

# ON THE STUDIO DESK 斗室案上

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



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斗室案上



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## CHINESE CERAMICS AND WORKS OF ART

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# ON THE STUDIO DESK

## 斗室案上

WEDNESDAY 27 NOVEMBER 2019 • 2019年11月27日(星期三)

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### AUCTION · 拍賣

Wednesday 27 November • 11月27日(星期三)

11.30am (Lots 2801-2866) approximately, immediately following the sale of The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period.

約上午11.30(拍賣品編號2801-2866)雲中玉筵 — 重要亞洲私人古玉珍藏: 新石器時代篇拍賣後隨即舉行。

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

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Friday - Saturday, 22 - 23 November • 11月22至23日(星期五至六)

10.00am - 7.00pm

Sunday - Tuesday, 24 - 26 November • 11月24至26日(星期日至二)

10.00am - 6.00pm

### HIGHLIGHTS PREVIEW · 精選拍品預展

**GUANGZHOU, The Ritz-Carlton Guangzhou**

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Tuesday - Wednesday, 29 - 30 October • 10月29至30日(星期二至三)

10.00am - 6.00pm

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北京, 佳士得北京藝術空間

Saturday - Sunday, 2 - 3 November • 11月2至3日(星期六至日)

10.00am - 6.00pm

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

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Wednesday - Saturday, 6 - 9 November • 11月6至9日(星期三至六)

10.00am - 6.00pm

**TAIPEI, Taipei Marriott Hotel**

台北, 台北萬豪酒店

Saturday - Sunday, 9 - 10 November • 11月9至10日(星期六至日)

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2801

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*  
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The vessel is raised on three blade-form supports, and the sides are finely cast with two *taotie* masks divided by narrow flanges against a *leiwen* ground, one mask is further divided by a flange, while the other divided by the handle emerging from a bovine mask with a two-character inscription *hui gui* cast underneath. A pair of posts with waisted caps decorated with a band of cloud whorls below double raised bands rise from the mouth rim. The bronze has a mottled, milky green patina with malachite encrustation. 8 $\frac{3}{8}$  in. (21.3 cm.) high

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE

Rong Hou (1875-1945)

Dr Robert Heilbroner (1919-2005), New York, 1960s

H J Lowenthal, no. 110

EXHIBITED

Roger Keverne, London, *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition 2010*, London, 3 June 2010, Catalogue, pp. 8-9, no.2

LITERATURE

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), Beijing, 1937, *juan* 15, no. 28.6

Umehara Sueji, *Kankarō kikkinzū*, vol. 2, Kyoto, 1947, no. 27

Hayashi Minao, *In shū jidai seidoki no kenkyū* (Conspectus of Yin and Zhou Bronzes), vol. 1, Tokyo, 1984, p. 184, no. *jue*-229

Yan Yiping (ed.), *Jinwen zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 3531

Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, no. 649.2

*Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), revised edition, Beijing, 2007, p. 4303, no. 08067

商晚期 青銅彗癸爵

來源

榮厚 (1875-1945)

羅伯特·海爾布博士(1919-2005), 紐約, 1960年代入藏

H J Lowenthal, 編號 110

展覽

Roger Keverne, 倫敦, 《Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition 2010》, 倫敦, 2010年6月3日, 展覽圖錄頁8-9, 圖版2號

著錄

羅振玉, 《三代吉金文存》, 北京, 1937年, 卷十五, 28.6號

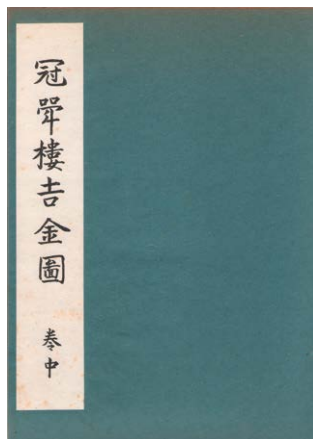
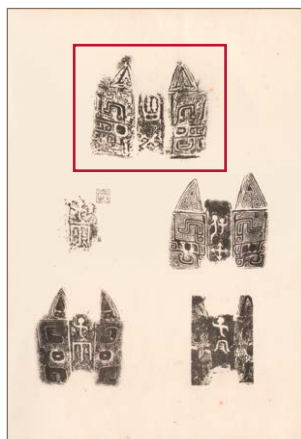
梅原末治, 《冠翠樓吉金圖》, 京都, 1947年, 卷中, 27號

林巳奈夫, 《殷周時代青銅器の研究: 殷周青銅器綜覽(一)》, 東京, 1984年, 頁184, 爵229號

嚴一萍, 《金文總集》, 台北, 1983年, 3531號

王獻唐, 《國史金石志稿》, 青島, 2004年, 649.2號

《殷周金文集成》修訂增補本, 北京, 2007年, 頁4303, 08067號



A rubbing of the detail of the current *jue* published by Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), Beijing, 1937, *juan* 15, no. 28.6

本件爵於羅振玉, 《三代吉金文存》, 卷十五, 28.6 號中之著錄

Illustration of the current *jue* in Umehara Sueji, *Kankarō kikkinzū*, vol. 2, Kyoto, 1947, no. 27

本件爵於梅原末治, 《冠翠樓吉金圖》, 卷中, 27 號中之著錄





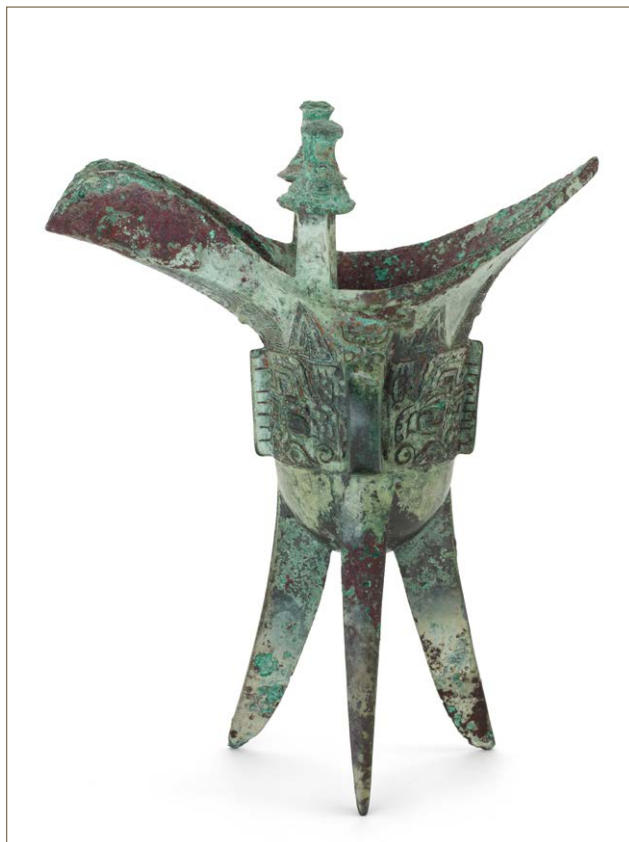


fig. 1 Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1954.15  
圖一 弗利爾美術館與亞瑟·M·賽克勒美術館 典藏編號：S1987.53

## 2801 Continued

Archaic bronze *jue* are more often found with conical caps on the post rather than waisted caps as seen on the current example. *Jue* with conical caps on the post often date earlier than late Shang, such as the example dated to the 13th century BC in the Freer Gallery of Art and Arthur M. Sackler Gallery accession number: S1987.53. The current *jue* further distinguishes itself with the addition of flanges on the body, which is rarely seen together with waisted caps. For other *jue* examples with both of these attributes, compare with an example excavated from late-Shang royal tombs in Hejiazhuang, Anyang, Henan Province, now in the collection of the Institute of History and Philology, Academia Sinica, Taipei, collection number: R001051; one from the Eugene Fuller Memorial Collection in the Seattle Art Museum, accession number: 49.200; and one in the Freer Gallery of Art and the Arthur M. Sackler Gallery, accession number: S1987.53 (fig. 1). The first character of the inscription *hui*, does not appear to be found on any other extant archaic bronze vessels.

The present *jue* has been included in several important archaic bronzes publications, most notably in Luo Zhenyu's seminal work *Sandai jijin wencun*, and in *Kankarō kikkinzū*, a catalogue of archaic bronzes in the collection of the late-Qing, early-Republican, and Manchuko politician Rong Hou compiled by the Japanese eminent archaeologist Umehara Sueji, respectively.

爵長流槽，曲口尖尾，二傘形立柱，卵形腹，有三道扉棱，一側設有牛首半環鑿，三棱椎足外撇。流與口沿飾蕉葉紋，腹飾饕餮紋，以雷紋為地，傘柱下端環以雲雷紋一周，上端繞以弦紋兩周。鑿內鑄有陰文「慧癸」二字。

多數爵的立柱呈菌形，傘形立柱則相對罕見，且出現時間較晚。帶有扉棱的爵則多見於商，西周時基本已不復見。此爵同時具有傘形立柱及扉棱兩個特徵，相當罕見。同時具有該二特徵的其他例子可參考 1934–1935 年河南安陽侯家莊商代後期王陵區所發掘一例，其現藏於台北中央研究院歷史語言研究所；理察·富勒贈予西雅圖博物館一例，典藏編號：49.200；及戴潤齋舊藏現藏華盛頓弗利爾美術館與亞瑟·M·賽克勒美術館一例，典藏編號：F1954.15（圖一）。菌形立柱爵，可參考佛利爾美術館與亞瑟·M·賽克勒美術館所藏商代中期的一件，見典藏編號：S1987.53。「慧」字銘似未見於其他青銅器上，其具體含義有待更進一步的研究。

此器傳承有序，曾著錄於羅振玉《三代吉金文存》，梅原末治《冠擘樓吉金圖》，林巳奈夫《殷周時代青銅器の研究：殷周青銅器綜覽（一）》等重要金文、青銅著作。此器曾由榮厚珍藏。榮厚，滿州鑲藍旗人，晚清、民國、滿州國政治人物。滿州國時期任滿州中央銀行首任總裁。《冠擘樓吉金圖》為容厚所集之青銅器圖錄，由梅原末治編纂。





2802

A SUPERBLY CAST BRONZE RITUAL FOOD VESSEL, *LIDING*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The tri-lobed body is raised on three columnar supports cast in *intaglio* and positioned below the lobes which are finely cast with *taotie* masks formed by two dragons with large heads and 'toothed' jaws shown in profile on a fine *leiuwen* ground and confronted on notched flanges repeated between the three pairs of dragons confronted on short flanges above. A pair of bail handles rises from the slightly inward-canted rim. A graph is cast on the interior below the rim. The patina is of reddish-brown colour, and there is milky green encrustation.  
8½ in. (21.7 cm.) high

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

PROVENANCE

C. T. Loo (1881-1957), no. 40.45  
Mrs G. M.G. Forman, Buffalo, New York  
Akron Art Museum, Ohio  
Sold at Christie's New York, 6 November 1980, lot 154  
Eskenazi, London, 1985  
The Bella and P.P. Chiu Collection  
Eskenazi, London, 1993  
Important Chinese Archaic Bronzes from a Distinguished Private Collection, sold at Christie's New York, 19 September 2013, lot 1103

EXHIBITED

*Twenty Five Years*, Eskenazi, London, 1985, no. 4

LITERATURE

Institute of Archaeology, Chinese Academy of Social Sciences (ed.), *Meidiguo zhuyi jielue di woguo yin Zhou qingtongqi jilu*, Beijing, 1962, p. 302, no. A30; p. 195, no. 60 (rubbing of inscription)  
Chen Mengjia, *Yin Zhou qingtongqi fenlei tulu*, Tokyo, 1977, A30, R60  
Noel Barnard and Cheung Kwong-yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European and Australasian Collections*, Taipei, 1978, no. 1487  
Sun Zhichu, *Jiwen zhulu jian mu*, Beijing, 1981, no. 0078  
Hayashi Minao, *In shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 1, Tokyo, 1984, p. 54, no. 47  
Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, no. 7  
Chen Mengjia, *Meiguo suocang Zhongguo tongqi jilu* (revised edition), vol. 1, Beijing, 2019, p. 40, no. A30



Illustration of the current *ding* and its inscription in *Meidiguo zhuyi jielue di woguo yin Zhou qingtongqi jilu*, Beijing, 1962, p. 302, no. A30; p. 195, no. 60  
本件鼎於《美帝國主義劫掠的我國殷周青銅器集錄》，頁 302，圖版 A30；頁 195 編號 60 之著錄

商晚期 青銅饕餮紋鬲鼎

來源

盧芹齋（1881-1957），編號 40.45  
G.M.G.伏曼夫人，紐約州水牛城  
阿克倫博物館，俄亥俄州  
紐約佳士得，1980年11月6日，拍品154號  
埃斯卡納齊，倫敦，1985年  
趙氏山海樓珍藏  
埃斯卡納齊，倫敦，1993年  
紐約佳士得，2013年9月19日，拍品1103號

展覽

《二十五週年》，埃斯卡納齊，倫敦，1985年，圖版4號

著錄

中國科學院考古研究所(編)，《美帝國主義劫掠的我國殷周青銅器集錄》，北京，1962年，頁302，圖版A30；頁195，編號60（銘文拓片）  
陳夢家，《殷周青銅器分類圖錄》，東京，1977年，圖版A30、R60  
巴納及張光裕，《中日歐美澳紐所見所拓所摹金文彙編》，台北，1978年，圖版1487  
孫稚雛，《金文著錄簡目》，北京，1981年，圖版0078  
林巳奈夫，《殷周時代青銅器の研究：殷周青銅器綜覽（一）》，東京，1984年，頁54，編號47  
潔西卡·羅森，《趙氏山海樓所藏古代青銅器》，香港，1988年，圖版7號  
陳夢家，《美國所藏中國銅器集錄》(訂補本)，北京，2019年，頁40，圖版A30



Illustration of the current *ding* and its inscription in Hayashi Minao, *In shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 1, Tokyo, 1984, p. 54, no. 47  
本件鼎於林巳奈夫著吉川弘文館出版《殷周時代青銅器の研究：殷周青銅器綜覽（一）》頁 54，編號 47 之著錄







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

## 2802 Continued

The graph cast on the interior of the vessel is the symbol of an important clan in the Shang and Zhou Dynasties. This graph has been interpreted as *li*, a tripod vessel with two handles, or *bing*, the third celestial stem in the ten *tiangan* (Celestial Stems) system in the Shang dynasty. However, the exact meaning of this graph is still subject to scholarly debate and the latest academic opinion holds that the graph is undecipherable. The prominent archaeologist Zou Heng argues that this graph depicts a certain type of pottery *li* vessel, which is typical of the Xindian culture, Siwa culture, and pre-dynastic Zhou culture in Shaanxi and Gansu provinces, and therefore is a symbol of an ancient clan that encompasses these three cultures, see Zou Heng, 'A Study of the Chou Culture', *Xia Shang Zhou kaoguxue lunwen ji* (Essays on the Archaeology of Hsia, Shang and Chou Dynasties), Beijing, 1980, pp. 348-51. He further surmises that, "the *li* clan in the Shaanxi are the same as the Jiang clan in the ancient literature and may also be the clan of the Yan Emperor," see *ibid*, p. 351. In 1976 and 1985, a large number of bronzes bearing this clan sign were found in Jingjie village, Lingshi, Shanxi province. Some scholars interpreted this clan sign as *bing*, one of the ten *tiangan* (Celestial Stems) clans of the Shang Dynasty, which was based in the modern day Lingshi area in Shanxi province, see Hai Jinle and Han Binghua ed., *Shanxi Provincial Institute of Archaeology, Lingshi Jingjie Shangmu*, Beijing, 2006, pp. 196-202. The discovery in Lingshi, Shanxi province yielded the largest known group of bronzes bearing this clan sign, although bronzes with this clan sign have been found in Shaanxi, Henan, Shandong, Liaoning, and Beijing as well. There are also several handed-down bronzes with this clan sign including the famous *Li fangding* formerly in the Wu Dacheng (1835-1902) Collection, now in The British Museum, the *Yu Zu Ding you* in the Palace Museum, and a late Shang *ding* formerly in the Duan Fang (1861-1911) Collection and now in The Art Institute of Chicago. In his monograph on the Shang dynasty clan signs, He Jingcheng suggested that people from this clan "are a branch of the Shang royal family who was sent to establish a stronghold in Shanxi province", see *Shangzhou qingtongqi shizu mingwen* (Clan Inscriptions on the Shang and Zhou bronzes), Jinan, 2009, pp. 133-138. In any regards, there is no doubt that the owner of the present *liding* was from a clan of very high status and only so can he/she commission a bronze of this caliber.

鼎折沿方唇，上立兩耳，深腹微鼓，分裆，下承三柱足。滿工飾高浮雕花紋，以細密而規矩的雲雷地紋相襯，線條深刻，起伏有致，範鑄極精，浮雕花紋上再加飾陰線，構成三層花紋。三道長條形扉棱隨形置於與三足相對的器身圓鼓處，頸部間以三道短扉棱，扉棱兩側均勻勾「I」、「T」形陰線。頸飾一周三組以短扉棱相對的夔紋，大頭張口，身曲S形，尾向上回勾，腹部以長扉棱為對稱飾三個饕餮紋，一對圓形大眼珠突出，眼珠上有C形內卷角，兩側有樹葉形耳，長身卷尾，身下短足前伸，利爪張開，柱足陰線飾雲雷紋下接三角紋。內壁鑄一字族徽。

本鼎的銘文為商周時期一個重要氏族的族徽。對該字的釋讀歷來有「鬲」、「丙」等說法，目前最新的學術觀點認為此字尚不可確識。著名考古學家鄒衡將此字與陝、甘兩省辛店文化、寺窪文化和先周文化中的典型陶器—高領分檔鬲作比較，認為該族徽為「鬲」字，代表包括上述三種文化在內的一個古族，並進一步結合文獻和考古資料申論「陝西的鬲族就是文獻上所說的姜姓族，也可能就是所謂炎帝族」，見鄒衡，〈論先周文化〉，《夏商周考古學論文集》，北京，1980年，頁348-51。1976、1985年考古學家先後兩次在山西靈石旌介村發現大量帶有該族徽的青銅器，一些學者認為該族徽為「丙」，是商代十天干氏族之一的丙族，聚居在今天的山西靈石旌介一帶，見山西省考古研究所海金樂，韓炳華編《靈石旌介商墓》，北京，2006年，頁196-202。除此以外，該族器物在陝西、河南、山東、遼寧、北京皆有發現，但在殷商時期該族銅器最集中發現的地點仍然是山西靈石。傳世該族銅器中，比較著名的有吳大澂舊藏，現藏倫敦大英博物館的《遷方鼎》，故宮博物院所藏《毓祖丁卣》，端方舊藏，現藏芝加哥藝術博物館的饕餮紋圓鼎等例。古文字學家何景成在其《商周青銅器氏族銘文》一書中以《毓祖丁卣》銘文中該氏族成員參與商王祭祀先祖並獲賜胙肉的記載為依據，指出本氏族「與商王為同姓宗族，是從商王族中分離出來的一個族屬。與該族相關的靈石旌介一帶，應該是由商王族的成員在殷都以外所建立的一個據點」，見《商周青銅器氏族銘文》，濟南，2009年，頁133-138。無論如何，本鼎屬商代重要氏族無疑，也只有地位崇高的氏族才能擁有這樣精美絕倫的青銅器。



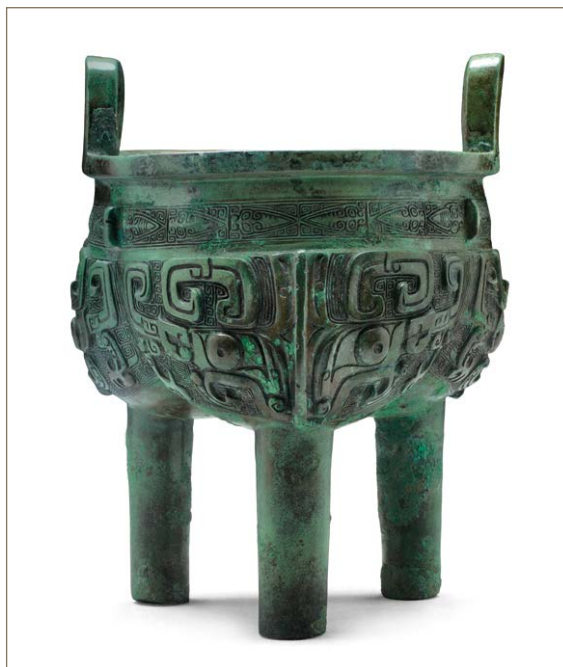


fig. 2 Sold at Christie's New York, 23 March 2012, lot 1517  
圖二 紐約佳士得 2012 年 3 月 23 日 拍品 1517 號

## 2802 Continued

This magnificent *liding* attests to the artistic sensitivity and technical advancement in the pinnacle of bronze casting in the late Shang dynasty. Rarely seen on *liding*, the thick, notched flanges serve as a device in extending the volume of this ritual vessel and echo to the thick, outward-turned bail handles which in turn give the ritual vessel an up-lifting appearance. A similar late Shang *liding* from the Freer Gallery of Art, Washington, D.C., is illustrated in J.A. Pope et al., *The Freer Chinese Bronzes*, Washington, D.C., 1967, vol. I, pl. 31 (47.11). The Freer *liding* shares a similar form and decoration with the present example but has a somewhat rigid silhouette. A *liding* with similar high-relief-cast *taotie* masks on the sides, but with low-relief *taotie* in the frieze below the rim, and lacking the *intaglio* decoration on the legs, from the National Palace Museum, Taipei, is illustrated in *Shang Ritual Bronzes in the Palace Museum Collection*, Taipei, 1998, pp. 216-19, no. 24 (fig. 1). Other *liding* of similar date, and with related *taotie* masks cast in relief, but with a frieze of cicadas below the rim and also lacking the *intaglio* decoration on the legs, include one illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1987, pp. 484-85; two illustrated by C. Deydier, *Les Bronzes Chinois*, Paris, 1980, p. 215, nos. 1 (Museum für Ostasiatische Kunst, Cologne) and 2 (Ashmolean Museum, Oxford); and the example sold at Christie's New York, 23 March 2012, lot 1517 (fig. 2). Compare also a smaller *liding* (16.4 cm.) with a similar decoration executed in low relief from the Meiyintang Collection, illustrated by C. Deydier, *Chinese Bronzes from the Meiyintang Collection*, vol. 1: Annexe, 2013, pp. 118-119, no. 70.

The present *liding* claims an impeccable provenance. In the early twentieth century, it was handled by the legendary Chinese art dealer C.T. Loo (1881-1957) and was owned by Mrs. G. M. G. Forman in Buffalo, New York and Akron Art Museum, Ohio, subsequently. It was included by the preeminent scholar Chen Mengjia in his seminal work on Shang and Zhou bronzes, *Meidiguo zhuyi jielue di woguo yin Zhou qingtongqi jilu*. Chen visited the U.S. between 1944-47 and compiled a comprehensive survey of Chinese archaic bronzes in American collections. This *liding* was also owned by acclaimed collectors Bella and P.P. Chiu and passed through the renowned Chinese art dealer Giuseppe Eskenazi.

本鼎紋飾精美，造型莊重，寬厚的扉棱巧妙的增添了器物的體積感和氣勢，與厚實的雙耳相得益彰，是商周鬲鼎中少有的雄奇瑰麗之作。華盛頓弗利爾美術館藏有一件商晚期同類器，見 J.A. Pope 編，《The Freer Chinese Bronzes》，華盛頓，1967 年，卷 I，圖版 31（47.11）。弗利爾鬲鼎的器形、紋飾與此器頗為相似，然細審之下本鬲鼎紋飾的表現則更為精細，更富立體感，特別是在器腹和扉棱的造型上更顯渾圓飽滿之勢。國立故宮博物院藏有一件商晚期鬲鼎，為清宮舊藏，見《故宮商代青銅禮器圖錄》，台北，1998 年，頁 216-19，編號 24（圖一）。該例腹較淺，柱足光素細長，紋飾構圖與此器相似，唯頸部飾淺浮雕的饕餮紋，鑄造不甚精。另可比較幾件商晚期的鬲鼎，腹飾高浮雕獸面，頸部飾一周蟬紋，足皆光素無紋，如賽克勒收藏中的一例，載於 R.W. Bagley，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓，1987 年，頁 484-85；戴克成著《Les Bronzes Chinois》，巴黎，1980 年，頁 215 著錄之編號 1（科隆 Museum für Ostasiatische Kunst 藏）和編號 2（牛津 Ashmolean Museum 藏）；以及紐約佳士得 2012 年 3 月 23 日拍賣一例，拍品編號 1517（圖二）。玫茵堂收藏中有一件器形、紋飾相近的鬲鼎，尺寸較小（高 16.4 公分），紋飾皆為淺浮雕且頸部飾竊曲紋，載於戴克成著，《Chinese Bronzes from the Meiyintang Collection》，Vol. 1: Annexe，2013 年，頁 118-119，編號 70。縱觀上述諸例不難看出本鬲鼎確為同類器中的佼佼者，充分體現了青銅藝術巔峰商代晚期巧奪天工的造型設計和鑄造工藝水平。

本鼎流傳有序，為二十世紀初中國古董巨商盧芹齋（1881-1957）經手，先後由紐約州水牛城 G.M.G. 伏曼夫人和俄亥俄州阿克倫博物館收藏。著名學者陳夢家先生於 1944-47 年間搜集美國收藏商周青銅器時於盧芹齋處得到此器的信息並收錄於其後出版的《美帝國主義劫掠的我國殷周青銅器集錄》一書中。二十世紀後半葉，此器又入趙氏山海樓珍藏，並由另一位中國古董巨商倫敦埃斯卡納納齊經手。



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2803

A BRONZE RITUAL TRIPOD FOOD VESSEL, ZHU  
DING

LATE SHANG/EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY  
BC

The deep, rounded body is raised on three columnar supports cast with blades, and is cast around the sides with a band of blades centred by cicadas on a *leiwen* ground pendent from a band of pairs of dragons confronted on notched flanges and also on a *leiwen* ground. A pair of bail handles rises from the rim. A single graph, *zhu*, is cast below the rim on the interior. The patina is of mottled brownish-grey and milky green colour.

9 $\frac{5}{8}$  in. (24.5 cm.) high, Japanese wood box

HK\$6,000,000-8,000,000 US\$770,000-1,000,000

PROVENANCE

Yao Jinyuan (1823-1890)

Sold at Sotheby's London, 30 March 1978, lot 42

Ikeda Kobijitsu, Tokyo, Japan, June 1998

A Japanese private collection

Sold at Christie's New York, 20 March 2014, lot 2036

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晚商/西周早期 青銅卣鼎

來源

姚覲元 (1823-1890)

倫敦蘇富比, 1978年3月30日, 拍品42號

池田古美術, 東京, 1998年6月

日本私人珍藏

紐約佳士得, 2014年3月20日, 拍品2036號

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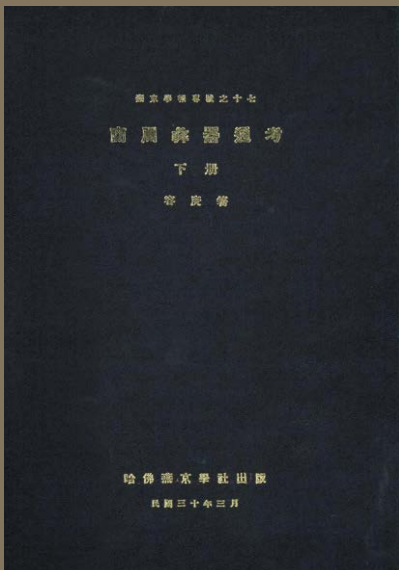
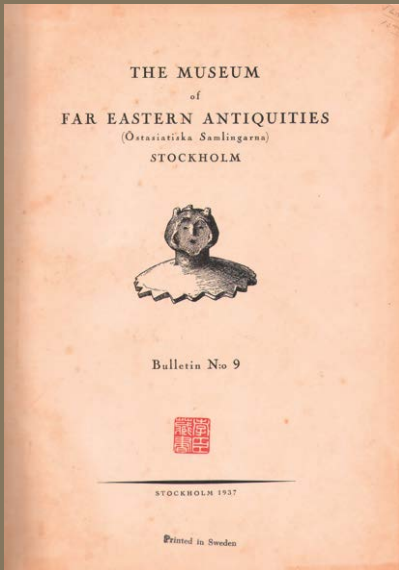
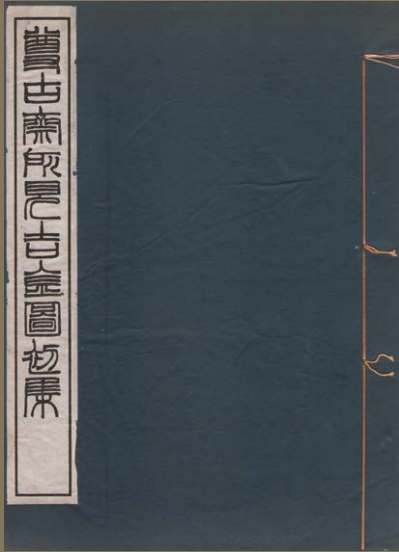
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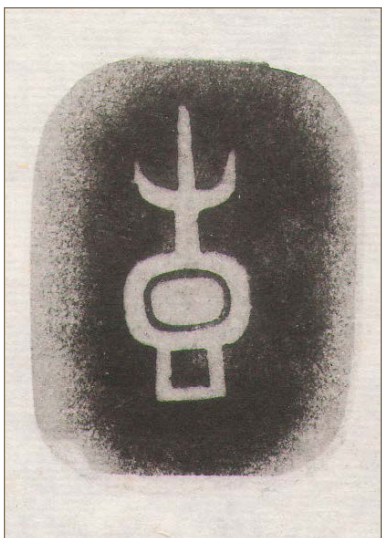
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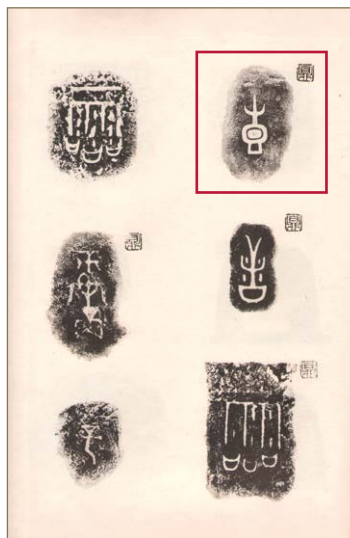


Rubbing of the inscription of the current vessel included in *Zunguzhai suojian jijin tu*, Beijing, 1916, I, no. 14  
本鼎銘文於《尊古齋所見吉金圖》，卷一，圖版 14 號之著錄



Rubbing of the inscription of the current vessel included in *Sandai jijin wencun*, Beijing, 1937, II, no. 6.1

本鼎銘文於《三代吉金文存》中冊，圖版 6.1 號之著錄



## 2803 Continued

The clan sign, reading *zhu*, depicts a drum on a stand and is topped by a trident-like ornament. The Eastern Han (AD 8-220) palaeography classic *Shuowen jiezi* interpreted the *zhu* character as “display musical instrument so that the top can be seen”. Qing (1644-1911) scholar Duan Yucai annotated on this entry explaining that “when the stands of musical instruments are erected, the top parts are exposed and can be seen from a distance,” which refers exactly to the *zhu* graph. The drum was an important instrument in ceremonies in the Shang and Zhou dynasties. Unlike bronze musical instruments, drums, which were made of wood and animal hides, are virtually impossible to preserve. We know the form of Shang dynasty drums from two bronze models of drums, one is in the Hubei Provincial Museum, illustrated in Hubei Provincial Museum ed., *Hubei chutu wenwu jingcui*, Beijing, 2006, pp. 66-67, no. 34; the other in the Sumitomo Collection, Kyoto, illustrated in *Sen-oku Hakko: Chugoku kodoki hen*, Kyoto, 2002, pp. 118-19, no. 142. The Hubei bronze drum is cast with an integral rectangular footed stand and is surmounted by a saddle-like ornament, and the Sumitomo drum is surmounted by a pair of prominent addorsed birds front in round, the form of both are compatible to the clan sign on the present *ding* vessel. Bronzes bearing this clan sign are very rare. The earliest record of this clan sign appears on an early Western Zhou bronze *you* vessel in the Northern Song (960-1279), bronze catalogue *Kaogu tu*. A bronze *fanglei* found in the Beijiao in Luoyang city, Henan province also has the *zhu* clan sign, illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), vol. 5: Western Zhou (1), Beijing, 1996, no. 177. And the third example is a bronze *zun* vessel formerly in the Liu Tizhi (1879-1962) Collection, illustrated by Sueji Umehara, *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 2, Osaka, 1960, no. 134. The high status of the *zhu* clan is demonstrated by the magnificence of the Beijiao *fanglei*, which is one of the most important ritual vessel types.

鼎折沿方唇，上立兩耳，深腹圓底，下承三柱足稍外撇。頸飾一周六個淺浮雕饕餮紋，各以短扉棱為中心對稱，一對長圓形小眼珠突出，眼珠上有 C 形內卷角，長身卷尾，身下短足前伸，利爪張開，腹部飾一周淺浮雕三角紋內填蟬紋，以陰線勾勒長圓眼及腹節，皆以雲雷紋襯地，柱足陰線飾雲雷紋下接三角紋。內壁鑄一字族徽，「𩚑」。

「𩚑」字為鼓的初文，像一面架在器座上，上有三叉形飾的鼓之形。《說文解字·豆部》：「𩚑，陳樂立而上見也。」清·段玉裁·注：「謂凡樂器有虞者，豎之，其顯上出，可見也。」，所指即為此一形象。鼓是商周時期重要的禮樂器，囿於材質保存不易，我們只能從兩件青銅仿木框皮面鼓一窺商代鼓的面貌：其一為湖北省博物館藏，鼓身下承長方四足形座，上有馬鞍形飾，載於湖北省博物館編，《湖北出土文物精粹》，北京，2006年，頁66-67，編號34；另一件為京都泉屋博古館收藏，下承四外撇短足，上飾一對醒目的圓雕鳥，載於《泉屋博古—中國古銅器編》，京都，2002年，頁118-119，編號142。銅鼓下承台座上有冠飾的形象可與金文的字形相對證。「𩚑」族銅器頗為罕見，最早見於文獻記載的是著錄於北宋呂大臨《考古圖》的《𩚑卣》，為西周早期器，器、蓋對銘，銘文中有「子𩚑」之名，見呂大臨《考古圖》，卷4，頁7-8。河南洛陽北窖發現的《母𩚑方壺》，為商晚期器，器、蓋對銘鑄有「母𩚑聿」複合族徽，載於《中國青銅器全集》，卷5：西周（1），北京，1996年，編號177。另一例是劉體智舊藏的《𩚑父丁尊》，見梅原末治，《日本蒐儲支那古銅精華》，卷2，大阪，1961年，編號134。這幾件𩚑族器中有《母𩚑方壺》這樣的皇皇巨製，也有《𩚑卣》這樣的長銘器，表明𩚑族從商代一直到西周都是一個地位顯赫的氏族。





fig. 1 A bronze *ding* from the tomb of Fu Hao, late Shang dynasty.  
Collection of Institute of Archaeology,  
Chinese Academy of Social Sciences  
圖一 商代晚期 婦好鼎 中國社會科學院考古研究所藏



fig. 2 A bronze *ding*, early Western Zhou dynasty.  
Collection of Shaanxi History Museum  
圖二 西周早期 青銅鼎 陝西歷史博物館藏

## 2803 Continued

The elegant proportion, robust contour and the interplay between slightly splayed legs and the outward-turned bail handles orchestra to an overall solemn and monumental visual effect of this modest-sized *ding* vessel. The decorative scheme of a cicada-filled-triangle band pendent from a *taotie* band was a classic design first appeared in the second phase of the Yinxu period, circa 1250 BC and continued well in to the early Western Zhou dynasty, 11th century BC. *Ding* with similar decoration include six Fuhao *ding* found in the Fuhao tomb in Anyang, illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), vol. 2: Shang (2), Beijing, 1997, no. 4 and 5 (fig. 1); two She Fu Sang *ding*, one in the National Palace Museum and the other in the Shanghai Museum, illustrated in *Shang Ritual Bronzes in the Palace Museum Collection*, Taipei, 1998, p. 177 and in *Zhongguo qingtongqi quanji*, vol. 2: Shang (2), Beijing, 1997, no. 33. Unlike the Fu Hao and She Fu Sang *ding* which have three *taotie* masks divided by three pairs of *kui* dragons around the neck, the present Zhu *ding* has six *taotie* in the frieze around the neck. This design is more popular in the early Western Zhou dynasty as can be seen in examples illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), vol. 5: Western Zhou (1), Beijing, 1996, nos. 25 and 26 (fig. 2). In ancient Chinese culture, cicada symbolizes infinite cycle of life because people believed cicadas are reborn from metamorphosis. Prominent bronze expert Chen Peifen pointed out that "Shang cicada motif doesn't have wings and therefore represents the lava stage of cicada, which broke from the shell and prophesies birth of new life," see Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu* (Research of the Xia Shang Zhou Bronzes), Shanghai, 2004, p. 101.

The present Zhu *ding* is well-known in academic circles as one of a few crucial first-hand evidence of the drum in Shang dynasty, and was included in many authoritative epigraphic monographs like Luo Zhenyu's *Zhensongtang ji guyiwen*, *Sandai jijin wencun*, and Rong Geng's *Shangzhou yiqi tongkao*. The Zhu *ding* was first collected by Yao Jinyuan (1823-1890) and passed through the legendary antique dealer in Republic period Beijing, Huang Bochuan. Yao Jinyuan, courtesy name Yanshi, was a native of Guian (modern day Huzhou). He passed imperial examination in the twenty-third year of the Daoguang reign (1843) and served as the Chief Secretary of Guangdong.

此器比例恰當，線條俊挺，沉穩厚重，兩耳與三足的外撇之勢上下呼應，和諧統一，而立耳下窄上寬之形更平添了向上升騰的動勢。圓鼎頸部飾饕餮紋，腹部飾蟬紋的構圖出現於殷墟第二期，經久不衰。著名的例子有1976年安陽殷墟婦好墓出土的六件《婦好鼎》，見《中國青銅器全集》，卷2：商（2），北京，1997年，編號四、五（圖一）；以及國立故宮博物院和上海博物館所藏的《射婦桑鼎》，分別載於《故宮商代青銅禮器圖錄》，台北，1998年，頁177及《中國青銅器全集》，卷2：商（2），北京，1997年，編號33。《婦好鼎》和《射婦桑鼎》的頸部皆飾三饕餮紋間以三組兩兩相對的夔紋，且頸部紋帶較寬，幾乎與腹部蟬紋帶等分器身。相比之下本件《豆鼎》的頸部饕餮紋帶較窄，為一周六獸面紋的佈局，此種構圖在西周早期更為流行，見《中國青銅器全集》，卷5：西周（1），北京，1996年，編號25、26（圖二），因此《豆鼎》的年代當在商晚期至西周早期。另外值得一提的是鼎腹的蟬紋，古人認為蟬在生命週期中破繭而出是一種死而復生，因此認為蟬象徵著生命不息的循環。著名青銅器專家陳佩芬指出，「商代的蟬並無翅翼，是處於【復育】階段的未成蟲，鑽出泥土的蟬，是從【復育】背上開裂而出的，即新生命由此誕生」，見陳佩芬著，《夏商周青銅器研究－夏商篇》，上海，2004年，頁101。

豆鼎為流傳有序的名器，其銘文為商代建鼓提供了重要的文字依據，歷來為金文研究者所重視，著錄於羅振玉《貞松堂集古遺文》、《三代吉金文存》，容庚《商周彝器通考》等重要金文、青銅器專著中。此器原為姚觀元舊藏，民國年間又經由琉璃廠古董巨商黃伯川之手，並著錄在其《尊古齋所見吉金圖》中。姚觀元，字彥侍，歸安人，道光二十三年（1843年）舉人，官至廣東布政使，藏有《毛公方鼎》、《叔買敦》等器。



THE PROPERTY OF A LADY

2804

A WHITE JADE ARCHAISTIC FANGGU-FORM VASE

QIANLONG PERIOD (1736-1795)

The square-sectioned vase is modelled after an archaic bronze wine vessel *fanggu*. Each side of the mid-section is carved in shallow relief with a *taotie* mask, between lappets filled with key frets spreading outward on the trumpet neck and splayed foot. The neck is carved with a pair of openwork mask-form handles suspending loose rings. The stone is of an even pale greenish-white tone with small patches of russet.

9 $\frac{1}{16}$  in. (23 cm.) high, wood stand

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

US\$200,000-320,000

PROVENANCE

A Boston private collection

The present vase follows the archaic bronze prototype, *fanggu*, a type of wine vessel used in the rituals of the Shang and Zhou dynasties. By the Qing period, archaic forms and motifs found great popularity at court and a number of jade vessels, such as the present example, were produced to reflect the fashion of the period.

The present vase is carved from a single jade boulder, instead of constructed in sections as many comparable examples from this period are. This vase is further distinguished by its white and even material, which is on a par with the finest examples preserved in the Qing court collection, such as a slightly taller white jade *gu*-form vase (24.3 cm. high) with Qianlong *fanggu*-mark in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 11; and one of comparable height with flanges in place of mask and ring handles, sold at Christie's Hong Kong, 29 May 2019, lot 3028.

Compare also with a few other jade *gu*-form vases of varying sizes and shapes made of either celadon or spinach-green jades in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum -Jadeware, III*, Hong Kong, 1995, nos. 130-134.

清乾隆 白玉仿古饕餮紋獸面銜環耳方觚

來源

波士頓私人珍藏

白玉。新疆和闐整塊上好白玉琢製，局部烤色。器形仿青銅酒器觚。正方形口、足。深膛掏至底之上部。外壁凸雕隱起蕉葉紋，腹飾饕餮紋，頸部設獸面銜環耳一對。

清代仿古玉觚多由上、中、下三部分組合黏接而成。此器以一整塊玉料雕琢而成，且玉質清透白皙、色澤均勻，為乾隆仿古玉器中的珍品。清宮舊藏中雖有數件近似例，但玉質及雕工與此相當者亦不甚多。近似例可參考台北故宮博物院所藏一件稍高（24.3公分）的乾隆仿古款觚，見《宮廷之雅：清代仿古畫意玉器特展圖錄》，台北，1997年，圖版11。另比較一件白玉出戟無耳方觚，2019年5月29日於香港佳士得拍賣，拍品3028號。

北京故宮博物院亦藏有數件玉觚，尺寸、器形及玉種各異，見故宮博物院藏珍品全集《玉器（下）》，香港，1995年，圖版130-134，玉質皆為碧玉或青玉。









2805

A CLOISSONNE ENAMEL  
GU-FORM VASE

KANGXI PERIOD (1662-1722)

The vase is cast with a trumpet neck, square-form mid-section and spreading foot, each applied with four evenly spaced flanges. Each side of the mid-section is finely enamelled with a *taotie* mask, the neck and foot decorated with stylised plantain leaves, all against a rich turquoise ground. The base is cast with an apocryphal four-character Jingtai mark.

13½ in. (34.4 cm.) high

HK\$260,000-400,000

US\$34,000-51,000

The current vase is nearly identical to, and possibly the pair to a cloisonné vase in the Pierre Uldry collection which is illustrated by Helmut Brinker and Albert Lutz in *Chinese Cloisonné: Pierre Uldry Collection*, London, 1989, pl. 211. Not only are the exterior decorations extremely similar, both are also similar in size, with apocryphal four-character Jingtai marks on the bases.

清康熙 掐絲琺瑯饕餮紋觚

此器與 Pierre Uldry 珍藏中的一件方觚於器型、紋飾及尺寸上皆近乎相同，且兩件底部皆鑄有《景泰年製》寄托款，可能原為一對，見 Helmut Brinker 及 Albert Lutz 著《Chinese Cloisonné: Pierre Uldry Collection》，倫敦，1989 年，圖版 211 號。

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2806

A RARE CLOISONNE ENAMEL ARCHAISTIC  
CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is colourfully decorated in yellow, green, purple, red, pink and blue on a turquoise ground with a *taotie* mask on each side of the mid-section, flanked by upright handles terminating in gilt animal masks. The bombé lower section is decorated with further abstract *taotie* masks on each corner, supported on four tapering cylindrical legs, and the waisted upper section with stylised *kui* motifs rising to a pair of upright loop handles. Each section is separated by a keyfret band. The cover is pierced with a band of gilt interlocking *nuyi*-clouds between keyfret patterns enamelled in blue and turquoise, and surmounted by a gilt openwork finial in the form of egrets amidst lotus flowers, leaves and stalks arising from undulating waves.

19 in. (48 cm.) high

HK\$3,800,000-4,500,000

US\$490,000-580,000

清乾隆 掐絲琺瑯獸面紋朝冠耳甌式爐



## 2806 Continued

### PROVENANCE

Sold at Christie's New York, 27 November 1991, no. 67  
Collection of Alan and Simone Hartman  
Christopher Bruckner, Asian Art Gallery, London

### LITERATURE:

Christie's Hong Kong, *Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection*, Hong Kong, 2013, no. 10.

The current vessel is modelled after the archaic bronze form known as *yan*. See an example in the Sackler Collection illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Cambridge, 1990, p.337, no. 31; and in *Wenwu*, 1977:12, pp.23-33, fig.52.

### 來源

紐約佳士得，1991年11月27日，拍品67號  
哈特曼伉儷珍藏  
Christopher Bruckner，Asian Art Gallery，倫敦  
歐洲私人珍藏

### 著錄

香港佳士得，《至尊華貴：歐洲私人珍藏御製掐絲琺瑯器》，香港，2013年，10號

爐呈方形，口外撇，束頸，折肩，方腹，束腰，四袋足。通體藍琺瑯釉為地。腹部及袋足飾獸面紋，腰及肩部飾回紋。頸部環飾夔龍紋，上托回紋。腹部置一對獸首耳，耳上飾回紋。底及下足掐絲回紋。蓋口沿置一對沖耳，耳上飾勾連紋。蓋面中段鑲金鏤雕卷雲紋，上下掐絲琺瑯勾連紋、回紋各一周。蓋鈕鏤雕蓮塘鴛鴦紋。



(side view 側面)

THE PROPERTY OF A GENTLEMAN

2807

A RARE ROCK CRYSTAL EAR CUP

HAN DYNASTY (206 BC-AD 220)

The oval rounded cup is carved with a pair of handles to the sides. The translucent rock crystal is suffused with russet streaks. 4¼ in. (10.8 cm.), box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in Hong Kong, 10 May 1998

The ear cup first appeared in lacquer form during the late Spring and Autumn period (5th century BC), with rectangular handles or 'ears'. An example dated to the Warring States period (475-221 BC) was included in the Hong Kong Oriental Ceramics Society exhibition *2000 Years of Chinese Lacquer*, The Chinese University of Hong Kong, 1993, Catalogue, no. 2. By the mid-Warring States period the 'crescent moon' shaped handles were adopted replacing the earlier form. Two such vessels dated to the Western Han dynasty are illustrated, *op. cit.*, nos. 3 and 4. A third exquisite lacquer example from the Tombs of the Family of the Marquis of Dai, in the Hunan Provincial Museum, dated to the Western Han dynasty (206 BC-AD 9), is illustrated by Thorp, *Son of Heaven, Imperial Arts of China*, Seattle, 1989, no. 69. Crescent moon ear cups continued to be made in metal as late as the Tang dynasty and glass examples are known. A jade example from the collection of Freer Gallery of Art, thought to have been excavated at Luoyang, together

with a similar example from the collection of G.L. Winthrop, are dated to the Late Eastern Zhou period, but are most probably Western Han; both are illustrated by Salmony, *Carved Jade of Ancient China*, London, 1982, pl. LVI. A jade ear cup dated to the late Spring and Autumn Period from the Yangdetang Collection, illustrated by Teng Shu-p'ing in *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 215 and included in the National Palace Museum exhibition *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 215, was sold at Christie's Hong Kong, 29 November 2017, lot 2779. A yellowish-green jade Han dynasty ear cup, formerly in the Cunliffe Collection and subsequently in the collection of Sir Harry and Lady Garner was included in the exhibition *Chinese Jade Throughout the Ages* and is illustrated in *Transactions of the Oriental Ceramic Society*, 1973-1975, no. 174.

Compare this rock crystal cup to an example illustrated by Roger Chow in *Sparkling Splendours: The Art of Ancient Chinese Carvings on Rock Crystal and Agate, the Taoshi Zhai Collection*, Hong Kong, 2000, no. 220, p. 209.

漢 水晶羽觴盃

來源

1998年5月10日購於香港



2808

A RARE CARVED AGATE EAR CUP  
YONGZHENG PERIOD (1723-1735)

The vessel is thinly carved in the Han style. The oval bowl is with two flat crescent moon-shaped handles projecting below the rim at the longer sides, resting on a curved oval base. The luminous stone of attractive variegated tones is brilliantly polished, suffused with vermillion-red patches and milky-white mottling.  
3<sup>3</sup>/<sub>8</sub> in. (8.8 cm.) long, box

HK\$ 160,000-200,000

US\$ 22,000-38,000

PROVENANCE

Acquired in Hong Kong, 17 November 1995

清雍正 瑪瑙羽觴盃

此耳盃光素無飾，形制仿自漢代漆耳盃。全器以天然瑪瑙雕成，壁體極薄，打磨細緻，褐色紋理及黃色花斑掩映其中，自然成象。

來源

1995年11月17日購於香港

雍正宮廷所製瑪瑙器皿形制多變，並見藏於國立故宮博物院，可參考《雍正：清世宗文化大展》，台北，2010年，頁235-245，圖版編號II-61-II-70。





明坑田黄石章  
汪兆銘



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS (LOTS 2809-2819)  
十癡齋珍藏 (拍品2809-2819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

2809

A *TIANHUANG* 'QILIN' OVAL SEAL  
QING DYNASTY (1644-1911)

The seal knob is finely carved as a crouching *qilin* with a finely incised beard and its tail swished to one side. The seal face is carved in relief with a four-character inscription, *jie xiu ning xiang* (intense fragrance from blossoming flowers). One vertical side is incised with another four-character inscription *chunxing caotang* (Spring Constellations Cottage) followed by a signature *Shixian* (immortal of stone).

The stone is of golden honey tone.

1<sup>1</sup>/<sub>6</sub> in. (4.3 cm.) high, 43g

HK\$300,000-400,000

US\$39,000-51,000



seal face  
印面

impression  
印文

清 田黃雕麒麟鈕橢圓印（43克）

邊款：春星草堂·石仙，玉璇（疑，款字磨損難辨）

印文：結秀凝香



(two views 兩面)

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2810

A *TIANHUANG* 'MYTHICAL ANIMAL' OVAL SEAL  
QING DYNASTY (1644-1911)

The seal is surmounted by a finial in the form of a single bifurcated horned recumbent mythical beast with backward-turned head. The seal face is carved in *intaglio* with a four-character poetic inscription, *diedang wenshi*, taken from Jiang Yan's poem. The stone is of caramel tone.

1½ in. (3.9 cm.) long, 35g

HK\$200,000-300,000

US\$26,000-38,000

清 田黃雕瑞獸鈕橢圓印(35克)

印文：跌宕文史

印文源自《文選·江淹·恨賦》，形容行為放縱不拘。



seal face  
印面

impression  
印文



(two views 兩面)

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2811

A *TIANHUANG* 'MYTHICAL BEAST' OVAL SEAL BY WU XIZAI  
QING DYNASTY, 19TH CENTURY

The oval seal is finely carved with a mythical beast with its right paw resting on a recumbent cub. One side of the seal is incised with the signature Xizai and the seal face is carved with the hallmark *Jiangu tang*, which may be translated as 'Hall of Authenticating Antiquity'.

1½ in. (3.8 cm.) high, 34 g, box

HK\$300,000-500,000

US\$39,000-64,000

Wu Xizai (1799-1870) was a renowned seal carver and calligrapher from Yizheng in Jiangsu, now Yangzhou.



seal face  
印面

impression  
印文

清十九世紀 吳熙載刻田黃瑞獸鈕印（34克）

印文：鑑古堂

邊款：熙載



(two views 兩面)

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2812

A TIANHUANG 'CHILONG' SEAL FOR GUAERJIA GUILIANG  
QING DYNASTY, 18TH-19TH CENTURY

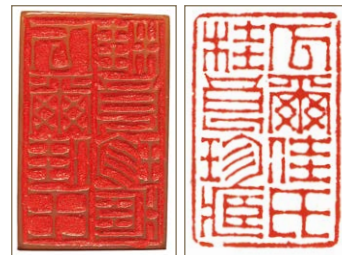
The rectangular seal is carved to the top with a coiled *chilong* dragon with a single horn and bifurcated tail. The seal face is carved with the characters *Guaerjia shi Guiliang zhencang* (Collection of Guaerjia Guiliang).

1¼ in. (3.1 cm.) long, 38 g, box

HK\$400,000-500,000

US\$52,000-64,000

The Manchu scholar-official Guaerjia Guiliang (1785-1862) served under the reigns of the Daoguang, Xianfeng and Tongzhi Emperors. In 1848, his daughter married the Daoguang Emperor's sixth son Aisin Gioro Yixin (1833-1898), also known as Prince Kung.



seal face  
印面

impression  
印文

清十八十九世紀 田黃螭龍鈕瓜爾佳氏桂良自用印（38克）

印文：瓜爾佳氏桂良珍藏



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2813

A SOAPSTONE CARVING OF A LANDSCAPE BOULDER  
QING DYNASTY (1644-1911)

The carving is of thick irregular form. It is finely carved on both sides in high relief with an idyllic mountainscape filled with a terraced pavilion perched on craggy overhanging rocks above crevices, promontories and pine trees. One side of the carving features several figures crossing a bridge and the reverse side with a figure in a moored sampan partly hidden behind rocky banks under a jagged staircase. The stone is of a variegated orange-yellow tone.

3 $\frac{3}{8}$  in. (8.5 cm.) long, 225 g, box

HK\$300,000-500,000

US\$39,000-64,000

清 田黃凍石雕山水人物圖擺件(225克)



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2814

A PAIR OF INSCRIBED SOAPSTONE SEALS BY WANG FU'AN FOR  
WANG ZHAOMING

DATED REPUBLIC CYCLICAL *DINGCHOU* YEAR, CORRESPONDING TO 1937 AND OF THE  
PERIOD

Each is of tall rectangular shape with smoothly polished undecorated sides. They are carved on the top in shallow relief with lines of calligraphy indicating that the seals were carved by Wang Fu'an (1880-1960) in the first month of *dingchou* year (1937) as a dedication to Wang Zhaoming (1883-1944). Both seal faces are inscribed with five characters: one is *danbo yi mingzhi*, the other *ningjing yi zhiyuan*. The inscription is a quotation from the ancient Chinese text, *Huainanzi* (Master from Huainan), chapter of *Zhushuxuan* (Craft of the Ruler), that could be interpreted as 'a genuine ambition is derived from simplicity of life, and a grand horizon is conceived in serenity of mind'.  
2 3/8 in. (6.8 cm.) high

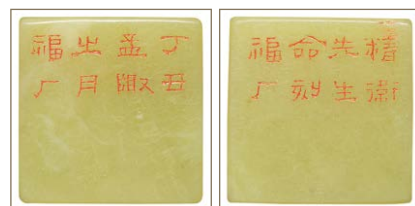
HK\$150,000-250,000

US\$20,000-32,000



seal face  
印面

impression  
印文



民國丁丑年（1937年）  
王福庵篆刻青田石汪兆銘自用對章

邊款：丁丑孟陬之月福厂 / 精衛先生命刻福厂

印文：澹泊以明志 / 寧靜以志遠

王福厂(1880-1960)，即王福庵。汪兆銘(1883-1944)，字季新，號精衛，祖籍浙江山陰，為中國近代著名政治人物。早年加入同盟會積極參與革命運動。此對章為王福庵為汪精衛所刻。印文出自《淮南子·主術訓》。



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2815

A CARVED BAMBOO 'CRANES' BRUSH POT  
EARLY QING DYNASTY, 17TH CENTURY

The exterior is well carved in high relief with a continuous landscape inhabited by two cranes standing beneath gnarled pine trees and bamboo groves.

4 in. (10 cm.) high, box

HK\$150,000-180,000

US\$20,000-23,000

The carving of the present brush pot is deep and intricate, showing a continuation of the Jiading School style that was established by master carver Zhu He. Active during the Zhengde and Jiajing periods (1506-1566), Zhu He merged calligraphy and painting into bamboo carving, and elevated bamboo carving to an independent visual art form. See a carved bamboo brush pot by Zhu He dated by inscription to the 6th year of the Zhengde reign (1511) in the Nanjing Museum, illustrated in *Zhongguo meishu quanji*, vol. 11 - *zhumuyajiaoqi*, Beijing, 1987, no. 3 (fig. 1). The carving style on the present brush pot is deeper than the Ming predecessor, and is more characteristic of the early-Qing Jiading School.

清十七世紀 竹雕松鶴延年筆筒

筆筒雕老松一截，癭節密佈，松畔立雙鶴，相互依偎。題材與雕刻風格與明正德、嘉靖期嘉定名家朱鶴之作品一脈相承，但紋飾層次更加深邃，豐富，視覺效果立體，極為生動。參考南京博物院藏正德六年（1511）朱鶴雕松鶴筆筒，見《中國美術全集—11—竹木牙角器》，北京，1987年，圖版3號（圖一）。



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









2816

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2816

A CARVED BAMBOO 'FLOWERING PRUNUS'  
BRUSH POT

QING DYNASTY (1644-1911)

The slender brushpot is of twisted form with oval section from a bamboo root. The exterior is carved in high relief to simulate a section of a gnarled tree trunk with whorls and spreading branches of blossoming prunus wrapped around. The patina is of an even yellowish-brown colour.

4 in. (10.2 cm.) high, box

HK\$60,000-80,000

清 竹雕梅花筆筒

US\$7,700-10,000

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2817

A RARE LARGE ZITAN TREE TRUNK-FORM  
SCROLL POT

QING DYNASTY, 18TH-19TH CENTURY

The cylindrical pot is naturalistically carved to simulate a gnarled tree trunk, with knots and whorls on the exterior. The wood is of an attractive dark, brownish-black colour.

10¾ in. (27.2 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

Cylindrical pots were one of the most popular and essential objects on a scholar's desk. They appear in various sizes, and only the larger and sturdier type such as the present lot was used to store valuable scrolls in a scholar's collection. It is relatively rare to find scroll pot in such massive size made with the precious material *zitan*, which is usually grown in narrow trunk. Other *huanghuali* examples are known such as the exceptional *huanghuali* scroll pot, sold at Christie's New York, Auspicious Treasures from the Blumenfeld Collection, 22 March 2012, lot 1309.

清十八 / 十九世紀 紫檀樹瘤形大畫筒

各類珍貴材質所製、大小不一的圓筒乃文人案頭的必備之物，而如本拍品的尺寸之大是以存放雅士視若珍寶的畫卷。紫檀木以小材為主，能尋得如此大料作畫筒實屬罕見，氣度非凡。存世大畫筒以黃花梨材居多，例如普孟葵舊藏一件，拍賣於紐約佳士得，2012年3月22日，拍品1309號。



2817

PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2818

A SILVER-INLAID BRONZE TWO-HANDLED TRIPOD CENSER  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The censer is cast to each bulbous side with two dragons facing a pavilion, below a foliate band and key fret borders to the mouth rim. The three legs are each detailed with a dragon face. The base is decorated with auspicious emblems surrounding the apocryphal six-character Xuande mark.

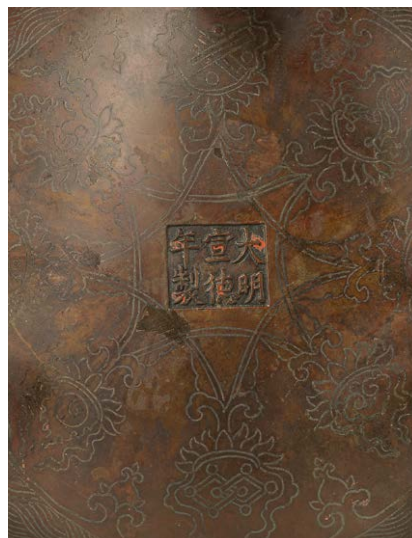
13 1/8 in. (33.2 cm.) wide across handles

HK\$300,000-400,000

US\$39,000-51,000

明末/清初 銅錯銀龍紋雙耳三足爐

款識：大明宣德年製



detail of base  
底部細圖



PROPERTY FROM THE STUDIO OF TEN OBSESSIONS  
十癡齋珍藏

2819

A BRONZE TRIPOD CENSER AND STAND  
QING DYNASTY, 18TH CENTURY

The compressed globular censer stands on three truncated conical feet with a pair of oblique handles on the mouth rim, all supported on a separate stand cast with overlapping petals and three shaped feet. The underside of the censer is cast with a three-character inscription *Liu Yun Tang* (Hall of Remaining Clouds).

5½ in. (13.5 cm.) wide across handles

HK\$200,000-300,000

US\$26,000-38,000



mark  
款識

清十八世紀 銅雙耳三足爐連座

款識：留雲堂



2820

A CARVED SOAPSTONE FIGURE OF SEATED  
BUDAI AND STAND

SIGNED ZIXIU, EARLY QING DYNASTY, 17TH CENTURY

The stone is carved as a seated Budai, holding a scroll in his left hand while his right hand rests on his right knee, leaning against a finely incised brocade pouch. The back of the figure is incised with the signature Zixiu in seal script. The figure is attached to a carved soapstone rocky base.

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

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

H. M. Knight (1903-1971)

Bluett & Sons Ltd., London, 1978

Patrick Huth Jackson

Sold at Sotheby's London, 13 May 2009, lot 17

LITERATURE

*Transactions of the Oriental Ceramic Society*, London, 1963-64, vol. 35, no. 428

*Chinese Decorative Arts*, Bluett and Sons Ltd., London, 1974, no. 130

Zixiu is a carver who has not been readily identified, but possibly an alternative name for either Yang Yuxuan or Zhou Bin. Compare to a slightly smaller soapstone figure of seated Luohan and mythical beast of comparable style and also bearing the signature of Zixiu, illustrated by G. Tsang and H. Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, pp. 160-161, no. 135.

清初 子秀款壽山石雕布袋羅漢坐像連座

來源

亨利·奈特 (1903-1971)

Bluett & Sons Ltd., 倫敦, 1978 年

Patrick Huth Jackson

倫敦蘇富比, 2009 年 5 月 13 日, 拍品 17 號

著錄

《東方陶瓷學會期刊》, 倫敦, 1963-64 年, 第 35 冊, 圖版 428 號

《Chinese Decorative Arts》, Bluett and Sons Ltd., 倫敦, 1974 年, 圖版 130 號

羅漢背後刻有「子秀」篆書款。子秀之生平至今無定論, 有人認為其即為清初雕刻名家楊玉璇或周彬。參考一尊同帶「子秀」款的壽山石羅漢瑞獸像, 載於曾柱昭及莫士搆《Arts from the Scholar's Studio》, 香港, 1986 年, 頁 160-161, 圖版 135 號。



2820 (mark)



THE COLLECTION OF  
**EILEEN AND I.M.  
PEI**  
貝聿銘及盧淑華夫婦珍藏

## THE COLLECTION OF EILEEN AND I.M. PEI

I.M. Pei (1917-2019) was one of the 20<sup>th</sup> and 21<sup>st</sup> century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over one hundred buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting edge and the conservative, rigorously crafting buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairman, and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art East Wing in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife, Eileen (1920-2014), had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore, and Isamu Noguchi, many of whom epitomized the major movements of postwar and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle, and an aesthetic sensibility that celebrated a culture of creativity.

## 貝聿銘及盧淑華夫婦珍藏

貝聿銘乃二十世紀最備受愛戴的知名建築師之一。巴黎盧浮宮的玻璃金字塔入口便是令其享譽海內外的經典之作，他在全球各地設計逾 100 棟建築，既有恢弘大氣的企業總部，亦有細膩精緻的住宅樓宇。貝氏從現代主義傳統出發，將尖端技術和嚴謹態度巧妙結合，嚴格設計出外形一鳴驚人的建築物，優良的採光和雅緻的物料都令公眾身臨其境而深深著迷。極少有建築師能將創意與學識完美結合，令房地產開發商、企業集團主席和博物館委員會都嘆為觀止，貝聿銘便是其中之一。除了盧浮宮的知名項目外，貝氏其他聞名於世的建築成就還包括 1978 年於華盛頓特區設計的國家美術館東翼、1989 年的香港中銀大樓、1997 年日本滋賀縣甲賀市的美秀美術館，以及 2008 年卡塔爾多哈的伊斯蘭藝術博物館，這亦是其最後一批文化項目之一。

若要理解貝聿銘及其在國際建築舞台上的重要地位，則必須了解貝氏與妻子盧淑華（愛玲）在 72 年攜手共度的時光中，低調蒐集的璀璨藝術珍藏。貝氏夫婦的藏品不但反映二人對東西方藝術傳統的深厚興趣，更見證夫婦倆與圈中傑出藝術家所結下的真摯友誼。多位在戰後及當代藝術史上成就卓著的知名藝術家如巴內特·紐曼、尚·杜布菲、趙無極、亨利·摩爾、野口勇等，均為貝氏夫婦一生摯友，他們果敢自信的不羈傑作也是貝氏珍藏中的矚目亮點。因此，貝聿銘及盧淑華夫婦珍藏見證二人親密無間的合作，體現出夫婦兩人的共同願景和獨到慧眼，從中亦可一瞥其藝術圈子及敏銳審美視角，可見其對創意文化的無限讚頌。





Eileen and I.M. Pei, Hong Kong, 1988. Photo: Courtesy Eileen and I.M. Pei Family Archive.  
貝聿銘及盧淑華伉儷，1988年攝於香港。圖片來源：Eileen and I.M. Pei Family Archive





鳴遠製于元貞堂

# THE EILEEN AND I.M. PEI COLLECTION OF CHEN MINGYUAN ZISHA SCHOLAR'S OBJECTS

## Low Cheong Sin

*Zisha collector; China Academy of Art, Doctoral Candidate in Fine Arts*

Chen Mingyuan is a very distinguished *zisha* (purple clay) artist in the early Qing period, hailed by many as 'the pre-eminent *zisha* master of the Qing dynasty'. In recent years, research and study on this elusive master and his work have advanced tremendously. On the basis of our previous understanding, we have gleaned new information from historical documents and literature that have come to light. Mr Zong Weifang and Mr Xu Shufeng of the Yixing Archives Bureau have uncovered his birth and death dates, events of his life, and his family history from the *Dunbentang Chenshi Zongpu (Genealogy of the Chen Clan, Dunbentang Edition)* edited by Chen Caiping and Chen Longyuan in the third year of Xuantong (1911). In addition, I have discovered over twenty poems composed by the Kangxi period poet Jin Zhang relating to Chen Mingyuan in *Jielao Biannian Shichao (A Chronicle Compilation of Poems by Jielao)*, recording his social and creative activities. Furthermore, the eminent *zisha* scholar, Mr Huang Chien-liang, based on the hypothesis of Mr Song Boyin that Chen's works are inscribed by Cao Lianrang, further identified many authentic works by Chen Mingyuan by comparing the inscriptions on them to Cao's calligraphy. Lastly, by distinguishing the seals used by Chen Mingyuan, we now have more tools than before to separate the authentic works from later copies. The 'Republic period copies made in Shanghai' that have plagued academia for decades can now be more easily tackled.

In the group of scholar's objects bearing Chen Mingyuan signatures from the I.M. Pei Collection, the majority were first published in 1977 by Teresa Tse Bartholomew in *I-Hsing Ware*. Some were also featured in *Themes and Variations – The Zisha Pottery of Chen Mingyuan*, jointly published in 1997 by the Shanghai Museum and The Chinese University of Hong Kong. Notwithstanding the immense difficulty in trying to identify authentic Chen Mingyuan works from later copies, I will single out the following four objects for further discussion.

The lotus-petal washer is the type mentioned in the poems of Zha Shenxing, a Kangxi-Yongzheng period scholar. He composed two poems entitled 'Poems for Monk Jieshan's 70<sup>th</sup> Birthday, on Chen Mingyuan's lotus-petal waterpot and prunus-branch brushrest'. A similar item also appeared in a Hong Kong auction in 1978 titled *I-Hsing Wares – Property from a Private Collection (fig. 1)*. That auction of major *zisha* wares was reputed to be the collection of Tan Jing and included many genuine Chen Mingyuan works. The washer is in the shape of a single lotus petal, joined to the pod and the stem; the stem folds back on itself forming the handle, and rests on a section of lotus root. A small whelk is applied on the other side as a support and balance. It is ingeniously conceived and beautifully executed. The form of the washer

## 鳴而遠兮—貝聿銘及盧淑華 珍藏陳鳴遠紫砂文房器

文：劉創新

紫砂收藏家、

中國美術學院美術學博士研究生

陳鳴遠作為清初時期紫砂大家，歷來被文人墨客奉為「清代紫砂第一人」，傳頌至今。近年來，關於鳴遠陶藝的學術研究取得了長足的進展，從過去的學術基礎上，文獻及詩文方面又有了新的發現。宜興檔案局宗偉方先生、許曙峰老師的努力下，在宣統三年陳采蘋主修、陳隆源纂修的《（敦本堂）陳氏宗譜》中發掘了陳鳴遠生卒年、生平概況及家族史等等的許多資訊，筆者也從康熙詩人金張的《界老編年詩鈔》十三卷中搜集了二十幾首記述陳鳴遠交遊活動及創作紀實的資料。另外，紫砂學者黃健亮先生在宋伯胤先生提出曹廉讓書法銘文比對鑒定法的基礎上，進一步考證了更多出自曹氏筆跡的鳴遠真跡，再加上對陳鳴遠用印的梳理，想要去區分原作與後仿已經有了更多的依據，足以掃除多年來紫砂學界對於「民初上海仿古」的困擾。

此次貝聿銘珍藏的一批陳鳴遠紫砂文房器，其中大部分見於1977年謝瑞華先生所著的《I-Hsing Ware》，也有幾件收錄在1997年上海博物館及香港中文大學合辦的《紫泥清韻—陳鳴遠陶藝研究》一書。基於陳鳴遠款傳器魚目相混的複雜情況，筆者嘗試為以下四件作品進行一番論證。

清康熙時期的文人查慎行有詩作《以陳鳴遠舊製蓮蕊



fig. 1 Formerly in the Blumenfield Collection,  
sold at Christie's New York, 22 March 2012, lot 1249  
圖一 普孟斐舊藏，2012年3月22日於紐約佳士得拍賣，拍品 1249 號

is naturalistic and life-like; the tenderness of the pink petal rendered by blowing red clay on to the beige-brown body, and accentuated with fine painted lines. It is notable that, when depicting a subject in nature, genuine *tromp l'oeil* works of Chen Mingyuan strive for likeness in spirit, not in excessive details. They are often simple and straight forward without too much labouring. Just like on the current washer – the thinness of the petal and the fullness of the pod are depicted in just the right proportion. These qualities are impossible to achieve by imitation.

The bamboo shoot is also a subject frequently seen on Chen Mingyuan's *tromp l'oeil* works, and no two examples are exactly alike amongst the extant examples. Apart from one example which appeared in Christie's Hong Kong in Spring 2018 being a water dropper, the other bamboo shoots are all waterpots. Other comparable examples are one in the 1978 Hong Kong auction, and another in the Museum of Far Eastern Antiquities, Stockholm (fig. 2). The current bamboo shoot waterpot is in the shape of a winter bamboo shoot, its body made of yellow clay with two tapering ends and a swelling mid-section. The root of the bamboo shoot has a sharply-cut edge, as if being sliced by a very fast knife. Furthermore, the surface of the shoot has been painted in darker clay with fluid fine lines to imitate veins with astonishing accuracy. Each leaf is further blown with dark clay, graduating from the tip to the rest of the leaf, giving a realistic layering effect. The base is ingeniously applied with three mushrooms of varying sizes in a naturalistic way, adding a vital accent. Bamboo shoots and mushrooms are two of the most common delicacies in a farmhouse. It adds a delightful touch to a scholar's studio. The base of this vessel has a seal impression 'made by Chen Mingyuan' in a four-character seal script. This seal is quite frequently seen on Chen Mingyuan's works, and the same seal is used in the previously discussed lotus-petal washer.

The *Yixing Xianzhi* (The Yixing Gazetteer) recorded that: 'Chen Mingyuan made teapots, cups, vases and boxes. His style is somewhere between Xu Shiheng and Shen Shiliang. The calligraphy of the inscriptions and marks on his works is elegant and robust...' It is an important aspect when assessing his works to analyse the calligraphic style of the inscriptions. There are two styles of inscriptions – the 'double-outline' and the 'single-stroke'. Sometimes the poems or main texts are written in 'double outline', while the signature is done in 'single stroke'. Those that are written in the style of Kangxi period calligrapher Cao Lianrang are the easiest to distinguish. There are two examples in the I.M. Pei collection with inscriptions, providing us with further materials for research.

Chestnut grows abundantly in Yixing, and is one of Chen Mingyuan's

水盛、梅根筆格，為借山和尚七十壽口占二絕句》，所提及的就是此類蓮瓣水洗。類似的作品也曾出現在香港 1978 年的《I-Hsing Wares Property from a Private Collection》這場拍賣（圖一）。那場據說出自譚敬舊藏的重要紫砂拍賣，其中有多件陳鳴遠真跡。蓮蕊水盛，作一葉蓮，連莖帶蓮蓬與花瓣交接，莖部曲折疊於一小節藕段之上，形成把手，提取手感舒適，另一側有螺螄一枚做器足，起支撐平衡作用，構思奇巧，匠心獨運。此件水盛，器口隨形自然，整體挺拔生動，在米黃色的蓮瓣上以「吹釉」的方法將朱泥泥漿噴灑其上，外壁再加以線描，行筆仿若遊絲，渲染出蓮花嬌柔的氣質。但凡鳴遠真跡，多取仿生物件之神，而不刻意在細節求工，往往表現出簡潔明快的氣韻，正如此件水盛，蓮瓣的纖薄韌勁，蓮莖的流暢鼓脹，這種質感的拿捏是仿品所不能達到的境界。

竹筍也是陳鳴遠常見的創作題材，據目前已知的傳世作品中，卻無重複並完全相似的兩件，除了香港佳士得於 2018 年春季拍賣會出現過一件筍形水滴（相同印款）之外，其他筍形作品基本都是水盂，與此件相類而可資比較的有 1978 年一件拍品及瑞典斯德哥爾摩遠東博物館藏品（Museum of Far Eastern Antiquities, Stockholm）（圖二）。此件筍形水盂，整體為冬筍形，段泥胎質，兩頭細，中間粗，造型彎曲自如，筍的頭部像是經快刀削切，斷口俐落，形神兼備，錯覺之下以為真筍。值得一提的是，筍身表面以深褐色泥漿線描，運筆如行雲流水，排線流暢縝密，令人歎為觀止。仔細觀察，每一瓣筍葉上面同樣吹灑了脂泥，從葉尖擴散，疏密有致，刻畫出筍葉交疊的質感，而底足飾以三朵大小各異的蕈菇，錯落自然，可謂信手拈來的點睛之筆。竹筍與菌菇的搭配，乃田園農家最為平常的山珍，置之于文房則別有一番意趣。器底鈐「陳鳴遠製」四字篆書印款，此印使用頻率頗高，也與前一件蓮瓣水盛吻合。



fig. 2 Image No. OM-1974-1122. Source: National Museums of World Culture – Mediterranean Museum, Sweden.  
圖二 瑞典斯德哥爾摩遠東博物館藏品



fig. 3 © RMN-Grand Palais (MNAAG, Paris) / Mathieu Rabeau  
圖三 法國吉美博物館藏品

favoured subjects. The waterpot formed by a cluster of chestnuts is a unique piece amongst his works. It is inscribed in 'single-stroke' style with the inscription 'xi zuo shanzhong wu; jin wei xishang zhen, Hecun' (previously a thing in the wild; now a delicacy on the table. Hecun). Inscriptions ending with the signature Hecun (sobriquet of Chen Mingyuan) are fairly rare. The style appears quite spontaneous, but the characters are still written within calligraphic conventions, with rhythmic stops and an effortless composition of spatial arrangement. Although Mr. Huang Chien-liang thinks that 'single-stroke' inscriptions are likely to be Chen Mingyuan's own writings, from their form and style, I am more inclined to the idea that they are written by Cao Lianrang. Below the signature is a single-character seal 'Yuan', another commonly-seen seal used on Chen Mingyuan's works, and can be compared to the sealmarks on other authentic works by him. This seal is the same one used on the whelk-form waterpot in the Musée Giumet, Paris (fig. 3). There is an accompanying single chestnut with a 'Hecun' sealmark. Although this sealmark is previously unrecorded, its seal-script style differs from those that are made in the Republic period. Furthermore, the potting style is consistent with the chestnut washer, and is undoubtedly an authentic work.

The basket-shaped waterpot, although a very rare example amongst Chen Mingyuan's works, is a subject that is very common in rural villages. One of Jin Zhang's poems describes the creative process of Chen Mingyuan: 'when seeing a persimmon red, one is made with nearby cinnabar clay (at the time, he had some spare red clay; and a boy walked by with a big red persimmon, so he made one on the spot). His art is often on subjects close to him, and his works are made with spontaneity. This waterpot is in the form of a woven bamboo basket. The body material contains particles of red, white, yellow and brown colours, typical of clay harvested in the early Qing period. The potting style is relaxed and unconstrained, full of vigour and confidence. After handling many of Chen's works, it is clear that he placed great emphasis on the user's experience when holding and using his works. This is something an imitator often overlooks. The washer is inscribed: 'made in Yuanzhentang by Mingyuan'. Further research is needed to determine where and who Yuanzhentang relates to. The inscription is written in the typical style of Cao Lianrang's calligraphy, elegant, timeless and delightful.

《宜興縣志》載：「陳遠工制壺、杯、瓶、盒，手法在徐（徐士衡）沈（沈士良）之間，而所制款識，書法雅健……。」陳鳴遠作品的書法銘文在考證上尤其重要，所見有雙刀刻款及單刀寫款兩種，偶爾也有詩句正文以雙刀精刻，而署名則單刀書寫。經考證以康熙時期金石書法家曹廉讓的書體，最為容易辨識。貝氏珍藏中，有兩件具有銘文款識的陳鳴遠作品，為我們提供了更多的鑒賞內容。

宜興盛產板栗，所以陳鳴遠也多取此為題材，以幾顆栗子組合成水盂，此作為目前僅見。器身以單刀書寫銘文：「昔作山中物，今為席上珍。鶴村。」落款鶴村者，較為少見。銘文的書寫看似隨意，然而字形法度猶在，運筆頓挫有致，結體虛實自然。黃健亮先生認為這種單刀寫款或是陳鳴遠自書自刻，但是筆者認為，從字形及氣韻上來看，出自曹氏手筆的可能性更大。署名下方鈐一單字印「遠」，也是鳴遠常用印，可與其他真跡相互印證，此件與法國吉美博物館藏陳鳴遠田螺水盂相同印款（圖三）。另一枚單顆的板栗鈐「鶴邨」印款，此印款雖為首見，卻與民國仿品的篆法不同，且陶藝風格與板栗水盂如出一轍，真品無疑。

筐籬形水盂在陳鳴遠作品中極為罕見，卻也是其鄉間習見之物，康熙詩人金張有一首描述其創作情景的詩句：「偶爾指柿紅，因利就土赤。（時剩朱砂泥，小童攜一大柿，遂摹之）」，可見鳴遠治陶，經常就地取材，隨意生髮。此水盂作筐籬形，泥料在放大鏡下可見紅、白、黃、褐各色顆粒，為典型清初時期的泥礦特徵。在製作技藝方面，輕鬆而不拘謹，飽滿大氣。依筆者個人的經驗來說，陳鳴遠的作品非常注重使用及把玩時的手感，這也是往往為作偽者所忽視的一點。器身刻「鳴遠製於元貞堂」，元貞堂為何人？待考，而銘文乃典型曹廉讓書風，雅健雋永，值得珍玩。

THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2821

A YIXING BAMBOO SHOOT-FORM WATER POT  
BY CHEN MINGYUAN  
KANGXI PERIOD (1662-1722)

Potted in the form of a bamboo shoot, the waterpot is raised on three mushroom-form feet with the base impressed with an artist's seal, *Chen Mingyuan zhi* (made by Chen Mingyuan).  
5½ in. (13 cm.) long, cloth box

HK\$600,000-800,000

US\$77,000-100,000

EXHIBITED

New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

The Shanghai Museum and the Art Museum, The Chinese University of Hong Kong, *Themes and Variation: The Zisha Pottery of Chen Mingyuan*, Hong Kong, 1997, p. 164, fig. 5

See a similar Yixing bamboo shoot-form water dropper impressed with a Chen Mingyuan seal from the Chen Keli (1908- after 1985) Collection, illustrated by Chen Keli in *Yangxian shaqi jingpin tupu* (An Illustrated Catalogue of Yangxian Stonewares), Taipei, 1985, pl. 33; in *Themes and Variations: The Zisha Pottery of Chen Mingyuan*, Shanghai Museum & the Art Museum, The Chinese University of Hong Kong, 1997, p. 165, fig. 7; and in *Ming er yuan xi: Chen Mingyuan taoyi yanjiu*, Beijing, 2016. This was sold at Christie's Hong Kong, 30 May 2018, lot 2933 (fig. 1).

清康熙 陳鳴遠作宜興紫砂筍式水盂

印款：陳鳴遠製

展覽

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

上海博物館·香港中文大學文物館合辦，《紫泥清韻 陳鳴遠陶藝研究》，香港，1997年，頁164，圖5

水盂為筍形，段泥胎質，筍身表面以深褐色泥漿線描，器底飾三粒草菇，底鈐「陳鳴遠製」四字篆書印款。

民國紫砂收藏家陳克立舊藏一件宜興筍形水滴，造型相似，印款與本拍品一樣，2018年5月30日於香港佳士得拍賣，拍品2933號（圖一）。



detail of base  
底部細節

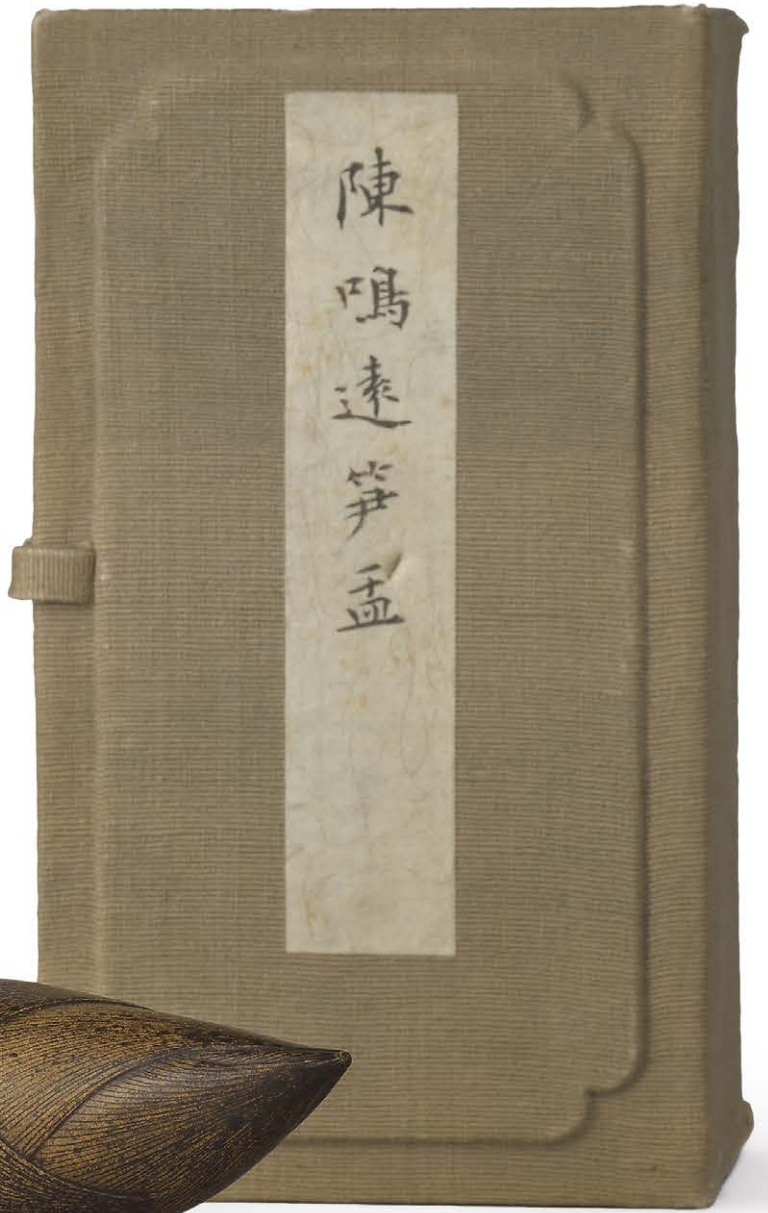


fig. 1 Collection of Chen Keli,  
sold at Christie's Hong Kong, 30 May 2018, lot 2933  
圖一 陳克立舊藏，2018年5月30日於香港佳士得拍賣，拍品2933號



2821 (mark)

陳鳴遠筍盃



THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2822

A YIXING LOTUS PETAL-FORM WASHER BY  
CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

Potted in the form of an incurved lotus petal with a stem forming the handle, the vessel is supported on a foot shaped as a lotus root and another foot shaped as a small snail. The base is impressed with an artist's seal, *Chen Mingyuan Zhi* (made by Chen Mingyuan).  
5½ in. (13.8 cm.) long, cloth box

HK\$600,000-800,000

US\$77,000-100,000

EXHIBITED

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978  
Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978  
San Francisco, The Avery Brundage Collection, Asian Art Museum of San Francisco, 16 June - 21 September 1978  
New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.61, no. 37

The Shanghai Museum and the Art Museum, The Chinese University of Hong Kong, *Themes and Variation: The Zisha Pottery of Chen Mingyuan*, Hong Kong, 1997, p. 114, no. 28, fig. 1

Examples of Yixing vessels in this form and design are very rare. One example from the Blumenfeld Collection was included in the Hong Kong Museum of Art exhibition *Yixing Pottery*, 7 October - 13 December 1981, Catalogue p. 90, no. 32, and illustrated in publications including K.S. Lo, *The Stonewares of Yixing from the Ming Period to the Present Day*, Hong Kong, 1986, p. 221, no. 143; Sydney L. Moss Ltd., *The Literati Mode*, London, 1986, pp. 228-9, no. 104; and Lai Suk Yee and Terese Tse Bartholomew ed., *Themes and Variations: The Zisha Pottery of Chen Mingyuan*, Shanghai Museum and Art Museum, The Chinese University of Hong Kong, 1997, p. 114, fig. 2. This was sold at Christie's New York, 22 March, 2012, lot 1249 (fig. 1). Another example is illustrated by Helen Comstock, "Some Examples of I-hsing Pottery," *Connoisseur*, Vol. CIV (March 1942), p. 75.



2822 (mark)

清康熙 陳鳴遠作宜興紫砂蓮瓣式水洗

印款：陳鳴遠製

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年5月21日

三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁61，編號47

上海博物館·香港中文大學文物館合辦，《紫泥清韻 陳鳴遠陶藝研究》，香港，1997年，頁114，編號28，圖1

洗以蓮瓣作水盛，帶蓮蓬枝莖作把手，螺螄作器足，並以吹釉技法在米黃色蓮瓣上渲染色彩，生動傳神，匠心獨運。器底落「陳鳴遠製」方款。

同類例子為數不多，美國普孟斐舊藏一例，造型大致相同，2012年3月22日於紐約佳士得拍賣，拍品1249號（圖一）。波士頓美術館藏另一件，載於Helen Comstock著〈Some Examples of I-hsing Pottery〉，《Connoisseur》，1942年3月，頁75。



fig. 1 Blumenfeld Collection,  
sold at Christie's New York, 22 March 2012, lot 1249

圖一 普孟斐舊藏，2012年3月22日於紐約佳士得拍賣，拍品1249號



陳鳴遠蓮瓣水盂



THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2823

A YIXING CHESTNUT-FORM CUP AND A YIXING  
MODEL OF A CHESTNUT BY CHEN MINGYUAN  
KANGXI PERIOD (1662-1722)

The cluster of chestnuts are potted in various sizes, carved on one side with a couplet reading *xi zuo shan zhong wu, jin wei xi shang zhen* (it used to live in the hills, now it is a delicacy on the table), followed by a name *He Cun*, alias of Chen Mingyuan, and an impressed seal, *yuan*. The cluster includes a loose chestnut impressed with a seal reading *He Cun*.

Larger: 3 in. (7.6 cm.) long, cloth box (2)

HK\$200,000-300,000 US\$26,000-38,000

PROVENANCE

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978  
Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978  
San Francisco, The Avery Brundage Collection, Asian Art Museum of San Francisco, 16 June - 21 September 1978  
New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.74, no. 49

清康熙

鶴邨（陳鳴遠）作宜興紫砂像生板栗及栗子盃共兩件

銘文：昔作山中物，今為席上珍。鶴邨

印款：遠、鶴邨

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

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三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁74，編號49



2823 (marks)



inscription  
銘文



THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2824

A YIXING BASKET-FORM CUP BY CHEN  
MINGYUAN

KANGXI PERIOD (1662-1722)

Potted in the form of a weaved bamboo basket, the water pot is carved on the rim with the inscription *Mingyuan zhi yu yuan zhen tang* (made by Mingyuan in the Hall of Yuanzhen).

2¼ in. (5.3 cm.) high, cloth box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Gift from Chen Congzhou (1918-2000)

清康熙 陳鳴遠作宜興紫砂筐籬形盃

銘文：鳴遠製于元貞堂

來源

陳從周（1918-2000）贈

THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2825

A YIXING PEACH-FORM WASHER

SIGNED CHEN MINGYUAN, POSSIBLY REPUBLIC PERIOD

The cup is modelled as a peach, supported on a lotus root, a red date, a water caltrop fruit, a ginkgo nut, and a peach stone. The base is carved with a four-character inscription reading *shanglin jialü* (elegant companions of Shang lin), followed by a square seal reading Chen Mingyuan.

3½ in. (8.8 cm.) long, cloth box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

C.C. TIH Gallery, Hong Kong, 1972

EXHIBITED

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978

Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978

San Francisco, The Avery Brundage Collection, Asian Art Museum of San Francisco, 16 June - 21 September 1978

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.71, no. 45

The Shanghai Museum and the Art Museum, The Chinese University of Hong Kong, *Themes and Variation: The Zisha Pottery of Chen Mingyuan*, Hong Kong, 1997, p. 104, no. 21, fig. 1



或為民國 陳鳴遠款宜興紫砂桃式洗

銘文：上林佳侶

印款：陳鳴遠

來源

C.C. TIH Gallery, 香港, 1972年

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年5月21日

三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁71，編號45

上海博物館·香港中文大學文物館合辦，《紫泥清韻 陳鳴遠陶藝研究》，香港，1997年，頁104，編號21，圖1



base  
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THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2826

A YIXING MAGNOLIA-FORM CUP

SIGNED CHEN MINGYUAN, POSSIBLY KANGXI PERIOD

The cup is delicately potted in the form of a blossoming magnolia bloom supported on a gnarled branch which extends along the side to form the handle. One floral bract is impressed with a seal reading Chen Mingyuan.

2 $\frac{1}{16}$  in. (6 cm.) high, cloth box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

C.C. TIH Gallery, Hong Kong, 1972

EXHIBITED

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978

Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978

San Francisco, The Avery Brundage Collection, Asian Art Museum of San Francisco, 16 June - 21 September 1978

New York, Cooper Hewitt, Smithsonian Design Museum, *Design in the Service of Tea*, 8 August - 28 October 1984

New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.73, no. 47

或為康熙 陳鳴遠款宜興紫砂木蘭式盃

印款：陳鳴遠

來源

C.C. TIH Gallery, 香港, 1972年

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年5月21日

三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

庫珀·休伊特國立設計博物館，《Design in the Service of Tea》，紐約，1984年8月8日至1984年10月28日

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁73，編號47



another view  
另一面





THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2827

A GROUP OF SIX YIXING MODELS OF FRUIT,  
NUTS AND SHELLS  
SIGNED HE CUN (CHEN MINGYUAN), POSSIBLY REPUBLIC PERIOD

The group includes a clam, a snail, a chestnut, a dried lychee and  
two walnuts, each with an impressed artist's seal, *He Cun*.

Widest: 1½ in. (3.8 cm.), cloth box

(6)

HK\$100,000-150,000

US\$13,000-19,000

EXHIBITED

New York, China House Gallery / China Institute in America,  
*I-Hsing Ware*, 28 October 1977 - 29 January 1978  
Kansas City, William Rockhill Nelson Gallery of Art, Atkins  
Museum of Fine Arts, 19 February - 21 May 1978  
San Francisco, The Avery Brundage Collection, Asian Art  
Museum of San Francisco, 16 June - 21 September 1978  
New York, The Metropolitan Museum of Art, *Loyalty and Dissent  
in Traditional Chinese Painting and Calligraphy*, 30 March - 9  
September 1990

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.75,  
no. 50

或為民國 鶴邨（陳鳴遠）款宜興紫砂像生果品一套六件  
印款：鶴邨

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977  
年10月28日至1978年1月29日  
納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年  
5月21日  
三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月  
16日至1978年9月21日  
大都會博物館，《Loyalty and Dissent in Traditional Chinese  
Painting and Calligraphy》，紐約，1990年3月30日至1990年9  
月9日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁75，編號  
50



2827 (marks)





THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2828

A YIXING MODEL OF AN AUBERGINE  
SIGNED CHEN MINGYUAN, POSSIBLY REPUBLIC PERIOD

The aubergine is impressed with a square seal reading Chen Mingyuan below the leaf stem.  
4 in. (10.1 cm.) long, cloth box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

C.C. TIH Gallery, Hong Kong, 1972

EXHIBITED

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978  
Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978  
San Francisco, The Avery Brundage Collection, Asian Art Museum of San Francisco, 16 June - 21 September 1978  
New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.77, no. 52

或為民國 陳鳴遠款宜興紫砂茄子擺件

印款：陳鳴遠

來源

C.C. TIH Gallery, 香港, 1972年

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年5月21日

三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁77，編號52



2828 (mark)



THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2829

A YIXING POMEGRANATE-FORM WATER  
VESSEL

SIGNED CHEN MINGYUAN, POSSIBLY REPUBLIC PERIOD

Potted in the form of a pomegranate issuing from a leafy branch, the vessel's globular body rises to a waisted neck and a flared mouth in the form of five barbed sepals, carved on one side with an inscription *lang yuan qing wan*, followed by an artist seal in a square, reading *Chen Mingyuan*.

3¾ in. (9.2 cm.) high, cloth box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

C.C. TIH Gallery, Hong Kong, 1972

LITERATURE

The Shanghai Museum and the Art Museum, The Chinese University of Hong Kong, *Themes and Variation: The Zisha Pottery of Chen Mingyuan*, Hong Kong, 1997, p. 95, no. 13, fig. 1.

或為民國 陳鳴遠款宜興紫砂石榴尊

銘文：朗園清玩

印款：陳鳴遠

來源

C.C. TIH Gallery, 香港, 1972年

著錄

上海博物館 · 香港中文大學文物館合辦, 《紫泥清韻 陳鳴遠陶藝研究》, 香港, 1997年, 頁95, 編號13, 圖1



inscription  
銘文



2829 (mark)



THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2830

A YIXING RATTAN BASKET-FORM WATER POT  
SIGNED CHEN MINGYUAN, POSSIBLY REPUBLIC PERIOD

Modelled in the form of a rattan basket with a short cylindrical neck reinforced by two strips of split bamboo, the interior of the rim is impressed with a square artist's seal reading *Chen Mingyuan*.  
3 $\frac{3}{16}$  in. (8.4 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

EXHIBITED

New York, China House Gallery / China Institute in America,  
*I-Hsing Ware*, 28 October 1977 - 29 January 1978  
Kansas City, William Rockhill Nelson Gallery of Art, Atkins  
Museum of Fine Arts, 19 February - 21 May 1978  
San Francisco, The Avery Brundage Collection, Asian Art  
Museum of San Francisco, 16 June - 21 September 1978

LITERATURE

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p.82,  
no. 57

或為民國 陳鳴遠款宜興紫砂篋籬形水盂

印款：陳鳴遠

展覽

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977  
年10月28日至1978年1月29日  
納爾遜阿特金斯博物館，坎薩斯城，1978年2月19日至1978年  
5月21日  
三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月  
16日至1978年9月21日

著錄

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁82，編號  
57



2830 (mark)



2831

A GROUP OF FOUR YIXING TEA WARES  
20TH CENTURY

The group includes a teapot and cover of compressed rounded form, with the seal mark *Zhongguo Yixing* (China, Yixing) to the teapot's base, an illegible oval seal mark to the interior of the cover, and tea leaves remaining inside the teapot; a larger rounded teapot and cover raised on three short tapered feet, decorated to the sides with prunus sprays and an inscription in praise of prunus followed by the signature *Shimei*, with a seal mark reading *Shanghai bowuguan fuzhi* (copy by the Shanghai Museum) to the base; a smaller rounded teapot and cover with a plain raised band encircling the exterior and dotted archaistic designs to the spout, handle and cover handle, the base with the seal of Shao Huiping; and a plain ovoid tea caddy.

Tea caddy: 5 $\frac{1}{16}$  in. (13.6 cm.) high, boxes (4)

HK\$ 50,000-80,000

US\$6,500-10,000

PROVENANCE

Tea caddy: gift from Chen Congzhou (1918-2000)

Zhu Shimei, also known as Zhu Jian, was a scholar-connoisseur active during the early 19th century. A pewter-encased Yixing teapot with the seal of Yang Pengnian and an inscription ending with the signature *Shimei* to one side, from the K.S. Lo Collection, is illustrated in *The Art of the Yixing Potter: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware*, Hong Kong, 1990, p. 164, no. 51.

二十世紀 宜興紫砂茶具四件

印款：邵惠萍製（大集玉壺）  
中國宜興（扁腹壺）  
上海博物館複製（瓢式壺）

銘文（瓢式壺）：梅花一瓢東閣招邀  
琴舫先生清玩  
石樸製

來源

茶罐：陳從周（1918-2000）贈





THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2832

TWO YIXING TEAPOTS

LATE QING - EARLY REPUBLIC PERIOD

Comprising a Yixing cylindrical teapot and cover, carved on the exterior with an inscription ending with the pseudonym *shao shan*. The base impressed with the maker's mark *Yuan Changlin zhi*. The interior of the cover bears the characters *shang fu*, late Qing-Republic period; and a Yixing *guleng*-shaped teapot and cover, with the seal of He Tingchu to the base, 20th century.

Cylindrical teapot: 5¼ in. (13 cm.) high, cloth box

Guleng-shaped teapot: 5⅞ in. (15 cm.) high, cloth box (2)

HK\$ 50,000-70,000

US\$6,500-9,000

EXHIBITED

*Guleng*-shaped teapot and cover:

New York, China House Gallery / China Institute in America, *I-Hsing Ware*, 28 October 1977 - 29 January 1978

Kansas City, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, 19 February - 21 May 1978

San Francisco, *The Avery Brundage Collection Asian Art Museum of San Francisco*, 16 June - 21 September 1978

New York, Cooper Hewitt, Smithsonian Design Museum, *Design in the Service of Tea*, 8 August - 28 October 1984

New York, The Metropolitan Museum of Art, *Loyalty and Dissent in Traditional Chinese Painting and Calligraphy*, 30 March - 9 September 1990

LITERATURE

*Guleng*-shaped teapot and cover:

Terese Tse Bartholomew, *I-Hsing Ware*, New York, 1977, p. 51, no. 27



晚清/民國 袁昌林款宜興紫砂壺

二十世紀 何廷初款宜興紫砂觚棱提樑壺

印款：袁昌林製、上富（筒形壺）

何廷初（提樑壺）

展覽

觚棱提樑壺：

《宜興紫砂陶藝展》，中國美術館華美協進社，紐約，1977年10月28日至1978年1月29日

納爾遜-阿特金斯博物館，坎薩斯城，1978年2月19日至1978年5月21日

三藩市亞洲藝術博物館布倫德基氏收藏，三藩市，1978年6月16日至1978年9月21日

庫珀·休伊特國立設計博物館，《Design in the Service of Tea》，紐約，1984年8月8日至1984年10月28日

大都會博物館，《Loyalty and Dissent in Traditional Chinese Painting and Calligraphy》，紐約，1990年3月30日至1990年9月9日

著錄

觚棱提樑壺：

謝瑞華，《宜興紫砂陶藝展》，紐約，1977年，頁51，編號27



2832 (marks)

THE COLLECTION OF EILEEN AND I.M. PEI  
貝聿銘及盧淑華夫婦珍藏

2833

A GROUP OF FIVE YIXING TEA WARES  
20TH CENTURY

The group includes a square form teapot and cover, with the base of the teapot and the underside of the cover impressed with the seals of Ye Huiyu; a square form teapot and cover raised on four short tapered feet, with the underside of the cover impressed with the mark *Yixing Youting* and the base of the teapot impressed with the character *sheng*; a rounded teapot and cover with the characters *hong ying* to the underside of the cover, two characters reading *da heng* (referring to the artist Shao Daheng active in the 19th century) to one side of the teapot's body below the handle, and a seal mark reading *Shanghai bowuguan fuzhi* ('a copy by the Shanghai Museum') to the teapot's base; and two bamboo-form tea cups, each impressed with a seal reading *de xi* to the base.

Largest: 6 in. (15.4 cm.) long, boxes

(5)

HK\$30,000-50,000

US\$3,900-6,400

二十世紀 宜興紫砂茶具五件

印款：葉惠毓製、惠毓（四方壺）  
宜興友廷、盛（四足壺）  
紅英、大亨、上海博物館複製（掇球壺）  
德熙（茶盃）



2834

A RARE IMPERIAL INSCRIBED AND GILT-  
DECORATED PALE CELADON 'TEA POEM' JADE  
BOWL

QIANLONG YUTI MARK, DATED BINGYIN YEAR, CORRESPONDING  
TO 1746 AND OF THE PERIOD

The bowl is carved with rounded flaring sides raised on a circular foot ring to a gently everted rim. The exterior is delicately incised and gilt embellished with the Qianlong Emperor's Imperial poem 'Sanqing cha' (Tea of Three Purities) describing the virtues of tea making, followed by a cyclical date *bingyin* (1746) and two seals, *Qian* and *Long*. The interior is further carved with a finger citron, prunus and pine. The semi-translucent stone is of a pale tone with snowy inclusion and some minor russet streaks across the surface. There is a six-character mark incised in gilt at the base. 6½ in. (15.6 cm.) diam., Japanese wood box

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

US\$110,000-150,000

The poem, composed by the Qianlong Emperor, is a eulogy on tea. It has been mentioned that the Emperor Qianlong was an avid drinker of tea, and in the 11th year of his reign (1746), on his return from visiting Mount Wutai, Shanxi province, his entourage rested to make tea using fallen snow. In the brew, as well as Longjing tea leaves, were the additions of prunus, pine nut kernels and finger citrus. It was this concoction that inspired the Emperor to compose the present poem.

It is unusual to find inscribed tea bowls using jade material. The same poem was also applied to other media such as lacquer and porcelain bowls, either decorated in underglaze-blue or iron-red. Compare the present lot with bowls bearing the same poem carved from jade, including: one carved from white jade in the Royal Collections Trust (accession no. RCIN 11636), first acquired by Queen Mary (1867-1953), and illustrated in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, vol. III, London, 2016; one with a cover sold at Christie's Hong Kong, 26 November 2014, lot 2931; and a gilt spinach-green jade bowl sold at Christie's Hong Kong, 30 November 2011, lot 2964.

Compare the present lot with two ceramic examples included in the exhibitions, *Empty Vessels, Replenished Minds: The Culture, Practice, and Art of Tea*, National Palace Museum, 2002, and illustrated in the catalogue, p. 152, no. 129 (an iron-red decorated bowl), and p. 153, no. 130 (blue and white bowl).

There are a few inscribed lacquer bowls dated to the same cyclical *Bingyin* year: the first is in the collection of the Victoria and Albert Museum, which is illustrated by Sir Harry M. Garner, *Chinese Lacquer*, London, 1979, pl. 93; a related pair of bowls are in the Avery Brundage Collection, now in the Asian Art Museum, San Francisco, and published in Clarence F. Shangraw, 'Chinese Lacquers in the Asian Art Museum of San Francisco', *Orientations*, April 1986, pl. 41.

清乾隆丙寅年（1746年）

御製青玉刻填金《三清茶》詩盃

鈐印：乾、隆

青玉盃內刻飾佛手、梅花及松樹，盃外口沿及近足處有兩圈雷紋，配飾饕餮，其間刻乾隆御題《三清茶》詩：「梅花色不妖，佛手香且潔，松實味芳腴，三品殊清絕。烹以折腳鑪，沃之承筐雪。火候辨魚蟹，鼎煙迭生滅。越甌潑仙乳，氈廬適禪悅。五蘊淨大半，可悟不可說。馥馥兜羅遞，活活雲漿激。偃佺遭可餐，林逋賞時別。懶學趙州案，頗笑玉川譎。寒宵聽行漏，古月看懸玦。軟飽趁幾餘，敲吟興無竭。乾隆丙寅小春御題。」末尾鈐「乾」、「隆」篆書圓、方連珠小章。盃底則刻「大清乾隆年製」六字篆款。

三清茶即以佛手、松實、梅花三種清品，以沃雪烹煮之茶品。《三清茶》詩則是乾隆十一年秋巡五台山之際，於定興遇雪，並以其烹煮三清茶時所作。

《三清茶》詩文盃有瓷器、玉器及漆器所製。當中以瓷盃較多，並有青花及礬紅兩種。玉盃及漆盃則相對為罕。可比較一件皇家收藏信託一件白玉刻《三清茶》詩文盃（藏號：RCIN 11636），其先由瑪麗皇后入藏，並載於 John Ayers 《Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen》，第 3 冊，倫敦，2016 年；另有兩件玉盃見於拍賣：一件帶蓋玉刻《三清茶》詩文盃曾見於 2014 年 11 月 2 日香港佳士得拍賣，拍品編號 2913；一件碧玉盃則售於 2011 年 11 月 30 日香港佳士得，拍品編號 2964。

瓷盃部份，可參考台北故宮博物院院藏一件青花《三清茶》詩文盃及一件礬紅《三清茶》詩文盃，其分別著錄於《也可以清心：茶器、茶事、茶畫》，台北，2006 年，頁 53，圖版編號 129（礬紅盃）及頁 153，圖版編號 130（青花盃）。

漆盃部份，英國維多利亞和阿爾伯特博物館藏有一件，載於 Sir Harry M. Garner，《Chinese Lacquer》，倫敦，1979 年，圖版編號 93；另外美國舊金山亞洲藝術博物館，原 Avery Brundage 珍藏中亦有一對，刊於 Clarence F. Shangraw，〈Chinese Lacquers in the Asian Art Museum of San Francisco〉，《Orientations》，1986 年 4 月號，圖版 41。





(two views 兩面)

2835

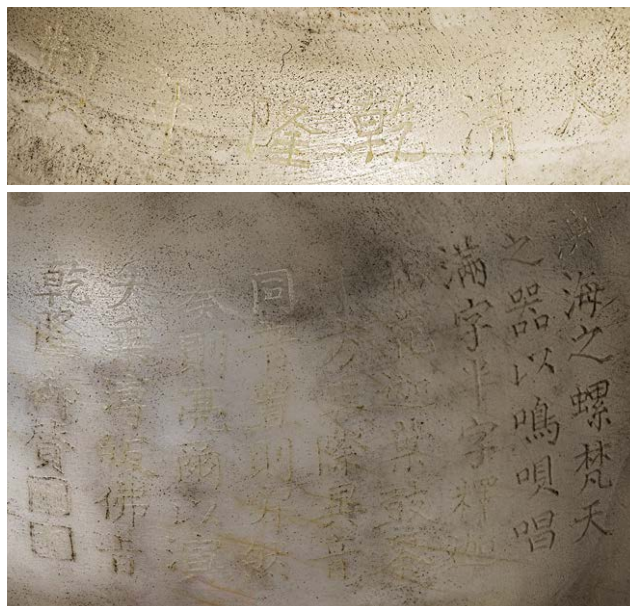
A VERY RARE IMPERIAL CARVED AND  
INSCRIBED RITUAL CONCH SHELL

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

The conch shell is very delicately carved in shallow relief on the exterior. The main register depicts seven manifestations of the Buddha, seated in *dhyanasana* (a meditation sitting posture) on a double-lotus throne. Each Buddha holds a different *mudra* under the bejewelled curtain, bordered above and below by a band of overlapping lappets. The concentric rings of the shell are further decorated with beads. The tip of the shell is hollowed with a circular aperture. The edges of the shell are finely carved with a narrow band of interlocking stylised florettes. The interior is incised with a Qianlong six-character reign mark in a line and a long poem written in four-character stanzas, followed by *Qianlong Yuzan*, 'By Imperial order, praised by the Qianlong Emperor' and two seals, *guxiang* and *taipu* (ancient fragrance, uncarved jade). 6 $\frac{7}{8}$  in. (17.8 cm.) long

HK\$3,000,000-4,800,000

US\$390,000-610,000



inscriptions  
銘文

清乾隆 御贊七佛左旋白海螺 六字楷書橫刻款

白海螺為左旋螺貝，器表順著螺旋紋淺浮雕蓮籽、蓮瓣紋。中間螺紋間距最寬處雕有七世佛持各式手印結跏趺坐於瓔珞珠簾下方。海螺內上方刻有「大清乾隆年製」楷書橫款，下方陰刻銘文隨印文兩方。

銘文：「洪海之螺，梵天之器。以鳴唄唱，滿字半字。釋迦拈花，迦葉鼓琴。十方三際，異音同音。置則寂然，奏則亮爾。以演大乘，溥飯佛旨。乾隆御贊。」

印文：「古香」、「太璞」。





隆新

海之螺梵  
之器以鳴  
滿字半字

方一降

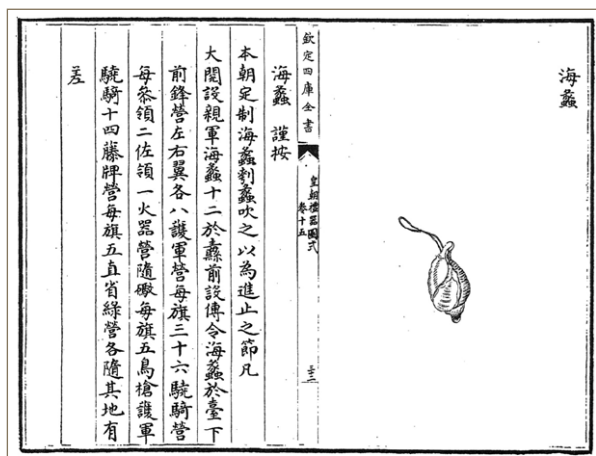


fig. 1 *Huangchao Liqi tushi* (Illustrated Precedents of the Ritual Paraphernalia of the Imperial Court, 1759)  
圖一 《皇朝禮器圖式》



fig. 2 Potala Palace Collection  
圖二 布達拉宮藏品

## 2835 Continued

In Tibetan Buddhism, the conch shell symbolises the Voice of the Buddha and the transmission of the Buddhist teachings. The Seven Buddhas are known collectively as the Seven Buddhas of the Past or the ancient Buddhas. They are: Vipasyin, Sikhin, Visvabhu, Krakucchanda, Kanakamuni, Kasyapa, and Sakyamuni. It is believed that the Buddha Sakyamuni has taken seven incarnations and he is the last of the Seven Past Buddhas. The text inscribed inside the present shell reflects the shell's significance in conveying an imagery of the transmission of Buddhist teachings.

From the time of the Jurchens during the Jin dynasty, the conch shell horn had been mainly used by the Manchu clan for military purposes. The sounding of a conch shell would signal the advance or halt of troops. In the *Huangchao liqi tushi* (Illustrated Precedents of the Ritual Paraphernalia of the Imperial Court, 1759), the conch shell was named as *hailuo* and its function was clearly stated for controlling the troops. However, after the Manchus established the Qing dynasty several centuries later, the conch (fig. 1) shell became more important and significant in religious rituals, and would be displayed in the Buddhist temples inside the Forbidden City, being used not only as a musical instrument but also as a container for holy water. The text inside the shell is a eulogy composed by the Emperor Qianlong in praise of its divinity in Buddhism.

An example from the Potala Palace Collection, catalogued as a 'trumpet' and a gift bestowed upon the Dalai Lama by the Emperor Qianlong, is included in *Treasure from Snow Mountains, Gems of Tibetan Cultural Relics*, Shanghai Museum and illustrated in the exhibition catalogue, no. 56. (fig. 2) Also, compare similar examples from the collection of the National Palace Museum, Taipei, including two illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements*, Taipei, 1999, pp. 154-155, no. 65, where a third shell of carved lapis lazuli is included; and one with an Indian lotus design carved to the exterior illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2012, p. 49, pl. 1-36.

在藏傳佛教當中，海螺象徵「語」。有謂釋尊說法，聲震四方，如海螺之音。法螺上所刻七佛乃七世佛，即過去七佛或原始七佛。為釋迦牟尼成佛前的過去世，包括最後出世的釋迦牟尼佛合共七世，分別為毗婆尸佛、尸棄佛、毗舍浮佛、拘留孫佛、拘那含牟尼佛、迦葉佛和釋迦牟尼佛。

滿族在金女真時期對海螺已情有獨鐘。早期海螺用途極廣，但仍以軍事用途為主。在《皇朝禮器圖式》中原稱為「海蟲」，當中明確記載海螺是用以集軍號召的工具。（圖一）然而滿清在入關之後，海螺逐漸成為佛教法會祭祀的禮儀鳴器。乾隆更撰《法螺贊》，明言法螺為「梵天之器」，因此紫禁城內所有行宮寺廟皆陳設法螺。而在西藏，海螺除了作吹奏用外，還能置於佛壇前盛放甘露。

現存乾隆御贊法螺包括西藏布達拉宮一件珍藏，原為乾隆贈予達賴喇嘛之物，曾著錄於上海博物館編《雪域藏珍：西藏文物精粹》，2001年，上海，圖版56（圖二）；台北故宮亦藏有數件，其中兩件七佛海螺刊於《皇權與佛法：藏傳佛教法器特展圖錄》，台北，1999年，頁154-155，編號65。此外，同頁亦見一只青金石海螺雕件。海螺除刻飾七世佛外，台北故宮另有一例滿刻纏枝番蓮，可參見《乾隆皇帝的文化大業》，台北，2002年，頁49，圖版1-36。

THE PROPERTY OF A LADY

2836

A GREENISH-WHITE JADE FIGURE OF SEATED  
BUDDHA

QIANLONG PERIOD (1736-1795)

The figure is modelled seated in *dhyanasana* with hands held together in dhyana mudra, dressed in long, flowing robes over the shoulders left open at the chest to expose a waist-tied *dhoti*, the serene face with a benevolent expression beneath. The stone is of an even pale greenish-white tone. The figure has two original small drilled holes on the base.

6 in. (15 cm.) high, brocade stand, wood box

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

US\$110,000-190,000

PROVENANCE

Fu Mong Chin (1834-1900)

Zhu Qiqian (1871-1964), thence by descent

清乾隆 青白玉佛坐像

來源

傅夢瓊（1834-1900）

朱啓鈞（1871-1964），後於家族流傳至今



玉佛

傅太夫人供養

另取於

子  
白

9116

8701





## 2836 Continued

Buddhism flourished during the Qing dynasty, and was encouraged by the devotion of the Kangxi, Yongzheng and Qianlong emperors. As a result of its popularity, the production of Buddhist statuary, ritual objects, vessels and other implements became widespread, and a variety of materials were employed in their manufacture including jade. While jade was amongst these materials, large jade figures of Buddhist deities appear to be rare. Compare a similarly dressed white jade seated Buddha from Stephen Junkunc III, sold at Christie's New York, 26 March 2010, lot 1104 (fig. 1).

The current figure was in the collection of Madam Fu Mong Chin (1834-1900), the daughter of the late-Qing scholar-official Fu Shoutong, and mother of the eminent politician and entrepreneur Zhu Qiqian (1871-1964). Madam Fu was a native of Guiyang, Guizhou Province and an established poet. An anthology of her poems was published under the title *Zijinghua guan shi*, 'Poems from the Bauhinia Studio'. The figure then entered the collection of Zhu Qiqian and was passed down within the family.

有清一代，佛教興盛，但玉製佛教器物卻不多見，玉製佛像更為罕見。比較蔣康舊藏一尊面容、風格與此類似的白玉佛坐像，2010年3月26日於紐約佳士得拍賣，拍品1104號（圖一）。

此尊佛像源自中國政治家、實業家、古建築學家朱啓鈞（1871-1964）之母傅夢瓊（1834-1900）女士舊藏。傅夢瓊，字清漪，貴州貴陽市人。河南按察使傅壽彤之女。善詩，著有《紫荊花館詩》。佛像後由朱啓鈞所藏，後於家族中流傳至今。



fig. 1 Sold at Christie's New York, 26 March 2010, lot 1104  
圖一 紐約佳士得 2010年3月26日 拍品1104號

THE PROPERTY OF A GENTLEMAN

2837

A SMALL GREENISH-WHITE JADE VAJRA  
QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD  
(1736-1795)

It is carved and pierced in the form of a *vajra* with well defined details.  
The stone is of an even pale greenish-white tone.  
6 in. (15.2 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

An American private collection

The *vajra* together with the *ghanta*, were important Buddhist ritual implements which were held in the left and right hands respectively to make elaborate ritual movements and they are also attributes of Buddhist deities. Both are usually made of bronze where jade examples are far rarer. An example of a similar jade vajra but of a smaller size is illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1995, pp. 134-35, no. 112 (fig. 1), also dated to the Qianlong period. Compare to a Qianlong-marked jade ghanta formerly in the same North American collection sold at Christie's Hong Kong, 29 May 2019, lot 3033 (fig. 2).

清乾隆 青白玉金剛杵 「乾隆年製」四字楷書刻款

來源

美國私人珍藏

鈴杵為藏傳佛教法器。此杵是仿銅質杵而製，雕刻精緻。清宮舊藏中有造型類似但尺寸略小的乾隆款玉金剛杵，見故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版113號（圖一）。另外參考一件來自相同北美私人舊藏的一件乾隆款玉金剛杵，2019年5月29日於香港佳士得拍賣，拍品3033號（圖二）。



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



fig. 2 Sold at Christie's Hong Kong, 29 May 2019, lot 3033  
圖二 香港佳士得 2019年5月29日 拍品3033號



2837 (marks)



2838

AN IMPERIAL SOAPSTONE SEAL

QIANLONG PERIOD (1736-1795)

The seal is smoothly polished with four plain sides with the seal face carved in intaglio with a four-character inscription, *Yuju zhengjian*, 'in agreement with Su Shi'.

2¾ in. (7 cm.) high, 237g, box

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

US\$200,000-320,000

PROVENANCE

Ye Yiquan, Shanghai, early 20th century

LITERATURE

*Qingdai dihou xiying pu* (An Album of Impressions of the Qing Dynasty Rulers and Empresses' seals), Beijing, 2005, vol. 5, Qianlong-1, p. 21 (fig. 1)

*Qingdai dihou xiying pu* (An Album of Impressions of the Qing Dynasty Rulers and Empresses' seals), Beijing, 2005, vol. 8, Jiaqing-1, p. 29

*Qingdai dihou xiying pu* (An Album of Impressions of the Qing Dynasty Rulers and Empresses' seals), Beijing, 2005, vol. 10, Daoguang-1, p. 37

清乾隆 御用白壽山「玉局正見」寶璽 (237克)

來源

葉貽銓，上海，二十世紀初

著錄

《清代帝后璽印譜》，北京，2005年，第五冊，乾隆卷一，頁21（圖一）

《清代帝后璽印譜》，北京，2005年，第八冊，嘉慶卷一，頁29

《清代帝后璽印譜》，北京，2005年，第十冊，道光卷一，頁37



seal face 印面



impression 印文



fig. 1  
圖一



inscription on box  
盒上題籤



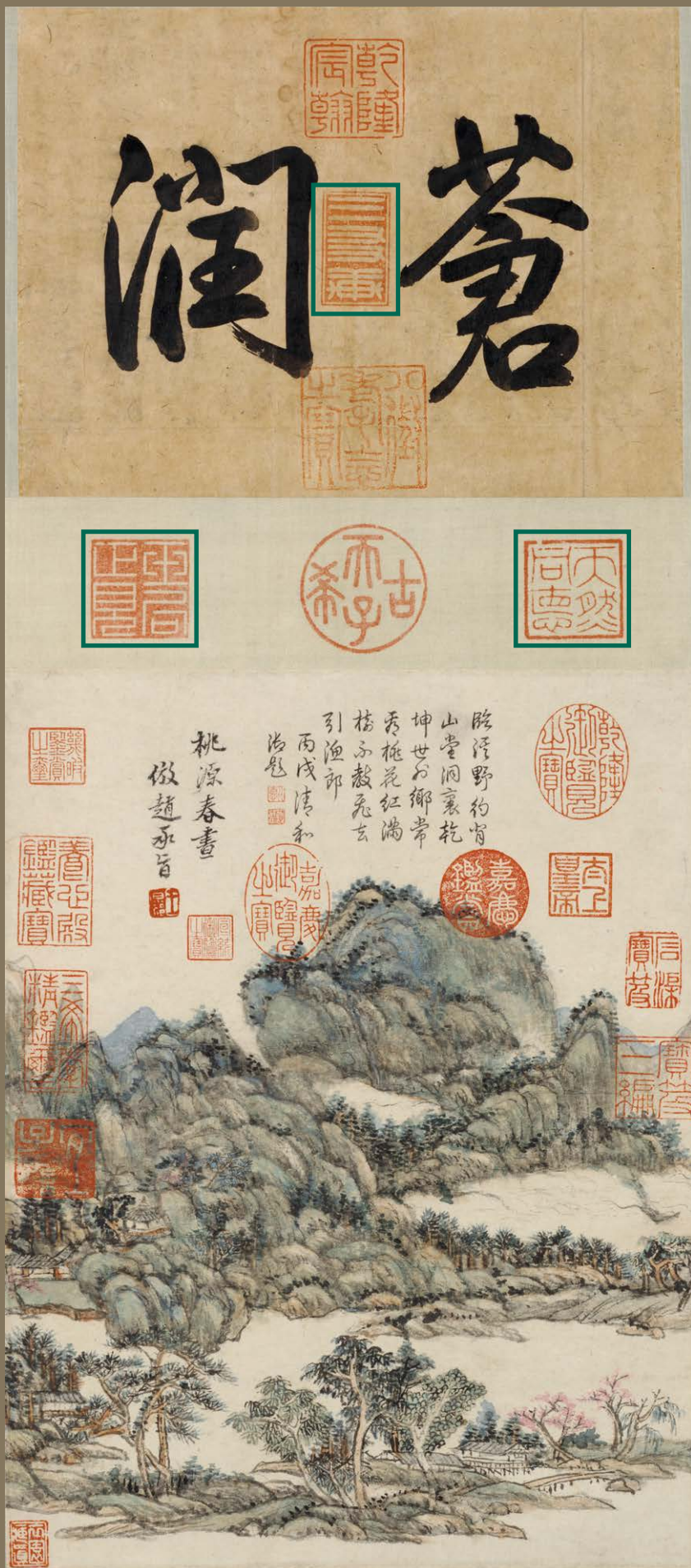


fig. 2 Impressions of the Sanyouxuan seal group. Wang Yuanqi, Chinese (1642-1715). *Springtime at the Peach-Blossom Spring*, Qing Dynasty (1644-1911). Hanging scroll of remounted album leaves: ink and color on paper, 12 1/4 x 9 3/4 inches (31.1 x 24.8 cm).

The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Arthur Rothwell, 62-16. Photo: Jamison Miller

圖二 「玉局正見」、「三友軒」、「天然同德」鈐印於乾隆丙戌年御題《王原祁仿趙孟頫桃源春畫》美國納爾遜阿爾金斯博物館藏品

## 2838 Continued

The inscription of the current seal corresponds exactly to the impression recorded in *Qianlong Baosou*, *Jiaqing Baosou*, and *Daoguang Baosou*. The current seal belonged to a seal group comprising two other seals with the inscriptions *Sanyouxuan* (The Three Friends Studio) and *Tianran tongde* (In spontaneous harmony with virtue) and were kept in the *Sanyouxuan* at the Jianfu Palace within the Forbidden City. The impressions of this seal group can be found on *Springtime at the Peach-Blossom Spring* by Wang Yuanqi (1642-1715) in the Nelson-Atkins Museum of Art, object number: 62-16 (fig. 2).

The current seal was in the collection of Ye Yiquan, who was the fourth son of the late-Qing business magnate Ye Chengzhong (1840-1899) who pioneered the hardware industry in China. Ye Yiquan built the famous Jiangwan racecourse and used its revenue to fund the construction of a mansion and garden complex that became known as the Ye Garden or the Shanghai Garden of the Night, which he donated to the Shanghai Medical School in 1933. The complex forms part of the Shanghai Pulmonary Hospital today. The current seal is accompanied by a brocade box with a label on the cover and an ink inscription with an inventory number on the base.

此璽為白壽山石素方章，印文「玉局正見」陰文篆書。此璽印文著錄於現藏北京故宮的《乾隆寶齋》、《嘉慶寶齋》及《道光寶齋》中，通過實物與寶齋的仔細比對可知，此璽無論在篆法佈局以及質地、尺寸大小上，與寶齋中的記載完全吻合。根據《乾隆寶齋》、《嘉慶寶齋》及《道光寶齋》上的排列我們推斷此璽與「三友軒」和「天然同德」為組璽，且三朝沿用。關於組璽的鈐用，在欽定石渠寶笈三編卷十三中亦有明確記載。《王原祁仿董源疎林浮黛圖》一軸，紙本。《王原祁仿米仁友雪山新霽》一軸，紙本。《王原祁仿惠崇江南春色》一軸，紙本。《王原祁仿黃公望翠岑精舍》一軸，紙本。《王原祁仿吳鎮溪山無盡》一軸，紙本。皆為三璽全並都是乾隆丙戌（31）年鈐用。而現存美國納爾遜－阿爾金斯博物館，乾隆丙戌年御題《王原祁仿趙孟頫桃源春畫》，是目前唯一所見鈐有三璽全的原作（圖二）。

說到此璽印文「玉局正見」，便要從三友軒說起。三友軒是乾隆皇帝以歲寒三友松、竹、梅為題命名的書齋。據《欽定日下舊聞考》卷十七載，紫禁城內建福宮有三友軒。建福宮建於乾隆五年（1740），宣統以後被焚，此軒遺跡無存。此軒窗外種植松、竹、梅，軒內還收藏有曹知白《十八公圖》、元人《君子林圖》、宋元《梅花合卷》。乾隆有《三友軒詩》云：「喬松恒落落，新筍已亭亭。唯是梅子候，無妨通體馨。允宜詩著句，況有畫傳形。即景思三益，堪為砥錫型。」又據《石渠寶笈》載，乾隆十二年丁卯有御題三友軒珍藏匣面及長詩。乾隆在其詩中對三友軒的命名做了解釋：「三友之名始宣尼，直諫多聞益德資。香山取譬琴詩酒，放達繫非予所師。獨有玉局稱正見，直號植物松竹梅。」他指出三友的典故出自孔子，以友直，友諒，友多聞為益者三友；白居易以琴、詩、酒為三友，過於放達與乾隆理念不符；蘇軾（玉局）則以松、竹、梅為三友，比擬雅正，最合乾隆心意。綜上所述，此方「玉局正見」寶璽，作為乾隆皇帝御用「三友軒」組璽中的一方，當屬乾隆早期專門為建福宮中的三友軒專門製作的，並且在嘉慶、道光兩朝始終存放於三友軒中，是建福宮三友軒非常重要的象徵物。

此寶璽為清末鎮海富商、中國五金大王葉澄衷（1840-1899）的四子葉貽銓舊藏。葉氏家族在當時經營有五金業、火油業、軍需工業、鋼鐵與煤炭業、航運業、火柴業、繅絲業、金融業九大項，擁有一百多家企業，其資產規模達一千多萬兩銀元之巨，可謂富可敵國。1908年葉貽銓創辦江灣賽馬場。後於滬購置私人花園洋房，被稱為「上海夜花園」。1933年，葉子衡將該洋房捐給上海醫學院，成立澄衷肺病療養院。舊配書卷式錦布印匣，題籤：玉局正見，白壽山陰文章。盒底墨書：「英字三九九號銓」－此應為葉家的收藏編號。



2839

AN INSCRIBED *TIANHUANG* SEAL BY HE KUNYU FOR LI HONGZHANG  
QING DYNASTY, 19TH CENTURY

The rectangular seal is carved with an inscription in running script on the side with a dedicatory inscription to Shaoquan (Li Hongzhang, 1823-1901) followed by a signature of Kunyu (He Kunyu, 1828-1896). The seal face is carved with a four-character inscription in seal script in intaglio reading, *Li Hongzhang yin*, 'seal of Li Hongzhang'.

2 1/16 in. (5.2 cm.) high, 72g, box

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

US\$110,000-150,000

PROVENANCE

Acquired from the descendent of Li Hongzhang in San Francisco at the end of the 20th century



seal face 印面

impression 印文

清十九世紀 何昆玉刻田黃素章李鴻章自用印（72克）

印文：李鴻章印

邊款：少荃中堂大人鈞正，昆玉恭製

來源

二十世紀末得於舊金山李鴻章後人

李鴻章(1823-1901)，安徽合肥人，字少荃、子黻、漸甫，號儀叟、省心，人稱李中堂、李傅相，亦稱合肥相國。晚清重臣。淮軍創建者和統帥，洋務運動的主要宣導者之一，建立了西式海軍北洋水師。日本首相伊藤博文視其為大清帝國中唯一有能耐可與世界列強一爭長短之人。身後被慈禧太后譽為「再造玄黃」之人。追贈其為太傅、晉一等肅毅侯、謚文忠。

何昆玉（1828-1896），廣東高要人，字伯瑜，清代篆刻家。據《中國美術家人名辭典》載：「精歧黃。篆刻宗浙派，尤善撫拓彝器，與吳中李錦鴻並稱。客濼縣陳介祺家，賞奇析疑，見聞日廣，鑒別尤精。輯《古金齋古銅印譜》」。





2840

A *TIANHUANG* SEAL  
QING DYNASTY (1644-1911)

The seal has an irregular-shaped top with a seven-character inscription carved in relief on the seal face.  
2¾ in. (7 cm.) high, 121g, box

HK\$700,000-1,000,000

US\$90,000-130,000

清 田黃印 (121克)

印文：縱橫逸氣走風雷



seal face 印面

impression 印文

2841

### A SOAPSTONE OVAL SEAL

SIGNED SHANG JUN, EARLY QING DYNASTY, 17TH CENTURY

The top of the oval seal is carved with two intertwined phoenix rising from the clouds, with one grasping a chrysanthemum spray in its mouth above a signature of Shang Jun within an oval. The seal face is plain.

3 5/8 in. (9.2 cm.) high, 231 g, box

HK\$600,000-800,000

US\$77,000-100,000

#### PROVENANCE

A Taiwanese private collection, acquired in 1989

Shang Jun is the pseudonym of the renowned 17th-century carver Zhou Bin. The present seal appears to be one of the largest seals bearing his signature. The carving of the current seal is very similar in subject and style to a soapstone paperweight in the Detroit Institute of Arts, accession number 52.127 (fig. 1). Other comparable examples include a *tianhuang* seal with a double-phoenix finial by Zhou Bin in the Shanghai Museum; a *tianhuang* seal in the Palace Museum, Beijing with a similar double-phoenix finial but without the openwork (fig. 2); and a soapstone carving of a phoenix among peonies and *lingzhi* fungus in the Freer Gallery of Art and the Arthur M. Sackler Gallery by Zhou Bin with a similar but deeper style of carving, see accession number F1958.1a-c (fig. 3).

#### 清初 壽山石雙鳳鈕橢圓印（231克）

邊款：尙均

#### 來源

台灣私人珍藏，1989年入藏

此印鈕採透雕及多層浮雕等工藝而成，呈現雙鳳翱翔於雲端處的祥瑞情景，層次豐富，錯落有致，刀法勁挺，流暢嫺熟。於鳳唧菊枝下方刻有「尙均」橢圓減地陽文篆書款，若隱若現，佈局十分巧妙。此印似為現今所見有「尙均」款記的印章中尺寸最大者。

周彬，字尙均，十七世紀著名雕刻家，其製鈕以鳳鈕最為著名。底特律藝術博物館藏一壽山石雙鳳紙鎮，其石質、色澤、刀工皆與此印十分類似（圖一）。其他主體及風格類似的例子可參考上海博物館藏周彬製田黃石雙鳳鈕章；北京故宮博物院藏「菩薩戒憂婆塞員頓蒯壽樞」田黃印（圖二）；及華盛頓弗利爾美術館與亞瑟·M·賽克勒美術館藏周彬製壽山石鳳紋文鎮（圖三）。



fig. 1 The Detroit Institute of Art  
圖一 底特律藝術博物館藏品

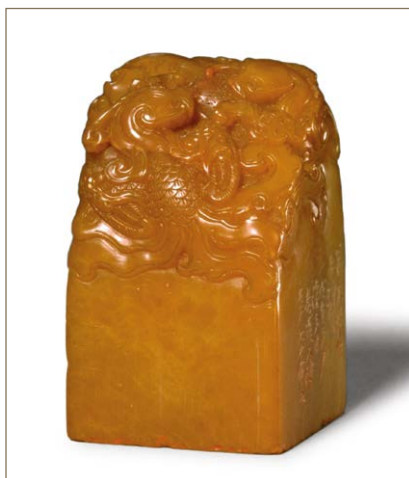


fig. 2 Collection of the Palace Museum, Beijing  
圖二 北京故宮博物院藏品



fig. 3 Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1958.1a-c  
圖三 華盛頓弗利爾美術館與亞瑟·M·賽克勒美術館藏品



signature  
邊款



(two views 兩面)



2842

A *TIANHUANG* 'MYTHICAL BEAST' SEAL BY XU SANGENG FOR HE SHAOJI

QING DYNASTY, 19TH CENTURY

The square form seal is carved with a crouching beast with a bifurcated horn to its head, incised to one side with the characters *jinlei daoshi* (the Daoist Jinlei). The seal face is carved with the phrase *Yuansou shending zhenji* (verified to be authentic by Yuansou). 1¾ in. (4.2 cm.) high, 29.5 g, box

HK\$150,000-250,000

US\$20,000-32,000

The pseudonym *Jinlei daoshi* is used by the Qing seal carver Xu Sangeng (1826-1890) from Zhejiang. Yuansou is the other name for He Shaoji (1799-1873), a poet, painter and calligrapher from Hunan active in the late Qing period.

清十九世紀 徐三庚刻田黃瑞獸鈕何紹基自用印（29.5克）

印文：蜃叟審定真蹟

邊款：金壘道士



seal face  
印面

impression  
印文

2843

A TIANHUANG 'MYTHICAL BEAST' SEAL FOR  
YUAN TINGSHOU

QING DYNASTY, 18TH-19TH CENTURY

The rectangular seal is carved to the top with a recumbent mythical beast, incised to one side with the characters *jialin hejing dushutai* ending with the signature Shoujie. The same characters are carved to the seal face.

1¼ in. (3 cm.) high, 24.5 g

HK\$120,000-180,000

US\$16,000-23,000

Shoujie was the pseudonym of the scholar Yuan Tingshou (1762-1809) from Wuxian, now Suzhou, who was a renowned collector of books who acquired at times up to 70,000 book volumes.

The characters *jialin hejing dushutai* may be translated as 'reading desk in a peaceful neighbourhood'.

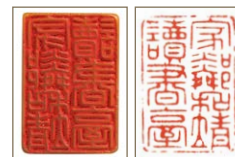
清十八/十九世紀 田黃瑞獸鈕袁廷壽印 (24.5克)

印文：家鄰和靖讀書臺

邊款：家鄰和靖讀書臺，綏階



2843



seal face  
印面

impression  
印文

2844

A FINELY CARVED 'MYTHICAL BEAST'  
TIANHUANG SEAL BY CHEN JULAI

REPUBLIC PERIOD

The oval seal is intricately carved with a horned and winged mythical beast to the top. One side of the seal is incised with the signature Julai and the seal face is carved with the characters *Siming Zhai* (Hall of Siming).

1½ in. (3.5 cm.) high, 19.5 g

HK\$100,000-150,000

US\$13,000-19,000

LITERATURE

Han Fozhi, *Yinhai Shiyi*, Beijing, 1989

民國 陳巨來刻田黃瑞獸鈕印 (19.5克)

邊款：巨來

印文：思明齋

著錄

韓佛之，《印海拾遺》，北京，1989年



2844



seal face impression  
印面 印文



~ 2845

A SMALL 'CHILONG' CORAL SEAL  
GUANGXU PERIOD (1875-1908)

The small square seal is intricately carved to the top with a coiled *chilong* dragon, with the seal face carved with the characters *Guangxu yulan zhibao* (for Guangxu imperial appreciation).

1 1/8 in. (2.9 cm.) wide

HK\$200,000-300,000

US\$26,000-38,000

清光緒 珊瑚螭龍鈕印

印文：光緒御覽之寶

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seal face  
印面

impression  
印文



2846

A PAIR OF BAIFURONG SOAPSTONE SEALS  
BY ZHI CI'AN FOR YE YIQUAN

DATED *RENWU* CYCLICAL YEAR, CORRESPONDING TO 1942 AND OF  
THE PERIOD

Each seal is of square section, one incised to one side with the inscription *renwu san yue Ci'an fang Han* (*renwu* year, third month, Ci'an after Han style) and carved to the seal face with the name Ye Yiquan, the other incised to one side with the inscription *Ci'an bo zuo hu shang* (by Zhi Ci'an in Shanghai) and carved to the seal face with two characters reading *zi heng*. Both stones are of beige-white colour with faint caramel streaks.

2½ in. (5.4 cm.) high, 105g, box

(2)

HK\$300,000-500,000

US\$39,000-64,000

The cyclical year of *renwu* corresponds to 1942 in the Republic period. The accomplished painter and carver Zhi Cian (1903-1974) from Jiangsu was famous for his seal and bamboo carving, with some of his best known works found in bamboo fans and wrist rests.

Ye Yiquan (n. d.) was the fourth son of the late-Qing business magnate Ye Chengzhong (1840-1899) who pioneered the hardware industry in China. Ye Yiquan built the famous Jiangwan racecourse and used its revenue to fund the construction of his mansion and garden complex that became known as the Ye Garden or the Shanghai Garden of the Night, which he donated to the Shanghai Medical School in 1933. The complex forms part of the Shanghai Pulmonary Hospital today. The current seal is accompanied by a brocade box with a label on the cover and an ink inscription with an inventory number on the base.

民國壬午年（1942）

支慈庵刻白芙蓉素章葉貽銓用印一對（各105克）

印文：葉貽銓 / 子衡

邊款：壬午三月，慈廠仿漢 / 慈廠作于滬上

此對印為雕刻大師支慈庵（1904-1974）為葉貽銓所刻。配書卷式錦布印匣。盒底墨書：「英字三一號賞全金」- 此應為葉家的收藏編號。葉貽銓，字子衡，清末鎮海富商、中國五金大王葉澄衷（1840-1899）的四子。葉氏家族在當時經營有五金業、火油業、軍需工業、鋼鐵與煤炭業、航運業、火柴業、繅絲業、金融業九大項，擁有一百多家企業，其資產規模達一千多萬兩銀元之巨，可謂富可敵國。葉貽銓少年在上海讀書，喜愛文學，其父為其聘請英國教師，從小深受西洋文化影響。1899年其父亡故，他與其二哥貽釗共同支撐葉氏企業。1908年葉貽銓創辦江灣賽馬場，從所獲利潤中籌款於滬購置私人花園洋房，被稱為「上海夜花園」。1933年，葉子衡將這座私人花園捐給上海醫學院，成立澄衷肺病療養院。現為上海市肺科醫院。

支慈庵（1904-1974）名謙，字南村，江蘇吳縣（今蘇州）人。長期寄居上海，20世紀30年代刻竹已嶄露頭角。支慈庵藝術造詣深厚，能書善畫，尤擅金石篆刻。刻竹以畫理入，講意境，求情趣，融書、畫、刻於一爐。刀工精緻，謹嚴有法，畫面結構完整協調。



seal faces  
印面

impressions  
印文







THE PROPERTY OF A GENTLEMAN

2847

AN IMPORTANT IMPERIAL INSCRIBED SPINACH-GREEN JADE RETICULATED BRUSH POT

QIANLONG PERIOD, INSCRIBED WITH A CYCLICAL DATE YIMAO, CORRESPONDING TO 1795 AND OF THE PERIOD

The brush pot is of cylindrical form and stands on three *ruyi*-shaped feet. It is masterfully pierced and carved on the exterior with a continuous scene depicting an elderly man walking below a pavilion and holding a long gnarled staff, accompanied by a young attendant carrying a *qin* in a cloth pouch; the reverse is carved with another boy carrying firewood on his shoulders, walking towards a building within a balustraded garden, below a four-character inscription 'fantong xianliu'. The rim of the brush pot is further inscribed with an Imperial poem, the cyclical date, followed by a seal 'bi de' in seal script. The well-polished stone has a deep spinach green tone mottled with lighter and darker inclusions.

12.5 cm. (5 in.) high

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

US\$520,000-770,000

PROVENANCE

Sold at Sotheby's London, 28 October 1988, lot 306

Sold at Sotheby's Hong Kong, 31 October 2004, lot 229

清乾隆乙卯年（1795）御用題詩碧玉「樊桐仙侶」筆筒

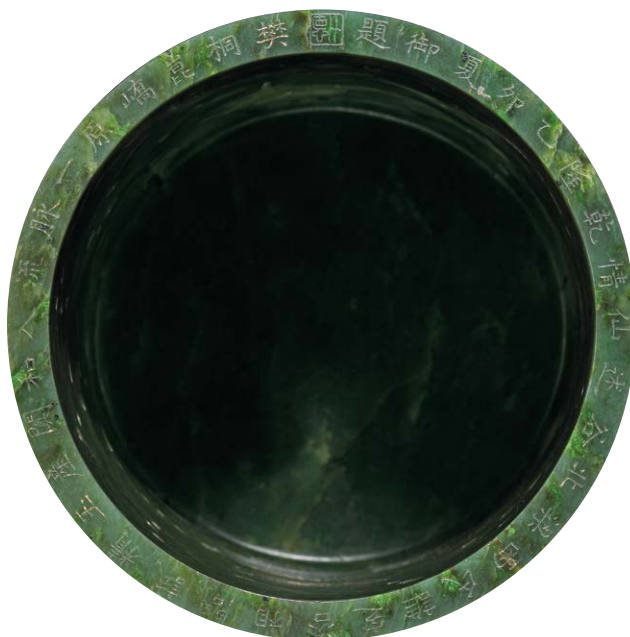
銘文：樊桐崑嶠原一脈，流入和闐產玉精，試問相咨定誰氏，西梁北谷述仙情。乾隆乙卯夏御題

鈐印：比德

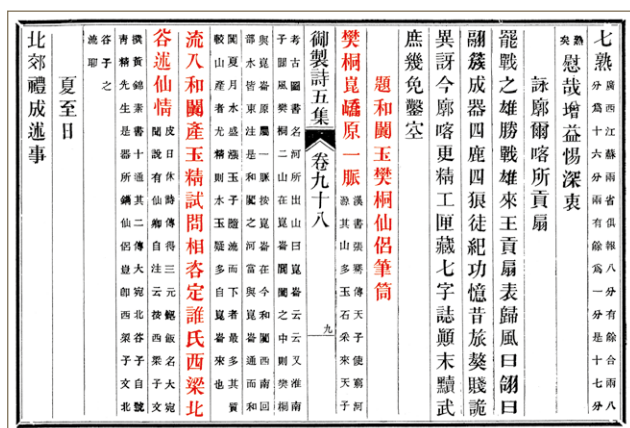
來源

倫敦蘇富比，1988年10月28日，拍品306號

香港蘇富比，2004年10月31日，拍品229號



detail  
細部



Complete Compilation of Poems and compositions by the Gaozong Emperor, vol. V, *juan* 98-9  
《清高宗御製詩文全集》，第五集，卷九十八之九





fig. 1 Sold at Christie's Paris, 15 December 2010, lot 106  
圖一 巴黎佳士得，2010年12月15日，拍品106號

## 2847 Continued

The poem can be translated:

Fantong and Kunlun are of the same mountain range,  
Carried by river to Khotan, bearing the jade essence.  
Who is depicted on it, may I ask?  
Probably Beigu of Xiliang, speaking of immortal affairs.

This poem was composed by Qianlong in 1795. In it he speaks of the fine quality of the jade material of the brush pot, as well as the subject matter depicted on it. According to *Shuijingzhu*, an ancient book of topography, Fantong is the name of a mountain forming part of the Kunlun mountain range. The jade roughs from this mountain, carried by river, are deposited on the riverbed of Khotan. These jade pebbles, of which the current brush pot is made, are considered the best quality of jade material after this long and arduous process. Xiliang is the name of a Western Han Dynasty Daoist, sobriquet Taji Zhenren (True Man of Supreme Ultimate). He is said to have written a document *Huangjin Sushu* (Letters on Yellow Brocade), in which is recorded an immortal Beiguzi from Dayuan (modern day Ferghana Valley of Central Asia). Qianlong thinks the elderly man depicted on the current brush pot, presumably because of Khotan's proximity to Dayuan, is most likely Beiguzi.

Jade brush pots are precious objects on the desk of an Imperial scholar. They are extremely wasteful to make, using a whole block of jade pebble. They are also quite laborious, especially a brush pot with such intricate design as the current one. It is for this reason that jade brush pots are very rare, while those inscribed with imperial poems are extremely rare. Spinach jade is one of Qianlong's favoured material for making brush pots. The current example is unusually small and delicate, and probably the smallest Imperial inscribed brush pot in existence. Although it is small in size, its carving is particularly fine, with the design rendered on multiple planes of carving in the thickness of only 1 cm, comparable to top quality bamboo brush pots. Compare to the Imperial inscribed spinach jade brush pot sold at Christie's Paris, 15 December 2010, lot 106 (fig. 1), decorated with 'The Literary Gathering of West Garden'. It is perhaps the largest Imperial inscribed brush pot in existence, and provides an amusing contrast to the current example.

這是一首乾隆乙卯年（1795）所題的御製詩（著錄於清高宗御製詩文全集第五集，卷九十八之九）既贊筆筒玉質精美，兼點出筆筒紋飾主題。樊桐為《水經注》中的山名，相傳為崑崙山（即崑崙）的一支脈，其上玉石由河水冲刷下來到和闐河床上，質量精美堪稱玉中之精，詩句直接點明此筆筒所用玉材即為珍貴的河產子料。西梁即西漢道士西梁子文，又號太極真人，傳說他曾撰《黃錦素書》，其上記載有一位仙人，大宛（中亞古國）的北谷子。或許是因為大宛與和闐地緣相近，乾隆認為此筆筒上的仙人應便是西梁子文所提到的北谷子。筆筒題名《樊桐仙侶》，此處仙侶即「仙人之輩」之義，而非指有兩位神仙伴侶。

玉筆筒是帝王案上貴重的文具，用料耗損，工藝繁複，故數量不多，而帶有御題詩的筆筒更是鳳毛麟角，從近年來的拍賣資料統計，在市場上流通的例子，總數不會超過十多件，數量實比玉璽要少的多。在玉上刻字的工藝，難度非常高，而且一出錯，就連原有的器皿也損毀了。能被乾隆皇帝看上，命工匠刻字的器物，大都是玉中精品，所以製作的風險也更大，能勝任者皆為玉匠中高手。乾隆四十六年的上諭檔就記載，當時為了要製作玉冊，需要會刻字的玉匠，而如意館裏只有四位會刻字，四位中又只有兩位的水準能製作玉冊，考慮到「惟精練玉工方能勝任」，不能在京中招人，需要命蘇州織造在當地精選好手八人入宮。古代能留下姓名的玉匠不多，但是乾隆皇帝卻特別允許專門刻字的如意館玉匠朱彩在作品上留下姓名，這是清朝宮中玉匠准許在玉器上署名的唯一例子，可見在玉器上刻字的工藝，是乾隆最為贊賞的一門藝術。

碧玉是乾隆鍾愛的玉種，特別喜歡以它製作案前御用的筆筒。此筆筒尺寸嬌小可愛，在帶御題詩的碧玉筆筒中難得一見，體量雖小，但其雕工極其細膩講究，從透雕到器表多達十層，直可與上乘的竹雕比肩，堪稱一絕。試比較巴黎佳士得2010年12月15日拍出，拍品106號一件御題詩《西園雅集》碧玉筆筒，是近年來市場上所見尺寸最大的御題詩碧玉筆筒（圖一），與本筆筒一大一小相互輝映。



2848

A RARE AND FINELY CARVED WHITE JADE  
PLAQUE

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

The plaque is intricately carved and pierced with the characters *chang yi zi sun*, 'eternal benefits for future generations', flanked by two mythical beasts with humanoid heads and archaic phoenixes. One narrow side of the circular disc is inscribed with the characters *Qianlong nian zhi*, 'made during the reign of Qianlong'. The other side is inscribed with *Mo zi yi bai qi shi wu hao*, 'the character *mo*, from the series numbered one hundred and seventy five'. The stone is of an even pale tone.

5 in. (12.7 cm.) long

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

US\$160,000-230,000

PROVENANCE

A French private collection, acquired prior to the 1950s  
Sold at Christie's London, 10 November 2015, lot 109

The current lot belongs to an existing group of related jade plaques which imitate Han dynasty examples of this shape, either with the characters, *yi zi sun*, 'For the benefit of sons and grandsons', or *yi shou*, 'For the benefit of Longevity'. An Eastern Han plaque inscribed with the *yi shou* characters is in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jewellery (I)*, Hong Kong, 1995, pp. 258-259, no. 216.

Compare this lot to an example from the Oscar Raphael Collection in the Fitzwilliam Museum in Cambridge, inscribed with *Liangzi Yibai liushiba hao*, 'the character *Liang*, from the series numbered one hundred and sixty eight', illustrated by James C.S. Lin in *Arts of Asia*, May-June 2010, p. 114, no. 14. Also see another plaque in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jewellery (III)*, p. 158, no. 127, inscribed with *Fuzi yibai bashiba hao*, 'The character *Fu*, from the series numbered one hundred and eighty eight'.

清乾隆 白玉鏤雕長宜子孫牌

「乾隆年製」、「莫字一百七十五號」刻款

來源

法國私人珍藏，1950年代前入藏

倫敦佳士得，2015年11月10日，拍品109號

此拍品屬一組於清代製作，仿漢代風格的玉牌，其中有飾「宜子孫」或「益壽」刻文。北京故宮博物院藏一東漢玉璧，透雕「益壽」二字，圖見《故宮博物院藏文物珍品全集 - 40 - 玉器(上)》，香港，1995年，頁258-259，圖216。參考 Oscar Raphael 舊藏，現存英國劍橋費茲威廉博物館的一件清乾隆玉牌，刻「良字一百一十號」，載林政昇，《Arts of Asia》，2010年5-6月，頁114，圖14。另見北京故宮博物院藏一清代玉牌，其邊沿書「覆字一百八十八號」，圖見《故宮博物院藏文物珍品全集 - 42 - 玉器(下)》，香港，1995年，頁158，圖127。



mark and inscription  
刻款





detail of cover  
盒蓋細部

2849

A RARE EMBELLISHED ZITAN CIRCULAR  
'CRICKET BOX' AND COVER BY ZHOU ZHU  
MING DYNASTY, 16TH-17TH CENTURY

The top surface of the fitted cover is inlaid with an exquisitely depicted pair of confronting crickets above chrysanthemum branches in different materials including painted bone, mother-of-pearl, malachite, agate and amber, below an inscription in silver followed by a square maker's mark reading Zhou Zhu. The center is pierced in coin-form and surmounted by a circular reticulated dragon-form finial in tinted bone, all surrounded by a raised border and lipped rim. The box is set with a *qiyang* stone base. 7½ in. (19 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

明十六/十七世紀 周柱作百寶嵌紫檀門蟋蟀圓蓋盒

款識：周柱

周柱，即周翥，明嘉靖年間江蘇人，生卒不詳，為鑲嵌工藝「百寶嵌」大師，其頂尖技法為世人所驚訝，遵奉其獨步工藝門派為「周制」。清史料記載，乾隆年間藏書家吳騫（1733-1813）撰《尖陽業筆》卷五記：「明世宗時，有周柱善鑲嵌奩匣，精妙絕倫，時稱周嵌。」《尖陽業筆》中亦提到，周柱為明嘉靖年間宰相嚴嵩（1480-1567）所資助，其作品皆為權貴宮廷所擁，尤其嚴嵩被彈劾後盡歸朝廷，鮮少流入民間，極為珍罕。

清乾隆年間學者錢泳（1759-1844）著《履園叢話》十二章載：「周制之法，惟揚州有之，明末有周姓者始創此法，故名周制。其法以金銀、寶石、真珠、珊瑚、碧玉、翡翠、水晶、瑪瑙、玳瑁、車渠、青金、綠松、螺甸、象牙、密蠟、沉香為之，雕成山水、人物、樹木、樓臺、花卉、翎毛，嵌於檀梨漆器之上。大而屏風、桌倚、窗龕、書架，小則筆床、茶具、硯匣、書箱，五色陸離，難以形容，真古來未有之奇玩也。」周柱擅以各種珍貴材料鑲嵌於大小器物之上，亦善雕刻，其作品構圖之繁複，材料種類之廣，皆為周制之特徵，後世難以超越。周柱擅施突嵌法，使材料高於地子表面，隱約成浮雕效果，立體生動，鬼斧神工，比起後世與地子同高的平嵌法費工耗料，造就鑲嵌工藝的頂峰。本拍品蓋面上的蟋蟀，身體為牛角鑲嵌，而足部則以淺陰刻手法表達，工藝精湛，栩栩如生。

北京故宮博物館藏一系列的百寶嵌木器，精美生動，部分應與本拍品一樣同為周制，參考《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號219-248。但如本拍品般尺寸較大的圓形蓋盒，北京恭王府博物館藏一例，明代周柱款百寶嵌花鳥硯盒暨歛硯，上有乾隆四十九年（1784）題銘。水松石山房舊藏數例周制百寶嵌蓋盒，其中最出色例子，拍賣於香港蘇富比，2012年4月4日，拍品179號。







2850



2850 (mark)

2850

A SONGHUA INK STONE

KANGXI INCISED AND GILT FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1662-1722)

The rectangular ink stone is carved with a sloping ink well surrounded on three sides with *kui*-dragon motifs with a pair of angular dragons confronted on a pearl to the top of the ink well. The centre of the recessed base is incised and gilt with the Kangxi reign mark.

6 $\frac{7}{8}$  in. (17.1 cm.) long, jade-inset wood cover and wood stand

HK\$240,000-350,000

US\$31,000-45,000

清康熙 松花石雕龍紋長方硯

「康熙年製」描金篆書刻款

2851

A LACQUERED WOOD INK STONE AND EMBELLISHED 'PRUNUS AND PHEASANTS' STAND AND COVER BY LU KUISHENG

DAOGUANG PERIOD (1821-1850)

The top of the ink stone has a shallow ink well surrounded by a raised border, the reverse with a concave cavity transitioning into a convex semi-sphere. Accompanied by a fitted lacquered stand inscribed with a square maker's mark on the underside reading, Lu Kuisheng *zhi*, 'made by Lu Kuisheng', and a lacquered cover inlaid with a pair of pheasants resting on prunus branches flanked by flowers in different materials including agate, malachite, soapstone and mother-of-pearl.

6 $\frac{1}{4}$  in. (15.9 cm.) long

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE

A Japanese private collection



2851



Lu Kuisheng (? - 1850) was a native of Yangzhou and hailed from a family known for making lacquer wares. Lu Kuisheng himself was particularly famous for making the current type of lacquered wood ink stones, which are distinguished by their lightness and resistance to wear, and by the elegantly decorated fitted boxes, or stands with covers. The Shanghai Museum has a collection of similar ink stones by Lu Kuisheng, including a round ink stone accompanied by a stand bearing an almost identical mark to the current example, see *Literati's Farmland: Selected Ink-stones in the Collection of Shanghai Museum*, Shanghai, 2015, p. 275, no. 6-95. A larger ink stone of similar shape and also with embellished stand and cover was sold at Christie's Hong Kong, 30 May 2018, Lot 2955.

清道光 盧葵生作漆砂硯連百寶嵌梅花野雉圖硯蓋及座

款識：盧葵生製

來源

日本私人珍藏

盧棟 (?-1850)，字葵生，揚州人，祖父映之、父慎之均為製漆名家。葵生尤以製作漆砂硯聞名，其作品輕巧耐磨，清麗雅致，並皆配以成套硯盒，或硯座及蓋。上海博物館藏有葵生作品數件，包括一件硯座款識近乎相同的圓硯，見《惟硯作田：上海博物館藏硯精粹》，上海，2015年，圖版 6-95。一件形制相近但較大的漆砂硯連百寶嵌蓋座，拍賣於香港佳士得，2018年5月30日，拍品 2955 號。



2851 (mark)

2852

A GILT-BRONZE 'LOTUS' BEEHIVE-FORM WATER POT  
QING DYNASTY, 18TH CENTURY

The domed vessel is elaborately decorated with two bands of meandering lotus scrolls, encircling a band of *nuyi* heads around the mouth rim. The base has an apocryphal six character Xuande mark to the centre, with a smaller incised mark to the edge of the foot rim reading *Qianzi shierhao* (*Qian* character, number twelve).

3¼ in. (8.3 cm.) diam.

HK\$ 150,000-250,000

US\$20,000-32,000

清十八世紀 鑲金銅纏枝蓮紋水盂

款識：大明宣德年製、乾字十二號



base  
底部



2853

A SMALL PAINTED ENAMEL FLORAL MALLETT-SHAPED INCENSE  
TOOL VASE

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

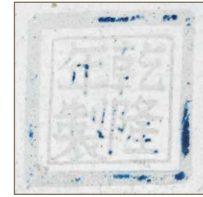
The exterior of the vase is decorated with a dense pattern of blossoming flower sprays, set  
against a bright yellow ground. The mouth is encircled by a blue *myi* border and the white  
base bears the blue reign mark.

3¼ in. (8 cm.) high, box

HK\$500,000-700,000

US\$65,000-90,000

The richly painted pattern on the current lot, with a variety of colour gradations, highlights the  
advanced skills of the palace enamellers during the 18th century. The Kangxi Emperor was  
fascinated with foreign imported enamelled metalwork, and set up an enamel workshop in  
the palace to develop local production of these exotic metal-bodied wares. In 1719, he enlisted  
the French Jesuit missionary Jean-Baptiste Gravelereau to train native artisans at the enamel  
workshop the skills of enamelling. Many of the enamels on metal that were produced during  
the period were inscribed with a *Kangxi Yuzhi* mark, reflecting his admiration for luminous  
metalwork like the current vase. See a Kangxi mark and period painted enamel incense tool vase  
which sold at Christie's Hong Kong, 26 November 2014, lot 2913.



mark  
底款

清乾隆 銅胎畫琺瑯黃地纏枝花卉紋香瓶 藍料雙方框《乾隆年製》楷書款



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2854

AN IMPERIAL INSCRIBED PALE CELADON JADE TABLE SCREEN

QIANLONG PERIOD (1736-1795)

The screen is exquisitely carved in high relief on one side with a dramatic mountainous landscape scene detailed with a scholar in conversation with his attendant surrounded by steep mountain peaks, pine and *wutong* trees. Behind this is depicted an open pavilion nestled in the hanging cliffs and a gushing waterfall in the distance, all below the swirling cloud line. The reverse of the plaque is inscribed with an imperial poem by the Qianlong emperor.

11 in. (28 cm.) high, *zitan* stand

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

US\$200,000-260,000

清乾隆 青白玉御題詩攜琴訪友圖硯屏

詩文：

秦漢虬鱗翠十尋，團團如蓋散清陰；  
暫拋居士齊眉杖，靜撫中郎焦尾琴。  
指上泉流疑澗底，林端濤泛似秋深；  
怡情自具成連調，一幅希夷物外心。

御製詩初集卷之三 古今體九十一首 庚申一	題文徵明蘭亭圖 脩禊依然晉永和書成只待差山婆何須感 慨論修短試看衡山駐日戈	夏珪秋江風雨圖 雨絲風片遠連天一棹漁舟萬頃烟無事買 魚沽酒客却饒書畫米家船	題畫 御製詩初集卷三 庭樹侵簷綠蔭深披薰不藉五絃琴黃庭一 卷柴扉掩未許遊人杖策尋	題畫八首 微風細雨暮春時窄地青青蘸柳絲新水載 舟還力弱柴門絕客欲開運壽山恰稱閒遊 屐披卷何須鎮下帷最愛子西得意句蕭齋 獨對有餘思	選勝新開蓮社場良朋策杖已相將縱橫細 檢空王語覆郁頻燒心字香幽夢乍醒知蝶
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化塵緣欲淨驗龜藏陶公何用肩輿返也是 人問一酒狂	樹侵檐角草侵階散步新青印鞞鞋隔浦畫 圖排盤舍遠山蒼翠潤琴齋愛耽靜息中書 趣為識清標從事佳王謝家風今尙在高談 揮塵傲無懷	溪亭消夏俯清連波面風來簾穀鮮新笋成 林纔箇箇嫩荷出水故田田穉舍花木閒批 點蒙叟逍遙減撲撲絲喚起羲之笑多事蒲葵	御製詩初集卷三 隨有不須錢	秦漢虬鱗翠十尋團團如蓋散清陰暫拋居 士齊眉杖靜撫中郎焦尾琴指上泉流疑澗 底林端濤泛似秋深怡情自具成連調一幅 希夷物外心	梅是山妻鶴是男逋翁妙偈阿誰奈靈臺明 處丹成九耳觀清時笛弄三八字疏眉連玉 笋小團雙鳳貯都籃旋收筆硯排書卷怕作 文章博大慙
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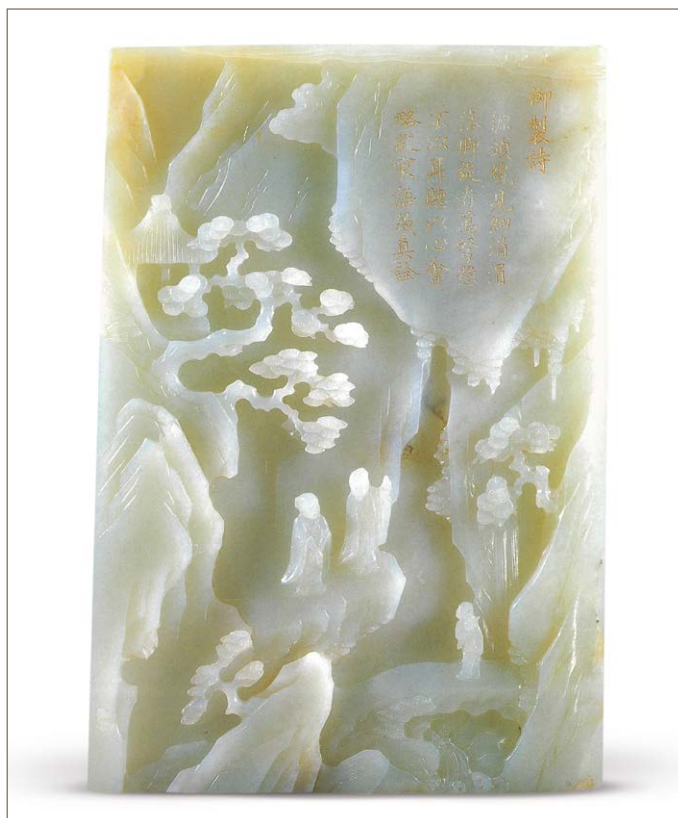


fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品

## 2854 Continued

According to the *Qing Gaozong Yuzhi Shiwen Quan Ji* 'Anthology of Imperial Qianlong Poems', the imperial poem was conceived together with another seven, which were originally composed based on a set of eight paintings, dated to 1740, the fourth year of the Qianlong reign (1740).

During the Qianlong period, the emperor was extremely fond of jade carved in pictorial style, using the visual effect and style of imperial court paintings. Thus, many jade table screens or brush pots took their influences from these paintings that depicts lives of extraordinary scholars or famous scenery.

The intricate style and quality of the carving of the current screen is comparable to that on another jade screen from the collection of the National Palace Museum, Taipei, and illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 67, p. 196. (fig. 1) Both screens are carved with similar compositions, depicting scholars within a tranquil landscape scene supplemented by an inscribed imperial poem composed by the Qianlong Emperor. According to the *Qing Gaozong Yuzhi Shiwen Quan Ji* 'Anthology of Imperial Qianlong Poems', the imperial poem together with another seven, were intended to complement a set of eight paintings, dated to 1740, the fourth year of the Qianlong reign. Therefore, the current screen is possibly carved according to the paintings in the imperial court collection and accompanied by the same poem.

此屏的雕刻風格和質量與台北故宮博物院收藏的一幅玉屏相當，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁67，圖版196號（圖一）。兩件材料皆為上等的和闐白玉，雕刻皆為乾隆典型風格，以多層浮雕於二維空間上表現山水人物空靈靜逸之感，並輔以乾隆皇帝題寫的御製詩，為乾隆時期玉作精品。



御製詩  
參漢剏鱗  
蓋散清陰  
杖靜撫中  
京深疑澗  
秋巖怡情  
幅希夷物  
外心  
斐十尋團  
暫拋居士  
尾珥拍上  
端濤泛侶  
咸連調一  
如



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2855

AN OPENWORK BAMBOO 'SCHOLARS' BRUSH POT

QING DYNASTY, 17TH CENTURY

The exterior is exquisitely carved to depict a continuous landscape detailed with scholars accompanied by their attendants while admiring a scroll painting, all situated amidst pine trees and ornamental rocks. The scene is further continued with a scholar holding a brush writing on a rock cliff, observed by his two companions watching in the distance.

5 $\frac{5}{8}$  in. (14.4 cm.) high, box

HK\$ 120,000-180,000

US\$ 16,000-23,000

清十七世紀 竹透雕松下高士圖筆筒

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2856

A RARE CARVED BAMBOO PARFUMIER  
EARLY QING DYNASTY, 17TH CENTURY

The exterior is well carved in reticulation with a three-clawed dragon. Its sinuous body is writhing around the cylindrical sides, amidst thick billowing clouds, between geometric designs at the ends.

9 $\frac{7}{8}$  in. (25 cm.) high

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE

Sold at Christie's Hong Kong, 31 October 2000, lot 1025

清初 竹透雕雲龍紋香筒

來源

香港佳士得，2000年10月31日，拍品1025號



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2857

A SMALL BAMBOO FIGURAL GROUP

MID-QING DYNASTY, 17TH CENTURY

The group is carved in the round as three individuals at leisure, depicting a scholar accompanied by his female attendant, with a musician seated in front of them joyfully playing the gong.

4 in. (8.7 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清中期 竹雕人物擺件



PROPERTY FROM AN IMPORTANT ASIAN  
COLLECTION

2858

A CARVED BAMBOO PINE TREE-  
FORM BRUSH REST  
QING DYNASTY, 18TH CENTURY

The gently arched brush rest is naturalistically  
carved as arched pine branches growing from a  
tree trunk bearing pine boughs.

4 in. (10 cm.) wide

HK\$40,000-60,000 US\$5,200-7,700

清十八世紀 竹雕松樹式筆架



2858



2859

2859

AN INSCRIBED BAMBOO BRUSH POT

SIGNED YUNQIAO SHANREN, DATED THE SIXTH MONTH OF YIMAO  
CYCLICAL YEAR CORRESPONDING TO 1795 AND OF THE PERIOD

The slender cylindrical brush pot stands on three low feet, it is  
delicately inscribed with a poem *lantingji xu*, 'Preface to the Poems  
Collected from the Orchid Pavilion', by Wang Xizhi followed by  
a signature dated summer of *yimao* year (corresponding to 1795)  
and signed Yunqiao Shanren.

4¼ in. (10.6 cm) high

HK\$80,000-120,000

US\$11,000-15,000

清乾隆乙卯年（1795）竹刻蘭亭集序筆筒

「雲樵山人」款

款識：乙卯夏六月上浣書雲樵山人

PROPERTY FROM THE KAM KU HIN COLLECTION  
鑑古軒珍藏

2860

A LARGE INSCRIBED YIXING TEAPOT  
LATE MING DYNASTY - EARLY QING DYNASTY, 17TH CENTURY

The teapot is modelled with a globular body, an ear-shaped handle and a curved spout. The exterior is incised in running script with two lines from a Tang-dynasty poem by Wang Changling titled *Bidding Farewell to Xinjian at the Hibiscus Pavilion*, followed by the name of potter Dabin. The slightly domed cover is modeled with a finial in the form of a lion with its right front paw on a brocade ball.

11¾ in. (29.9 cm.) long, box

HK\$300,000-600,000 US\$39,000-77,000

It is very rare to find such a well modelled teapot in this size. The current teapot is close to 30 cm. in length and 22 cm. in height, but it has a remarkably thin wall measuring only around 0.2 cm., which could only have been achieved by a potter of distinguished talent.

A closely related teapot is in the collection of Mampuku-Ji Temple, Kyoto, illustrated in *あこがれの名器*, n. p. n. d., p. 14, no. 2 (fig. 1). It was brought to Japan along with a smaller Yixing teapot, *ibid.* no. 1, by the temple's Chinese founder Yinyuan Longqi (Ingen Ryuki) (1592-1673) when he left China in 1654. The larger Mampuku-Ji Temple teapot is very similar to the current teapot in form and size (approx. 28 cm. long) with equally thin walls and a poetic inscription followed by the signature Shi Dabin *fanggu* (Shi Dabin imitating the ancient). All three teapots have a single hole connecting the body and spout, a characteristic of Ming to early Qing Dynasty Yixing teapots. Those dated later almost invariably have a pierced dome in place.

Shi Dabin is one of the most prestigious Yixing potters in history. His exact dates are unknown but is generally believed to have been active during the late Ming and early Qing period. Works bearing his name abound but genuine ones remain controversial. It is possible that the potter's name on the current teapot is an attribution, but the quality of its craftsmanship is indisputably high, and its strong similarity to the Mampuku-Ji Temple teapot which entered Japan in 1654 suggests the dating of the current teapot to be no later than early Qing.

晚明/清初 宜興紫砂獅鈕圓球壺

壺身圓潤，壺蓋與壺身結合為圓球體。鈕作獅戲繡球狀。大圈把，三彎流。壺身一側刻唐王昌齡詩《芙蓉樓送辛漸》：「洛陽親友時（如）相問，一片冰心在玉壺」，隨「大彬」款。

此壺形制較大，近 30 公分寬、22 公分高，但壺身厚度僅有 0.2 公分，且整體線條流暢，重量輕盈平均，製壺者技藝之嫻熟可見一斑。

近似大壺頗為罕見。京都黃檗山萬福寺藏有兩件由其開山祖師隱元隆琦 (1592-1673) 於 1654 年攜至日本的宜興茶壺，其中較大的一件與此在形制、尺寸（約 28 公分寬）及厚度上皆十分相似，壺身亦刻有行書詩文：「茶熟清香有，宗到一可喜」，隨「時大彬做古」款，見《あこがれの名器》，頁 14，圖版 2 號（圖一）。同書圖版 1 號為隱元禪師帶入日本的另一件宮燈式茶壺，僅 14.5 公分高。三件茶壺皆為獨孔，此為明至清初宜興壺常見特徵之一，後期茶壺多見網孔。



fig. 1 A large Yixing teapot signed Shi Dabin, brought to Japan from China by Yinyuan Longqi. Collection of Mampukuji, Kyoto Prefecture

圖一 隱元隆琦自用「時大彬做古」宜興紫砂圓球壺 京都黃檗山萬福寺藏品



終日親友時和  
一自冰心在  
玉芬  
大瓶



2861

2861

A YIXING SQUARE TEAPOT AND COVER BY  
ZHENG NINGHOU  
KANGXI PERIOD (1662-1722)

The teapot is of square section with a curved spout and C-shaped handle, surmounted by a cover of conforming form applied with a loop finial. The base is impressed with a *Zheng Ninghou zhi*, 'made by Zheng Ninghou', seal.  
3 $\frac{7}{8}$  in. (9.8 cm.) high, box

HK\$200,000-250,000

US\$26,000-32,000

Zheng Ninghou was a renowned Yixing teapot maker from Yangxian, active during the late Ming to early Qing period.

清康熙 鄭寧侯製宜興朱泥方形壺

底款：鄭寧侯製

2862

A YIXING INSCRIBED TEAPOT AND COVER BY  
SHAO YOULAN  
JIAQING-DAOGUANG PERIOD (1796-1850)

The teapot is incised on the columnar body with a poetic inscription about the brewing of tea under bright moonlight and breezy winds. The base is impressed with the seal *Youlan mizhi*, 'privately made by Youlan', and the underside of the cover with another seal *Youlan*.

4 $\frac{1}{4}$  in. (10.8 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

The signature *Youlan* found on the current teapot refers to Shao Youlan, a celebrated Yixing teapot maker active during the Jiaqing to Daoguang period.

清嘉慶/道光 邵友蘭製宜興紫砂筒形壺

題字：煮甘泉，燒紅葉，一榻清風，半輪明月，二泉

底款：友蘭秘製

蓋款：友蘭



2861 (mark)



2862 (marks)





2862



2863

2863

A YIXING COMPRESSED PEAR-SHAPED TEAPOT  
QING DYNASTY, 18TH CENTURY

The teapot is finely potted with a body of a compressed pear form. The base of the teapot is impressed with a seal reading *jingyi yishi*, the bottom of the handle with another seal reading *yi yuan*, and the underside of the cover with a seal reading *Wanfeng*.

4¾ in. (12.1 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Sold at Sotheby's Taipei, 19 April 1998, lot 217

*Wanfeng* is the name of a studio producing *zisha* teapots in Yixing during the Qianlong period.

清十八世紀 宜興朱泥梨皮扁梨式壺

底款：荆易壹式

把款：壹元

蓋內款：萬豐

來源

台北蘇富比，1998年4月19日，拍品217號

萬豐為乾隆年間宜興店號，清末之際有「萬豐順記」款紫砂壺。



2863 (marks)

2864

A YIXING 'DRAGON-CARP' TEAPOT AND COVER  
BY HUANG YULIN  
GUANGXU PERIOD (1875-1908)

The teapot is moulded on one side with a scaly dragon emerging from waves in pursuit of a flaming pearl, the other side with a carp and three pearls, the handle incised with scales representing the dragon body. The cover is moulded with a cloud-form finial above a movable dragon head with an extendable tongue. The underside of the cover is impressed with the seal *Yulin*.  
7 $\frac{5}{8}$  in. (19.5 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

This intricately potted teapot depicts the lively imagery of the legendary carp transforming into a dragon after leaping over the 'Dragon Gate', symbolising the success of a candidate in passing the civil servant examination in ancient China and hence onto a path of honour and status. The signature *Yulin* is that of Huang Yulin, a renowned Yixing potter active during the late 19th to early 20th century.

清光緒 黃玉麟製宜興朱泥魚化龍壺

底款：玉麟

壺通體作海水波浪狀，一面飾龍戲珠紋，另一面飾一尾鯉魚及三顆火珠，執柄作龍身，壺蓋安裝的龍首及龍舌能伸縮自如，整體構成魚化龍造型。



2864 (mark)



2865

A GILT-SPLASHED BRONZE CENSER AND COVER  
QING DYNASTY, 17TH CENTURY

The censer has handles modelled as mythical beasts, supported on four cabriole feet. The base has an apocryphal six-character Xuande mark. The openwork cover is decorated with flower blooms and foliage, with the finial shaped as a Buddhist lion.  
10 in. (25.5 cm.) wide across handles

HK\$200,000-300,000

US\$26,000-38,000



2865 (mark)

PROVENANCE

A Scottish private collection formed in the 1950s

清十七世紀 灑金銅瑞獅鈕雙螭耳四足蓋爐

款識：大明宣德年製

來源

蘇格蘭私人珍藏，1950年代入藏



2866

A GILT-SPLASHED BRONZE JAR

QING DYNASTY, 17TH-18TH CENTURY

The ovoid jar is applied with three animal mask handles below the waisted neck and everted rim, decorated with large and small gilt splashes against the rich brown patina. The base is cast with an apocryphal Xuande four-character mark.

7 in. (18 cm.) high

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Mr. and Mrs. William James, West Dean Park, Sussex

Thence by descent to Edward James, West Dean, Sussex

Sold at Christie's London, 2-6 June 1986, lot 732

清初 灑金銅鋪首銜環三耳罐

款識：宣德年製

來源

William James 伉儷珍藏，英國薩塞克斯郡

之後於家族流傳至 Edward James，英國薩塞克斯郡

倫敦佳士得，1986年6月2-6日，拍品732號



2866 (mark)



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For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高價拍賣品（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](http://www.christies.com/highvaluelots)。

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the

saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

## (C) WRITTEN BIDS

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

## C 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 '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](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: 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](mailto:postsaleasia@christies.com).

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse 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](mailto: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](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

(b) 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](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

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

**UPPER CASE type** : means having all capital letters.

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

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**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](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

##### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至

少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；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](http://www.christies.com/MyChristies)進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- 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](mailto:postsaleasia@christies.com)。

### 2. 所有權轉移

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

### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (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得的拍賣淨價金額。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](http://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，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和  
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

### J. 其它條款

1. 我們的撤銷權  
除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

### 5. 轉讓您的權利及責任

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

### 6. 翻譯

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

### 7. 個人信息

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

### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權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](http://www.christies.com) 的報告售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

### K. 詞匯表

**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](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

△ Owned by Christie's or another **Christie's Group** company in whole or 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。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標題

佳士得認是屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

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

\* 「...時期」

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

\* 「跟隨...風格」

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

#### \* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

\* 「附有...簽名」、「附有...款識」

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

\* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\* 「附有...之日期」

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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。

#### 有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。
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4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。
5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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AUCTION WEEK SHORT COURSE 秋拍期間課程

## Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market | Paintings

### 中國藝術在香港：收藏及市場簡史 | 書畫

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic two-day course includes lectures, a handling session, and exhibition visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art. Part III focuses on Chinese paintings, and coincides with the Christie's Hong Kong 2019 Autumn Auctions.

本充滿互動性的課程系列縱觀自19世紀晚期至今香港地區的中國藝術品收藏史，透過講座、鑑賞及參觀活動，讓您認識促使香港成為中國藝術品國際交易中心的重要藏家、藝術商、博物館和拍賣行。第三部分聚焦中國書畫，將於佳士得2019年秋季拍賣期間於香港會議展覽中心舉行。



**Dr Malcolm McNeill**  
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Christie's London  
**莫友柯博士**  
佳士得倫敦中國書畫部專家

Part I: Works of Art | November 2018

第一部分：工藝精品 | 2018年11月

Part II: Ceramics | May 2019

第二部分：瓷器 | 2019年5月

**Part III: Paintings | 23-24 November 2019**

**第三部分：書畫 | 2019年11月23至24日**

English and Mandarin, with simultaneous interpretation

英語及普通話，輔以即時傳譯

#### Location 地點

Hong Kong Convention and Exhibition  
Centre and various locations  
香港會議展覽中心及各參觀地點

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- 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira
- 17474 Handbags & Accessories
- 17478 Hong Kong Magnificent Jewels \*
- 17481 The Masterpiece Auction \*  
Important Watches including an Important Private Asian Collection Part 1

- 17208 Chinese Contemporary Ink
- 17209 Fine Chinese Classical Paintings and Calligraphy
- 17210 Fine Chinese Modern Paintings \*

- 15618 20th Century & Contemporary Art (Evening Sale) \*
- 18773 HI-LITE \*
- 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.

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Please indicate the bidding level you require:

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- HK \$ 4,000,001 - 8,000,000       HK \$ 8,000,001 - 20,000,000       HK \$ 20,000,000 +

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the 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.

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
[www.christies.com](http://www.christies.com)

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

## A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

## B 身份證明文件及財務證明

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

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

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

## C 拍賣項目登記

- |                                                               |                                                         |
|---------------------------------------------------------------|---------------------------------------------------------|
| <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*<br>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               |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣）                | <input type="checkbox"/> 19172 圓夢 — 康熙琺瑯彩千葉蓮盤*          |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣）                | <input type="checkbox"/> 16696 重要中國瓷器及工藝精品*             |

\*如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

請提供閣下之競投總額：

- |                                                   |                                                    |                                                   |
|---------------------------------------------------|----------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> 港幣 0 - 500,000           | <input type="checkbox"/> 港幣 500,001 - 2,000,000    | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 +          |

## D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....





# CHRISTIE'S

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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







CHRISTIE'S 佳士得

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香港 中環 遮打道18號 歷山大廈22樓