi period, when originality of design was complemented by impeccable technique. This combination of innovation and technique is particularly apparent on the present vase, which is notable for its extensive use of iron-red enamel, which adds a freshness and vivacity to the *famille verte* palette.

Few rouleau vases of such magnificent size from the Kangxi period survive. One such example is a slightly smaller vase (74.2 cm.) decorated with the scene from the novel *Investiture of the Gods*, from the Jie Rui Tang Collection, which was sold at Christie's New York, 30 March 2005, lot 396, and subsequently at Sotheby's New York, 20 March 2018, lot 322.

Other comparable large vases include two from the Metropolitan Museum of Art Collection, sold at Christie's New York, 15 September 2016, lot 870 and 871; one illustrated by R. L. d'Argencé *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, p. 146, pl. 68; one from the collection of J. Goldschmidt, illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 330, no. 892; one illustrated in Walter Bondy, *K'ang-hsi*, Munchen, 1923, pp. 136 and 140; and one in R. L. Hobson, *The Leonard Gow Collection of Chinese Porcelain*, London, 1931, pls. XXV and XLVIIIa.

清康熙 五彩逐鹿中原圖大棒槌瓶

來源

倫敦蘇富比，1973年2月27日，拍品80號

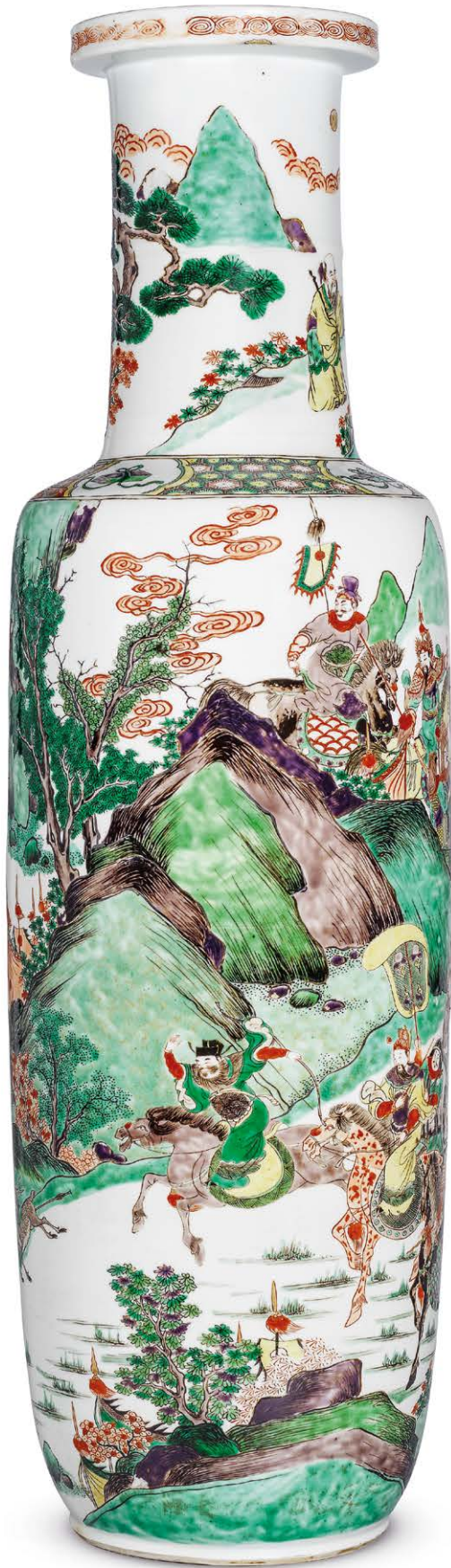
倫敦蘇富比，2007年11月7日，拍品329號

重要私人珍藏

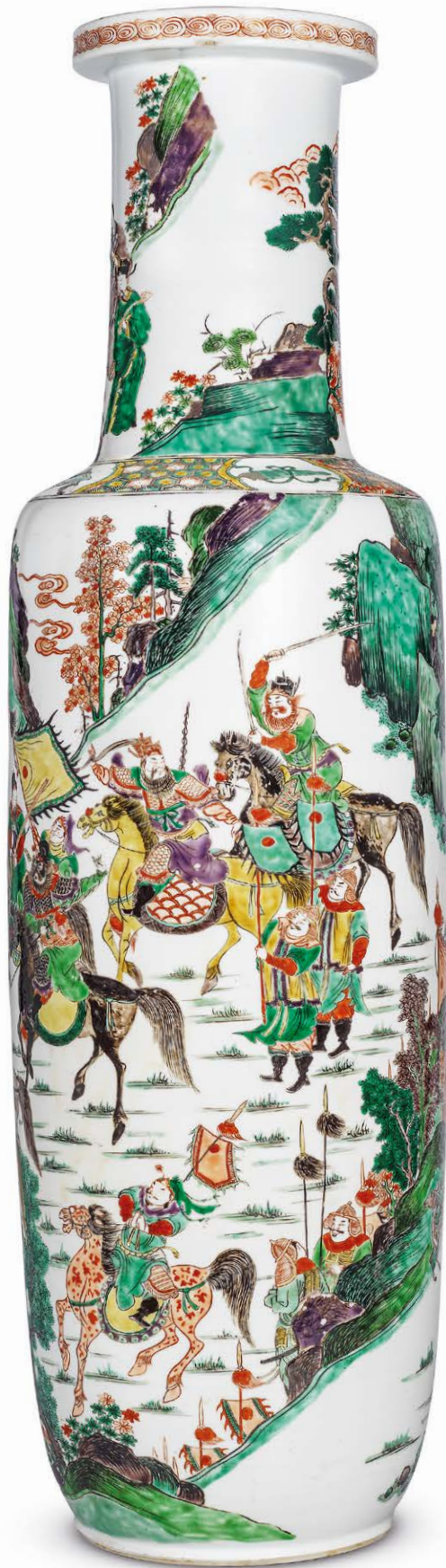
本瓶碩大工整，畫工細膩傳神，構圖疏朗有序，用色豐富鮮明，且品相良好，生動地描繪了《三國演義》中第二十回曹操許田打圍，各方人馬籌謀逐鹿中原的場景，為難能可見的康熙五彩精品。

明末清初，皇家御器廠運作一度被打斷，景德鎮窯場轉向迎合文人品味，出現大量繪畫章回小說篇章或歷史名人故事圖的瓷器，題材更為活潑生動。康熙一朝，五彩配方得以改良，釉彩更為透亮、具層次，配合色澤柔和的礬紅彩，尤為醒目。但尺寸逾70公分的例子卻不為多見，與其燒製難度高息息相關。其中一例繪封神榜故事圖，高74.2公分，先於紐約佳士得拍賣，2005年3月30日，拍品396號，後入潔蕊堂珍藏，2018年3月20日於紐約蘇富比拍賣，拍品322號，以美金1,575,000成交。

另可比較數件尺寸相若的康熙五彩棒槌瓶，兩件為紐約大都會博物館舊藏，2016年9月15日於紐約佳士得拍賣，拍品870及871號。一件著錄於R. L. d'Argencé，《Chinese Ceramics in the Avery Brundage Collection》，舊金山，1967年，圖68號；一件為J. Goldschmidt珍藏，著錄於《Ausstellung Chinesischer Kunst》，柏林，1929年，圖892號；一件著錄於R. L. Hobson，《The Leonard Gow Collection of Chinese Porcelain》，倫敦，1931年，圖版XXV及XLVIIIa。









(another view 另一面)

3028

A VERY RARE AND FINELY ENAMELLED
YANGCAI 'QUAIL' CIRCULAR BOX AND
COVER

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

The top of the cover is exquisitely painted with a scene of two quails surrounded by colourful sprays of chrysanthemum, aster and millet. The sides of the box and cover are decorated with elaborate floral scrolls and leafy tendrils set against a ruby-red *sgraffiato* ground, with the interiors and base of the box applied with turquoise enamel. The rims and four short *nyyi*-shaped feet are highlighted in gilt.

6¼ in. (16 cm.) diam., box

HK\$12,000,000-15,000,000 US\$1,500,000-1,900,000

清乾隆 磁胎洋彩錦上添花安居樂業圖蓋盒 六字篆書款







3028 Continued

The image of quails with chrysanthemum and millet sprays have multiple auspicious meanings in Chinese symbolism. As the first character of the Chinese name for quails, *an*, provides the homophone for 'peace', the depiction of quails signifies peaceful times which may also be associated with praise for an able ruler. The characters for quail, *an*, and chrysanthemum, *ju*, combine to form the term *an ju*, 'living in peace'. Furthermore, the character for millet, *sui*, combines with the character for quail to signify the auspicious saying *sui sui ping an*, 'continual peace'. See a Qianlong mark and period *famille rose* vase depicting the same subject of quails and chrysanthemums which was sold at Sotheby's New York, 13 June 1984, lot 226, then sold again at Sotheby's Hong Kong, 20 May 1986, lot 130 and again at Sotheby's Hong Kong, 3 April, 2018, lot 3205.

It is rare to find circular boxes and covers of this shape and size produced under the Qianlong kilns. One *famille rose* example decorated with flowers to the top and iron-red bats to the sides from the Qing Court Collection is in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no. 99, p. 115.

圓形蓋盒，燒製周正，較為不易。下承四如意雲頭足，蓋面以白彩為地藍料彩繪回紋一周為框，其內蓋面隆起形成仿金銀器錘碟工藝效果，並繪安居樂業圖於其上。盒外壁以軋道工藝及洋彩繪錦上添花紋，剔繪技法精密，所繪牽牛花等四季折枝花卉，花朵豔麗，填彩精細。盒內及外底滿施松石綠釉，底部支釘處繪綠彩花朵紋遮蓋，工藝繁複。盒口沿與四足露胎處，皆以金彩裝飾，其全器滿繪，金彩遮胎特點，與台北故宮清宮舊藏乾隆六年所製磁胎洋彩錦上添花茶壺相同，參見《華麗洋彩——乾隆洋彩》，台北故宮，2008年，頁50，圖6，為乾隆朝洋彩精心之作。

蓋面所繪安居樂業圖，以一對鸕鶿相顧於花石之間，寓意安居樂業，與上海博物館所藏乾隆琺瑯彩竹菊鸕鶿圖瓶，題材類似，取意相近，參見周麗麗著《上海博物館藏品研究大系·清代雍正—宣統官窯瓷器》，上海人民出版社，2014年，頁79，圖3-46。白釉細膩，彩料明快，繪畫生動。

盒底礬紅篆書乾隆本朝御窯款，與北京故宮清宮舊藏粉彩綠地勾蓮紋藏草瓶相似，應為同一人所書，參見《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，上海科學技術出版社，1999年，頁134，圖117。

THE PROPERTY OF AN ASIAN COLLECTOR

3029

A RARE CARVED WHITE
JADE 'HEHE ERXIAN'
MOUNTAIN BOULDER

QING DYNASTY, 18TH CENTURY

The boulder is exquisitely carved to one side in high relief with a dramatic mountainscape, depicting the *Hehe Erxian* ascending a steep path on a bridge through a mountainous landscape with overhanging pine and *wutong* trees. Above them is an open pavilion nestled in the summit cliff. The reverse is carved with large rocky cliffs detailed with a standing egret and another one flying above, shrouded with pine trees and *lingzhi* blossoms growing from the crevices of the rocks.

7¼ in. (18.4 cm.) high, stand, box

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

US\$160,000-330,000

LITERATURE

Yang Boda, *Essence of Qing Jades*, Chicago, 1995, pp. 122-123

清十八世紀 白玉「和合二仙」山子

著錄

楊伯達，《Essence of Qing Jades》，
芝加哥，1995年，頁122-123



(another view 另一面)



THE PROPERTY OF AN ASIAN COLLECTOR

3030

A WHITE JADE TWIN PHOENIX GROUP

QING DYNASTY, 18TH CENTURY

The stone is carved in the round in openwork. A pair of phoenix are perched on a jagged rock base in opposing directions, each with its head turned to look at the other. One clasps a spray of flowering peonies, its long tail feathers trailing gracefully to the ground in delicate curls, while the other grasps a *lingzhi* spray in the beak and shows its fine plumage by curving upwards its long elaborate tail. The wings are detailed with incised lines and the stone is of pale greenish-white tone with chalky white inclusions. 7½ in. (19.1 cm.) long, wood stand, box

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

US\$110,000-150,000

清十八世紀 白玉鏤雕雙鳳牡丹紋擺件





THE PROPERTY OF AN ASIAN COLLECTOR

3031

A PAIR OF WHITE JADE BOWLS

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

Each bowl is carved with deep, rounded sides rising from a crisply cut ring foot to a slightly everted rim. The semi-translucent stone is of an opaque white tone with pale brown mottling.

Each: 5 in. (12.6 cm.) diam., box

(2)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Christie's New York, 22 March 1999, lot 9

清乾隆 白玉盃一對 四字隸書刻款

來源

紐約佳士得，1999年3月22日，拍品9號



marks
款識



THE PROPERTY OF AN ASIAN COLLECTOR

3032

A WHITE JADE 'SHOULAO AND BOY' GROUP

QING DYNASTY, 18TH CENTURY

The stone is well carved depicting a figure of Shoulao dressed in a voluminous robe, a peach in his left hand, with a boy standing beside him holding a peach branch. The stone is of pale whitish-celadon tone. The imagery of the current lot contains numerous auspicious symbols and rebuses. The central character Shoulao is one of the Three Star Gods of Daoism and represent longevity. The peach held in his hand is another additional longevity symbol.

4½ in. (10.6 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 白玉雕童子獻壽把件

THE PROPERTY OF AN ASIAN COLLECTOR

3033

A WHITE JADE CARVING OF A LOTUS ROOT

QING DYNASTY, 18TH CENTURY

The stone is carved as a slender lotus root with three nodes from which emerge an undulating lotus leaf with fine veining and a lotus blossom wrapped around one end. The jade is of translucent, even white tone with some cloudy white inclusions well incorporated into the design.

8¼ in. (21 cm.) long, carved wood stand, box

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

US\$110,000-190,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 2005, lot 708

The lotus rhizome, *ou*, seen curled around the base, is homophonous with 'married couple' (*ou*), and the leaf, *heye*, is a pun for harmony.

清十八世紀 白玉並蒂同心擺件

來源

香港蘇富比，2005年5月2日，拍品708號



3034

A JADE AND HARDSTONE-
EMBELLISHED SILVER-MOUNTED
HANGING VASE AND COVER WITH
SUSPENSION STAND

QING DYNASTY (1644-1911)

The ovoid-form vase is cast as a recumbent Buddhist lion supporting a vase on its back with a pair of dragon head handles bearing loose rings on each side. Another pair of ring handles on the shoulders, connected with jade rings surmounted by a small bat, form loop terminals of a chime-form plaque. The exterior of the vase is embellished with coral, turquoise and hardstones. Inlaid to the front is a jade plaque carved in high relief with cat and butterfly, and at the back a 'twin badger' group. The cover is surmounted with white jade finial in the form of a ram holding a *lingzhi* spray attached to a linked chain that passes through the mouth of a bat set to the middle chime plaque. The suspension support is resting in a silver-embellished hole holding a tall cylindrical support topped by a metal arm cast as a dragon head. All of the above is secured on a tiered base with a band of lotus petals. 17 in. (43.3 cm.) high, wood stand

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

清 雕銀嵌寶活環福壽雙全獅馱尊掛座



3035

A CANTON ENAMEL
'EUROPEAN SUBJECT' HAND
MIRROR

QING DYNASTY, 18TH CENTURY

The mirror is mounted within a circular gilt-metal frame decorated with a continuous floral scroll. The back is fitted with a separate panel enamelled in the *famille rose* palette with four European subjects set in a riverscape scene. It is attached with a *zitan* handle.

13½ in. (34 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

清十八世紀 銅胎畫琺瑯西洋人物圖把鏡



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

3036

AN IMPORTANT AND VERY RARE GILT-BRONZE FIGURE OF BUDDHA AMITABHA

LATE NANZHAO-EARLY DALI KINGDOM PERIOD, 10-11TH CENTURY

The figure is finely cast and shown seated in *dhyanasana* with his right foot projecting from the hem of the fluidly draped folds of the robe. The hands are held in *dyanamudra*, with the two hands resting in his lap, thumbs touching the bent index fingers. The robes fall in curved diagonal folds along the contours of the body, exposing the right shoulder and right arm. He is wearing an elaborate scrolling necklace, an arm band on his left upper arm, and bracelets on both wrists. The face has well-defined, arched brows above elongated, almond-shaped eyes and is framed by the pierced, pendulous ear lobes and the neat edge of the hair, which is arranged in tight curls that continue onto the low domed *ushnisha* decorated in front with a gilded demi-florette. The figure is covered overall in rich, lustrous gilding, except the hair which is left un-gilt.

9 in. (22.5 cm.) high

HK\$ 15,000,000–25,000,000 US\$1,900,000–3,200,000

PROVENANCE

The Nitta Collection, sold at Christie's Hong Kong, 26 April 1998, lot 604
Eskenazi Ltd., London, 1998

EXHIBITED

The National Palace Museum, *The Crucible of Compassion and Wisdom*, Taipei, 1987, Catalogue, p. 185, no. 89

LITERATURE

Zhongguo Siguan Diaosu Quanji – 5 – Jintong Fojiào Zaoxiang, Heilongjiang, 2006, no. 172
A Dealer's Hand – The Chinese Art World Through the Eyes of Giuseppe Eskenazi, London, 2012, p. 212, pl. 92

南詔末 / 大理初期 十 / 十一世紀 鑲金銅阿彌陀佛坐像

佛陀全跏趺坐，兩手置於懷中，拇指食指相連，結上品上生印，為阿彌陀佛的標記手印。身穿袒右肩袈裟，衣紋細密流暢，貼身從左肩往右下散落，表現出輕薄質感。修眉微拱，杏眼微張，鼻形寬扁，嘴唇厚實，白毫大耳，神態憨厚莊嚴。頭髮成緊密螺髻，髻珠成半圓形。脖子戴項圈，右上臂戴臂釧，兩腕戴手環，全身除頭髮以外鑲金燦然。

來源

彭楷棟（新田棟一）珍藏；香港佳士得，1998年4月26日，拍品 604 號
埃斯卡納齊，倫敦，1998年

展覽

國立故宮博物院，《金銅佛造像特展圖錄》，台北，1987年，圖錄圖版 89 號

著錄

《中國寺觀雕塑全集 – 5 – 金銅佛教造像》，黑龍江，2006年，圖版 172 號
《中國藝術品經眼錄 – 埃斯卡納齊的回憶》，上海，2015年，頁 210，圖版 92 號，



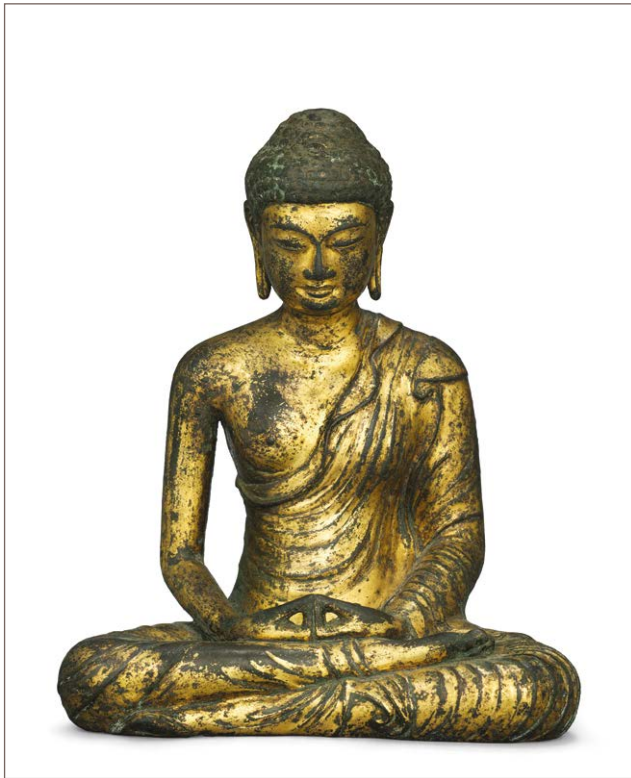


fig. 1 Collection of the Cleveland Museum of Art
圖一 克利夫蘭博物館藏品



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

3036 Continued

This exceptional sculpture depicts the Amitabha Buddha, identified by the *dyanamudra*, the mudra of meditation, and is one of the Buddhas of Five Directions, representing the West. The positioning of the fingers – in which particular finger touches the thumb -- indicates the level of paradise on which Amitabha is meditating. In this case, the index fingers are touching the thumbs, indicating that the Buddha is meditating on the upper paradise. The Buddha of Five Directions is a favoured subject of the Nanzhao/Dali Kingdoms, who were devout Buddhists and practiced a unique branch of esoteric Buddhism, the Acharya Buddhism. Unusually, the current Buddha wears elaborate jewellery, both around the upper left arm and the neck, a feature rarely found on Chinese Buddhist sculptures. Stylistically the current Buddha is closely related to the example in the Cleveland Museum (**fig. 1**), and the example in the Beijing Palace Museum (**fig. 2**), except that the Cleveland figure is not wearing any jewellery, and the Palace example is only wearing a bracelet. The proportion of the Cleveland example is somewhat more elongated and slender, reminiscent of Sui sculptural style, and the treatment of the robe less refined than that on the current figure. The dating of the Cleveland Museum figure has clearly posed a challenge to scholars, since it has been variously attributed throughout the decades to Tang, Five Dynasties, Liao, and more recently the Dali Kingdom.

After the discovery of the relics and Buddhist sculptures at the Chongsheng Temple in Dali in 1978, many iconographies are now dated to the Dali Kingdom using these pieces as benchmarks. However, none of the discovered sculptures have inscribed date, and

the Chongsheng Tower was built in the 8th century by the Nanzhao Kingdom, therefore it is very likely that some of the relics date earlier than the Dali Kingdom Period. For example, most examples of Acuoye Guanyin are now dated to the 12th Century, but it is known that the iconography was worshiped since the Nanzhao Kingdom, and its form as illustrated in the *Nanzhao Tuzhuan* (An illustrated History of Nanzhao, based on an original version dated to 899) is identical to the Dali version, therefore we can surmise that some of the extant examples could very possibly date earlier than the 12th century. If we compare the current Buddha and the Cleveland example to the 12th century Buddha in the Shanghai Museum (**fig. 3**), which has a cast date corresponding to 1163, it is evident that the Shanghai figure has much more Chinese influence, both in the facial features and the treatment of the robes, and the broad shoulders show influence from Tibet/ Nepal. The arm band he is wearing is also significantly different in style. In contrast, the robe on the current example is evidently of Gupta style prevalent on sculptures from Northern Qi to Tang periods (**fig. 4**), and his facial features have a distinctive local flavor and a pleasant disposition missing on the Shanghai example. Similar facial features and treatment to the hair can be seen on the Sakyamuni figure in Cave no. 4 of Shizhongs, Shizhongshan Grottoes (**fig. 5**), which is dated to the late Nanzhao/ Early Dali period. The armband on the current figure is also closer in style to the armband on the stone Buddha excavated in Weishan (**fig. 6**), dated to the Nanzhao period. It is therefore likely that the current figure dates earlier than the Shanghai example, which would place it in the early Dali period, or even earlier.

這尊精美非凡的阿彌陀佛造像在五方佛中代表西方，手施上品上生印，是定印的一種，食指拇指相連，顯示阿彌陀佛禪定冥想極樂淨土的最上級。五方佛是南詔／大理國崇信的密宗阿吒力教的重要造像，佛像穿戴首飾，是雲南地區造像的獨特風格，在中原佛造像上很少見到。與此造像風格相近的例子可見克里夫蘭博物館藏不戴首飾的一例（圖一），及上海博物館藏只帶右手環的一例（圖二）。克里夫蘭例的身形更加修長清癯，帶有隋代遺風，而衣褶的處理不像本拍品如此細膩。此像的斷代顯然為過往的學者出了一道難題，歷年來曾被分別被定為唐，五代，遼，直到最近才改定年為大理。

1978 年大理崇聖寺重修，從千尋塔塔基發現許多文物及造像，以此為標準，許多風格類似的造像都被改定年為大理國時代。然而，這些造像沒有一件帶紀年，而崇聖寺是南詔國時期九世紀開始興建的，所以塔基裏的一部分文物非常有可能年代比大理國更早。以阿嵯耶觀音為例，目今所見的例子大多定為大理國 12 世紀，但是這類造像在南詔時代便受供奉，而且如南詔圖傳所示，其造型與大理時期並無多大分別，所以現存的造像應該有一部分的年代早於 12 世紀。上海博物館有一件由孔祥勉捐贈的大理阿彌陀佛坐像（圖三），內膛鑄有「盛明二年」（1163）的年款。與本尊造像相較，上博例受中土風格影響更大，開臉與衣褶的處理更接近中原的風格，寬闊的肩膀則受到西藏／尼泊爾造像的影響，臂釧的式樣也截然不同。本尊的衣袍式樣為北齊到唐時期常見的笈多風格造像上可見（圖四），開臉富地方色彩的憨厚神情是上博例所缺少的。與本尊相似的開臉與髮髻，可以在石鐘寺石窟第四窟的造像上見到（圖五），而此窟的開鑿年代為南詔末／大理初年，而風格相近的臂釧，則可以在巍山發現的一尊石雕阿彌陀佛像上見到（圖六），此佛也是南詔時期的作品。由此推斷，本尊的鑄造時期應該早於上博例，可能是大理初期亦或更早。

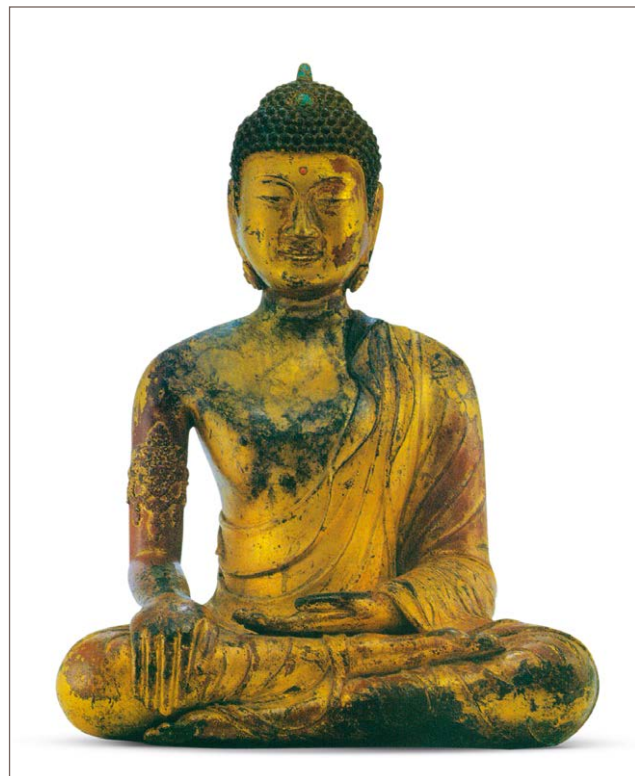


fig. 3 Collection of the Shanghai Museum
圖三 上海博物館藏品



fig. 4 Collection of the Cleveland Museum of Art
圖四 克利夫蘭博物館藏品

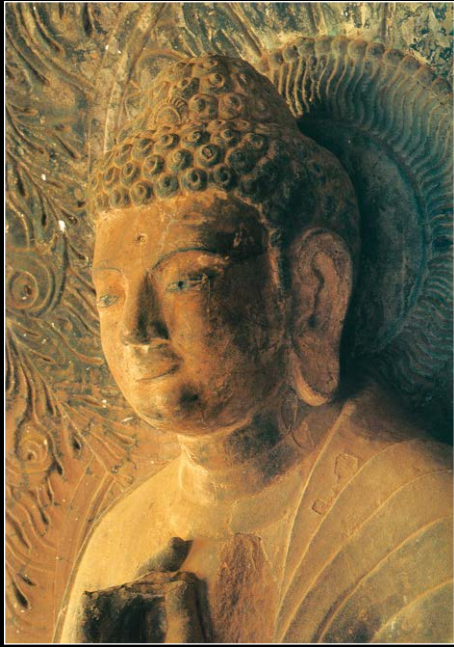


fig. 5 A figure of Sakyamuni in Cave no. 4,
Shizhongsi, Shizhongshan Grottoes, Jianchuan
County, Yunnan Province
圖五 劍川石鐘山石鐘寺第四號窟中之釋迦摩尼佛造像

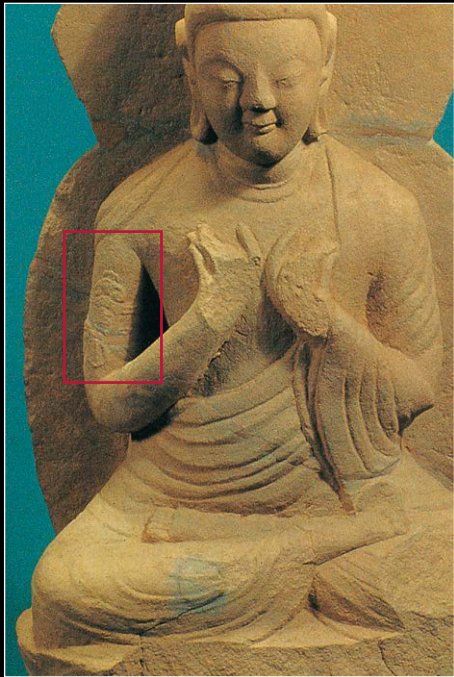


fig. 6 A stone Buddha excavated in Weishan County,
Yunnan Province
圖六 巍山發掘石佛造像





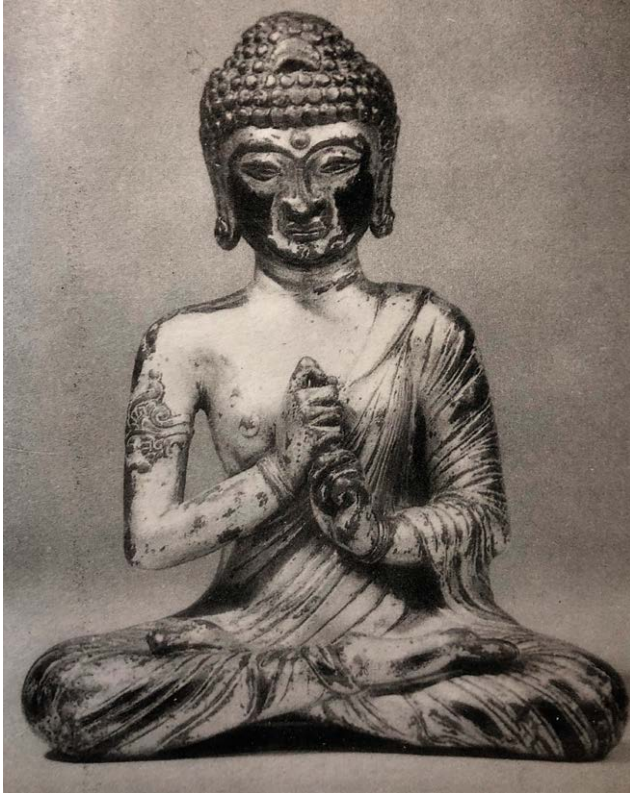


fig. 7 Private Collection
圖七 私人珍藏

Another example worth mentioning is a Vairocana Buddha, 17 cm high, in a private collection (fig. 7). This example has very similar treatments to the robe as with the current example, and is wearing a similar armband, but without a necklace. Lastly, there is an excavated example from the Dali Dafengle burial site, without jewellery and wearing a Chinese style robe (fig. 8). Interestingly, this burial site also yielded artifacts dated to the Nanzhao period. Currently, more research is needed to differentiate Nanzhao and Dali sculptures, as well as between early and late Dali pieces. Stylistically, however, the current bronze seems to pre-date the 12th century example in the Shanghai Museum. Notwithstanding its dating, the current example is without a doubt the most refined of all the examples in existence, and certainly a masterpiece worthy of a serious collector.

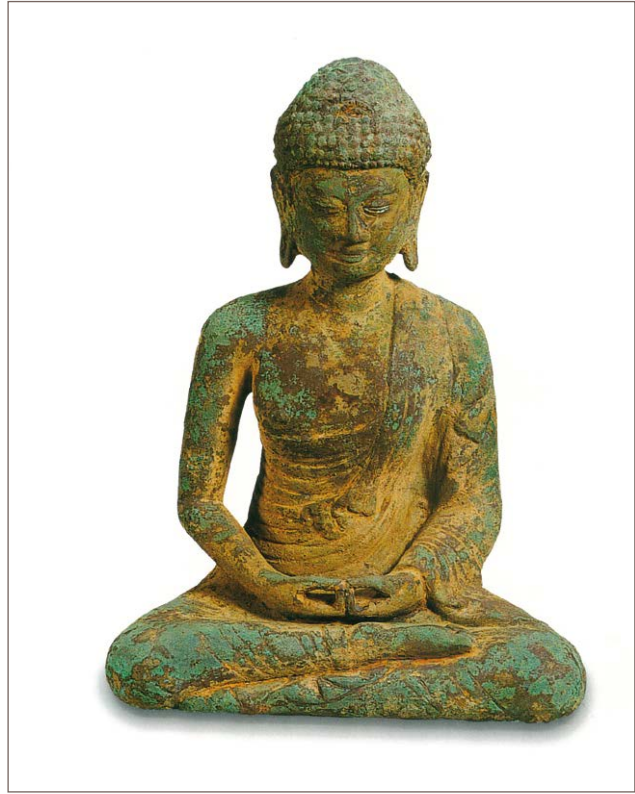


fig. 8 Collection of the Dali Municipal Museum
圖八 大理市博物館藏品

另外一件值得比較的例子是私人收藏一件 17 公分高的大日如來（圖七）。此尊大日如來的衣袍處理手法與本尊十分相近，臂釧的造型也很相似，不過沒有戴項圈。最後，大理大豐樂區墓葬曾發掘一件阿彌陀佛坐像（圖八），不戴首飾，而衣袍的形式帶中土風格。值得一提的是此墓葬區也有南詔時期的文物出土。以目前的資料看來，要區別南詔與大理造像的不同，或是區分大理早期跟晚期造像的風格，還需要相當的學術研究。但是，本尊的風格與上博十二世紀的坐像相比，年代應該更早。姑且不論其年代，本尊無可否認是同類造像中最為精美的一例，藝術價值極高，是值得藏家珍藏的一件重要作品。





3037

A RARE CARVED WOOD FIGURE OF
WATER MOON GUANYIN AND A MARBLE
STAND

THE GUANYIN SONG DYNASTY (960-1279),
THE STAND MING DYNASTY (1368-1644)

The *bodhisattva* is intricately carved seated in *rajalilasana*, the posture of royal ease, with the right arm placed on the raised knee and the left hand resting on one side. His hair is swept back into a topknot behind a headdress, and long tresses cascade down the shoulders. The face has downcast eyes and a serene expression, and the chest is adorned with a bejewelled necklace. A shawl is draped over the shoulders and his *dhoti* is tied in a bow below the waist. The rectangular scroll-form marble stand is detailed with foliate emblems.

25³/₄ in. (65.3 cm.) high overall including stand (2)

HK\$ 1,800,000-2,600,000 US\$240,000-330,000

PROVENANCE

Acquired in Hong Kong, 1992 (With 'Luen Chai' label to the underside)

宋 木雕水月觀音像、
明 大理石座

來源

1992年購自香港（底部帶「聯齋」標籤）

此尊菩薩乃大慈大悲之化身，在中國名為「觀音」，意謂「觀察世間聲音覺悟有情」。在印度，其梵文名為「Avalokitesvara」，代表「觀世」。本觀音衣飾華麗，遍身瓔珞，儼如尊貴的古印度王子，象徵喬達摩悉達多悟道成佛前的俗家身份。「如意坐」為水月觀音特有的坐姿，象徵清靜自在、與世無爭、借指物我相生、靜思默觀之境。根據《華嚴經》終篇第三十九品《大方廣佛》的記載，觀音居於補怛洛伽山之巔，靜觀水中月，是水月觀音應化身的文本由來。這部經典指世上本無因果之分，衆生圓融相生、平等和諧。水月觀音在宋元明繪畫中經常可見，但在同時期製作的雕塑藝術中實屬珍罕。



3038

A GILT-BRONZE STANDING FIGURE OF
MAITREYA AND STAND

QIANLONG PERIOD (1736-1795)

The Buddha Maitreya is cast standing on a separately cast lotus plinth with the right hand raised in *abhaya mudra* and the left hand held in *varada mudra*, wearing elaborately pleated robes. There is a serene expression to the face and his intricately incised hair is surmounted by a high domed *ushnisha* with gold discs.
10 $\frac{7}{8}$ in. (27.5 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Guy Kaufmann (1923-2010) Collection, France

清乾隆 鑲金銅彌勒佛立像連座

來源

法國 Guy Kaufmann (1923-2010) 珍藏

The treatment of robes with concentric folds, as seen on the present lot, is known as 'Udayana' style; it is believed that robed images of Maitreya originated from the kingdom of Udayana which is now known as Swat Valley in Pakistan. These figures, with hands in *abhaya* and *varada* mudras, signified the coming salvation of all sentient beings, and were increasingly popular in gilt bronze form in China during the Northern Wei period (386-534) as Buddhism spread to East Asia through the Silk Road. One large Northern Wei example is in the collection of the Metropolitan Museum of Art in New York, illustrated by D. P. Leidy & D. Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 59. This iconic image of Maitreya continued to be appreciated throughout the dynasties after the Northern Wei period. An example dated to the Yuan Dynasty is in the Minneapolis Institute of Arts, illustrated by R. Jacobsen, *The Asian Galleries*, Minneapolis, 1982, p. 22. Another example was sold at Sotheby's New York, 21 September 2007, lot 24, then again at Sotheby's Hong Kong, 3 October 2017, lot 3135. Also see a large Xuande mark and period gilt-bronze standing Buddha at the Musée Cernuschi, museum no. M.C. 686. It has been suggested by some scholars that figures with a rounded collar as seen on the present lot indicates later production in the Qing period; see Jin, S. 'Hanzang fojiao zhong de zhangtan ruixiang (Sandalwood auspicious images in Sino-Tibetan Buddhism)' in *Wenwu Chunqiu*, 2005(4), p. 40.

Of Swiss origin, Guy Kaufmann (1923 - 2010) was an avid art collector living in Paris whose area of focus was South East Asian and Himalayan art. He actively collected from the 1970s to 1990s acquiring items from reputable French dealers and was advised by Jean-Michel Beurdeley among others. Parts of his collection were donated to the Musée Guimet; he was awarded the French Legion of Honour for his contributions.



THE PROPERTY OF AN ASIAN COLLECTOR

3039

A GILT-BRONZE FIGURE OF PALDEN LHAMO AND STAND

QING DYNASTY, 18TH CENTURY

The fierce goddess is seated sideways on a flayed skin on top of a mule over a separately cast rocky base carved with waves surrounding a sea of swirling blood. The figure is shown with her right arm upraised and left holding a *kapala*, adorned in beaded jewellery and a garland of severed heads over her shoulders. Her wrathful face is cast with bulging eyes and a third eye on the forehead, below flame-like hair. There are traces of red pigment to the sea, hair, mouth and the *kapala*.

11¼ in. (27.5 cm.) high

HK\$150,000-260,000

US\$20,000-33,000

清十八世紀 鑲金銅吉祥天母像連座



3040

A GILT BRONZE RECTANGULAR TWO-HANDLED CENSER
AND COVER

KANGXI PERIOD (1662-1722)

The censer is elaborately cast to the sides with archaistic *kui* dragons, with an apocryphal six character Xuande mark to the base. The openwork cover is similarly decorated with archaistic *kui* dragons, below a finial modelled as a recumbent single-horned *qilin*.

12½ in. (31.8 cm.) wide across handles

HK\$300,000-500,000

US\$39,000-64,000



mark

清康熙 鑲金銅仿古夔龍紋麒麟鈕雙耳方蓋爐



3041

AN IMPORTANT AND EXTREMELY RARE PAINTING OF AN
IMPERIAL COURTYARD-GARDEN SCENE BY HE SHIKUI

QING DYNASTY, SECOND QUARTER 19TH CENTURY, PROBABLY CIRCA 1844-1845

This magnificent and extraordinarily detailed nine-panel screen – originally conceived as a large hanging scroll – depicts the imperial household at leisure in a garden landscape scene during late spring. The lower corner of the garden-courtyard scene is detailed with a young man, dressed in ethnic Han-style costume and holding a fan in one hand. He is standing in preparation of being received by a senior host, dressed in a blue-coloured informal court robe who is seated in a veranda in the centre of the painting, and is flanked on either side by elegant ladies and children of the household. Above the host is a horizontal pink-ground plaque that bears the characters in blue, *Yehui chunfang*, meaning Gathering and Nurturing the Fragrance of Spring Flowers, and is followed by the name *Huanwen* and a further two seals.

92¼ in. (234.32 cm.) high, 155¼ in. (394.34 cm.) wide overall
Ink and colour on paper, later mounted as a nine-panel screen.

HK\$3,200,000-5,000,000

US\$420,000-650,000

PROVENANCE

Amber Lightfoot Walker (1919-2014), New York

Amber Lightfoot Walker, was a New York socialite and philanthropist with a passion for the arts.

New York Cultural institutions including Lincoln Center Theater, the Morgan Library & Museum and the 92nd Street Y were the beneficiaries of her estate and received generous donations in the name of Ms. Walker's son, the late Christopher Lightfoot Walker.

清十九世紀中期，或約 1844–1845 年 賀世魁繪御苑行樂圖九條屏

此圖以宮廷御苑為題，畫面營亭建榭，嘉木怪石，雜蒔花竹，古松參天，長廊漏窗若隱若現，碎石鋪徑蜿蜒透迤，層層景緻更添曲折幽邃。畫面正中端坐一藍袍戴帽者，並有媼嫗姬妾環侍在側。其左下方另見一欲登門拜訪男子，手持折扇，身著漢服。中亭檐下懸一紅匾，題曰「冶彙春芳」，並署「煥文」，下鈐白文「賀世魁」及朱文「煥文」印各一方。畫面右方亦見一亭上有橫額曰「交翠（庭）」。此畫尺幅巨大，之後改作九條屏裝裱。

來源

安珀·萊特福特·沃克（1919–2014），紐約

安珀·萊特福特·沃克是紐約有名的社交名媛，更是一位對藝術充滿熱忱的慈善家。

紐約許多文化機構，包括林肯表演藝術中心、摩根圖書館及博物館和 92 街 Y 皆受惠於沃克夫人，同時還收到以其故子之名所作出的慷慨捐贈。

An expanded catalogue description and further research for this lot is available upon request.

本拍品有更詳細的資料可供索取。









fig. 1A Lot 3041 detail
圖1A 本拍品中坐者細圖



fig. 1B Emperor Daoguang: detail from *Xiyi qiuting tu*
圖1B 《喜溢秋庭圖》中的道光像

From the two characters *Huanwen* and two artist seals: 'He Shikui' and 'Huanwen', on the painting it is possible to ascertain the artist as He Shikui, also known as under his pseudonym as Huanwen, a well-known court artist who died circa 1845.

The most significant person in the present painting is undoubtedly the figure dressed in a deep blue robe seated on a daybed inlaid with marbled panels (fig. 1A). It is possible that this central figure depicts the Daoguang Emperor (reigned 1820–1850). Close examination, the facial features of this central figure bear an uncanny resemblance to various known depictions of the Emperor, such as in the painting *Xiyi qiuting tu*, Autumn Courtyard Full of Joy (fig. 2) dating circa 1833–1834, in the collection of the Palace Museum, Beijing (see fig. 1B for detail). It is interesting to note that the Palace Museum painting is also by the artist, He Shikui. The facial characteristics that immediately catch one's attention are the 'split' eyebrows, long flattened nose, wispy moustache, chiselled cheekbones and full lips. Interestingly the pose and costume are very similar too. The present figure is wearing informal clothes (*changfu pao*), a blue coloured robe adorned with catfishes and endless knots (symbols of abundant wealth and longevity). A robe of this identical design is in the collection of the Palace Museum, Beijing. A jadeite snuff bottle is shown in sitter's hand and in the other portrait of the Daoguang Emperor, snuff bottles lie on the *Kang* table. A number of jadeite bottles of these shapes remain in the collections of both Palace Museum collections.

此九屏《御苑行樂圖》原為一巨幅掛軸，描繪暮春時分王公貴胄於庭苑閑逸消遣的生活場景。畫面正中匾額鈐「賀世魁」及「煥文」兩印（圖1），表明作畫者或為宮廷畫師賀世魁（？-約1845）。

畫心正中者無疑最具崇高地位（圖1A），只見其坐於嵌大理石靠背扶手圍子羅漢榻上。將其面容對照多幅清宮舊藏道光帝像，如北京故宮博物院院藏《喜溢秋庭圖》中（圖1B），可見兩者表情皆略顯木訥。據學者考證，《喜溢秋庭圖》（圖2）當始繪於道光十三年（1833），並由如意館畫家賀世魁奉旨所作。

細觀畫家對軸心人物刻劃的五官輪廓，其面型癯瘦，長鼻斷眉，高顴豐唇，兩撇鬍子。巧合的是，其坐姿與《喜溢秋庭圖》中所繪道光御容極為相似。至於其所著常服袍，乃與北京故宮博物院所藏一件藍色篋錦紋暗花綢夾袍相若，袍上細描鯨魚、盤長及警等紋飾所組成的



fig. 2 *Xiyi qiuting tu*, by He Shikui depicting the Daoguang Emperor and his family, circa 1833-1834, collection of the Palace Museum, Beijing
圖2 清賀世魁所繪《喜溢秋庭圖》，約1833至1834年作，北京故宮博物院藏品



fig. 3A *Taihu* rock (lot 3041 detail)
圖3A 本拍品細部的太湖石



fig. 3B *Taihu* rock from *Xiyi qiuting tu*
圖3B 《喜溢秋庭圖》細部的太湖石

The central placement and larger size of the central seated figure implies that his family status is of the highest importance. However, the sapphire mounted on his hat, is not one that an emperor would wear, and does pose a serious protocol issue. It is possible that this may have been an honest mistake by a studio hand, and that as a preparatory painting thus the error was not corrected. Alternatively this oversight may have been due to the fact that this painting was an informal rather than an official portrait.

When compared to details from the Beijing painting mentioned above, the composition of the present painting would also strongly indicate an imperial connection as identified by the courtyard setting and the sitters. Perhaps the most tantalizing link is the identical *Taihu* rock in the foreground of both paintings. Besides minor adjustments in the lower quadrants of the rock, it appears they are almost identical (figs. 3A&B). Similarly, the chrysanthemum-pattern pebble pathways and natural rockwork steps that lead into the buildings in both paintings are indicative of a similar imperial garden setting. Other similarities that are worthy of note are the marbled and red-lacquered flower-bed surrounds; the cranes dotting the background details all in a western linear perspective; and the porcelain dragon and phoenix cups (underglaze red in lot 3042, underglaze blue in the Palace painting) each with identical silver or gold stepped covers and ingot-shaped stands.

吉祥花紋，寓意吉慶有餘或年年有餘。不僅如此，其一手盈握煙壺，一手舀匙鼻煙的模樣，竟與另一幅道光帝手持鼻煙壺像的姿態不謀而合。據知，無論是北京還是台北故宮，兩院均藏有不少類似的翠玉光素鼻煙壺。

《春溢秋庭圖》全畫以宮苑園林為基本構圖，園內石徑曲折，巧佈太湖。若將其與此畫相互對照，不難發現前景部份之相似，實是耐人尋味。除了部份凹凸嶙峋略有出入之外，兩石表現手法明顯均同出一轍（圖3A及B）。而敞亭前石階、石徑的共同點更是不言而喻。

相互承襲的細部描繪仍有數處值得一提：鑲填大理石的三圍屏羅漢榻相較於《春溢秋庭圖》中的三屏式紅雕漆羅漢床；以西方近大遠小的透視原理來處理後景中的遠鶴；鑿紅彩龍鳳紋杯之於《春溢秋庭圖》中的青花紋杯——兩者不僅同樣帶金或銀蓋，同時皆置蓋於銀錠形蓋托內。

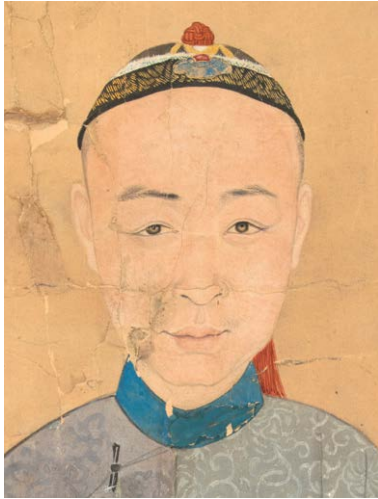


fig. 4B Lot 3041 detail
圖4B 本拍品細部



fig. 4C *The Emperor Xianfeng in informal attire* (detail), collection of the Palace Museum, Beijing
圖4C 《咸豐皇帝便裝像》(細部)
北京故宮博物院藏品



fig. 4A Imperial red-knotted hat, collection of the Palace Museum, Beijing
圖4A 青色緞釘珊瑚米珠子孫福壽紋帽頭，北京故宮博物院藏品



fig. 4 Figure wearing Imperial five-clawed dragon robe and hat (lot 3041 detail)
圖4 本拍品右下方男子絳色衣袍上的五爪龍紋及帽頭

The figure illustrated in the lower right corner (fig. 4) maybe a depiction of Prince Yizhu, who later ascended the throne as the Xianfeng Emperor. The damask design of a five-clawed dragon on his brown robe is clearly depicted, while a red knot (representing the highest rank) appears to provide the finial on his cap (fig. 4A). This suggests that the figure represents a young noble prince from the imperial family. Prince Yizhu would have been about 13 or 14 years old at the time when this painting was executed. A comparison between this figure, and those of known images of the Xianfeng Emperor bear startling similarities, including the elongated face, bone structure, large flat ears, large nose and full lips (figs. 4B&C).

It is possible that the present painting was a special commission by Prince Yizhu for display in his own residence. If this is the case then it explains why the painting lacks imperial seals of the Daoguang Emperor and any—or as yet to be discovered—written court records for its commission.

據信此畫當為一王公貴胄所繪。而畫面右下角所繪之執扇男子極有可能是道光嫡子奕訢（1831–1861，即後來的咸豐帝）（圖4）。之所以如此推測，即因其絳色衣袍上有五爪龍紋顯而易見。加之帽頭上的紅絨結頂（此當為最高級別）（圖4A），足見其當為清室中重要的年輕成員。若此畫繪於1844至1845年間，則咸豐時年約十四、五歲。再將其面容與另一清宮舊藏之《咸豐帝便裝像》相互比較，其眉宇之間，五官輪廓之清瘦骨爽、耳厚豐鼻的特徵及唇角略揚的神韻，實是極盡神似（圖4B及C）。

此或暗示畫師受命奕訢，並在成畫後建置府內。若然如此，即可解釋何以畫上並無道光題贊，更不見有記錄著於清檔。



fig. 5A Family Matriarch
圖5A 本拍品細部的老婦形象



fig. 5B Empress Dowager Gongci, collection of the Palace Museum, Beijing
圖5B 《孝和睿朝服像》細部，北京故宮博物院藏品

Further examination of the female figures in the painting and based on the assumption that this painting was executed around 1844-1845, it is possible for other sitters to be identified. If the central figure is Daoguang, the female figures depicted alongside would be closely related to him. Under this theory, the elderly female depicted can be assumed as the Empress Dowager Gongci (1776-1850) (fig. 5A).

A comparison of known images of the Empress Dowager and the figure seated second from the left on the veranda (figs. 5A&B) show a remarkable similarity in the bone structure of the face, with high cheekbones, elongated face and wide forehead. Thus the physiognomies of at least three main characters in this painting appear to align with their imperial family counterparts. The accumulation of data from mere observation of the pictorial information would suggest far more than pure coincidence at work.

For possible identification of the remaining ladies and children, see the expanded notes available for this lot.

He Shikui was an important court artist during the first half of the 19th century. It is recorded that He Shikui was promoted in 1824 and served in the imperial atelier, *Ruyi guan* (The Palace of Wishes Fulfilled) for thirteen years. Imperial records note that one of Daoguang's portraits, *Songliang xiajian tu* (Emperor Daoguang under the Summer Pines) was painted by He Shikui and other court artists in the fourth year of Daoguang (1823).

若作畫時間介於1844至1845年之間，那麼其他妻婢侍妾，甚或端坐其中者的身份，亦可窺見端倪，與道光帝的密切關係更是不言而喻。初步推斷，當中年紀最長者為嘉慶帝之側福晉—即孝和睿皇后鈕祜祿氏（1776-1850）（圖5A）。

除此之外，比較遊廊左起倒數第二位端坐女子與宮中后妃肖像（圖5B），發現兩者之間，只見額方臉長，兩顴飽滿，儼然如同一人。這般考證，至少說明畫中已有三人符合清室特定人物形象。其他具體入微細節，絕非偶然巧合所致。左右侍立女子雖身份未明，卻能一一迎刃而解。

有關其他人物身份考證，有更詳盡的圖錄資料提供。

賀世魁，字煥文，擅肖像畫，已知其為十九世紀上半葉宮中重要的御用畫家，並以擅畫供職於宮廷如意館。《內務府造辦處各作成活計清檔·如意館呈稿》有載道光四年（1824），賀世魁與其他畫師奉旨為道光皇帝恭畫御容，此即《松涼夏健圖》軸。



~ 3042

A HUANGHUALI WAISTLESS FOOTREST,
JIAOTA

QING DYNASTY, 17TH/18TH CENTURY

The single-panel top set within the rectangular frame above plain aprons, the whole raised on short legs of square section terminating in hoof feet.

8¼ in. (20.9 cm.) high, 28½ in. (72.6 cm.) wide, 12½ in. (32 cm.) deep

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1994

Fine Chinese Furniture From Private American Collections, sold at Christie's Hong Kong, 28 November 2012, Lot 2006

LITERATURE

Sharon Leece and Michael Freeman, *China Style*, Hong Kong, 2002, pp. 56, 58

Footrests have been used in association with a wide array of furniture, including chairs, couches, painting tables, beds and thrones. Refer to lot 3042 in the current sale for a depiction of footrest before the central figure of the painting. Formal room settings in the Beijing Palace Museum that include furniture in combination with footrests, see *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p.294, 302-304. Robert H. Ellsworth illustrates a waisted pair of footrests in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection (I)*, New York, 1996, pp. 58-9, no. 9, later sold at China Guardian Hong Kong, 7 October 2019, lot 985.

清十七/十八世紀 黃花梨腳踏

腳踏面格角攢邊鑲心，無束腰，方材，直素牙條，抱肩榫結構，直腳內翻矮馬蹄足。

來源

嘉木堂，香港，1994年

精凝簡練－美國私人收藏家珍藏中國傢具，香港佳士得，2012年11月28日，拍品2006號

著錄

Sharon Leece、Michael Freeman 合著《China Style》，2002年，香港，頁56、58

在古代傢具中，腳踏是專為踏腳承足而設計的，也稱承足、擱腳凳等，置於各種坐具前方。本拍賣中拍品3037號的繪畫中，亦描繪了正中央藍衣主人公腳下的腳踏。腳踏亦經常出現在北京故宮博物院中的傢具陳設，如太和殿、太極殿、崇敬殿，見《故宮博物院藏文物珍品大系－明清傢具（下）》，香港，2002年，頁294，302-304。

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PROPERTY FROM THE COLLECTION OF RONALD W. LONGSDORF

3043

A RARE SMALL ZITAN TABLE, XIAOPINGTOU'AN

QING DYNASTY, 17TH-18TH CENTURY

Of slender, elongated proportions, the paneled top with 'ice-plate' edge supported on splayed legs of circular section joined by a plain apron with apron-head spandrels and four grooved stretchers enclosing a tongued panel to form a lower shelf.

32 in. (81.9cm.) high, 28 in. (71cm.) wide, 14 in. (37.4 cm.) deep

HK\$200,000-300,000

US\$26,000-38,000

It is rare to find *zitan* tables of this form while many *huanghuali* examples are known. Compare the present table to a *huanghuali* side table from the collection of Mr. and Mrs. James Biddle, illustrated by R. H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 173, no. 72. See, also, a small recessed-leg table with a single shelf from The Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 914, as well as an example with everted ends, from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 18 March 2015, lot 118.

PROVENANCE

Sold at Christie's New York, 16 September 1999, lot 84

清十七/十八世紀 紫檀小平頭案

小平頭案小巧別緻，線條簡潔，可以融入任何陳設，襯托展品兼具功能性。此類小案常見以黃花梨製，紫檀例異常珍罕。可比較數件黃花梨例，包括黎氏家族舊藏，拍賣於紐約佳士得，2015年9月17日，拍品912號；以及安思遠舊藏一翹頭小案，拍賣於紐約佳士得，2015年3月18日，拍品118號。

來源

紐約佳士得，1999年9月16日，拍品84號



THE PROPERTY OF A LADY

~ 3044

A HUANGHUALI SEAL CHEST, GUANPIXIANG

QING DYNASTY, 17TH CENTURY

The flat mounted single-panel top opens to reveal a single tray; the single-panel doors open to reveal the interior fitted with four drawers. The chest is mounted with a floral-form lockplate and cloud-form clasp, and with bail handles on the sides. The whole is raised on a base with corner mounts. The wood of an attractive golden-honey colour. 13 $\frac{3}{8}$ in. (34 cm.) high, 14 $\frac{1}{8}$ in. (36 cm.) wide, 11 $\frac{1}{4}$ in. (28.5 cm.) deep

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A European private collection

清十七世紀 黃花梨官皮箱

來源

歐洲私人珍藏



detail of the top
頂部細節



THE PROPERTY OF A GENTLEMAN

~ 3045

AN UNUSUAL HUANGHUALI WAISTLESS
SQUARE KANG TABLE, KANGZHUO

QING DYNASTY, 17TH CENTURY

The two-panel top set within the square frame with a beaded edge, above plain aprons set on each side with a narrow drawer, the whole raised on short legs joined by humpback stretchers and terminating in hoof feet.

11 1/8 in. (28.2 cm.) high, 22 1/4 in. (56.5 cm.) square

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1993

Fine Chinese Furniture From Private American Collections, sold at Christie's Hong Kong, 28 November 2012, lot 2011

LITERATURE

Sharon Leece and Michael Freeman, *China Style*, Hong Kong, 2002, p. 56

The most common type of *kang* table is of rectangular form, and the present example is unusual in that it is square and features drawers on all four sides. However, this type is known and two examples of square *huanghuali kang* tables of similar date, although without drawers, are illustrated by Curtis Everts in *Liang Yi Collection: Huanghuali*, Hong Kong, 2007, pp. 90-3, nos. 27-8. Everts illustrates a detail from a Yongzheng-period album leaf painting by Jiao Bingzhen depicting ladies playing *weiqi* at a similar square *kang* table on p. 92. As the present table features drawers on all sides, and a beaded rim at the upper edge to prevent against spillage or overflow, it is likely that it would have been used in similar fashion for games, drinking, or various other social events.

清十七世紀 黃花梨有屨炕桌

炕桌四面平式，桌面起攔水線，面下四邊各開抽屨一具。腿間置羅鍋枱，馬蹄足。

來源

嘉木堂，香港，1993年

精凝簡練－美國私人收藏家珍藏中國傢具，香港佳士得，2012年11月28日，拍品2011號

著錄

Sharon Leece、Michael Freeman 合著《China Style》，2002年，香港，頁56

炕桌或几／案是在床榻或炕上使用的一種矮傢具，形狀近似方形。此炕桌設計獨特，屬於少見的造法，安有抽屨，桌面起線，富實用性，有可能用於耍樂，用途為棋桌。

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THE PROPERTY OF A GENTLEMAN

~ 3046

A HUANGHUALI SIX-POSTER CANOPY
BED, JIAZICHUANG

MING DYNASTY, 17TH CENTURY

The rectangular mitred bed frame with soft mat seat is set with beaded, 'ice-plate' edge, above a narrow waist and plain beaded apron continuing to the square legs with incurving hoof feet.

The four corner posts and two front posts of square section with concave sides, each are supported on slightly flared tabs, joined with delicately constructed, similarly grooved openwork panels composed of angular key-fret elements forming a latticework gallery. All below a softwood top set within *huanghuali* top rail and canopy reticulated with finely beaded, rectangular reserves flanked by small *nuyi*-heads. The wood of attractive, rich golden-brown tone.

81½ in. (207 cm.) high, 80⅞ in. (203.5 cm.) wide, 47 in. (119.3 cm.) deep

HK\$5,500,000-6,500,000

US\$710,000-830,000

PROVENANCE

Nicholas Grindley, London, 1991

Fine Chinese Furniture From Private American Collections, sold at Christie's Hong Kong, 28 November 2012, lot 2053

明十七世紀 黃花梨幾何紋圍子六柱架子床

來源

Nicholas Grindley, 倫敦, 1991 年

精凝簡練 – 美國私人收藏家珍藏中國傢具, 香港佳士得, 2012 年 11 月 28 日, 拍品 2053 號

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fig. 1 Woodblock print of a lady standing beside a six-poster canopy bed, after Wu Rong, *Lu Ban jing*, Ming dynasty
圖一 描繪仕女站於六柱架子床旁之木版畫，載於明代午榮著《魯班經匠家鏡》



fig. 2 Six-Post Canopy Bed, Accession Number: 1961-89-1, Philadelphia Museum of Art, Library and Archives
圖二 費城藝術博物館藏品

3046 Continued

The depth of the present bed, which is slightly narrower than many canopy beds makes it relatively easier to accommodate in contemporary settings. Also noteworthy is the fine attention to detail, with a combination of high-quality beading and grooving, the use of thick members, and the selection of a fine-grained and attractively coloured *huanghuali*. Sarah Handler discusses the form and states that canopy beds occupied a central and dominant position in the Ming dynasty household, in *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, pp.139-58. It was common for drapery to be used to create a private world within closed curtains, and examples can be seen in Ming and Qing woodblock prints (fig. 1).

A *huanghuali* bed of nearly the same size and closely related ornamentation is in the Philadelphia Museum of Art, accession number 1961-89-1, and is illustrated by Michael Beurdeley in *Chinese Furniture*, New York, 1979, p. 83, no. 112 (fig. 2). Both the present bed and Philadelphia bed share the same carved panels beneath the top frame, similarly grooved posts, beaded aprons and thick, rectangular legs, suggesting that the two may have come from the same, or at least a closely related workshops. The only difference between the two appears to be the latticework rails, which on the Philadelphia example is composed of a *wan* fret. The outer surfaces of the lustrous wood on the railings and posts are both slightly concave to create a beautiful play of light.

架子床構件均為方截面，線條硬朗。床面四角立柱，正面兩根門柱，上承頂架，角柱及門柱下端的「蘑菇頭」，仿傳統建築中的「柱礎」造型。床頂四周掛簷，緣環板開炮仗洞。床圍子攢鬥技法拼接回紋，床面格角榫攢邊裝軟屨。牙條與腿足以抱肩榫結構結合，內翻馬蹄收束。

架子床分六柱和四柱，於明清版畫上可見圍以簾幕（圖一）。美國費城藝術博物館藏一具與本拍品尺寸及設計近似的架子床（圖二），典藏號 1961-89-1，著錄於《Chinese Furniture》，紐約，1979年，頁 83，編號 112。兩張床上的床圍子及立柱表面均有洼面處理，極度費工，締造富立體感的光影效果，流暢靈動，有可能皆來自於南方同一工坊；唯該例的床圍子鏤雕卍字紋。



~ 3047

A HUANGHUALI WAISTED SQUARE
CORNER-LEG GAMES TABLE, FANGZHUO

QING DYNASTY, 18TH-19TH CENTURY

The three-panel top is set within the wide, square frame with a thumb-grooved edge above the high waist inset with hidden drawers on each side and plain, beaded aprons. The frame is supported on beaded legs of square section joined by humpback stretchers and terminating in hoof feet.

33¼ in. (84.5 cm.) high, 32½ in. (82.5 cm.) square

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

US\$ 160,000-320,000

The most commonly used table in a traditional Chinese home was the square center table, a versatile form that could be used for dining, entertainment, work and display. The drawers for storage inset on the high waist suggest that the main purpose for the present table could possibly be gaming. The humpback stretchers provide added strength while lightening the overall appearance, and clearing the sitter's knees. Several variations on the present form exist, including waisted and waistless examples, and those with decorative struts inset between the apron and stretcher. A *huanghuali* table of the latter type, dated to the late 16th or early 17th century, is illustrated by Grace Wu Bruce in *The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 80-1, no. 27.

清十八 / 十九世紀 黃花梨高束腰方桌

桌面冰盤沿攢框鑲心，高束腰四面各安抽屜一具，素直牙條與羅鍋枱皆起陽線，方材直腿馬蹄足。

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THE PROPERTY OF A LADY

~ 3048

AN EXTREMELY RARE PAIR OF LARGE
HUANGHUALI MEDITATION SQUARE
STOOLS, *CHANDENG*

QING DYNASTY, 18TH CENTURY

Each with soft cane seat within a plain frame supported on the square corner legs joined by angular bracket aprons with continuous beading, the hoof feet carved with squared scrolls joined by a stretcher frame at the base.

19½ in. (49.5cm.) high, the top 25½ in. (64.8cm.) square (2)

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

US\$ 200,000-320,000

PROVENANCE

Sold at Christie's New York, 2 June 1994, lot 204

Sold at Christie's New York, 21 September 2000, lot 48

A European private collection, 2001

David A. Berg, New York

Sold at Christie's New York, 21 September 2000, lot 409, A sale to benefit the Harvard University Art Museums



清十八世紀 黃花梨方禪凳一對

來源

紐約佳士得，1994年6月2日，拍品204號

紐約佳士得，2000年9月21日，拍品48號

歐洲私人珍藏，2001年



fig. 1 Portrait of Amoghavajra by Li Zhen (fl. ca. 785-805),
after *Shina meiga hokan*, Tokyo, 1936
圖一 李真（活躍於785年-805年），《不空金剛像》，
載於《支那名畫寶鑑》，東京，1936年



3048 Continued

Stools of box-form, such as the present example, are extremely rare. The form is distinguished by the simple elegance and refined geometry of its design. The feet stretchers are attached to the underside of the legs instead of the side of the legs, creating a box-form structure which is similar to another form of base stretchers called *tuoni* (托泥). This box-form platform structure in furniture was seen in as early as 6th-8th century China, as recorded in a painting attributed to Gu Kaizhi (c. 344-406), *The Admonitions of the Instructress to the Court Ladies* which is similar to another form of base stretchers called *tuoni* (托泥). This box-form platform structure in furniture was seen in as early as 6th-8th century China, as recorded in a painting attributed to Gu Kaizhi (c. 344-406), *The Admonitions of the Instructress to the Court Ladies* in the British Museum collection. For a discussion of the box-platform structure, see Gustav Ecke, *Chinese Domestic Furniture*, p. 3-12.

The size of the present pair of stools is significantly larger (approximately 20 square centimetres larger) than the typical square stools, (such as lot 3049 in the present sale). The exceptionally large size suggests that the present pair of stools were made for a dedicated purpose such as meditation, when the sitter's legs could be raised and crossed on the seat in *dhyanasana*. A box-form meditation platform was depicted by Tang dynasty painter Li Zhen (785-805) in a portrait of Amoghavajra or *bukong*, one of the most influential monks in history of Buddhism, illustrated in *Shina meiga hokan*, The pageant of Chinese painting, Tokyo, 1936 (fig. 1).

This type of structure has been difficult to preserve as the base stretchers were in direct contact to the often damp floor and the resulting damage from moisture would be expected. The present pair of stools is unique, no other pair of such large size appears to have been published. Compare with a considerably smaller *huanghuali* box-form stool from The Lai Family Collection sold at Christie's New York, 17 September 2015, lot 914; and another smaller *huanghuali* example illustrated in *Chen Chien-feng's* *China's Best: The Dr. C. Y. Yin Collection of*

本拍品的結構為方凳制式，然而四腿垂直，足端安托泥，形成一個四方形箱台。箱台式結構早見於 6-8 世紀的中國，大英博物館藏傳為東晉顧愷之（345-406）《女史箴圖》長卷中描繪了一張箱台式床。關於箱台式結構的詳細討論，參閱古斯塔夫·艾克著《中國花梨家具圖考》，日本，1978 年，頁 3-12。

本拍品的尺寸較典型方凳大約 20 平方厘米，見本拍賣中的 3049 號拍品一對典型的黃花梨方凳。如此大的體量，坐上時雙腿都可以放在坐面上，成跏趺坐，說明本拍品有可能為打坐而使用的坐具。唐代畫家李真（活躍於 785 年 -805 年）於《不空金剛像》中描繪唐密高僧、天台宗祖師不空於箱台式坐具上打坐（圖一），載於《支那名畫寶鑑》，東京，1936 年。

箱台式傢具的結構重心為底部托泥。托泥乃傢具上連接足端的橫向結構，使傢具可以直接用於泥地上得以承托，不但增強整體結構的穩固性，亦使之更能抗損耗。但由於托泥結構長期直接接觸濕潤的泥地，保存狀態非常困難，無論任何種類的存世品都異常稀少。黎氏舊藏一張尺寸相對較小的箱台式黃花梨方凳，拍賣於紐約佳士得，2015 年 9 月 17 日，拍品 914 號；與之同類型例，載於《攻玉山房藏明式黃花梨家具 2：禪椅琴棋刺》，香港，1998 年，頁 70-71，圖版 6 號。







fig. 1 The Tafel family residence in Tianjin, circa 1940s
圖一 塔菲爾家族天津寓所，攝於 1940 年代

THE PROPERTY OF A LADY

~ 3049

A RARE PAIR OF *HUANGHUALI*
'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS,
NANGUANMAOYI

QING DYNASTY, 17TH CENTURY

Each has a curved crestrail supported on curved rear posts and an S-shaped splat. The arm rails are supported on slender standing stiles that join in the front posts above the soft mat seat and cusped, beaded aprons and plain, beaded spandrels. The whole is supported on round-section legs, joined by a foot rest at the front and stepped stretchers on the sides and back. The attractively grained wood of a golden amber colour.

45 $\frac{5}{8}$ in. (116 cm.) high, 22 $\frac{1}{2}$ in. (57.2 cm.) wide, 17 $\frac{1}{4}$ in. (43.9 cm.) deep (2)

HK\$3,000,000-4,000,000 US\$380,000-520,000

PROVENANCE

The Tafel family collection, formed in the first half of the 20th century

Sold at Nagel, 6-7 May 2011, lot 35

清十七世紀 黃花梨高靠背南官帽椅一對

來源

塔菲爾家族舊藏

德國納高，2011年5月6/7日，拍品35號

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fig. 2 *Palace Women* by Leng Mei (fl. ca. 1703-1717). Ink and colors on silk. The National Palace Museum, Taipei. After *Special Exhibition of Furniture in Paintings*, Taipei, 1996, pp. 70-1, no. 29
圖二 冷枚（活躍於1703至1717年）《人物圖》，絹本設色，
載於1996年國立故宮博物院出版《畫中家具特展》，圖錄圖版29號

The Tafel family collection was formed by the German geographer, doctor and explorer Dr Albert Tafel (1876-1935), and continued by his son Albert Tobias Tafel (1913-1981). The present pair of chairs was acquired in the first half of the 20th century. A photograph of the Tafel family residence in Tianjin taken in the 1940s shows one of the chairs (fig. 1).

The southern official's hat armchair is one of the most popular forms in Chinese furniture construction. It differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The style of the present example is therefore also known as a continuous yokeback armchair. The continuous line of the crest rail joining into the rear upright posts is achieved with a rounded, right angle joint called a 'pipe-joint,' which are again used to join the curved arms to the front upright posts.

The dramatic sweeping rails, tall back splat and plain elegant form make the present armchairs, rare examples of their type. The imposing presence of the high yoke-back armchairs reflect the sitter's hierarchy in a formal assembly; which these chairs were usually reserved for the master of the home or highest ranked guests. A chair of similar form in which the senior lady of the house sits, can be seen in a painting entitled 'Palace Women' by Leng Mei (fl. ca.1703-1717), published in *Special Exhibition of Furniture in Paintings*, The National Palace Museum, Taipei, 1996, pp. 70-1, no. 29 (fig. 2).

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

塔菲爾家族珍藏由二十世紀初德國地理學家、醫生、探險家艾伯特·塔菲爾博士(1876-1935)所建立，後由其子艾伯特·托比亞斯·塔菲爾(1913-1981)繼承。艾伯特·塔菲爾博士曾旅居中國，此對南官帽椅於二十世紀初進入塔菲爾家族珍藏，一張1940年代攝於塔菲爾家族天津寓所的照片中，即可見其一之身影(圖一)。

南官帽椅為中國古典傢具體系中最經典之形制。靠背搭腦上以挖煙袋鍋樺連接一木連做的後腿，形成流轉舒暢的線條，疏朗有致。而其中又以高靠背南官帽椅的等級較高，靠背板的大材需要精挑細選，高大的靠背氣勢恢弘。傢具陳設以及使用亦反映出用者的權勢地位，而高靠背南官帽椅通常為主人或顯赫賓客所坐。清代宮廷畫家冷枚(活躍於1703至1717年)的《人物圖》(圖二)描繪了眾仕女圍棋耍樂的場景，而當中女主人就坐的高靠背南官帽椅，明顯不同於其他仕女的坐具，突顯上座的地位，載於1996年國立故宮博物院出版《畫中家具特展》，圖錄圖版29號。

數相近例曾見著錄，一張靠背上有雕刻的高靠背南官帽椅，載於王世襄著《明式傢具研究》，香港，1990年，頁47，編號A76；明尼阿波利斯美術館藏一對尺寸較小但牙板帶雕刻的南官帽椅，載於《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，頁52-3，編號9。另見一對十七世紀例，拍賣於香港佳士得，2012年11月28日，精凝簡練-美國私人收藏家珍藏中國傢具，拍品2026號。





THE PROPERTY OF A LADY

~ 3050

A PAIR OF *HUANGHUALI* SQUARE
STOOLS, *FANGDENG*

QING DYNASTY, EARLY 18TH CENTURY

Each stool has a hard mat seat set within a square frame above the narrow waist and beaded apron. The whole is raised on beaded square-section legs that are joined by humpback stretchers and terminate in hoof feet.

18 $\frac{3}{8}$ in. (47.4 cm.) high, 17 $\frac{3}{4}$ in. (45 cm.) wide,
17 $\frac{1}{8}$ in. (45.3 cm.) deep

(2)

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Delia Tyrwhitt Collection, Connecticut, USA, bought from
Peking Furniture Company, Beijing (by repute)
Barling of Mount Street Ltd.
Sold at Sotheby's New York, 1-2 December 1992, lot 549
Jean-Yves Ollivier Collection, 1993

The simplicity of these sturdy stools is suited to a variety of settings. Varied examples exist with both soft and hard mat seats, with and without stretchers, and with and without carved surfaces. A similar pair but slightly taller stools was sold at Christie's Hong Kong, 28 November 2012, Fine Chinese Furniture From Private American Collections, Lot 2007. Two pairs of closely related *huanghuali* stools from the collection of Robert Hatfield Ellsworth were sold at Christie's New York, 18 March 2015, lots 130 and 168. (fig. 1)

清十八世紀初 黃花梨束腰方凳一對



來源

美國康乃狄克州 Delia Tyrwhitt 女士舊藏，據傳購自北京傢俱公司

Barling of Mount Street Ltd.

紐約蘇富比，1992 年 12 月 1-2 日，拍品 549 號

歐宗易珍藏，1993 年

素雅簡約的方凳能配合幾乎所有的室內設計，錦上添花。本拍品為方凳中的標準例子，比較一對尺寸較大例，拍賣於香港佳士得，2012 年 11 月 28 日，精凝簡練 - 美國私人收藏家珍藏中國傢具，拍品 2007；另見安思遠舊藏兩對黃花梨方凳，拍賣於紐約佳士得，錦瑟華年 - 安思遠私人珍藏 11: 中國傢具、文玩及書畫，2015 年 3 月 18 日，拍品 168 號。



fig. 1 The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 18 March 2015, lot 168
圖一 安思遠私人珍藏，紐約佳士得，2015 年 3 月 18 日，拍品 168 號



~ 3051

A HUANGHUALI RECESSED-LEG SIDE TABLE, TIAO'AN

QING DYNASTY, 17TH-18TH CENTURY

The single-panel top is set in a moulded rectangular frame above plain aprons and spandrels. The whole is raised on slightly splayed legs of round section, which are joined by pairs of stretchers.

31½ in. (81 cm.) high, 72½ in. (184.5 cm.) wide,
21¼ in. (54 cm.) deep

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

US\$200,000-330,000

The recessed-leg table is one of the most prevalent forms of Chinese furniture. The simple lines, rounded legs, and pairs of stretchers, is also among the most versatile and recognizable forms found in classical Chinese furniture construction intended for practical use. The basic proportions were adapted to make long narrow tables such as the present lot, *tiao'an*, or large painting tables, *pingtou'an*, and other types such as smaller tables, benches and stools. This form of table is referred to in the *Lu Ban Jing* as a 'Character One Table' due to its similarity in profile to the single horizontal stroke of the Chinese character for the number one.

Many examples of this type were sold at auction and are included in prominent collections, while the present table distinguished itself with the beautifully grained single-plank table top. Compare with a table formerly in the Museum of Classical Chinese Furniture Collection, sold at Christie's New York, 19 September 1996, lot 75, and illustrated by Wang *et. al.*, *Masterpieces from the Museum of Classical Chinese Furniture, San Francisco and Chicago, 1995*, p. 114, no. 54. Another table of this design proportion, but lower and with a single-board top, is illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Art*, Minneapolis, 1999, p. 112, no. 40.

清十七 / 十八世紀 黃花梨獨板條案

平頭案式，桌面攢邊鑲獨板面，冰盤沿線腳，下安素直牙條，圓腿帶側腳收分，裝雙橫枱。

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THE PROPERTY OF A LADY

~ 3052

A PAIR OF *HUANGHUALI* LOWBACK
ARMCHAIRS, *MEIGUIYI*

KANGXI PERIOD (1662-1722)

Each armchair is composed of members fitted together with characteristic pipe joints. The back is formed by an open rectangular back frame, decorated with beaded aprons carved with keyfret scrolls and a gallery rail with narrow struts running around the enclosed rectangular soft mat seat on three sides. The back pillars and the arms continue to form the four legs, embraced by plain aprons below the seat and along the lower legs by a foot rest, two side stretchers and an ascending back stretcher.

32½ in. (82.4 cm.) high

(2)

HK\$ 1,500,000–2,500,000

US\$200,000–320,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1990

A European private collection, 2001

Chairs of this type are known as *meiguiyi*, or rose chairs, in Northern China, while in the South they are known as *wenyi* or scholar's chair. The form is characterised by its low regular back and it is thought that when placed in the scholar's studio, it would fit neatly under the window without obstructing the view outside. Smaller and less formal than the yoke-back or horseshoeback armchair, the low-back armchair is often more ornately decorated. It was first popular in the Ming dynasty for its light construction and elegant appearance.

A closely related rose chair is in the Beijing Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.51, no. 37 (fig. 1)



清康熙 黃花梨玫瑰椅一對

來源

嘉木堂，香港，1990 年

歐洲私人珍藏，2001 年

玫瑰椅，為北方的稱謂，南方稱「文椅」，其靠背偏低，不高於窗台和桌沿，以融於文人廳堂的景緻之中。北京故宮博物院藏一張造型相近的明代黃花梨玫瑰椅，惟坐面下的牙板設計不同。

fig. 1 A Ming dynasty *huanghuali* low-back armchair, Collection of the Palace Museum, Beijing
圖一 明代黃花梨玫瑰椅，北京故宮博物院藏品



THE PROPERTY OF A LADY

3053

A HUALI 'BLOSSOMS AND LONGEVITY' WEDDING CHEST
QING DYNASTY, EARLY 18TH CENTURY

清十八世紀早期 花梨福祿壽蓋箱

來源
歐洲私人珍藏

Of rectangular form, the top is intricately relief carved with lotus scrolls above a panel interspersed with gourds and lifts to reveal the interior above two fitted flush doors and carved with fruiting peach trees. The sides carved with chrysanthemum branches amidst rockwork. The interior with seven drawers set with vase-form clasps, all set into the base platform carved with stylised leafy scroll.

16 $\frac{1}{8}$ in. (41 cm.) high, 16 $\frac{1}{2}$ in. (42 cm.) wide, 10 $\frac{5}{8}$ in. (27 cm.) deep

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A European private collection

The elaborate chest is finely carved with various auspicious motifs that are associated with a marriage, it was commissioned as a wedding gift.



detail of the top
頂部細節





THE PROPERTY OF A GENTLEMAN

3054

A FINELY CARVED ZITAN
SCREEN BASE

QING DYNASTY, 18TH CENTURY

The central panel is carved with a lotus blossom with trailing, leafy tendrils, above openwork aprons carved as archaic scroll interspersed with simplified *nuyi* heads centred by small florets. The whole is raised on thick *zitan* feet flanked by standing openwork spandrels carved as archaic scroll and vertical posts terminating in scroll-form ends; *together with a zitan* screen frame of later date.

The base: 23½ in. (56.7 cm.) high, 25¾ in. (65.4 cm.) wide, 12⅝ in. (31.3 cm.) deep

HK\$ 500,000–800,000

US\$ 65,000–100,000

PROVENANCE

Fine Chinese Furniture From Private American Collections, sold at Christie's Hong Kong, 28 November 2012, lot 2048

清十八世紀 紫檀西番蓮紋座屏

座中間刻西番蓮紋，間以卷纏枝葉，立柱足端呈書卷形，站牙鏤雕紋飾。牙條鏤雕拐子紋，間以花芯如意雲紋。紫檀木墩子，後配紫檀屏框。

來源

精凝簡練 – 美國私人收藏家珍藏中國傢具，香港佳士得，2012年11月28日，拍品 2048 號



~ 3055

A PAIR OF HUANGHUALI
SOUTHERN OFFICIAL
ARMCHAIRS,
NANGUANMAOYI

QING DYNASTY, 18TH-19TH CENTURY

Each with a bowed crestrail above a curved back splat carved with floral scrolls in a beaded-edge medallion, the S-shaped arms with vertical supports and continued to S-shaped front support, extended to a soft cane seat mortised and tenoned to plain aprons, supported by legs of circular section with plain footstretchers just below the footrest.

36 $\frac{5}{8}$ in. (93cm) high; 23 $\frac{7}{8}$ in. (60.5cm.) wide;
18 $\frac{1}{8}$ in. (46 cm.) deep

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

US\$ 200,000-260,000

Armchairs such as the present type with enclosed crestrails are named *nan guanmaoyi*, or southern official's armchair. The characteristic style of construction is depicting the image of an official's hat, *putou*, as illustrated in *Sancai Tuhui*, which was published during Ming dynasty to demonstrate the power of privileged social rankings. Compare a few examples of the southern official's armchairs in the Beijing Palace Museum, illustrated in *Furniture of the Ming and Qing Dynasties (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, P. 44-45, No. 30, 31. Also refer to *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties* by Wang Shixiang, Hong Kong, 1990, for further discussions on the differing forms of chairs.

清十八 / 十九世紀
黃花梨南官帽椅一對

在明式高靠背椅具的體系當中，搭腦兩端不與後腿連接而向外伸展之扶手椅，是為四出頭官帽椅；如本拍品的搭腦兩端與後腿使以挖煙袋鍋棒構成之扶手椅，是為南官帽椅。官帽椅之稱謂，並非單指椅子的某特定結構部位，而是意指整體的設計風格，與明王圻《三才圖會》中描繪的樣頭相似，反映出對官祿權貴的追求。見北京故宮藏兩例南官帽椅，著錄於故宮博物院藏文物珍品大系《明清家具（上）》，香港，2002年，頁44-45，圖30，31。有關明式椅具體系的詳細探討，可參考王世襄著《明式家具研究》，香港，1990年。

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THE PROPERTY OF A LADY

3056

A SET OF FOUR CARVED HARDWOOD ARMCHAIRS AND
TWO SQUARE SIDE TABLES

REPUBLIC PERIOD (1912-1949)

Each chair with stepped crestrail inset with a thick panel carved in relief with various vessels, flanked by similarly inset arms carved on each sides above the shaped wooden seat set within a frame. The narrow waist above plain, beaded apron extending to thick, beaded legs of square section joined by stretchers and terminating in hoof feet. The top of each side table is set in a square frame above a narrow waist. The plain, beaded apron echoes the design of the armchair, continuing to square sectioned legs joined by a shelf and raised on hoof feet.

Each armchair: 38¾ in. (98.5 cm.) high, 23⅝ in. (60 cm.) wide, 18⅞ in. (48 cm.) deep

Each side table: 30¼ in. (77 cm.) high, 17½ in. (44.5 cm.) square

(6)

HK\$200,000-400,000

US\$26,000-52,000

民國 硬木博古圖扶手椅一組四張
及束腰方几兩張

參考本拍賣中拍品 3041 號的繪畫，描繪了中央藍衣主人公左方兩位就坐的仕女中央擺放一張設計不同的束腰方几，可見此類組合為貴族使用的陳設。





3057

A VERY WELL-MODELLED SANCAI-
GLAZED CAPARISONED HORSE

TANG DYNASTY (618-907)

The horse is shown standing four-square on a rectangular base. Its harnessed head is tilted slightly sideways. The neck is grooved for a mane, with rakish forelock swept back beneath pricked ears. Its back carries a heavily textured saddle blanket in imitation of fur and is covered in a green glaze. The floret-moulded trappings, its chest and crupper straps, are crisply decorated with suspended heart-shaped leaf medallions handsomely tinted in straw and bright green glazes. The body of the horse is glazed in a rich dark chestnut, with trickling pooling around the hooves. The unglazed bulging eyes show traces of pigment.

18½ in. (46 cm.) high, box

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

US\$390,000-640,000

PROVENANCE

Acquired in Hong Kong, September 1982

Sancai horses of this type are distinguished by their realistically modelled mane, the foliate-based 'metal' trappings and simulated fur saddle blankets. A comparable horse was included in the Min Chiu Society exhibition, *Ancient Chinese Ceramics*, Hong Kong, 1980, no. 13. Compare, also, E. Schloss, *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, pls. 202 and 203; *Ancient Chinese Ceramic Sculpture*, vol. II, Stanford, Connecticut, 1977, col. pl. V; Yutaka Mino and J. Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, 1983, pp. 174-175, pl. 61; and one in the Tokyo National Museum, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 1, Tokyo, 1982, col. pl. 64.

The present horse and those cited all share a lavishness and diversity of ornamentation reflecting that of the real horses on which they were modelled with such skill.

唐 三彩馬

來源

1982年9月購於香港

此馬腹空，馬眼露胎，四腿直立於長方行平托板上。馬頭較小，略向左傾，披鬃短尾，身軀豐碩。馬背鞍韉披有墨綠絨毯狀障泥，胸前股後絡以綠色攀胸鞵帶，帶上串有朵花，並分側各掛四片杏葉形垂飾，上襯心形貼花，加之點以綠彩，足見做工細膩。而模印之清晰，致使紋飾脈絡歷歷可見。頭上轡飾俱全，嘴角兩側有角形鏢，馬絡頭及勒上條同樣飾以心形貼花。馬身以黃釉為地，並有綠釉白斑點綴其中。其鞍韉轡飾之華麗，充份體現唐人華貴乘騎的尚武精神。

如此馬轡飾之類似件，可參考一件著錄於香港敏求精舍展覽圖錄，《中國陶瓷雅集》，香港，1980年，編號13；另有兩件見於《龍泉集芳：創業70週年紀年》，東京，上冊，1976年，圖版編號202及203；《Ancient Chinese Ceramic Sculpture》，第2冊，史丹福，1977年，彩色圖版V；印第安納波斯美術館出版的《Beauty and Tranquility: The Eli Lilly Collection of Chinese Art》，1983年，頁174-175，圖版61；以及東京國立博物館館藏一件，載於《Oriental Ceramics: The World's Great Collections》，第1冊，東京，1982年，彩色圖版64。



THE PROPERTY OF A GENTLEMAN

3058

A VERY RARE LARGE DING CARVED
'FISH' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is sturdily potted with tall rounded sides rising from a short foot ring, the interior is carved with a large carp swimming in a pond and the exterior is carved with four rows of overlapping petals. The vessel is covered overall with an ivory-coloured glaze with the mouth rim left unglazed to show the pale body.

13 in. (33 cm.) diam.

HK\$5,000,000-7,000,000 US\$650,000-900,000

PROVENANCE

Sold at Sotheby's Hong Kong 31 October, 1995, lot 343

LITERATURE:

Sotheby's Hong Kong, *Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, p. 127, no. 103

北宋/金 定窯白瓷刻魚藻紋大盃

來源

香港蘇富比，1995年10月31日，拍品343號

著錄

香港蘇富比，《香港蘇富比三十週年》，香港，2003年，頁127，編號103



base
底部





fig. 1 Sold at Christie's Hong Kong, 28 May 2014, lot 3212
圖一 2014年5月28日於香港佳士得拍賣，拍品3212號

3058 Continued

Ding bowls of this large size and form are rare to find. The bold, free and expressive strokes seen to the interior of this bowl indicate that this is a particularly successful example of incised Ding ware produced at the period. Compare this to a Ding bowl from the Qing Court collection, similarly decorated with fish to the interior, illustrated in *Porcelain of the Song Dynasty (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, pp. 64-65, no. 56. Another example from the Percival David Collection is illustrated by M. Tregear in *Song Ceramics*, London, 1982, pl. 29. The British Museum also has another comparable bowl illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, 1981, no. 56. A bowl also carved with fish designs to the interior is in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, pl. 31. A slightly smaller Ding bowl (26.7 cm. diam.) carved with three fish swimming amidst waterweeds, which was sold at Christie's Hong Kong, 28 May 2014, lot 3212 (fig. 1).

盃直口，深弧腹，矮圈足。盃心刻劃一尾鯉魚悠然暢泳於池中，水草搖曳；外壁刻四層蓮瓣紋。通體施象牙白釉，口沿不掛釉，露細白澀胎。

此器器形碩大，口徑達33公分，造型規整，釉汁潔淨光潤，胎質細膩堅硬，為定窯白瓷中之上乘精品。

大型定窯器原不多見，裏外刻花者更是珍罕，而此器裏外紋飾不同，實在彌足珍貴。清宮舊藏一件定窯盃，盃心同樣刻魚藻紋，著錄於故宮博物院藏文物珍品全集《兩宋瓷器（上）》，圖版56號。英國大維德基金會藏另一例，見M. Tregear著《Song Ceramics》，倫敦，1982年，圖29號；大英博物館亦藏一例，著錄於《Oriental Ceramics, The World's Great Collections》，第五冊，1981年，圖56號。國立故宮博物院藏一件定窯盃，內壁刻魚紋，著錄於《定窯白瓷特展目錄》，台北，1987年，圖版31號。另可參考一尺寸略小的定窯盃（26.7公分），內壁刻三尾魚，2014年5月28日於香港佳士得拍賣，拍品3212號（圖一）。





A RARE DING WARE INCENSE BURNER

Rose Kerr

Museum Expert Advisor, Hong Kong

Former Keeper of the Far Eastern Department, Victoria & Albert Museum

Ding wares enjoyed high status during the Five Dynasties, Northern Song and Jin periods, both at court and in wealthy Buddhist monasteries.¹ Official interest in the kilns was intense, and a government Office for Porcelain Tax Affairs (盜窯商稅務使), often shortened to Ciyao wushi 盜窯務使 or simply Yao wushi 窯務使, was established in the area in the Five Dynasties period, an event recorded in a stele dating to 957.² Some Ding vessels were inscribed “official” or “new official”, reflecting their exalted status, and Ding wares were requisitioned by the palace all through the Northern Song period.

Ding ware was also extolled as one of the “Five Classic Wares” of the Song dynasty by scholars of the Ming and Qing dynasties, thereby further enhancing their desirability and value down through the ages. As befitted their exalted status, Ding wares had already attracted attention from Song dynasty scholars such as Lu Yü 陸游, Ye Zhi 葉置 and Zhou Mi 周密, but it was the early Ming author Cao Zhao 曹昭 who first described their quality and value as collectables in some detail. To quote from him:

Among ancient Ding ware, pieces with fine body and white, lustrous glaze are valuable, while those that are coarse and yellowish are less so. Genuine items have “tear drop” markings on the exterior.....The best Ding wares were made in the Xuanhe and Zhenghe reign periods [1119-25 and 1111-7]..... if it is damaged, cracked or dull, it will be inexpensive.

Cao also said that in his time Ding ware was already more expensive than fine imperial wares from Jingdezhen.³ Today, they are no less valued. Regular Ding ware bowls and dishes are eagerly sought by collectors, while rare forms (like this artefact) are consummate finds.

This exceptional piece is an incense burner, the cover fashioned in the form of two mandarin ducks, their necks lovingly entwined, and the stand modelled in the form of a lotus flower with upstanding petals. Although the piece has been restored, one can clearly see the extraordinary modelling of a complex design in ceramic. The graceful ducks’ necks recall carving in white jade, for such sinuous curves are uncommonly achieved in ceramic. Even more noteworthy is the modelling of the lotus petals that stand up around the lid, framing the two ducks. Each petal was separately modelled and applied to the upper section of the stand, complete with small, curling sepals. Their placement conveys both fragility and movement. The lower section of the stand rests on small, shaped feet, with above them a band of cartouches containing a scrolling design and small lion heads. Above the cartouches is a ring of pendant lotus petals that terminate in a *nuyi*-shaped pattern. The pendant lotus petals are moulded with a scrolling design that matches the cartouches. Inside the bowl the character *yue* 月 is incised upside down on one side, beneath the rim.

The form of the censer suggests marital happiness and fidelity, for mandarin ducks and lotus give the saying: May you have a harmonious marriage and may you give birth to many sons 鴛鴦貴子. The lotus is the only flower that blooms with the seedpod already in place, and stands for the early arrival of sons.⁴ Mandarin ducks mate for life, and their graceful, affectionate pose with necks intertwined emphasises a close and loving relationship.

However the lotus flower also suggests a connection with Buddhism, as does the white colour of the vessel. Buddhist temples and Buddhist practitioners liked

定窯鴛鴦形蓋蓮座香薰

柯玫瑰

香港博物館專家顧問

前維多利亞阿伯特博物院遠東部總館長

定窯器為五代、北宋和金代名瓷，被朝廷及各大寶刹奉為上品。¹ 官府對窯務極為關注，五代時期更在當地設立盜窯商稅務使（或簡稱「盜窯務使」或「窯務使」），此事在公元 957 年碑文中也有提及。² 部份定窯器銘「官」或「新官」款，以示其地位不同凡響，定窯貴為宮廷用瓷，北宋朝廷一直訂製不斷。

明清學者譽定窯為宋代「五大名窯」之一，如此一來，定窯更是備受歷代藏家追捧和重視。定窯器聞名天下，難怪宋代學者如陸游、葉置、周密等皆有提及，但首次詳加分析此類收藏品的特徵與價值者，當數明代學者曹昭。他在著作中指出：「古定器，土脈細色白而滋潤者貴，質麗而色黃者價低。外有淚痕者是真，…… 宣和 [公元 1119 至 1125 年]、政和 [公元 1111 至 1117 年] 間窯最好。…… 凡窯器茅簷骨出者價輕。」他還提到，當時定窯的價格之貴已超越上乘景德鎮官瓷。³ 時至今日，定窯的價值有增無減。藏家對定窯的盤盃類標準器趨之若鶩，工精制奇者（如本拍品）更是可遇而不可求。

本香薰做工精絕，蓋頂巧塑二鴛鴦，交頸之姿纏綿繾綣，座子狀若盛放的仰蓮。此器雖經修復，但巧奪天工的複雜造型仍清晰可見。鴛鴦頸部線條婉轉流暢，乍看之下恍如白玉雕，蓋因曲線曼妙若此在陶瓷之中殊為罕見。更讓人拍案叫絕的，是鴛鴦足下沿蓋所塑的一周仰蓮瓣。每瓣單獨成型，再與座子接合，底部襯翻捲的小巧花萼。這一佈局既娉婷嫵媚，且動感十足。座子下半部承如意小足，其上環飾一道開光，內有卷草紋及小巧獅首。開光之上為一圈覆蓮紋，下端若如意雲頭。覆蓮瓣內與開光內的卷草紋上下呼應。器內口沿下刻一倒置的「月」字。

此器的造型暗指夫妻恩愛、忠貞不渝，因鴛鴦與蓮合指「鴛鴦貴子」，而花卉之中，惟有蓮蓬與花同生，而蓮蓬多籽，故象徵連生貴子。⁴ 鴛鴦與伴侶長相廝守，且交頸之姿柔美繾綣，故代表琴瑟和鳴、相知相惜之情。

to employ white or colourless translucent vessels, for they transmitted light and thereby symbolised the transmission of the Buddha's radiance, that transcends and transforms. White jade was popular, as was rock crystal and glass. Thin white ceramic vessels also occurred among the possessions of Buddhists. For example, a tomb dating to the early 12th century and associated with a Buddhist monastery, and probably belonging to a high-ranking monk, was excavated in Liaoning. The walls of the tomb chamber were inlaid with fourteen Sanskrit texts in gold, while the burial yielded exquisite porcelain wares of Ding and qingbai ware.⁵ Both of these ceramics are white porcelain, one from the north of China and one from the south. Both can be fashioned with thin walls to transmit light, thus making both types suitable for a Buddhist context.

It is possible that incense burners of this shape, with lotus stands surmounted by paired ducks, were originally created in metal. Gold or silver vessels would have been easier to manufacture through shaping and beating, while bronze vessels could be cast. To produce the shapes in ceramic was altogether more difficult. Nevertheless, the most prestigious kilns of the Northern Song period attempted the task. Recent excavations at the Ru ware kiln sites have revealed a number of stand bases moulded with lotus petals. (fig. 1) A whole lotus base from a censer in biscuit, and a number of biscuit and glazed sherds, are illustrated by Ye Zheming.⁶ The glazed sherds demonstrate that the petals were carved in great detail, with a line round the edge of the petal and a raised nipple in the centre. However, the petals form a solid shape, unlike the fragile, free-standing petals of the Ding ware vessel.

Duck censers with lotus bases were also manufactured Yaozhou and at Jingdezhen, in qingbai porcelain.⁷ (fig. 2) Although intricate, the qingbai versions were made with the lotus petal bases fashioned in solid form, without the free-standing artistry of the lotus petals on this Ding ware incense burner.

Where was such a complex piece of ceramic made? Ding ware was produced at several sites in Hebei province. The ware derives its name from Dingxian, although in fact the kilns were not located there, but at Jianzicun 澗磁村 and Yanshancun 燕山村 in Quyang County 曲陽縣.⁸ Quyang county was regulated by Dingzhou prefecture during the Song period, hence the name "Ding ware" and the confusion over its site location. It was a Japanese scholar, Fujio Koyama, who first investigated the kilns in 1941. The vast quantities of sherds and other material collected on that occasion were preserved at the Idemitsu Museum of Art, the MOA Museum and the Nezu Institute of Fine Arts in Japan, and have been studied in some depth.⁹ Further exploratory work was carried out by Chen Wanli 陳萬里 and Feng Xianming 馮先銘 in the 1950s. Excavation and survey of the vast waster heaps took place in 1961-2, and work has continued to refine knowledge of the products and periodisation of the kilns since then. Material from Chinese excavations is kept in the Cultural Bureau at Quyang and in the Dingzhou City Museum.¹⁰

Ding wares were created from relatively non-plastic, white, porcellanous clays. The predominant potting method was wheel-throwing, with either carved or moulded designs, the latter first employed in the mid 11th century and employing a single interior mould. The censer is a multi-piece item, its component parts made both by throwing and moulding. The basic, inner vessel was thrown, while the base, petals and lid were moulded, and component parts luted together to form the complex whole. The act of pressing clay into a mould is graphically illustrated by the underside of the base, which shows concentric rings of small finger prints. The censer would have been enormously difficult to form and fire, which makes its survival noteworthy.

One feature of the piece is the intricate moulded patterns present in the cartouches and lotus petals of the base. Elaborate moulded surface designs were produced by engraving leatherhard convex ceramic press-moulds before firing, giving rich and detailed surface ornament, similar to repoussé work on silver, or

其實，正如本香薰所用的白色，此處的蓮花也與佛教息息相關。寺廟與佛教徒均喜用白色或無色半透明器物，因為透光這一特質象徵佛光普照之下心境澄明、幡然醒悟。故此，白玉備受追捧，水晶與玻璃亦然。白色薄胎瓷也是禮佛之物，就是可證諸遼寧一座公元十二世紀初佛門古墓的出土文物，此墓的主人很可能是位份極高的僧侶。墓牆鑲十四篇金字梵文，而隨葬品更有一批精美定窯器和青白瓷。⁵ 兩者均屬白瓷，各源自華北與華南。而且，兩者的薄胎之作均可透光，故可作禮佛之用。

這類蓮座之上飾一對鴛鴦的香薰，其形制或脫胎於金屬器。以製作工藝而言，金銀器可錘揲成型，而青銅器則可澆鑄成器，故難度較低。相形之下，陶瓷作品的定形要難得多。可是，北宋名窯卻迎難而上。汝窯遺址近期的考古發掘，便出土了若干模製蓮座（圖一）。其中一例為素胎香薰的完整蓮座，也有一批素胎及掛釉的殘片，圖見葉喆民相關著作。⁶ 從掛釉之作看來，蓮瓣的刻工格外細膩，瓣沿皆劃一道輪廓線，正中綴一乳釘。惟其浮雕蓮瓣外觀厚重，不像本香薰的蓮瓣般楚楚動人、娉婷而立。

耀州和景德鎮均有燒造青白釉鴛鴦形蓮座香薰。⁷（圖二）這批作品雖工絕精巧，但其蓮座造型厚重，不像本香薰的蓮瓣般玲瓏立體。

如斯複雜的陶瓷作品，究竟產於何地呢？河北境內，有多處窯口燒造定瓷。定窯一說源於「定縣」，但其窯址其實位於曲陽縣的澗磁村和燕山村。⁸ 曲陽縣在宋代仍屬定州管轄，故有「定瓷」一說，也解釋了窯址造成的諸多誤解。1941年，日本學者小山富士夫首次在該窯址展開勘察。當時採集的大批殘片和其他標本，皆貯存於日本出光美術館、MOA美術館及根津美術館，學者就此也進行了相當深入的研究。⁹ 時至1950年代，陳萬里與馮先銘再赴當地進行考察。1961至1962年期間，工作人員開始着手發掘與勘测龐大的廢瓷堆，而這方面的工作目前仍在不斷加深我們對定瓷及其斷代的了解。¹⁰ 中國方面的發掘成果，現由曲陽縣文物局及定州市博物館收藏。

定窯採用的是較難塑形的白色瓷土，主要以拉坯成型，紋飾為劃刻或模印，印花之作始見於十一世紀中葉，是用單體內模範印而成。本香薰由若干構件組成，並結合了拉坯與模製工藝。香薰主體為拉坯成型，而底座、蓮瓣及蓋俱為模製，最後用封泥將各組件接合成複雜的造型。座子內底仍有同心環狀排列的小巧指紋，當年夯實模具內黏土的情景歷歷如見。此類香薰極難定型和燒造，能流傳至今更是倍顯珍貴。

本拍品的特色之一，是其底座開光和覆蓮瓣內精美的印花。這類繁縟的印花效果，是在窯燒之前用刻有圖案的模具，在半乾坯體上壓出層次豐富、工緻細膩的陽線紋樣，與壓花銀器或織錦有異曲



fig. 1 Ru ware lotus petal base sherd from the Wumiao site, Ruzhou.
Photo provided by Rose Kerr
圖一 汝州武廟遺址出土的汝窯蓮座殘片 (圖片由柯玫瑰提供)



Fig. 2 A qingbai duck-form censer. Private collection.
Courtesy of the collector
圖二 青白釉鴨形香薰 私人珍藏 (圖片由藏家提供)

to brocaded patterns on silk. The manual *Gegu yaolum* by Cao Zhao, published in 1388, describes how different qualities of Ding ware were regarded¹¹:

The best have incised designs, the second best are plain, while those with brocade patterns are of third quality.

In fact, this censer incorporates all three styles of decoration; incised, plain and brocade.

Items were fired in saggars, because Ding kilns were of *mantou* type and from the 10th century used coal for fuel. This gave great heat in the 1,300-1,340°C temperature range, but could result in items being damaged from the spitting coal, if they were not protected by firing boxes. *Mantou* kilns gave rise to oxidising firing conditions. This gave Ding ware its characteristic warm ivory tone and thicker dribbles of transparent glaze known to Chinese connoisseurs as “tear drops”. The exterior of the censer base has a glaze that is cream-toned where it runs thick, while dribbles of glaze inside the lid show distinct “tear drop” effects.

Finally, we should consider the unusual shape of the piece. A two-part incense burner is not a form usually attempted in Ding ware, which makes this example extremely rare. Why would potters have striven to manufacture a vessel so unsuited to their raw material? Perhaps because incense burners were themselves objects of sublime purpose. The burning of incense has a long history in China, and as early as the Zhou dynasty artemisia was employed, its dense clouds of aromatic smoke serving to mask unpleasant smells and disperse insect pests. During the Qin and Han periods many philosophers sought to achieve the secrets of immortality, and censers in the form of immortal paradises were made to burn both vegetable and animal incenses. Plant incense was derived from cassia, camphor, liquorice and fennel, and animal perfumes came from civet and musk. By the Song dynasty, imported fragrances such as sandalwood, garuwood, ambergris and gum benzoin supplemented indigenous perfumes.¹² Perfume and incense burners were widely used in formal imperial and religious rituals, continuing long and well-established traditions. The wafting incense smoke represented the *qi* or vital force of the cosmos, and would have made an impressive sight as it drifted out through a channel in the lid and through the two ducks’ beaks.

同工之妙。在 1388 年刊行的《格古要論》中，曹昭提到時人對各類定窯器的評價：「劃花者最佳，素者亦好，繡花者次之。」¹¹ 就此而言，本拍品堪稱集大成者，劃花、光素和繡花兼而有之。

這類器物多用匣鉢燒造而成，因為定窯用的是饅頭窯，而且從十世紀起以煤為燃料。在 1,300 至 1,340 攝氏度之間，饅頭窯內熱力大增，若無匣鉢保護，煤的煙塵可能會對器物造成損壞。饅頭窯燒的是氧化焰，形成定窯經典的溫潤象牙色澤，以及腴厚的透明釉滴斑，在中國鑑藏界素有「淚痕」之譽。本香薰外底積釉處色呈乳白，而蓋內的釉滴斑有明顯的「淚痕」效果。

最後，且讓我們來分析一下此爐特殊的造型。定窯很少燒造一體兩件的香薰，所以本拍品極為罕貴。但陶工緣何要費此心力，製作一件對其材質來說難如登天的器物呢？也許，原因在於香薰本身便是超凡脫俗之物。焚香在中國歷史悠久，早於周代已有薰艾，香煙繚繞既可祛味除臭，亦可驅趕蚊蟲。秦漢二代，道家傳人無不醉心於長生不老之術，以東海仙境為造型的博山爐遂應運而生，用以薰燃各種植物和動物類香料。植物類薰香源自桂皮、樟腦、甘草和茴香，而動物類則來自麝貓和麝香。除了本土香料之外，入宋之前已出現檀香、沉香、龍涎香、安息香等進口香料。¹² 正式的宮廷和宗教儀式中多有使用香料和薰爐，使這一歷史悠久的傳統得以薪火相傳。輕煙一縷，象徵的是天地造化之「氣」，當薰香穿過蓋內管道，再由鴛鴦之喙徐徐飄出，斯情斯景，思之令人悠然神往。

3059

AN EXCEEDINGLY RARE DING 'MANDARIN
DUCK AND LOTUS' INCENSE BURNER
AND COVER

NORTHERN SONG DYNASTY (960-1127)

The incense burner is elaborately modelled with an inverted dome-shaped stand moulded with lotus petals enclosing leafy foliage, above a band of cartouches each containing a lion mask, supported on detached *nuyi*-shaped feet, rising to a rounded receptacle encircled by four rows of overlapping moulded lotus petals. The inner rim of the receptacle is incised with the character *yue*, 'moon'. The flat rounded cover is surmounted by a pair of mandarin ducks with long intertwined necks, their plumage finely incised, the underside with two ventilation apertures. The cover and incense burner are applied to the exterior with a clear glaze of pale ivory tone.

12 $\frac{3}{8}$ in. (32.8 cm.) high overall

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

US\$390,000-640,000

The result of C-Link Research & Development Limited thermoluminescence test no. 7747HC04 (14 March 2019) is consistent with the dating of this lot.

北宋 定窯鴛鴦鈕蓮座帶蓋香薰

蓋呈圓餅形，蓋頂巧塑二鴛鴦，交頸之姿纏綿繾綣，底部有兩出氣孔。香薰上半部為半圓形盛器，內口沿下刻一倒置的「月」字。外塑四層仰蓮瓣。每瓣單獨成型，下承倒花萼式底座，外印覆蓮紋一周，內有卷草紋，下飾開光獅首紋。底座下端塑意雲頭腿。蓋及香薰外壁施淡雅象牙白釉。

此器經中研發有限公司熱釋光測年法檢測（測試編號 7747HC04；2019年3月14日），證實與本圖錄之定年符合。



inscription
刻款



3060

A RARE STRAW-GLAZED MARBLED BOWL

YUAN DYNASTY (1279-1368)

The bowl is with rounded sides rising from the broad foot ring to a slightly everted rim. It is decorated inside and out with a fine marbled pattern depicting six-petal florets. Each petal is detailed with wavy lines of a brown clay against a buff clay ground, radiating from a central stamen inlaid with a creamy-white clay. It is covered overall by a clear straw glaze, with the exception of the foot.

6¾ in. (17.3 cm.) diam., box

HK\$180,000-250,000

US\$24,000-32,000

This decorative technique of marbling, by layering or folding together and then cutting two colours of clay, first appeared in the Tang dynasty and continued into the Song, Jin and Yuan periods and is based on the stylised waves created by mixing different coloured clays. Of note is the remarkable skill in which a pattern of florets is expressed so evenly and with such precision as on the present bowl. Compare a related bowl of floral blooms with multiple layers of petals below rows of overlapping leaves of similar size (diam. 16 cm.), also dated to the Yuan period, excavated in Shenmu county, Shaanxi province, and illustrated in Yang Peijun ed., *Ceramics: Selected Treasures of Shaanxi History Museum*, no. 111.

元 絞胎盃

絞胎盃最早見於唐代生產，並持續燒造至宋、元以後。此盃之絞胎花紋如六瓣團花，與其類同之相似例，可參考一件陝西省神木縣發掘出的元代絞胎盃，其口徑為 16 公分，同樣飾以六瓣團花紋，刊載於楊培鈞編，《陝西歷史博物館珍藏陶瓷器》，陝西，2002 年，編號 111。



3061

A CARVED AND INSCRIBED DING BOWL

FIVE DYNASTIES-EARLY NORTHERN SONG DYNASTY, 10TH CENTURY

The bowl is potted with deep rounded sides rising from a splayed foot. The exterior is carved to imitate lotus petals, the centre of the interior is incised with a phoenix, and the base with a *guan* character. The bowl is covered under an ivory-toned semi-translucent glaze with the exception of the mouth rim and foot rim.

6½ in. (16.6 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

五代/北宋早期 定窯團鳳紋「官」字蓮瓣盃



detail of interior
盃心細部



base
底部



3062

A RARE AND LARGE PURPLE-SPLASHED
JUN BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is well potted with deep, rounded and straight sides rising from a low rising from a low, spreading foot to a slightly inverted rim, and is covered with milky blue and purple splashes suffused with copper green spots. The thick glaze on the exterior stops short of the finely cut foot to expose the biscuit body. The rim and base of the interior are also unglazed and fired reddish-brown.

6 $\frac{7}{8}$ in. (17.5 cm.) wide, box

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

US\$210,000-360,000

PROVENANCE

The Yangdetang Collection

A Jun bowl of similar proportions, but of slightly larger size and covered with the more usual pale blue glaze, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pp. 220 and 221, no. 383. Compare also a closely related example, also applied with an opaque bluish glaze with purplish-red splashes, included in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 410, p. 139. Another bowl, from the Falk Collection, of similar size but covered in green and bearing the original cover, was sold at Christie's New York, 16 October 2001, lot 71.

The result of C-Link Research & Development Limited Thermoluminescence Analysis number 7774HE08 (10 May 2019) is consistent with the dating of this lot.

北宋/金 鈎窯天藍釉紫斑鉢

器施天藍色釉，紫暈泛有綠斑，釉質肥腴凝厚，口沿、內底及外底露胎。

來源

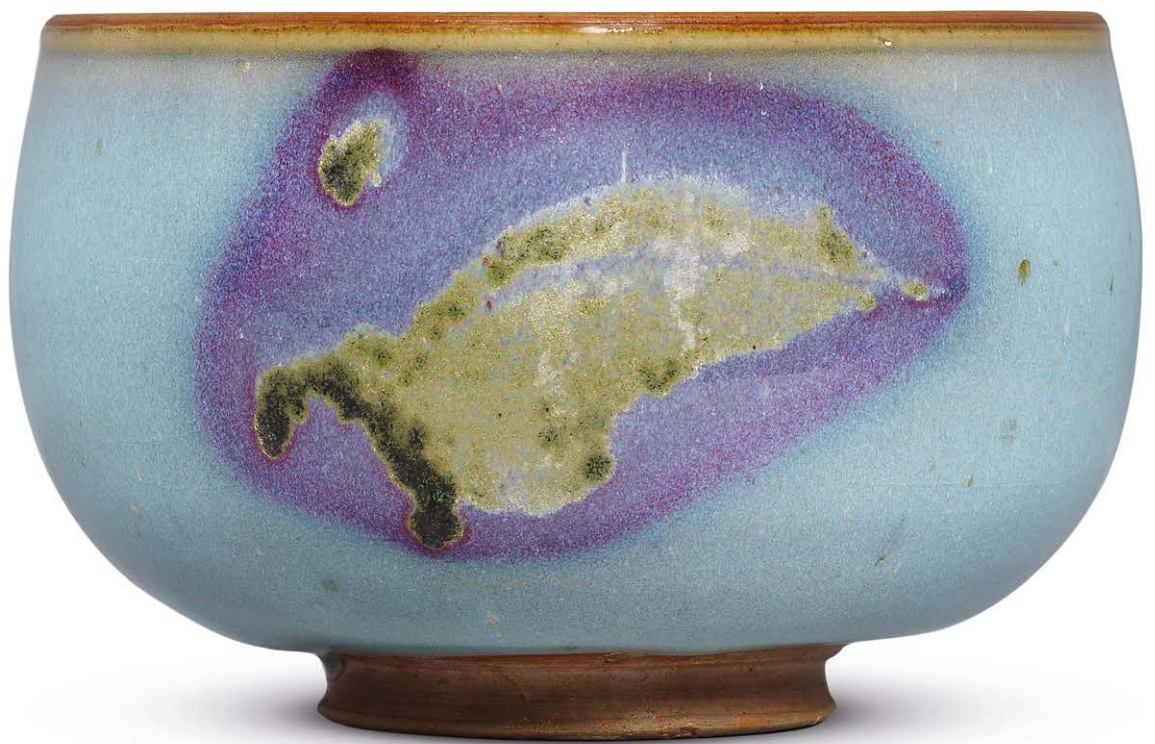
養德堂舊藏

類似器型但尺寸稍大之鈎窯天青釉鉢，可見於康蕊君，《玫茵堂藏中國瓷器》，第1冊，倫敦，1994年，頁220-221，編號383。另可比較一件天藍紫斑鉢，刊載於《龍泉集芳：創業七十週年紀念》，上冊，東京，1976年，頁139，編號410。此外，一件尺寸相若，器型相同，並附帶原蓋的鈎窯綠釉鉢曾於佳士得紐約2001年10月16日上拍，為拍品71號。

此器經中科研發有限公司熱釋光測年法測試(測試編號7774HE08，2019年5月10日)，證實與本圖錄之定年符合。



base
底部



3063

A CARVED QINGBAI 'PEONY SCROLL'
VASE

SOUTHERN SONG DYNASTY (1127-1279)

The exterior is crisply carved with a peony scroll against a ground of combed incisions above a band of overlapping petals above the splayed foot which is moulded with narrow petals. It is covered under a translucent bluish-green glaze with the exception of the outer base.

7¼ in. (18.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Hasama Shoten, 1923 (according to receipt)
A Japanese private collection

Compare to a *qingbai* vase of similar shape and height (17.8 cm.) with a floral band carved in a hastier manner on a plain ground illustrated in *Toji Taike: hakuji*, vol. 37, Tokyo, 1980, no. 23. Compare also with a truncated *meiping* carved with a floral scroll on a combed ground in the Avery Brundage Collection, Asian Art Museum of San Francisco, see *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, p. 138, no. 72.

南宋 青白釉刻纏枝牡丹紋瓶

來源

狹間商店，1923年(收據)

日本私人珍藏

器形、尺寸相仿的青白釉瓶可參考一件著錄於《陶磁大系 - 37 - 白磁》，東京，1980年，圖版23號，其刻花風格較隨意且地無篋紋。另參考一件青白釉刻纏枝花卉梅瓶，其地子篋紋與此瓶相仿，為布倫德基氏收藏現藏於舊金山亞洲美術博物館，載於《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁138，圖版72號。





3064

3064

A JIZHOU BLACK-GLAZED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with deep rounded sides rising from a low recessed base. It is covered with a thick even glaze of ebony colour suffused with a very fine network of crackles, thinning to brown near the mouth rim and ending above the exposed buff biscuit foot.

4 $\frac{3}{16}$ in. (11 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

Jizhou black-glazed tea bowls are extremely rare. Compare to a similar Jizhou black-glazed bowl bound with a gilt-metal mount sold at Christie's Hong Kong, 2 December 2015, lot 3175.

南宋 吉州窯黑釉茶盞

吉州窯以各色裝飾見長，如黑釉剔花、剪紙貼花、木葉紋、黑釉彩繪等，而如本品這樣純黑光亮者殊不多見。比較一件口沿鑲邊的吉州窯黑釉茶盞，2015年12月02日於香港佳士得拍賣，拍品3175號。

3065

A RUSSET-SPLASHED BLACK-GLAZED TEA BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is well potted with deep rounded sides rising from a short foot ring to a grooved mouth rim. The bowl is covered with a lustrous black glaze with russet splashes thinning to a blackish-brown colour near the mouth rim and ending above the exposed buff biscuit foot.

4 $\frac{3}{8}$ in. (11.8 cm.) diam., box

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

US\$200,000-330,000

北宋／金 黑釉鐵鏽斑盃



3065 (two views 兩面)



3066

A KOREAN MOULDED CELADON 'FLORAL-SCROLL' CONICAL BOWL

KOREA, KORYO DYNASTY, 12TH CENTURY

The bowl is potted with wide flaring sides, and is moulded on the interior with a central flower head below a wide band of leafy floral meander bearing six blossoms in bloom in alternating upright and pendent order. The whole is covered with a glaze of soft sea-green tone with the exception of the foot ring and the outer base. 7 $\frac{5}{16}$ in. (18.5 cm.) diam., Japanese wood box

HK\$ 120,000-180,000

US\$16,000-23,000

PROVENANCE

Mathias Komor, New York, November 1959

The Pauline and Johnny Falk Collection

Sold at Christie's New York, 18 September 2001, lot 290

The present bowl was inspired by the Chinese Yaozhou celadon wares of the Song dynasty. A similar Korean moulded celadon bowl with a notched rim was sold at Christie's Hong Kong, 3 June 2015, lot 3211. Compare also to a Chinese carved Yaozhou celadon bowl with similar decoration to the present bowl in the collection of Robert H. Ellsworth was sold at Christie's New York, 20 March 2015, lot 830, and another Yaozhou bowl sold at Christie's London, 6 November 2012, lot 304.

韓國 高麗青瓷 模印纏枝花卉紋笠式盃

來源

Mathias Komor, 紐約, 1959年11月

The Pauline and Johnny Falk Collection

紐約佳士得, 2001年9月18日, 拍品290號

此盃為韓國高麗以耀州青瓷為藍本所作。類似作品可參考香港佳士得2015年6月3日拍賣的一件葵口盃, 拍品3211號。耀州青瓷盃原型則可比較安思遠舊藏一件, 2015年3月20日於紐約佳士得拍賣, 拍品830號, 以及倫敦佳士得2012年11月6日拍賣一件, 拍品304號。

3067

A LONGQUAN CELADON
GU-FORM VASE

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The bulging body of the vase is applied with a pair of lion-mask loose-ring handles between bands of applied florette-shaped bosses above and below. The base of the neck is moulded with three bow-string bands while another moulded bow-string band encircles the upper foot. The vase is covered under an even translucent bluish-green glaze with the exception of the foot ring.

7¾ in. (19.2 cm. high), Edo-period
Japanese wood box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

A Japanese private collection, acquired prior to 1930

The form of this vase is based on that of the ancient bronze *gu*. Compare to a Longquan vase of this form dated to Southern Song-Yuan dynasty in the Tokyo National Museum, which is moulded with four lion masks on the bulging body beneath plantain leaves, see collection number TG-2968; and one with a *ruyi*-scroll retrieved from the Sinan shipwreck, the vessel destined to Japan that sank off the Korean coast in 1323.

南宋/元 龍泉窯青釉獅面銜環耳觚式瓶

來源

日本私人珍藏，入藏於1930年前

形制及紋飾類似的龍泉青釉觚式瓶可以比較東京國立博物館藏一件南宋至元的例子，其腹身飾有四獅面紋，見藏品編號：TG-2968；及自新安沉船所發現的類似例子。

此器附有一江戶時期的日本木盒。





3068

A LARGE AMBER AND GREEN GLAZED
TILEWORKS 'BUDDHIST LION' STAND

MING DYNASTY (1368-1644)

The caparisoned buddhist lion is modelled standing on a rectangular plinth, carrying a vase shaped as an open lotus bloom on its back with a deep receptacle, at one time probably supporting a large temple lamp.

20½ in. (52 cm.) high

HK\$ 150,000-250,000

US\$20,000-32,000

This stand would have been originally made as a pair and placed on either side of an altar.

明 三彩瑞獅形座

3069

A YELLOW-ENAMELLED DISH

ZHENGDE SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is potted with a slightly flared rim, covered overall with a rich yellow enamel.

7¼ in. (17.6 cm.) diam.

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE

An English private collection

明正德 黃釉盤 雙圈六字楷書款

來源

英國私人珍藏



3069



3070

A BLUE AND WHITE 'FISH' CIRCULAR BOX AND COVER

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

The top of the domed cover is painted in brilliant cobalt tones depicting several types of fish including a mullet, sole, bream and perch, swimming in a pond amid floating aquatic plants. The theme is repeated on the sides. The box is raised on a straight of conforming shape and decorated with the same theme on the exterior.

7¼ in. (18.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

Fish has been popular choice of the decorative theme in China since the Neolithic period. The design of fish swimming amongst aquatic plants developed on later ceramics as a decorative theme is due to a combination of artistic, philosophical and lexical reasons. Much of the popularity of fish as a decorative theme, especially in later dynasties, hinges on the fact that the word for fish (*yu*) is a homophone for the word for abundance or surplus (*yu*). Over time, the depiction of fish in water has come to provide a rebus for *yushui hexie* 'may you be as harmonious as fish and water'. The particular design on the current box and cover which includes a mullet, sole, bream and perch, is especially auspicious, as these fish are pronounced *qing*, *bai*, *lian* and *gui*, combining to sound like the phrase *qingbai lianjie*, which means 'of good descent, modest and honorable'. Thus, if presented as a gift, the current box and cover would pay a most gracious compliment to the recipient.



明萬曆 青花清白廉潔紋蓋盒 雙圈六字楷書款

THE PROPERTY OF A GENTLEMAN

3071

A RARE BLUE AND WHITE 'DRAGON'
RECTANGULAR BOX AND COVER

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

Of rectangular form with canted corners, it is decorated in vibrant tones of cobalt blue to the cover with a rectangular panel enclosing two five-clawed dragons in mutual pursuit of a 'flaming pearl' amidst cloud swirls and above rolling waves crashing against an outcrop, the sides of the box and cover with stylised peony scrolls and precious objects at the eight corners, the rims encircled by keyfret bands.

9 $\frac{3}{4}$ in. (23.7 cm.) wide, box

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Sold at Sotheby's London, 11 June 1991, lot 160

明萬曆 青花雙龍趕珠紋長方倭角蓋盒

雙長方框六字楷書款

來源

倫敦蘇富比，1991年6月11日，拍品160號

可比較數件紋飾相似的萬曆長方盒，包括一件著錄於《東京國立博物館圖版目錄：中國古陶磁篇》，日本，1990年，圖108號；一件藏斯德哥爾摩東方博物館，著錄於《Oriental Ceramics: The World's Great Collections》，第8冊，日本，1982年，圖版245號；一件2010年12月1日於香港佳士得拍賣，拍品3115號；一件2004年11月1日於香港佳士得拍賣，拍品1090號。





3072

A RARE SMALL *WUCAI* 'DRAGON AND PHOENIX' DISH

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

The dish is painted to the centre with a five-clawed dragon and phoenix in flight in pursuit of a flaming pearl, the cavetto is similarly painted with two pairs of dragons and phoenix interspersed by *ruyi* clouds. The exterior is painted with eight alternating flowering and fruiting sprays.

4 $\frac{3}{8}$ in. (11.1 cm.), diam., Japanese wood box

HK\$ 150,000-200,000

US\$20,000-26,000

The dragon-and-phoenix design symbolising the Emperor and the Empress is a popular motif on Wanli imperial porcelain. The current design with the dragon-and-phoenix pair shown in pursuit of a flaming pearl more often appears on larger *wucaï* dishes from this period. The current dish is further distinguished by its especially vibrant enamel colours, fine quality of painting, and the elaborate composition featuring dragon-and-phoenix design on both the centre and the cavetto. For other small Wanli *wucaï* dishes with the dragon-and-phoenix motif on the centre but surrounded by flowering and fruiting sprays on the cavetto, compare to an example sold at Christie's London, 22 July 2006, lot 145, and another from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 69.

The Japanese wood box accompanying this dish is attached with a Sakamoto label.

明萬曆 五彩龍鳳戲珠紋小盤 雙圈六字楷書款

龍鳳戲珠紋為萬曆御瓷上的經典紋飾，常見於尺寸較大的五彩盤上。此盤器形小巧，釉彩鮮艷，畫工細緻，保存良好。除盤心以外，盤內側亦飾以龍鳳戲珠紋，十分罕見。類似的萬曆五彩小盤可參考，一於2006年7月22日於倫敦佳士得拍賣，拍品145號，另一為玫茵堂舊藏，2011年4月7日拍賣，拍品69號，兩件盤內側皆飾以折枝花果紋。

此盤附日本木盒，上面有一署款「坂本」之標籤。



3073

A BLUE AND WHITE
'FIGURAL' SLEEVE VASE

SHUNZHI PERIOD (1644-1661)

The vase is decorated to the exterior with a continuous scene depicting a scholar-official reclining on a day bed, surrounded by female attendants while observing two dancers accompanied by musicians playing various instruments.

17¼ in. (43.8 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清順治 青花人物故事圖筒瓶



THE PROPERTY OF A GENTLEMAN

3074

A FAMILLE VERTE QUATREFOIL
JARDINIÈRE

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

The jardinière is potted with eight bracket-lobed sides, rising from four *nuyi*-shaped feet to a flat everted mouth rim of conforming shape. The exterior is delicately painted in the *famille verte* palette depicting four tree shrubs bearing multi-coloured flowers. The lobed rim is similarly decorated with *lingzhi* and leaves. The base is pierced with a hole.

14¼ in. (36 cm.) wide, box

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

US\$110,000-200,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2012, lot 4101

There are a number of faceted jardinières with Kangxi marks decorated in overglaze enamels or cobalt blue in museums. The subject matter varies from birds and flowers, such as a *wucaï* jardinière decorated in similar style illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 104, pl. 95; to figural, such as a *doucai* jardinière depicting the Three Star Gods in a landscape in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp. 94-95; as well as landscapes, as seen on a blue and white jardinière painted with landscape scenes on each of the sides in the Palace Museum, Beijing, illustrated in *Blue and White Porcelain with Underglazed Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, p. 67, pl. 58.

清康熙 五彩花鳥紋海棠式花盆 六字楷書橫款

來源

香港佳士得，2012年5月30日，拍品4101號





THE PROPERTY OF A GENTLEMAN

3075

AN UNDERGLAZE-BLUE AND COPPER-RED-DECORATED
BRUSH POT

KANGXI PERIOD (1662-1722)

The brushpot is painted to the exterior with a continuous scene depicting a seated lady and scholar-officials with their attendants in an interior setting which extends to a terrace. The base has an apocryphal six-character Chenghua mark.

7½ in. (19 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000



清康熙 青花釉裏紅人物故事圖筆筒

器底書「大明成化年製」寄托款。



THE PROPERTY OF A GENTLEMAN

3076

A FINE SMALL BLUE AND WHITE 'THREE FRIENDS OF WINTER' JAR

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

The high-shouldered, tapering body is finely decorated with one young and one mature pine tree with widely spreading branches that partially obscure two slender prunus trees, with bamboo growing in their midst, the decoration representing the 'Three Friends of Winter' (prunus, pine and bamboo), all below a narrow scroll border of detached clouds on the short, waisted neck. 3¼ in. (8 cm.) high, box

HK\$ 500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 1995, lot 62

Several jars of this design and small size are known including a pair illustrated by John Alexander Pope, *Porcelains in the Frick Collection*, vol. 7, New York, 1974, p. 69, nos. 124 and 125 (5.4 cm. high); another smaller example (6.2 cm. high) in the S.C. Ko Tianminlou Collection illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 90; and a slightly larger jar (8.9 cm.) sold at Christie's New York, 22-23 March 2012, lot 2023.

清雍正 青花歲寒三友圖小罐 雙圈六字楷書款

來源

香港蘇富比，1995年5月2日，拍品62號

可參考兩件尺寸較小的雍正青花小罐，一對載錄於 John Alexander Pope 著，《Porcelains in the Frick Collection》，第7冊，紐約，1974年，69頁，編號124、125（5.4公分高）；另一件（6.2公分高）為天民樓珍藏，載於劉良佑著《中國歷代陶瓷鑑賞》，第5冊，台北，1991年，90頁。另有一略大例子（8.9公分），2012年3月22日於紐約佳士得拍賣，拍品2023號。



3077

A FINE AND RARE *RU*-TYPE GLAZED
GARLIC-MOUTH VASE

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

The vase is potted with a pear-shaped body rising to a long waisted neck flaring up to a garlic-shaped mouth, moulded with two raised bands on the neck, covered inside and out with a broadly crackled glaze of bluish-grey tone. The mouth and foot are dressed brown. 7 in. (17.8 cm.) high, box

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

US\$120,000-150,000

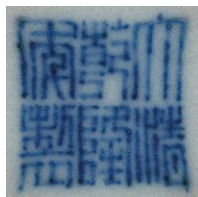
PROVENANCE

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1610

清乾隆 仿汝釉蒜頭瓶 六字篆書款

來源

香港蘇富比，2006年4月10日，拍品1610號







3078

A RARE SMALL 'IMITATION-BRONZE' VASE, *FANGHU*

YONGZHENG IMPRESSED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1723-1735)

The vessel is modelled in archaic bronze form, with the shoulder decorated with three raised bands and two lug handles to the sides, supported on a short spreading foot and applied overall with a mottled reddish-brown glaze with silvery purple splashes in imitation of bronze.

4 $\frac{5}{8}$ in. (11.8 cm.) high, Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000



清雍正 仿銅釉雙貫耳小方壺 四字篆書印款

3079

A FINE ROBIN'S EGG-
GLAZED LANTERN VASE

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

The ovoid vase is potted with a short, slightly waisted neck standing on a short ring foot, moulded on either side in medium relief with inverted vase-form handles below the sloping shoulder, covered overall with a rich mottled glaze ranging from pale blue through turquoise to purple.

9 $\frac{3}{16}$ in. (23.3 cm.) high, Japanese double wood boxes

HK\$400,000-600,000

US\$52,000-77,000

清乾隆 爐鈞釉燈籠瓶
六字篆書印款





THE PROPERTY OF A GENTLEMAN

3080

A LARGE ROBIN'S EGG-
GLAZED GU-FORM VASE

QING DYNASTY, 18TH CENTURY

Potted in the shape of the archaic vessel *gu*, the vase is covered overall in a thick turquoise glaze suffused with darker blue streaks.

15 in. (38 cm.) high

HK\$ 100,000–200,000

US\$ 13,000–26,000

A very similar robin's egg-glazed *gu*-form vase is illustrated in *Chūgoku Meitō Ten: Chūgoku Tōji 2000-nen No Seika*, Tokyo, 1992, p. 135, no. 151.

清十八世紀 爐鈞釉觚式大瓶

THE PROPERTY OF A GENTLEMAN

3081

A YELLOW-ENAMELLED MOULDED ARCHAISTIC RITUAL
FOOD VESSEL AND COVER, *GUI*

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

The vessel is elaborately decorated with bands of archaistic motifs, with a pair of loop handles surmounted by dragon heads to the sides, all raised on a pedestal base. The domed cover is similarly decorated with archaistic designs, with the top detailed with a *kui* dragon surrounded by four upright flanges with scalloped edges. The vessel and cover are both covered to the exteriors and interiors with an enamel of bright yellow colour.

11 in. (28 cm.) wide across handles

HK\$300,000-500,000

US\$39,000-64,000

清乾隆 黃釉仿古簋式蓋爐 六字篆書刻款



3082

A RARE PAIR OF UNDERGLAZE-BLUE AND *FAMILLE ROSE*
OFFERING TRAYS

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

The central section of each vessel is modelled as a beribboned vase decorated with bats and clouds, supporting foliate scrolls that uphold a round surface decorated with pink lotus flowers and blue leafy vines to the sides. The base is similarly decorated with pink flowers and blue scrolls. The concave base bears the reign mark to the centre.

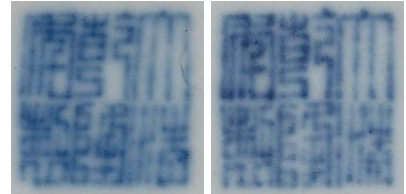
7½ in. (18.2 cm.) high

(2)

HK\$ 500,000-700,000

US\$ 65,000-90,000

清乾隆 青花粉彩花卉紋供盤一對 六字篆書款



3083

A FAMILLE ROSE RUBY-BACK 'FIGURAL' DISH

YONGZHENG PERIOD (1723-1735)

The dish is decorated to the centre of the interior with a lady reclining on a day bed, beside three boys at play and surrounded by large jars and a pedestal table supporting a vase of flowers. The everted rim is painted with floral sprays and the exterior is covered with ruby enamel.

9 $\frac{1}{2}$ in. (24.2 cm.) diam., box

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Imperial Oriental Art, New York, 2007

Popowich Collection, Philadelphia, Pennsylvania

清雍正 外胭脂紅釉內粉彩天倫圖盤

來源

Imperial Oriental Art, 紐約, 2007 年
美國賓夕法尼亞州費城 Popowich 珍藏





fig. 1 Former collection of the Metropolitan Museum of Art,
sold at Christie's New York, 15 September 2016, lot 941
圖一 紐約大都會博物館舊藏，紐約佳士得，2016年9月15日，拍品941號

3084

A RARE PAIR OF *FAMILLE ROSE*
OPENWORK HEXAGONAL LANTERNS

YONGZHENG PERIOD (1723-1735)

The lanterns are decorated to each side with a circular medallion depicting immortals in various pursuits, set against an openwork diaper ground.

13¾ in. (34.8 cm.) high

(2)

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

US\$120,000-160,000

PROVENANCE

David A. Berg, New York

Sold at Christie's New York, 21 September 2000, lot 409,
proceeds to benefit the Harvard University Art Museums

The current lot may be compared to several known examples, including one also dated to the Yongzheng period illustrated by R.L. Hobson, B. Rackham & W. King in *Chinese Ceramics in Private Collections*, London, 1931, pl. 24; another lantern depicting figures in medallions from the Davies Collection, purchased by Gorer and exhibited at the Galleries of Dreicer & Co. in New York, 1913, is illustrated in *Collection of Old Chinese Porcelains Formed by George R. Davies, Esq. Formerly of Hartford, Cheshire, and Now of Parton, N.B.*, New York, 1931, pl.

XXIII; two further examples from the collections of James A. Garland and J. Pierpont Morgan, exhibited at the Metropolitan Museum of Art in New York in 1907, and illustrated by S. W. Bushell & W. M. Laffan in *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, p. 13, pl. XLIV, later sold at Parke-Bernet Galleries in New York, 4-5 February 1948, lots 344 & 345; a pair decorated with floral medallions illustrated in *Collection of Old Chinese Porcelains Formed by Richard Bennett, Esq. Thornby Hall, Northampton*, London, 1911, pl. 319; a lantern which is missing its upper gallery and foot from the collection of the Lady Lever Art Gallery, illustrated in 'The Arts of the Ch'ing Dynasty', in *Transactions of the Oriental Ceramic Society*, vol. 35, 1963-4, no. 226, pl. 75, p. 65; and a pair from the Metropolitan Museum of Art in New York, accessioned in 1946 and later sold at Christie's New York, 15 September 2016, lot 941 (fig. 1).

清雍正 粉彩鏤雕羣仙圖六方宮燈一對

來源

紐約佳士得，2000年9月21日，拍品409號；拍賣收益入歸哈佛大學美術館

紐約大都會博物館舊藏一對非常相似的粉彩宮燈，2016年9月15日於紐約佳士得拍賣，拍品941號（圖一）。



3085

A FINE DOUGAI AND IRON-RED 'INDIAN LOTUS' BOTTLE VASE

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The vase is decorated on the exterior with stylised iron-red Indian lotus blossoms enclosed within cartouches formed by underglaze-blue vines bearing green leafy tendrils, below a narrow band of C-scrolls around the mouth.

15¼ in. (38.8 cm.) high

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

US\$110,000-130,000

The present lot is accompanied by a certificate of antiquity from Hong Kong Art Craft Merchants Association issued in 1978.

The delightful design on the present vase is usually found on dishes from earlier reigns, such as a Yongzheng-marked dish decorated with similar iron-red Indian lotus blooms borne on leafy vines, sold at Christie's New York, 22 March 2007, lot 349.

An identical Daoguang-marked vase of the same shape and size is in the collection of the Shenyang Imperial Palace Museum, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume The First Part*, Shenyang, 2008, pp. 100-101, no. 5 (fig. 1).

清道光 鬥彩礬紅番蓮紋圓腹瓶 礬紅六字篆書款

本拍品附香港藝術品商會於 1978 年 6 月 24 日發出之鑑定證書。

本瓶所繪紋飾一般多見於雍正乾隆朝的盤子上，如紐約佳士得曾拍賣一件雍正款鬥彩礬紅盤，盤心飾非常相似的纏枝番蓮紋，見 2007 年 3 月 22 日，拍品 349 號。

瀋陽故宮博物院藏一件相同的道光瓶，紋飾及尺寸一致，同書礬紅道光年款，見 2008 年瀋陽出版《瀋陽故宮博物院藏文物精粹：瓷器卷上》，頁 100-101，圖 5（圖一）。

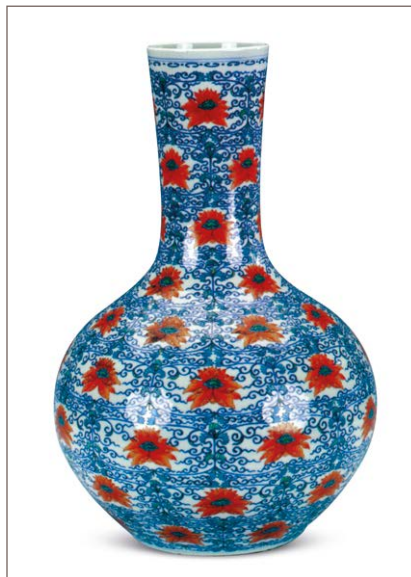


fig. 1 Collection of the Shenyang Imperial Palace Museum

圖一 瀋陽故宮博物院藏品







3086

A PAIR OF DAYAZHAI YELLOW-GROUND GRISAILLE-
DECORATED JARDINIÈRES AND STANDS

GUANGXU PERIOD (1875-1908)

Each *jardinière* is decorated with a bird on a flowering branch of peonies, beside an iron-red seal reading *Tian di yi jia chun* (spring throughout heaven and earth) and the characters *Dayazhai* (The Hall of Great Elegance). The stands are decorated with *ruyi* heads in *grisaille* to the rims and the bases each has an iron-red four-character mark reading *Yong qing chang chun* (eternal prosperity and spring).

5½ in. (14 cm.) diam.

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Erik Holmberg (1888-1972) Collection, no. k72

Erik Holmberg (1888-1972) from Sweden was a director at Handelsbanken and formed his collection in the 1950s and 1960s.

A bowl of the same pattern is illustrated by S. Jenyns in *Later Chinese Porcelain*, London, 1977, pl. CXXV, no. 1. Also see a bowl and cover with this design illustrated by H. A. van Oort in *Chinese Porcelain of the 19th and 20th Centuries*, 1977, pl. 73, p. 60.

清光緒 黃地墨彩花鳥紋花盆連座一對

「大雅齋」、「天地一家春」、「永慶長春」 霽紅款

來源

瑞典Erik Holmberg (1888-1972) 珍藏，編號k72

THE PROPERTY OF AN ASIAN COLLECTOR

3087

A LARGE FAMILLE ROSE
'NINE PEACHES' VASE,
TIANQIUPING

GUANGXU PERIOD (1875-1908)

21¼ in. (54 cm.) high

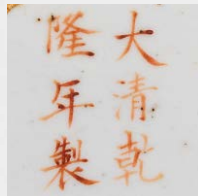
HK\$200,000-300,000

US\$26,000-38,000

The vase is potted with a large globular body rising to a slightly flared cylindrical neck. The exterior is decorated with the spreading gnarled leafy branches of a peach tree bearing nine large peaches and numerous pink white blossoms. The slender leaves are depicted in two shades of green, with a pair of iron-red bats to the reverse. The base is inscribed with an apocryphal Qianlong mark in iron red.

清光緒 粉彩九桃紋天球瓶

瓶底書「大清乾隆年製」礬紅寄托款。



3088

A PAIR OF LARGE FAMILLE ROSE
'HUNDRED DEER' HU-FORM VASES

GUANGXU PERIOD (1875-1908)

Each vase is decorated with a herd of deer and their young, grazing, gamboling and resting in a lush landscape of pine and peach trees and a meandering stream flowing through blue-shaded rock formations from high mountains in the distance. On the shoulders, each side is flanked with realistically modelled deer-head handles. The base of each is inscribed with an apocryphal Qianlong six-character mark in iron-red.

18 in. (45.8 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

Vases of this form and decoration enjoyed popularity during the reign of the Qianlong Emperor (1736-1795), and continued to remain popular through the 19th century and into the Guangxu period (1875-1908). A vase similar to the present pair was sold at Christie's London, 9 November 2004, lot 182; another similar one was sold at Christie's New York, 22-23 March 2018, lot 834.

The 'hundred deer' motif was very popular as the landscape depicted contains important symbolic references. The deer has a long history in Chinese art as it refers to the rebus in which the Chinese word for 'deer' is a homophone for 'emolument' or 'civil service salary'; the 'hundred deer' therefore represent the ultimate success, a career in civil service in Imperial China. The deer is also associated with Daoism and the Star God of Longevity, Shou-lao, while the inclusion of peaches in the decoration is further symbolic of longevity. As such, the subject-matter on the present vase has a multitude of auspicious connotations.

清光緒 粉彩百鹿尊一對

百鹿尊象徵吉祥長壽、官運亨通。其始造於乾隆，至晚清光緒仍有燒造。此瓶肩上模飾鹿頭，類似形制可參考倫敦佳士得 2004 年 11 月 9 日拍出的拍品 182 號，以及紐約佳士得 2018 年 3 月 22-23 日的拍品 834 號。

瓶底各書「大清乾隆年製」礬紅寄托款。



3089

A CARVED CINNABAR LACQUER BOX AND COVER

JIAQING PERIOD (1796-1820)

The cover is carved in varying levels of depth with scholars engaging in leisurely pursuits amidst the tranquil landscape, detailed with a pavilion, hanging pine and *wutong* trees, shrouded with swirling clouds above. The sides of the box and cover are decorated with eight cartouches enclosing scenes depicting scholars and attendants set within landscapes. The interior and base are applied with black lacquer.

14¾ in. (37 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

清嘉慶 剔紅高士圖蓋盒





3090

3090

A RUSSET AND WHITE JADE CARVING OF
A BOY HOLDING A LOTUS STEM

SONG-YUAN DYNASTY (960-1368)

The stone is carved in the form of a standing boy with his head turned slightly to one side, his hands grasping a stem bearing a lotus flower and leaf slung across his shoulders. The creamy white stone has concentrated areas of russet and dark inclusions.

3¼ in. (8.2 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

宋/元 褐白玉連生貴子把件

3091

A YELLOW JADE 'BOYS' WATER POT

QIANLONG PERIOD (1736-1795)

The circular water pot with tall rounded sides is flanked by two boys facing each other with jovial expressions, both extending their hands around the mouth of the pot. The stone is of a soft, chestnut yellow tone with russet streaks.

3⅜ in. (8.6 cm.) wide

HK\$260,000-350,000

US\$34,000-45,000

清乾隆 黃玉童子水丞



3091

3092

A MING IMPERIAL WHITE JADE CIRCULAR 'DRAGON'
PLAQUE

WANLI PERIOD (1573-1619)

The plaque is intricately carved and pierced with two dragons flanking the characters *wan shou* ('boundless longevity') above a flaming pearl and crashing waves. The stone is of a pale tone with some paler snowy inclusions and brown flecks.
6 in. (15.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

明萬曆 御製白玉透雕「萬壽」龍紋圓屏





3093

3093

A WHITE JADE BOWL

QING DYNASTY, 18TH CENTURY

The bowl is carved with a gently flaring rim, supported on a short foot. The semi-translucent stone is of an even white tone.

3½ in. (9 cm.) diam., box, wood stand

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

An English private collection

A French private collection

EXHIBITED:

S. Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, Catalogue no. 130, pp. 184-5.

A similar bowl of slightly larger size with a Qianlong mark was included in the Victoria and Albert Museum exhibition *Chinese Jade Throughout the Ages*, 1 May to 22 June 1975, illustrated in *Transactions of the Oriental Ceramic Society*, vol. 40, 1973-1975, no. 436, p. 131.

清十八世紀 白玉盃

來源

英國私人珍藏

法國私人珍藏

展覽

S. Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 圖錄編號130, 頁184-5

3094

A WHITE JADE 'ELEPHANT AND BOY' GROUP

QING DYNASTY, 18TH CENTURY

The stone is carved in the round as an elephant standing foursquare, bridled and saddled with a tasselled blanket decorated with cloud scrolls above waves. A young boy is mounted onto the elephant's back supporting a *lingzhi* over his shoulder.

4¾ in. (11 cm.) wide

HK\$550,000-650,000

US\$71,000-83,000

清十八世紀 白玉童子騎象把件



3094



3095

THE PROPERTY OF A GENTLEMAN

3095

A LARGE WHITE JADE 'DRAGON' BELT HOOK

QING DYNASTY (1644-1911)

The belt hook is of S-form, terminating at one end with an upturned two-horned dragon head, confronting a *chilong* striding along the slightly arched shaft, with a long *lingzhi* scroll in its mouth. The underside is carved with archaic scrolls in low relief, and a circular disc with a *chilong* motif for attachment. The stone is of an even white tone.

5⁷/₁₆ in. (13.8 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

清 白玉龍紋帶鉤

THE PROPERTY OF A GENTLEMAN

3096

AN INSCRIBED WHITE JADE 'HORSE' ARCHER'S RING

QING DYNASTY (1644-1911)

The ring is carved in relief around the exterior with a landscape scene depicting a horse, pavilion, pine tree and mountain beneath a crescent moon, underneath four characters *Duli qiangang* in seal script. The material is of an even, semi-translucent white tone.

1⁵/₁₆ in. (3.3 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

清 白玉「獨立乾綱」駿馬圖扳指



3096



3096 mark

3097

A JADEITE 'SHREWS' PENDANT

The pebble is carved in the round as two recumbent tree shrews, lying beside each other. The well-polished stone is of a deep apple-green tone.

1½ in. (3.4 cm.) wide

HK\$ 500,000-700,000

US\$65,000-90,000

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.



3097

翡翠雕雙獾珮

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3098

~ 3098

A QINAN ALOESWOOD 'THREE FRIENDS OF WINTER' PENDANT

LATE QING DYNASTY

The rectangular pendant is carved in relief on both sides with pines, bamboo, and prunus blossoms, 'Three Friends of Winter', accompanied by a pewter box and cover, Republic period, carved with a prunus branch on the box with a signature Yishan, and a maker's seal mark *Yang Dechang zao* (made by Yang Dechang) on the base of the box.

Pendant: 2¼ in. (6 cm.) long

(2)

HK\$ 120,000-150,000

US\$16,000-19,000

晚清 棋楠梅竹雙清紋牌

附民國「楊德昌造」款錫盒。

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

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PROPERTY FROM THE STUDIO OF TEN OBSESSIONS (LOTS 3099-3107)
十癡齋珍藏 (拍品 3099-3107 號)



fig. 1 Madam Shum Ching Chee with her painting teacher Pu Xinyu (1896-1963)
圖一 沈靜慈與其國畫老師溥心畬

Madam Shum Ching Chee, styled name of *Wenlu*, also known by her literary name *Shichi Laoren*, the ‘Elderly Lady of Ten Obsessions’, originates from Zhongshan in Guangdong Province. She graduated from Chung Chi College in Hong Kong, and studied Western painting under the tutelage of Xu Dongbai (1900-1989), Chinese painting under Pu Xinyu (1896-1963) and seal carving and calligraphy under Xu Yunshu (1947-).

At an early age, and under her father’s influence, Shum became fascinated with antique objects. Her deep interest in antique jades began after her father gifted her a plain jade *bi* pendant when she was seven years old. She followed her father in browsing through a variety of antique shops, viewing many objects over the years and learning from connoisseurs in the field. She occasionally collected items of interest, developing a preference for antique jades. As there were many later copies in the market, she furthered her knowledge on the subject by studying classic texts, and often consulted opinions of the those who were more experienced in her collecting circle. She benefitted from frequenting museums within and outside of China, as well as being afforded the privilege of exchanging ideas with members of the Min Chiu Society.

In her Sai Kung residence, Shum often hosts gatherings with friends where she displays her collection and studies the items with her guests over a feast she prepared. In the pursuit of studying with friends, she considers it as one of life’s greatest pleasures. She not only shares her collection with like-minded friends but combine this pursuit with fine wine and excellent cuisine.

Note: ‘The Elderly Lady of Ten Obsessions’ is a reference to Shum’s obsession with ceramics, bronzes, bamboo, wood, stone, paintings, seals, ink stones, teapots and tea.

簡介

沈靜慈，字文瑤，號十癡老人，廣東中山人。香港崇基學院畢業，西洋畫師承徐東白，國畫拜溥心畬為師，篆刻書法師從徐雲叔。

對古文物之愛好髫齡時受父親影響，回憶七歲時當父親贈予一素璧配戴時即對古玉產生濃厚興趣，隨後經常隨父親閒逛大小古董店鋪，數十年來所見實物甚多，所聞前輩經驗不少，間中亦會收藏心怡物，後以古玉為首選，唯市面上膺品甚多，遂鑽研有關古籍外並與前輩交往請益，常至國內外博物館觀摩而有所得。亦有幸與敏求精舍中人等交往切磋。

經常與同好相聚，於其西貢別墅內，出示藏品，互相觀摩，親自下廚烹調美食宴客，有美酒佳肴，興盡而歸乃人生一樂事也。

註：十癡老人乃窯癡，銅癡，竹癡，木癡，石癡，畫癡，印癡，硯癡，壺癡，茶癡。

PROPERTY FROM THE STUDIO OF
TEN OBSESSIONS
十癡齋珍藏

3099

A CARVED NUT NECKLACE

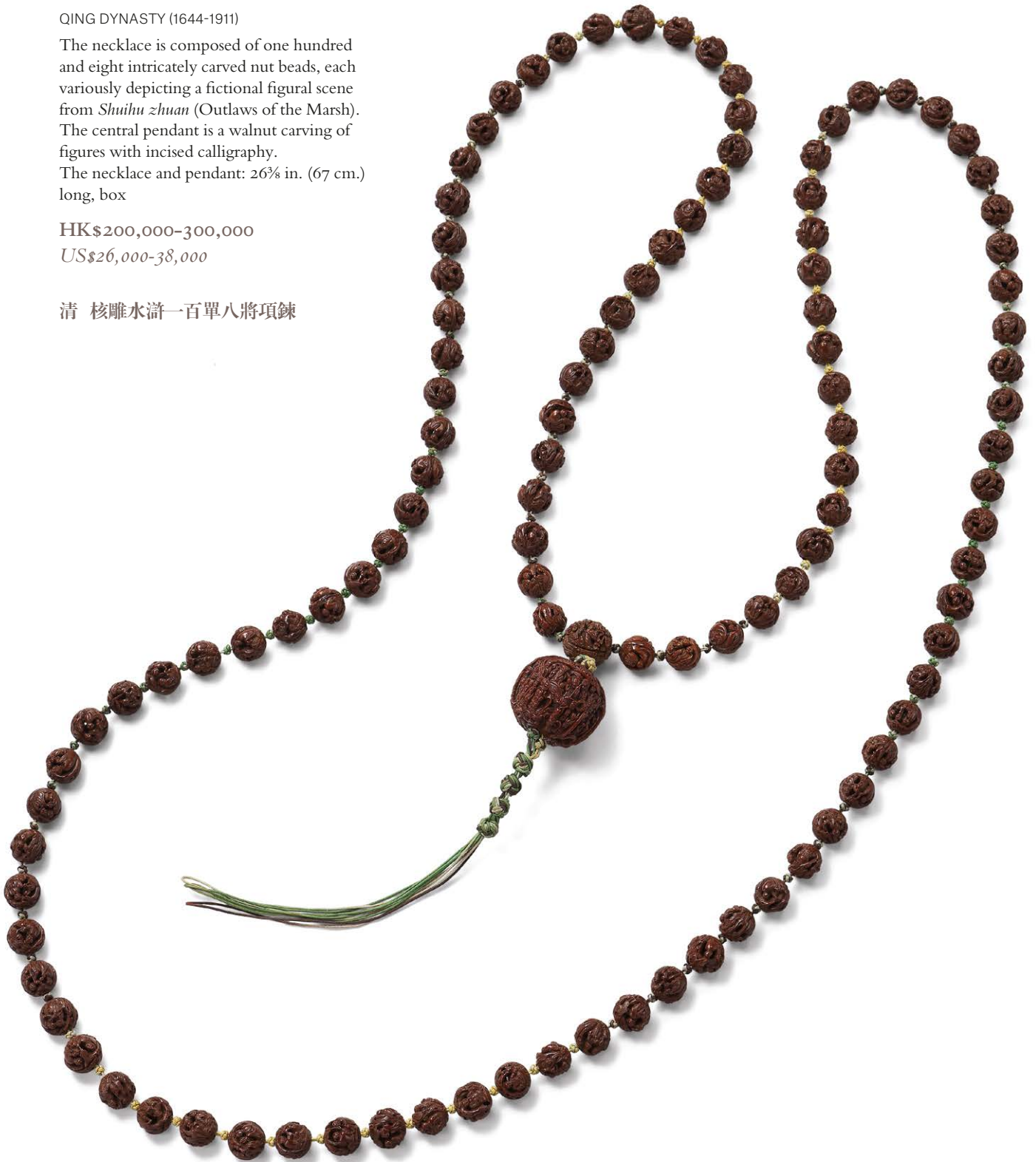
QING DYNASTY (1644-1911)

The necklace is composed of one hundred and eight intricately carved nut beads, each variously depicting a fictional figural scene from *Shuihu zhuan* (Outlaws of the Marsh). The central pendant is a walnut carving of figures with incised calligraphy. The necklace and pendant: 26 $\frac{1}{2}$ in. (67 cm.) long, box

HK\$200,000-300,000

US\$26,000-38,000

清 核雕水滸一百單八將項鍊



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS
十癡齋珍藏

3100

A GROUP OF THREE WHITE JADE AND AN
AGATE ARCHER'S RINGS

QING DYNASTY (1644-1911)

The group comprises: a white jade ring carved in low relief on one side with a bowing scholar and his attendant and on the other side with four characters *Yuan Zhang baishi* (Yuan Zhang bowing to the rock) in standard script; a white jade ring in shallow relief depicting a continuous scene of a man paddling a small sampan, the other main side with a crane in flight carrying a tally in its beak towards a distant two-storey pavilion in the sea, ending with a four-character inscription *haiwu tianchou* (adding a tally to the immortal's abode above the sea) followed by two seals, 'Zi' and 'Gang'; a white jade ring enclosing a long poetic inscription followed by a 'Qian' trigram emblem and a seal reading 'Long'; and an agate ring of undecorated circular form. All the white jade rings are of a warm white tone.

The largest: 1¼ in. (3.3 cm.) diam.

(4)

HK\$150,000-200,000

US\$20,000-26,000

清 白玉扳指三件及白瑪瑙扳紙一件

包括一件白玉扳指上刻一人舉手作揖，有一小童隨侍在側，並書「元章拜石」；一件白玉扳指刻一鶴銜籌，並書「海屋添籌」；一件刻有詩文「和闐產美玉，製鞞琢磨為。攸手仍今日，從心愧昔時。中窺望月滿，外暈商雲披。寓意摛新藻，御之無射思。乾隆御題」；瑪瑙扳指則光素無紋。



3100

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS
十癡齋珍藏

3101

FOUR MINIATURE WHITE JADE SEALS

QING DYNASTY (1644-1911)

The four seals of varying shapes are carved to the finial in high relief with various mythical beasts.

The largest: 1¼ in. (3 cm.) high

(4)

HK\$80,000-120,000

US\$11,000-15,000

清 白玉印章四方

印文：默聲 / 李 / 月耀天光 / 謙卦六爻皆吉



3101



impressions
印文

seal faces
印面

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS
十癡齋珍藏

3102

A CARVED YELLOW JADE AND NUT BEAD NECKLACE

The necklace comprises forty-one celadon jade beads interspersed with small spherical or granulated beads and numerous dry fruit seeds, with a finely polished yellow jade pendant carved as a *bi* disc surrounded by a mythical beast above tumultuous waves.

The necklace and pendant: 16½ in. (42 cm.) long

HK\$240,000-350,000 US\$31,000-45,000

黃玉雕海獸紋掛墜珠鍊





3103



PROPERTY FROM THE STUDIO OF
TEN OBSESSIONS
十癡齋珍藏

3103

TWO SMALL JADE CARVINGS

QING DYNASTY (1644-1911)

The first is a black and white jade carved in the round with a young boy clambering from a basket, surmounted with a small toad. The other stone of an even white tone is carved as a seated young boy holding a *ruyi* over his shoulder, detailed wearing a hat and carrying a flower-form pouch all highlighted by the russet skin of the jade.

Black and white jade carving: 1¾ in. (4.5 cm.) long (2)

HK\$60,000-80,000

US\$7,700-10,000

清 玉雕童子兩件

PROPERTY FROM THE STUDIO OF
TEN OBSESSIONS
十癡齋珍藏

3104

A WHITE JADE OPENWORK
BANGLE AND A WHITE JADE
ARCHER'S RING

QING DYNASTY (1644-1911)

The bangle is carved around the sides in openwork with birds amongst various fruits and leafy floral scrolls. The archer's ring is carved and pierced around the sides in the form of a single continuous dragon with an undulating body. Both stones are of an even milky white tone.

The larger: 3 in. (7.6 cm.) diam. (2)

HK\$80,000-150,000

US\$11,000-19,000

清 白玉花鳥紋手鐲及白玉龍紋扳指



3104

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS

十癡齋珍藏

3105

A WHITE JADE CARVING OF TWO BOYS PLAYING A DRUM

QING DYNASTY (1644-1911)

The pendant is carved as a boy holding a sprig of *lingzhi* suspending a chime beside a drum, surmounted by a reclining boy holding drum sticks. The semi-translucent stone is of an even milky white tone.

2 in. (5 cm.) wide

HK\$60,000-80,000

US\$7,700-10,000

清 白玉童子擊鼓把件





PROPERTY FROM THE STUDIO OF TEN OBSESSIONS
十癡齋珍藏

3106

TWO WHITE JADE 'BOY AND *LINGZHI*' TOGGLES

QING DYNASTY (1644-1911)

Each toggle is carved in the round to depict a young boy on his knee holding a double-gourd in his left hand, and a *myi* in his right hand over one shoulder.

The larger: 1 $\frac{5}{8}$ in. (4 cm.) wide

(2)

HK\$ 100,000-150,000

US\$ 13,000-19,000

清 白玉持芝童子把件兩件



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS
十癡齋珍藏

3107

A JADE ANIMAL NECKLACE

QING DYNASTY (1644-1911)

The necklace is comprised of twenty-one small jade carvings in various animal forms, together with a toad-form pendant. All the stones are of a pale tone with mottled russet inclusions.

21 in. (54 cm.) long

HK\$40,000-60,000

US\$5,200-7,700

清 玉雕十二生肖珠鍊

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH CENTURY & CONTEMPORARY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高價拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高價拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高價拍賣品預先登記，或於拍賣當日往高價拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高價拍賣品預先登記後，方可競投高價拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高價拍賣品競投牌，以資識別。拍賣官一般只接受以高價拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高價拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **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 CONDUCTING 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 **x** 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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 line 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 line of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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 **Ψ** 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.

(d) 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**.

(e) 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) 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 **Ψ** 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.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**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近目錄印時的兌換率設定，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**。拍賣的鐘錶可能跟隨沒有鐘擺、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分證明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- 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. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

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托競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開

始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**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 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。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：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**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：

- 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**。
- 我們只會對本**目錄描述**第一行（“**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**第二行以**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。
- 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**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- 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。
- 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。

- 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。

- 要申索**真品保證**下的權利，您必須：

- 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；
- 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
- 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。

- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

- 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**：

- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 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；
 - 沒有標題的**書籍**；
 - 沒有標明**估價**的已售**拍賣品**；
 - 目錄中表明售出後不可退貨的**書籍**；
 - 狀況**報告中或拍賣時公告的瑕疵。

- 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。

- 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

- 拍賣後，您必須立即支付以下**購買款項**：

- 成交價**；和
- 買方酬金**；和
- 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**”）。

- 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。

- 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：

- 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。

- 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

- 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 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：

- 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）；

- 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）；

- 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。

- 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）。

- 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）：

- (a) 買方提貨日；
- (b) 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）：
 - (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我

們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送
運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。
- (c) **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。
- (d) **美國關於非洲象象牙的進口禁令**
美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
- (e) **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。

- (f) **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。
- (g) **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 ♡ 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，我們僅對買方有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權
除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**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.

✂ Bidding by parties with an interest.

• **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。

✂ 利益方的競投。

• 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. 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.

◦ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

✂ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
**Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
**Signed ...”/“Sealed ...”
In Christie’s qualified opinion the work has a signature/seal which in our opinion is that of the artist.
**With signature ...”/“With seal ...”
In Christie’s qualified opinion the work has a signature/seal which is not that of the artist.

**Dated...”
In Christie’s qualified opinion, the work is so dated and in our opinion was executed at about that date.
**With date...”/
In Christie’s qualified opinion, the work is so dated but was not in our opinion executed at that date.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. “a Ming vase”).
2. A piece catalogued “in the style of” a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. “a vase in Ming style”).
3. A reference to a “mark and of the period” means that, in our opinion, the piece is of the period of the mark (e.g. “Kangxi six-character mark and of the period”).
4. A reference to a mark without reference to “and of the period” means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. “Kangxi six-character mark”).
5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△ 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。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注符號，但會于正文首頁聲明其權益。

○ 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的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。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不可撤銷的成交價及買方酬金。

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。

✱ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號

✱。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

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。

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。

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。請注意本目錄中所有關於作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品
*「傳」、「認為是...之作品」
指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。
*「...之創作室」及「...之工作室」
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*「...時期」
指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。
*「跟隨...風格」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

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*「簽名...」、「款識...」

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*「附有...簽名」、「附有...款識」

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*「日期...」

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*「附有...之日期」

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

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1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。
2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。
3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。
4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。
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12 December 2019

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- 15619 20th Century & Contemporary Art (Morning Session)
- 15620 20th Century & Contemporary Art (Afternoon Session)

- 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period
- 19171 On The Studio Desk *
- 17741 An Important Collection Of Chinese Ceramics From A Private Collector
- 19172 A Dream Realised: Kangxi's Ultimate *Falangcai* bowl *
- 16696 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the 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 "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

Please indicate the bidding level you require:

- HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
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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 personal information 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.

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請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

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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

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..... 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

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C 拍賣項目登記

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| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配飾 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 17210 中國近現代畫* |
| <input type="checkbox"/> 17481 名匠巨鑄*
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上* |
| <input type="checkbox"/> 18773 HI-LITE* | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
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01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

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

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com



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