

# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

Hong Kong, 30 November 2020 | 香港 2020 年 11 月 30 日



CHRISTIE'S 佳士得

# SPECIALISTS AND SERVICES FOR THIS AUCTION

## SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



Ruben Lien



Liang-Lin Chen



Sherese Tong



Timothy Lai



Nico Ma



Dai Dai



Felix Pei



Masahiko Kuze

## CHINESE CERAMICS AND WORKS OF ART

### HONG KONG

Pola Antebi,  
International Director  
Tel: +852 2978 9950  
Chi Fan Tsang,  
Specialist Head of  
Department  
Tel: +852 2978 9954  
Ruben Lien, Senior Specialist  
Tel: +852 2978 6735  
Liang-Lin Chen,  
Specialist Head of Sale  
Tel: +852 2978 6725  
Sherese Tong, Specialist  
Tel: +852 2978 6733  
Timothy Lai,  
Associate Specialist  
Tel: +852 2978 9943  
Nico Ma, Junior Specialist  
Tel: +852 2978 9951  
Fax: +852 2973 0521

### BEIJING

Dai Dai, Senior Specialist  
Felix Pei, Senior Specialist  
Tel: +86 (0) 10 8583 1766  
Fax: +86 (0) 10 8572 7901

### TOKYO

Masahiko Kuze,  
Associate Vice President  
Tel: +81 362 671 787

### SALE CO-ORDINATORS

Priscilla Kong  
pkong@christies.com  
Tel: + 852 2978 9958  
Alina Krotenko  
akrotenko@christies.com  
Tel: +852 2978 6734  
Kelvin Au  
kelvinau@christies.com  
Tel: +852 2978 9955  
Fax: +852 2973 0521

### REGIONAL MANAGING DIRECTOR

Nicole Wright  
Tel: +852 2978 9952  
Fax: +852 2525 8157

### HEAD OF SALE MANAGEMENT

Samantha Yuen  
Tel: +852 2978 6703  
Fax: +852 2973 0521

## SERVICES

### WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910  
Email: bidsasia@christies.com

### PADDLE REGISTRATION

Tel: +852 2760 1766  
Email: registrationasia@christies.com

### AUCTION RESULTS

HK: +852 2760 1766  
UK: +44 (0)20 7627 2707  
US: +1 212 703 8080  
Internet: www.christies.com

### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

### CLIENT SERVICES

Tel: +852 2760 1766  
Email: infoasia@christies.com

### POST-SALE SERVICES

Tel: +852 2760 1766  
Email: postsaleasia@christies.com

www.christies.com

## EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).

# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

MONDAY 30 NOVEMBER 2020 • 2020年11月30日(星期一)

### AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **CHRYSANTHEMUM-18244**. 在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**菊瓣-18244**。

### CONDITIONS OF SALE • BUYING AT CHRISTIE'S 業務規定 • 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale • Buying at Christie's and reserves of the lots. [400] 此次拍賣受限於重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[400]

### ENQUIRIES • 查詢

HK 香港: +852 2760 1766  
UK 英國: +44 (0)20 7627 2707  
US 美國: +1 212 703 8080



Scan to view  
auction details  
掃描以瀏覽拍賣詳情



Scan QR to access  
Christie's WeChat  
mini program.  
掃描二維碼或微信搜索  
“佳士得”小程序，  
查閱全球拍賣資訊。



Follow us  
關注佳士得  
ChristiesAsia

**CHRISTIE'S LIVE**  
Bid live in Christie's salerooms worldwide

christies.com

### AUCTION • 拍賣

Monday 30 November • 11月30日(星期一)  
2.45pm (Lots 3001-3098) • 下午2.45 (拍賣品編號3001-3098)  
Location: Hall 3C, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong  
地點: 香港灣仔港灣道1號香港會議展覽中心展覽廳3C  
Tel 電話: +852 2760 1766 • Fax 傳真: +852 2760 1767

### VIEWING • 預展

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

香港, 香港會議展覽中心  
Friday – Sunday, 27 – 29 November • 11月27至29日(星期五至日)  
10.30am – 6.30pm

### HIGHLIGHTS PREVIEW • 精選拍品預展

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

北京, 佳士得北京藝術空間  
Saturday – Sunday, 7 – 8 November • 11月7至8日(星期六至日)  
10.00am – 6.00pm

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

上海, 佳士得上海藝術空間  
Thursday – Friday, 12 – 13 November • 11月12至13日(星期四至五)  
10.00am – 6.00pm

### AUCTIONEERS • 拍賣官

Liang-Lin Chen  
Sara Mao

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ **estimates** in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale. 我們可將港元**估價**轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

**CHRISTIE'S 佳士得**



# THE ALEXANDER DING BOWL

Rosemary Scott

Senior International Academic Consultant Asian Art

This magnificent Ding ware bowl has a most prestigious provenance. It was previously in the collection of William Cleverly Alexander (1840-1916) (fig. 1), who was a wealthy banker and keen connoisseur and collector of Chinese and Japanese art. He was also an early patron of James McNeill Whistler, who painted portraits of Alexander's daughters and devised decorative schemes for both his London home and his country house in Sussex. In his obituary for William Alexander in 1916 the British artist and critic Roger Fry noted the remarkable good taste which guided Alexander's acquisition of the pieces in his collection. William Alexander collected Chinese ceramics and jades, was a member of the London Burlington Arts Club, and loaned items from his collection to a number of important exhibitions – including the exhibition held at the Burlington Arts Club in 1895. He loaned the current basin to the ground-breaking exhibition of *Chinese Applied Art* held at the City of Manchester Art Gallery in 1913 (see *Catalogue of an exhibition of Chinese applied art: bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc.*, City of Manchester Art Gallery, 1913, cat. no. 774). Following his death, Alexander's daughters bequeathed paintings from his collection to the National Gallery in London. In May 1931 his daughters sold Alexander's Asian art at Sotheby's London in a two-day sale – including the current bowl, which was sold as lot 48 and bought by the respected London dealers Bluett & Sons. Such was the quality of Alexander's Chinese pieces that a significant portion of the collection was bought by the revered British collector Sir Percival David.

This impressive Ding ware bowl is not only beautiful, but also a remarkable achievement on the part of the Northern Song potter who created it. Open-ware vessels of this unusually large size are rare amongst Ding wares, and posed a particular challenge to the potters and kiln masters. Ding wares were fired in kilns known either as *mantou* kilns (饅頭窯 bread bun kilns) or horse-shoe shaped kilns. These kilns were typical of north China in the Song dynasty and were cross-draught kilns capable of achieving the high temperatures – in the region of 1300°C – needed to fire the high alumina Ding ware clay successfully. The disadvantage of the *mantou* kilns was that they

## 亞歷山大定窯盃

蘇玫瑰

國際亞洲藝術部學術總監

是次拍賣的定窯大盃清雅絕俗，經手藏家無不赫赫有名，銀行家亞歷山大 (William Cleverly Alexander, 1840 至 1916 年) (圖一) 為其中之一。亞歷山大富甲一方，本身亦是眼光獨到的中日藝術鑑藏家。他更是畫家惠斯勒 (James McNeill Whistler) 的早期贊助人之一，後者曾受託為亞歷山大千金繪製肖像，更為其倫敦府邸及薩塞克斯鄉間別墅構思裝飾格局。1916 年，英國藝術家暨評論家弗萊 (Roger Fry) 在訃聞中提到，亞歷山大的購藏生涯處處體現了藏家的遠見卓識。除蒐藏中國陶瓷和玉器之外，亞歷山大亦是倫敦伯靈頓美術俱樂部 (Burlington Arts Club) 成員，並多次外借藏品予重量級展覽會，1895 年的伯靈頓美術俱樂部展覽會便是一例。本拍品亦曾借予曼徹斯特城美術館，在 1913 年一場意義重大的工藝品展覽會上亮相，圖見《*Catalogue of an exhibition of Chinese applied art: bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc.*》編號 774 (曼徹斯特城美術館，1913)。亞歷山大去世之後，其女兒將皮藏名畫贈予倫敦國家美術館。1931 年 5 月，她們委託倫敦蘇富比拍賣亞歷山大亞洲藝術珍藏，前後歷時兩天，本定窯大盃乃芸芸拍品之一 (拍品編號 48)，最終花落倫敦古董名商 Bluett & Sons。亞歷山大中國珍藏件件精奇，英國收藏泰斗大維德爵士亦頻頻出手且收穫甚豐。

此例定窯大盃不僅雋雅大氣，且盡顯北宋製瓷工藝之精湛。呎吋大如本拍品的定窯盤盃少之又少，因為對陶匠或窯師而言，其燒造難度相當大。燒製定窯器多用饅頭窯或馬蹄窯，饅頭窯盛行於



fig. 1 William Cleverly Alexander (1840-1916)  
圖一 亞歷山大紳士 (1840-1916)

had a relatively small firing chamber, while the refined Ding white vessels needed to be protected from kiln debris by being placed in saggars (fire clay boxes), which took up additional space within the kiln. In order to allow the firing of more than one vessel within a single sagger, without leaving a disfiguring mark on either vessel, stepped setters and 'L'-shaped ring setters were developed. The Ding wares could then be fired using the *fushao* 覆燒 upside-down method, in which the mouth rim of the vessel was wiped clean of glaze and it was fired upside-down, standing on its mouth rim. Thus, pieces of ascending size could be fired on a stepped setter, while dishes of the same size could be fired in the 'L'-shaped ring setters.

The upside-down firing of a bowl of this size would, however, have been real test of the skill of both the potter and of the kiln master, since there would have been a significant risk of warping and/or cracking during firing. Given that, in addition to the attendant risks, the cost of fuel for firing the kilns was very high, and only a few large pieces could be fired at a time, the cost of manufacture for a vessel the size of the current bowl would have been considerable. It would not have been undertaken lightly, and would almost certainly have been in response to a specific order from an important patron. Consequently, Ding open-ware vessels of this large size are very rare.

The interior decoration on extant examples of these large bowls is predominantly either fish or lotus, while the exteriors can be plain, decorated with lotus scrolls, or, as in the case of the current bowl, carved with bands of low-relief over-lapping petals. It is likely that very few of these large bowls were ever successfully fired, and thus few extant examples have survived into the present day. An example with lotus on the interior and low-relief over-lapping petals on the exterior is in the National Museum of China, Beijing (see [en.chnmuseum.cn/collections\\_577/collection\\_highlights\\_608/201911/t20191121\\_172679.html](http://en.chnmuseum.cn/collections_577/collection_highlights_608/201911/t20191121_172679.html)). A similarly

宋代華北地區，屬橫焰窯，爐溫可高達 1300°C 左右，而定窯器富含氧化鋁，瓷土須高溫燒成。饅頭窯的缺點是窯膛較小，而定窯上乘白釉器俱用匣鉢（泥匣）窯燒，以隔擋窯內碎屑，因此窯膛內單品所佔空間更大。爲了用一個匣鉢燒造兩件或以上的器物，又要確保所有作品完好無缺，多級覆燒墊鉢與 L 形支圈遂應運而生。由此定窯器方能覆燒（即抹去器物口沿的釉，再將之上下倒置）而成。一般來說，多級覆燒墊鉢適用於器型漸次增加者，而相同大小的盤則宜用 L 形墊圈。

覆燒大小與本拍品相若的器物，窯燒時變形及 / 或開裂的風險甚高，對陶匠和窯師來說都是一項嚴峻的考驗。除了諸多的技術難題，窯燒的燃料亦成本不菲，加上每批燒造的大型器物數量有限，所以像本拍品一類的大盃定然造價高昂。製作方固然嚴陣以待，而訂製者亦非富則貴。難怪器型敦碩如本拍品的定窯盤盃，傳世者少如鳳毛麟角。

現存同類型大盃之中，器內飾魚紋或蓮紋者居多，器外或光素無紋，或飾纏枝蓮紋，也有像本拍品般淺刻交疊瓣紋的例子。此類大盃的成功之作看來數量極少，故此傳世品彌足珍貴。北京中國國家博物館藏一例，盃內飾蓮紋，器外淺刻交疊瓣紋，圖見 [en.chnmuseum.cn/collections\\_577/collection\\_highlights\\_608/201911/](http://en.chnmuseum.cn/collections_577/collection_highlights_608/201911/)



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

decorated bowl (fig. 2) in the collection of the National Palace Museum, Taipei is illustrated in *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, no. 32, while a bowl with lotus on the interior, but a plain exterior is illustrated in the same publication, no. 30. A large Ding ware bowl with lotus on the interior and lotus scroll on the exterior is in the collection of the Fujian Provincial Museum (illustrated in *中國文物精華大全 – 陶瓷卷 Zhongguo wenwu jinghua daquan - Taoci juan*, Taipei, 1993, p. 270, no. 334). A further example with lotus on the interior and low-relief over-lapping petals on the exterior is in the collection of the Asian Art Museum, San Francisco, object number: B60P1491. Interestingly, a slightly smaller bowl with lotus on the interior but undecorated on the exterior was unearthed from a Korean, Koryo dynasty tomb dated AD 1152, at Kaesong, and is now in the Tokyo National Museum (see 定窯白磁 *Teiyo hakuji (White Porcelain of Ding Yao)*, 根津美術館 Nezu Bijutsukan, Tokyo, 1983, no. 121).

Lotuses were an enduringly popular motif in all areas of the Chinese arts due to their links with Buddhism, purity, harmony and beauty. The best known of all the Chinese literary references to this flower is the work entitled *On the Love of the Lotus (Ai lian shou 愛蓮說)* by the Song dynasty literatus Zhou Dunyi (周敦頤 1017-1073), who also expressed the Confucian idea that the lotus represented the ‘gentleman’ or ‘superior man’, *junzi* 君子. In classical paintings all parts of the lotus – the flower buds, the flowers and their seed pods, and the leaves – are often all depicted. The fact that the lotus displays buds, flowers and seed pods at the same time is felt to represent the three stages of existence – past, present, and future. Such depictions are very rare on Song dynasty ceramics, and most Ding wares are decorated with lotus scrolls, or relatively simple flowers and leaves. The current bowl is especially rare in following the painting tradition and clearly showing the lotus seed pod as well as the flowers and leaves.

t20191121\_172679.html。台北國立故宮博物院藏一盃紋飾(圖二)雷同,圖見《定窯白瓷特展圖錄》編號32;另一例館藏盃內飾蓮紋,器外光素,圖見前述圖錄編號30(台北:1987)。福建博物院藏一件定窯大盃,內外分別飾以蓮花和纏枝蓮紋,圖見《中國文物精華大全:陶瓷卷》頁270編號334(台北:1993)。此外,舊金山亞洲藝術博物館藏中也有一件近似例,其盃內飾蓮紋,器外淺雕交疊瓣紋(館藏號B60P1491)。有意思的是,位於韓國開城的公元1152年高麗古墓中,亦曾出土一件略小的近似例,其盃內飾蓮紋,器外光素,現藏東京國立博物館,圖見《定窯白磁》編號121(東京:根津美術館,1983)。

蓮被視為佛教、純潔、和諧與美麗的化身,所以在諸多中國藝術形式中,此類題材長盛不衰。宋代學者周敦頤(公元1017至1073年)著有《愛蓮說》,堪稱中國文學史上最膾炙人口的咏蓮之作,文中的蓮花更被喻為儒家推許的君子之德。古畫之中,蓮的形象千姿百態,如含苞、盛放、結籽或荷葉舒卷等皆時可得見。由於蓮的苞、花、籽實可同時出現,故形同三個人生階段:過去、現在與未來。宋瓷鮮有此類描寫,而定窯器則泰半飾纏枝蓮紋,或較為樸拙的蓮花與蓮葉。本拍品既承襲了古代畫風,且蓮蓬、花葉無不生動傳神、宛然如見,其珍罕程度可謂不言而喻。

THE PROPERTY OF A DISTINGUISHED LADY

## 3001

### AN EXTREMELY RARE AND FINE LARGE DING 'LOTUS' BOWL

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

The large bowl is superbly potted with straight upright sides rising from a short foot and flaring slightly at the rim. The interior is incised with a continuous lotus scroll comprising two large fully-opened blooms, another bloom turning into a pod in the centre, two large leaves and two leaves of arrowhead. The exterior is carved with four rows of lotus petals, each petal with a raised central ridge. The bowl is covered inside and out with a lustrous, ivory-toned glaze with the exception of the mouth rim, which is bound in copper.

12 3/8 in. (31.5 cm.) diam.

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

#### PROVENANCE

From the collection of William Cleverley Alexander (1840-1916), and later the Misses Alexander

Sold at Sotheby's London, 6 May 1931, lot 48 (for £150)

Bought through Bluett & Sons, London (for £175)

#### EXHIBITED

Manchester City Art Gallery, 1913, no. 774 (fig. 3)

#### LITERATURE

R.L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, London, 1923, pl. XLIV (fig. 4)

### 北宋晚期/金早期 定窯刻蓮紋大盃

#### 來源

英國亞歷山大 (William Cleverley Alexander) 紳士 (1840-1916) 珍藏，後流傳至亞歷山大小姐

倫敦蘇富比，1931年5月6日，拍品48號 (成交價150英鎊) 購自倫敦Bluett & Sons (175英鎊)

#### 展覽

曼徹斯特城美術館，1913年，編號774 (圖三)

#### 出版

R.L. Hobson及A.L. Hetherington，《The Art of the Chinese Potter》，倫敦，1923年，圖版XLIV (圖四)

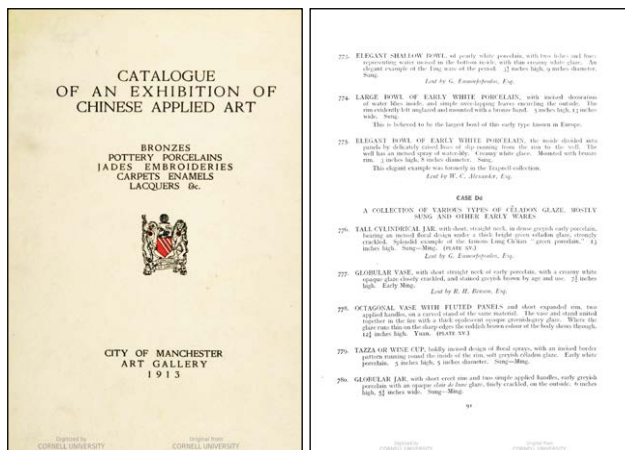


fig. 3  
圖三

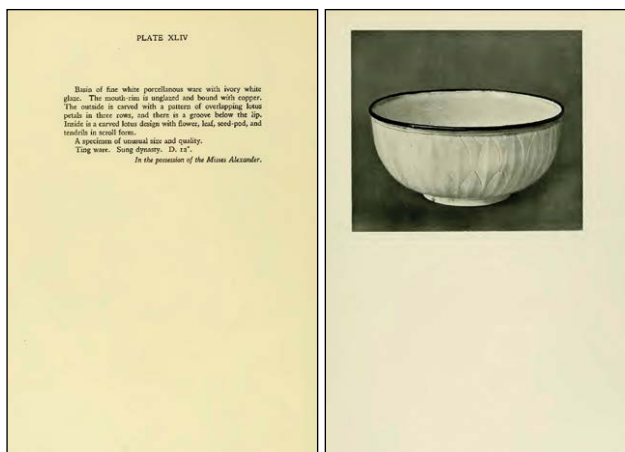


fig. 4  
圖四



base  
底部









THE PROPERTY OF A LADY

3002

### A FINE AND VERY RARE DOUCAI AND FAMILLE ROSE 'SANDUO' BOWL

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

The bowl is finely potted with rounded sides rising to the gently everted mouth rim, delicately painted on the exterior with enamels in underglaze-blue outlines to depict three fruiting and flowering sprays of pomegranate, lychee, and finger citron, all together forming the auspicious *sanduo*, Three Abundances. The interior medallion has a leafy cluster of two peaches in shaded apple-green and iron-red, within double lines repeated below the rim. 6 3/8 in. (16 cm.) diam.

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

US\$500,000-580,000

#### PROVENANCE

Sold at Sotheby's Hong Kong, 11 April 2008, lot 2834

Yongzheng-marked bowls of this pattern are extremely rare and only very few examples are known, including a pair sold at Sothebys Hong Kong, 15 May 1990, lot 286; a pair from the collection of S. C. Davis (1871-1940), sold separately at Sothebys New York, the first bowl sold on 27 November 1990, lot 190, and the other, sold 26 November 1991, lot 356; a pair sold at Christies Hong Kong, 29 May 2007, lot 1366; and a single bowl from the family of K'ung Hsiang-Hsi, sold at Christie's Hong Kong, 3 June 2015, lot 3109 (fig. 1). It is interesting to note the unusual stippling effect of the iron red in the portrayal of the ripened peach fruits on the interior. This method probably started in the late Kangxi period, and can be seen on the peaches of a Kangxi-marked *doucai* bowl from the Palace Museum, Beijing, illustrated in *Qingdai Yuyao Ciqi*, Beijing, 2005, p. 126, no. 32. During the Yongzheng period, the *doucai* technique was further enhanced with the addition of the *famille rose* enamels, enriching the colour combinations and texture of the decoration, as exemplified on the current bowl.



### 清雍正 鬥彩加粉彩福壽三多紋盤 雙圈六字楷書款

#### 來源

香港蘇富比，2008年4月11日，拍品2834號

此盤造形娟秀，釉色亮麗清新，以石榴、佛手、荔枝組成「三多圖」，表現多福、多壽、多子的美好意願。雍正朝首創於鬥彩器上施加粉彩，令紋飾更添層次感及色彩，惟傳世例子不多。本盤盤心桃子一端以礬紅彩點綴，以表達果實熟透飽滿之感，極具畫意。同類例子非常少見，參考：香港蘇富比1990年5月15日拍賣一對，拍品286號；S.C. Davis 舊藏一對，分別於1990年11月27日及1991年11月26日於紐約蘇富比拍賣，拍品分爲190號，及356號；香港佳士得2007年5月29日拍賣一對，拍品1366號；及孔祥熙家族舊藏一件，於香港佳士得2015年6月3日拍賣，拍品3109號（圖一）。



fig. 1 Sold at Christie's Hong Kong, 3 June 2015, lot 3109  
圖一 孔祥熙家族舊藏，香港佳士得，2015年6月3日，拍品3109號



(two views 兩面)

THE PROPERTY OF A LADY

3003

### A FINE AND VERY RARE YANGCAI 'POPPY' CUP

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

The exterior of the cup is exquisitely enamelled with one pink, one white and one iron-red poppy, borne on long bristled stems with veined leaves emerging from the foot and meandering naturalistically around the body in varying shades of bluish and yellowish green. The interior is enamelled with three small asymmetrically arranged petals.

3  $\frac{5}{16}$  in. (9.1 cm.) diam., box

HK\$7,000,000-9,000,000 US\$910,000-1,200,000

#### PROVENANCE

Sold at Sotheby's London, 12 June 1990, lot 322

The Robert Chang Collection

Colours of Perfection, Important Chinese Ceramics from the Robert Chang Collection, sold at Christie's Hong Kong, 31

October 2000, lot 808

Sold at Christie's Hong Kong, 27 May 2008, lot 1526

#### EXHIBITED

*An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 2-14 June 1993, Catalogue, no. 89

### 清雍正 洋彩虞美人紋茶鍾 單圈六字楷書款

#### 來源

倫敦蘇富比，1990年6月12日，拍品322號

張宗憲先生舊藏

《玉剪霓裳-張宗憲御製瓷器珍藏》，香港佳士得，2000年10月31日，拍品808號

香港佳士得，2008年5月27日，拍品1526號

#### 展覽

《An Exhibition of Important Chinese Ceramics from the Robert Chang Collection》，倫敦佳士得，1993年6月2-14日，圖錄圖版89號



detail of interior  
內壁細部





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



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

## 3003 Continued

Poppies have numerous names in China, including *yumeiren* (beautiful woman). Poppies were a popular choice among painters on silk and paper in the late 17th and early 18th century, see for example an album leaf painting in colour on silk by Yun Shouping (1633-1690) in the National Palace Museum, Taipei, accession number: *gu-hua-003200-00002* (fig. 1), where the painter has realistically portrayed the softness of the undulating petals with varying shades of pink and purple, while using a darker tone to depict the veining, both of these treatments can also be seen in the painting on the current bowl.

Poppies were a theme embraced not only by Chinese artists, but also by the European Jesuit artists at the Qing court. The most famous of these, Giuseppe Castiglione (Lang Shining 1688-1766), painted poppies on several occasions, including leaf number five from the album *Immortal Blossoms of an Eternal Spring* (fig. 2), preserved in the collection of the National Palace Museum, Taipei, in which a red poppy and a purple iris have been depicted beside a rock. The treatment of petals seen in the Castiglione leaf where he applies a lighter shade of red for the interior and a darker shade for the reverse is similarly found on the painting on the current bowl.

A nearly identical pair of cups was sold at Christie's Hong Kong, 3 November 1998, lot 961, and another single cup is illustrated by Lady David in *Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art*, section 2, London, 1958, pl. X, no. 878 (9.3 cm. diam.). Compare also to a cup with flaring sides of slightly different composition and use of enamel colours, with the mark enclosed within a double circle, illustrated *ibid.*, p. III no. 821 (9.1 cm. diam.). The Percival David bowls have fruit, seeds and petals on the interior rather than the flowerheads as on the present bowl.

Compare also to a pair of larger Yongzheng-marked bowls with this motif in *guozhihua* design but without the scattered petals or seeds on the interior, from the Dr. James D. Thornton Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2806.

「虞美人」為罌粟花屬，在中國名稱衆多，「錦被花」乃沿用已久的名稱之一，借指身穿錦衣，再引申為錦袍加身的高官。罌粟若襯以牡丹，則含「錦衣玉食」之意。虞美人這一題材，亦盛行於十七世紀末和十八世紀初的絹本和紙本畫。北京故宮藏譚壽平（1633-1690年）繪於1685年的《花卉圖冊》十開之一便是紅色虞美人，圖見E. S. Rawski及J. Rawson合編的《盛世華章》展覽圖錄，倫敦，2005年，頁330，編號251。

台北國立故宮博物院珍藏譚壽平（1633-1690年）作花卉圖冊中有「罌粟」一冊，見典藏編號：故-畫-003200-0002（圖一），畫家以紫紅顏料做漸層渲染，再以較深的色調描繪葉脈，表現出花瓣隨風搖曳、輕盈婀娜的姿態，而此盃對花瓣的描畫與之相類，或曾受其影響。

虞美人既是中國藝術家喜聞樂見的題材，亦深受供職清廷的歐洲耶穌會傳教士青睞。最著名的例子莫如郎世寧（1688-1766年）。台北國立故宮博物院珍藏的《仙萼長春》圖冊第五開（圖二）描繪的便是紅色虞美人、紫蝴蝶蘭與湖石，圖見《雍正：清世宗文物大展》頁324編號II-118。郎世寧在這幅作品中，俱細意描摹寫花莖之曲折與花萼之偃垂，以深淺兩種色調突顯花瓣的正反面，同樣的手法亦見於此盃之上。

近乎相同的雍正粉彩虞美人紋盃可參考香港佳士得曾經拍賣一對，見1998年11月3日，拍品961號，以及大衛德基金會中一件，見《Ch'ing Enamelled Wares in the Percival David Foundation of Chinese Art》，倫敦，1958年，圖版X，編號878。大衛德基金會尚有一件斜壁，花瓣形狀及設色不同，底書雙圈款的近似例，見前揭書，頁III，編號821。

另比較桑頓醫生舊藏的一對雍正粉彩過枝虞美人花卉紋盃，見香港佳士得，2017年11月29日，拍品2806號。





THE PROPERTY OF A LADY

3004

### A PAIR OF FINE AND RARE YANGCAI CHRYSANTHEMUM DISHES

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

Each dish is moulded with twenty-four petals rising from a straight foot ring, and finely enamelled to the centre with two peony blossoms in pink and iron-red borne on branches with leaves in green enamels of graduated tones, amid magnolia branches and asters.

6 3/8 in. (16.3 cm.) diam., box (2)

HK\$15,000,000-20,000,000 US\$2,000,000-2,600,000

#### PROVENANCE

Sold at Christie's Hong Kong, 27 May 2008, lot 1546

清雍正 洋彩玉堂富貴紋菊瓣盤一對 雙圈六字楷書款

來源

香港佳士得，2008年5月27日，拍品1546號

Flower forms were regularly adopted with great success by Chinese potters as early as the Song dynasty, one of the most successful examples of which being the Ru lotus-form warming bowl in the National Palace Museum, Taipei, illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, Taipei, 2006, pp. 126-129, no.26. In the Yongzheng reign, the chrysanthemum form became especially popular with the court and was produced with a number of monochrome glazes, such as the twelve monochrome chrysanthemum dishes in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, pp. 282-283. This form continued to find favour in the succeeding Qianlong period. It is interesting to note that the chrysanthemum form of the current dish has been slightly modified from that seen on monochrome wares. The number of petals has been reduced in a more gently undulating style. Undoubtedly these sensitive modifications were made in order that the form should complement the enamelled decoration without detracting from it.











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



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

## 3004 Continued

The peony spray on the interior of the dish is delicately and realistically painted in a style reminiscent of the renowned court painter Yun Shouping (1633-1690), who in turn drew inspiration from Song-dynasty flower paintings, as demonstrated by one of his album paintings titled *In imitation of the ancient* (fig. 1), now housed in the National Palace Museum, Taipei, accession number: *gu-hua-001195-00003*.

The opaque white enamel allowed the decorator to build up and shade the petals of the flowers, when used in conjunction with the clear pink made from colloidal gold. These colours were developed by craftsmen in the imperial workshops during the reigns of the Kangxi and Yongzheng emperors. The porcelain decorator of these dishes has achieved a particularly pleasing counterpoint between the opaque colours of the flowers and the translucent colours of the leaves.

Two types of dishes from this group exist, one is moulded with twenty-four lobes, which are found in two size groups, with the present dish belonging to the smaller group ranging between 15.5-16.5 cm. in diameter, and a larger group measuring 23 cm. in diameter. The present pair of dishes appears to be the only examples in this size group and decorated with this design.

Other dishes of this smaller size group include two single dishes (fig. 2) in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, nos. 58 and 59, which have a simpler composition with only one, but larger peony in full bloom in adjacent to a half-open bud; another in The Tianminlou Collection, illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 96, which has a similar composition to the Palace Museum examples; and a pair painted with chrysanthemums from the collections of T.Y. Chao and Shimentang, included in *Qing Porcelain from a Private Collection*, Eskenazi, London, 2012, no. 5.

For dishes of the larger size group bearing almost identical design as the current dish, see an example sold at Christie's Hong Kong, 26 April 1998, lot 510, which may have formed a pair with another dish sold at Christie's Hong Kong, 30 November 2016, lot 3219.

The second type is moulded with narrower fluted lobes rising to a flat and everted rim with chrysanthemum to the centre, see two examples of this type in the National Palace Museum, Taipei, accession numbers: *guci-015001* (17.3 cm.) and *guci-015012* (17.1 cm.); and a pair from a Kyoto collection, sold at Sotheby's Hong Kong, 8 October 2013, lot 203.

此對盤作二十四瓣菊瓣形，盤內以琺瑯料繪以折枝牡丹、木蘭及紫菀組成的團花紋飾，構圖主次分明，勾勒精細。花瓣以瑤瑯白料染邊，葉片以深淺不一的綠料繪製而成，意圖表現西洋的光影明暗技法，為雍正彩瓷中極為珍罕的佳作。此類菊瓣盤的存世量極其稀少，迄今似尚未見與此盤相同尺寸及紋飾的例子。此盤又成對，且品相良好，更加難得。

早至宋代開始，匠人已能靈活地將陶瓷幻化為自然界花的造型，其中最成功的例子莫過於清宮舊藏中的北宋汝窯青瓷蓮花式溫盃，其作十瓣，仿若一朵綻放的蓮花，造型靜謐典雅，為陶瓷工藝史上的巔峰之作。時至雍正一朝，御窯廠在皇帝清雅的審美品味引領下，亦師法自然，採用新研發成功的釉彩燒製出了釉色各異的單色釉菊瓣盤，以及數量稀少以彩料精心繪製而成的菊瓣盤。

此對盤的繪畫風格結合了惲壽平畫中的寫實纖細（圖一）以及西方油畫重視的明暗光影。洋彩菊瓣盤有兩種形式，一種如此對，盤壁內外皆作花瓣形。另一種盤口折沿，儘於內壁作菊瓣形，排列細密。此種菊瓣盤尚有兩種尺寸，此對屬較小一類。其他尺寸相仿但紋飾不同的例子可參考北京故宮博物院藏兩件（16.2公分），載於《琺瑯彩·粉彩》，編號58、59（圖二），其內飾牡丹紋，構圖相對簡單，以盛開的牡丹作為盤心的主體畫面；天民樓珍藏一件（16.3公分），亦飾大朵牡丹紋，與北京故宮例子相仿，見《天民樓藏瓷》，香港，1987年，圖版96號；及趙從衍及石門堂先後遞藏一對，內飾團菊紋（15.8公分），曾載於埃斯肯納齊《Qing Porcelain from a Private Collection》，倫敦，2012年，圖版5號。

尺寸較大一類可參考兩件紋飾與此近乎相同的例子，其可能原為一對，一件於香港佳士得1998年4月26日拍賣，拍品510號，另一件於香港佳士得2016年11月30日拍賣，拍品3219號（23公分）。另一種形式的洋彩菊瓣盤，可參考國立故宮博物院藏兩件飾以菊花紋的例子，藏品編號：故瓷-015001（17.3公分）及故瓷-015012（17.1公分）；以及京都舊藏飾菊花紋的一對，見香港蘇富比，2013年10月8日，拍品203號（17.5公分）。





IMPORTANT BUDDHIST  
WORKS OF ART  
(LOTS 3005-3021)

重要佛教藝術品  
(拍品 3005-3021)



PROPERTY FROM AN ASIAN FAMILY COLLECTION

3005

TWO MINIATURE GILT-BRONZE FIGURES  
OF *BODHISATTVAS*

TANG DYNASTY (AD 618-907)

Both figures are modelled seated with one knee raised upwards above a lotus pedestal, one *bodhisattva* holding a precious vase in his left hand, the other holding a willow twig in his right hand.

1 ¾ in. (4.4 cm.) high, box (2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Sold at Christie's New York, 2 June 1989, lot 107

唐 鑲金銅菩薩袖珍像兩尊

來源

紐約佳士得，1989年6月2日，拍品107號



3005

3006

A GILT-BRONZE STANDING FIGURE OF  
GUANYIN

FIVE DYNASTIES PERIOD (AD 907-960)

The standing figure is cast wearing long flowing robes above the bare feet, with the left hand raised in *abhayamudra*, gesture of peace, and the other with its upturned palm held close to the torso. Its rounded face with an *urna* on the forehead above eyes downcast and below up-swept hair tied into a topknot.

4 ¾ in. (12 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

五代 鑲金銅觀音立像



3006

3007

## AN INSCRIBED MARBLE STANDING FIGURE OF AVALOKITESVARA

EASTERN WEI DYNASTY, DATED FIRST YEAR OF THE *DINGWU*  
REIGN, CORRESPONDING TO AD 543 AND OF THE PERIOD

The deity is carved standing on a lotus plinth against a *mandorla*, with left hand holding an altar implement, and raised right hand holding a lotus bud against his chest, all supported on a rectangular base, carved on the right and back side with the original inscription dating to Dingwu first year of the Eastern Wei dynasty (543); the other two sides with a later Northern Song inscription dating to Yuanfeng first year (1078).

13  $\frac{3}{4}$  in. (35 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

### PROVENANCE

Wang Xuzu (1853-1919), Zhucheng, Shandong, acquired during the late Qing period

Yao Guifang, Tianjin, acquired during the Republic period

Sakamoto Goro, Japan, acquired between the 1950s and 1960s  
*Chinese Art Through the Eyes of Sakamoto Goro*, sold at Sotheby's Hong Kong, 8 October 2013, lot 130

### LITERATURE

Kokusho Kankōkai, *Shina bijutsushi chōso hen* (Chinese Art History: Sculpture), Tokyo, 1972, p. 261

*Lu Xun jijiao shike shougao* (Manuscript of inscriptions on stone edited and proofread by Lu Xun), Shanghai, 1987, case 2, vol. 2, p. 335 (text description only)

*Beijing tushuguan Zhongguo lidai shike tuoben huibian·Beichao* (Rubblings of Chinese Stone Sculptures in the Collection of Peking Library · Northern Dynasties), vol. 6, Henan, 1989, p. 94

Sun Guanwen, 'Beijing Daxue tushuguan cang lidai shike tuoben caoben (san)' (Rubblings of Stone Sculptures in the Peking University Library Collection), *Kaoguixue jikan* (Papers on Chinese Archaeology), vol. 9, Beijing, 1995, p. 270

Shao Zhengkun, *Beichao jinian zaoxiang jihuibian* (Compendium of dated Buddhist figures from the Northern Dynasties), Jilin, 2014, p. 170

Huang Min, *Han Wei Liuchao shike xiangli cunfang yanjiu* (Research on Stone Carvings from the Han, Wei and Six Dynasties through Village Visit), Beijing, 2019, pp. 282-283

## 東魏武定元年（543）李次明造白石觀世音立像

### 來源

王緒祖(1853-1919)，山東諸城，入藏於清晚期

姚貴昉，天津，入藏於民國時期

坂本五郎，日本，購於1950-60年代

《藝海觀濤：坂本五郎珍藏中國藝術》，香港蘇富比，2013年10月8日，拍品130號

### 出版

大村西崖，《支那美術史·雕塑篇》，（日本）國書刊行會，1972年，頁261

《魯迅輯校石刻手稿》第二函第二冊，上海書畫出版社，1987年，頁335

《北京圖書館藏中國歷代石刻拓本彙編·北朝6》，中州古籍出版社，1989年，頁94

孫貫文，「北京大學圖書館藏歷代石刻拓本草目（三）」，載於《考古學集刊9》·科學出版社，1995年，頁270

邵正坤，《北朝紀年造像記彙編》，吉林人民出版社，2014年，頁170

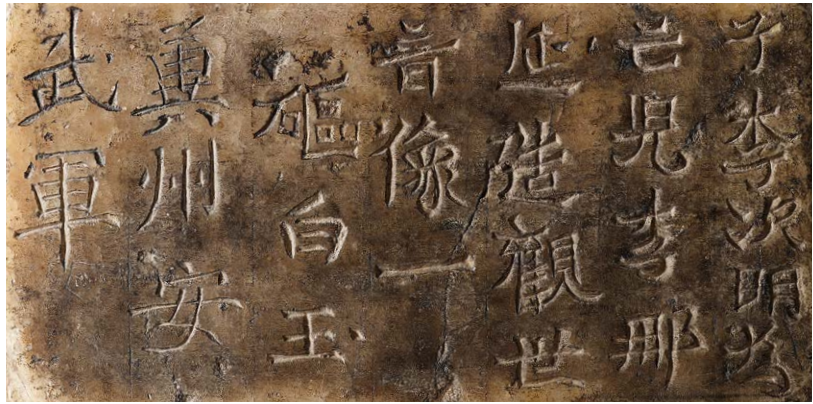
黃敏，《漢魏六朝石刻鄉里村坊研究》，中國社會科學出版社，2019年，頁282-283

觀世音菩薩頭戴三葉冠，左手下垂持法物、右手持蓮蕾抬與胸齊，帔帛於腹前交叉，立於蓮花座上。蓮花座下承長方形基座，像座自左側向背至正面，依次刻：

大魏歲次癸亥武定元年七月巳丑朔四日申辰佛弟 / 子李次明為亡兒李那延造觀世音像一軀白玉冀州安武軍 / 襄強縣千秋鄉故縣村安式家內有白玉像三尊 / 後至元豐元年二月二十三日來高才馬良趙氏迎得白玉像三尊並起塔寺供養故記。



後至元豐  
元年二月二  
十日來高  
才馬良趙  
氏迎得白王  
像三尊并  
起塔寺供  
養



## 3007 Continued

The first inscription can be translated as:

On the fourth day of the seventh month in the first year of the Wuding reign, Wei dynasty (543), Buddhist follower Li Ciming commissioned a white jade Guanyin figure for his deceased son Li Nayan. Anwu Army of Jizhou (in Hebei).

The second inscription can be translated as:

Three white jade figures were in the family collection of An Shi in Guxian village, Qianqiu town, Zaoqiang county, Jizhou (in Hebei). Later on the 23rd day of the second month during the first year of the Yuanfeng reign (1078, Northern Song dynasty), a group of talents surnamed Ma, Liang and Zhao acquired these three white jade figures, and built a Buddhist temple with pagoda to enshrine them. Hence this is to be recorded.

The inscriptions above reveal the current figure was commissioned in AD 543 during the Eastern Wei dynasty, and was later acquired and enshrined by a group of devotees in AD 1078 during the Northern Song dynasty. The fact that 'three white jade figures' were mentioned in the inscription, and that there are perforations on the right side of the mandorla, suggest there might have been originally two side figures flanking the current standing Avalokitesvara.

According to Sun Guanwen's essay *'Beijing Daxue tushuguan cang lidai shike tuoben caoben (san)'* (Rubblings of Stone Sculptures in the Peking University Library Collection), the current figure was acquired by Wang Xuzu (1853-1919) from Zhucheng city in Shandong during the late Qing dynasty. Wang Xuzu was a scholar-official who had passed the civil service examination as well as an avid collector of bronze and stone rubbings. It was later passed onto Yao Guifang, a renowned collector of stone sculptures from Tianjin, active during the Republic period. This incident was recorded by the well-respected writer Lu Xun in his manuscript.

For a similar example, refer to a stone figure of Avalokitesvara dated to Tianbao second year in the Northern Qi dynasty (AD 551), illustrated in *Wenwu cangpin dingji biaozhun tuli-zaoxiang juan*, Beijing, 2011, p. 80.

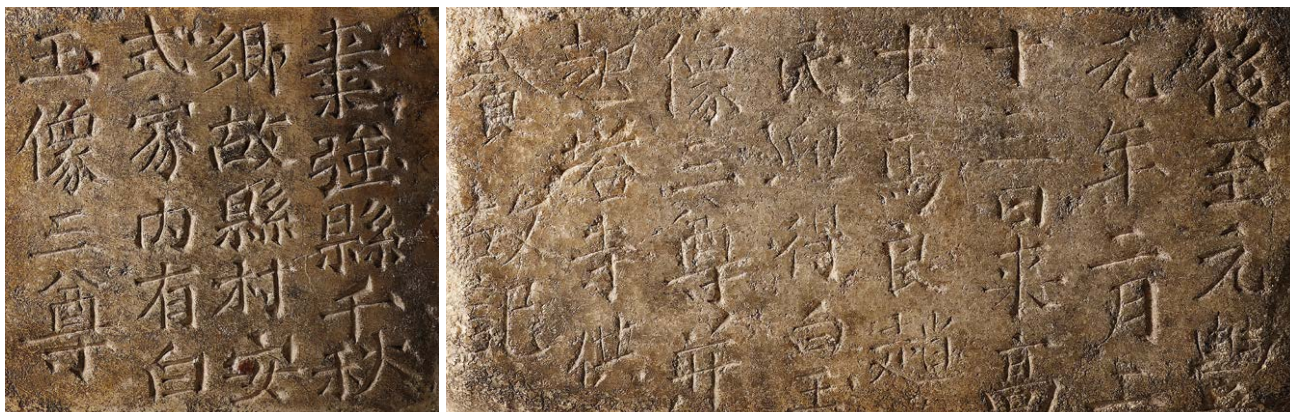
觀音名號源自梵文 Avalokitesvara, 亦譯為「觀世音」、「光世音」、「觀自在」, 為中國佛教系統中最為世人所熟知的菩薩形象, 其漢傳經典以曹魏嘉平四年 (252) 康僧鎰所譯《佛說無量壽經》為最早, 以西晉竺法護太康七年 (286) 所譯《正法華經·光世音普門品》最為知名, 其形象以十六國時期西秦建弘元年 (420) 所立甘肅永靖炳靈寺石窟第 169 窟墨書「觀世音菩薩」題記脅侍菩薩為最早斷代標準。其後, 隨著觀音經典的大量漢譯及各類神奇故事而使其形象廣為流傳。在河北地區, 自北魏開始, 其形象漸以舟形背光、左手下垂持法物、右手持蓮蕾抬與胸齊, 形成固定模式, 並於東魏時期廣泛流行, 如本拍品菩薩形式。然本拍品觀音左側背光殘損, 右側右肘右側背光位置, 有人工打孔, 似為榫眼, 並結合造像基座宋代題記「白玉像三尊」銘, 則本拍品正面左右背光位置, 應似原有造像, 至宋代仍有保存, 故此才有「白玉像三尊」之說。如北京故宮博物院藏中國國家一級文物, 河北曲陽修德寺遺址出土北齊天保二年 (551) 觀世音菩薩造像 (參見《文物藏品定級標準圖例·造像卷》, 文物出版社, 2011 年, 頁 80); 日本大阪市立美術館藏東魏武定七年 (549) 石造三尊菩薩立像, 參見松原三郎著《中國佛教雕刻史論》, 圖版編一, 吉川弘文館, 1995 年, 頁 277, 圖 b, 皆於背光左、右兩側分離脅侍弟子, 為東魏時期觀世音造像少見之品類。

造像基座刻東魏武定元年 (543) 七月李次明發願文, 及北宋慶曆至熙寧年間冀州安武軍安式、元豐元年 (1078) 二月趙氏發願文三段, 據《宋史卷三十九·地理二》, 宋仁宗慶曆八年 (1048 年), 升冀州團練為安武軍節度, 轄領棗強縣, 則此造像不僅反映東魏造像於北宋時期流傳及供養情況, 亦為北宋時期河北軍政制度之文物, 甚為特殊。

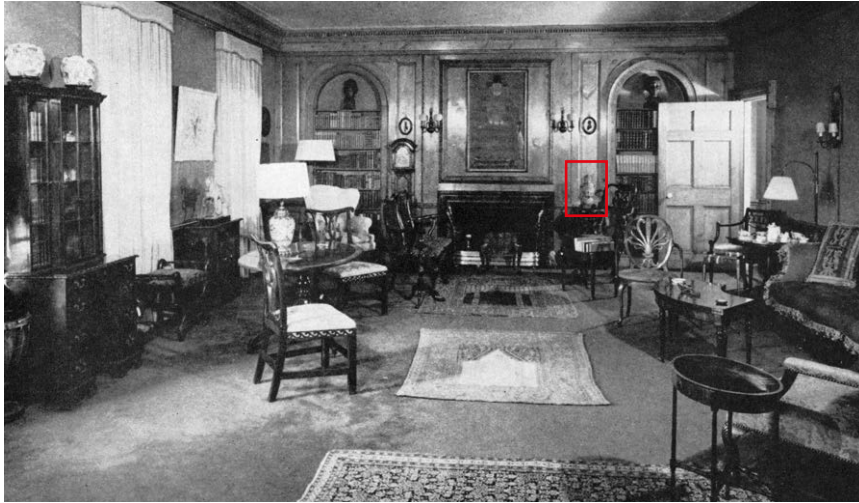
據孫文先生編著《北京大學圖書館藏歷代石刻拓本草目》, 此造像原在河北棗強縣, 後歸山東諸城王緒祖收藏, 魯迅先生於《輯校石刻手稿》中記載, 石刻後在天津姚氏, 則此姚氏, 當為民國時期天津著名石刻收藏家姚貴昉珍藏。今北京國家圖書館藏繼繼藏拓 (繆專 1840), 即鈐有「姚氏貴昉藏石」印, 及其女「姚湘雲女史拓」印為證。

王緒祖 (1853-1919), 字蘭溪, 山東諸城人, 光緒十一年舉人。官內閣中書。王錫榮子, 王璋慶孫。秉承家學, 承繼父祖之餘緒, 終生從事金石文字研究, 其收藏極富, 有宋拓《孔宙碑》、《乙瑛碑》及兩漢、六朝志石、造像實物四十餘種, 亦收藏有大量珍稀古錢幣, 晚年搜集甲骨百餘片, 拓印成《殷墟書契萃編》二卷。著有《王氏吉金釋文》、《句鑿齋金石跋》、《漢魏六朝刻石存錄》、《北齊標賣鄉石柱考》、《東武金石考略》、《漢石畫釋藏石記》、《古泉匯補訂偽》等數十種, 多由其子王維棟整理刊行。

姚貴昉, 據羅振玉先生《雪堂類稿·甲·石交錄 29》「青縣姚貴昉。姚女湘雲精拓墨」條記載: 「予歸自海東, 寓居津沽, 青縣姚貴昉大令贈予所藏石刻數種。予往得子遊殘碑上截, 鈐『姚氏貴昉藏石』印, 初不憶其人, 及相見, 知往在鄂渚, 姚君為張文襄 (張之洞) 巡官, 國變 (辛亥革命) 後, 訪古河朔, 售古物以給朝夕。於時在鄂同鄉同寮, 多登臨仕者, 貴昉未嘗與通請謁, 蓆帽芒鞋, 獨策蹇往來大河南北, 訪求古金石刻, 亦振奇人也。」「貴昉有女字湘雲, 精拓墨, 所藏石皆其所拓, 亦藝林中一韻事也。」參見遼寧教育出版社, 第 164 頁, 2003 年 3 月。



Rubbing of the current figure by Lin Hsiung-Kuang (1897-1971). Collection of a private collector.  
 附圖：林熊光（1897-1971）題東魏武定元年李次明造像拓本。雙海閣私人珍藏



The current lot on display in the drawing room of the Hiram J. Halle Residence in New York, prior to 1961.  
 Photo credit: Parke-Bernet Galleries, 17 March 1961 catalogue  
 本拍品於 1961 年以前陳設於 Hiram J. Halle 紐約府邸客廳中

PROPERTY FROM AN ASIAN FAMILY COLLECTION

3008

## AN EXCEPTIONAL SANDSTONE HEAD OF A BODHISATTVA

TANG DYNASTY (AD 618-907)

The face is sensitively carved with gently curving eyes below the graceful arch of the brows, full lips and a double chin to give a benevolent expression, framed by the long pendulous ears and the hair pulled up in a high chignon secured by a headdress. The back is uncarved.

15 in. (38.1 cm.) high, stand

HK\$4,000,000-6,000,000 US\$520,000-780,000

### PROVENANCE

Collection of Dr. Friedrich Perzynski (author of *Von Chinas Göttern*), who travelled to China between 1912-1913  
 Ralph M. Chait, New York  
 The Hiram J. Halle Collection, sold at Parke-Bernet Galleries, New York 17 March 1961, lot 26  
 Sold at Sotheby's New York, 18 September 1996, lot 274

### EXHIBITED

The Baltimore Museum of Art, Maryland, 1932-1933

This sandstone head is remarkable for its elegant proportions and sensitive carving. The fleshy face, arched eyebrows, slit eyes, full lips and hair drawn back into a high chignon are characteristic of stone sculptures made during the Tang dynasty. The facial features are considerably more Chinese in nature and can be regarded as a more mature style which arose during the 7th to 8th centuries.

Compare a few stone heads of *bodhisattvas* carved with similar features, such as one in the Rijksmuseum voor Volkenkunde, illustrated in *Hai-Wai Yi-Chen: Chinese Art in Overseas Collections, Buddhist Sculpture*, Taipei, 1986, no. 116; one in the Los Angeles County Museum of Art, illustrated in *Hai-Wai Yi-Chen: Chinese Art in Overseas Collections, Buddhist Sculpture II*, Taipei, 1990, no. 128; and one in Museum Rietberg, Zurich (accession no. RCH 131); one from the Collection of Arthur Wiesenberger (1896-1970), sold at Sotheby's New York, 11 September 2012, lot 118; and from Yamanaka & Co., New York, sold at Sotheby's New York, 16 September 2015, lot 421.

## 唐 砂岩石菩薩頭像

### 來源

Dr. Friedrich Perzynski 珍藏 (《Von Chinas Göttern (中國諸神)》作者)

Ralph M. Chait, 紐約

Hiram J. Halle 珍藏, 紐約蘇富比, 1961年3月17日, 拍品26號  
 紐約蘇富比, 1996年9月18日, 拍品274號

### 展覽

巴爾的摩美術館, 馬里蘭州, 1932-1933年

砂岩石質。菩薩面相飽滿, 雙頰豐頤, 唇豐厚微啓, 雙目輕闔垂視, 髮髻層疊, 頭頂束一高髻, 意態閒適自在。

此像面容圓潤, 五官較接近中原面貌, 為典型盛唐佛教石雕風格。有數件斷代唐代的石菩薩頭像, 風格及面相與本拍品接近, 可資比較。一件藏荷蘭國立民族學博物館, 著錄於《海外遺珍: 佛像》, 台北, 1986年, 圖 116 號; 一件藏洛杉磯郡藝術館, 著錄於《海外遺珍: 佛像續》, 台北, 1990年, 圖 128 號; 一件藏蘇黎世瑞特堡博物館, 典藏編號 RCH 131; 一件為 Arthur Wiesenberger 舊藏, 2012年9月11日於紐約蘇富比拍賣, 拍品 118 號; 一件源自紐約山中商會, 2015年9月16日於紐約蘇富比拍賣, 拍品 421 號。



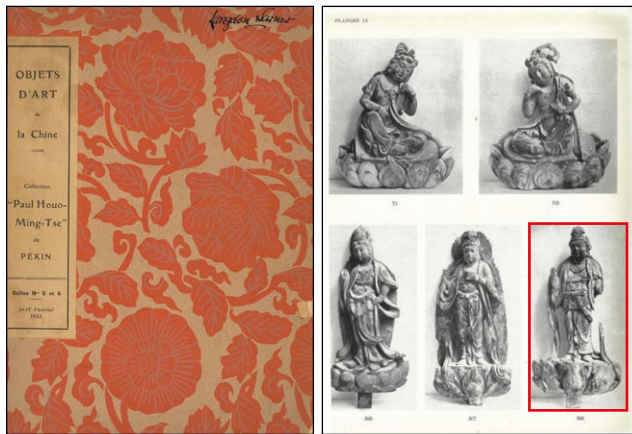


fig. 1  
圖一

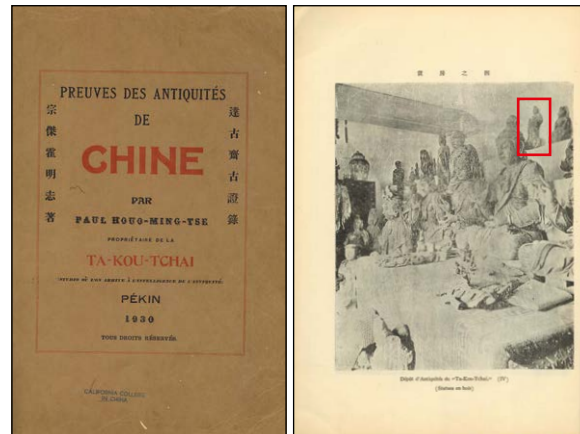


fig. 2  
圖二

## 3009

### A VERY RARE WOOD STANDING FIGURE OF GUANYIN

NORTHERN SONG DYNASTY (AD 960-1127)

The bodhisattva is modelled wearing loose flowing robes, and a *dhoti* tied with a sash at the waist, standing on bare feet above a large lotus flower raised on a stem for attachment. The head is tilted slightly forward with a rounded face under the long hair swept up into a topknot and secured with a diadem. The eyes are downcast to provide an expression of deep meditative contemplation.

22 in. (57 cm.) high

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

US\$260,000-390,000

#### PROVENANCE

Collection of Paul Houo Ming-tse, acquired prior to 1930  
Objets d'Art de la Chine, Collection Paul Houo Ming-Tse de Peking, sold at Hotel Drouot, 14-17 February 1932, lot 86 (fig. 1)  
Sold at Hotel Drouot, 7 October 1987, lot 70  
Sam and Myrna Myers

#### EXHIBITED

Kimbell Art Museum, Fort Worth, *From the Lands of Asia: The Sam and Myrna Myers Collection*, 4 March – 19 August 2018, Catalogue, p. 132

#### LITERATURE

Paul Houo Ming-tse, *Preuves des Antiquités de Chine*, Peking, 1930, pl.4 (see illustration fig. 2)

*Two Americans in Paris – A Quest for Asian Art*, ed. J. Desroches, Paris, 2016, p. 113, no. 210

The present figure was in the collection of the scholar-dealer Paul Houo-ming-tze (Huo Mingzhi, b. 1879), whose family home was Shaoxing in Zhejiang province. During the Republic period he managed a famous and successful antique shop in Beijing, called the 'Studio for obtaining antiques' where he specialised in selling books, bronzes, ceramics and sculptures. Due to his influential connections at all levels of the antiquarian world, including the Chinese nobility, he was able to obtain fine works of art objects. It was in the area of Buddhist art that he played a significant role and facilitated many Buddhist wood sculptures, many of these were from the Shanxi province, into collections around the world. The present figure was illustrated in Houo's major publication, the catalogue *Preuves des Antiquités de Chine*, which was published in Beijing in 1930. In 1932, on Houo's instruction, the majority of his items excluding this piece were sold at auction by J. C. Morgenthau & Co., in New York. The proceeds of that sale enabled Houo to donate more than a thousand antiques and rare books that sale to the Chinese State.

The present figure later entered the collection of Sam and Myrna Myers, an American couple who moved to Paris in the mid-1960s where they built an extraordinary collection focusing on Asian art.

### 北宋 木雕觀音

#### 來源

霍明志，達古齋，1930年以前入藏  
巴黎德魯奧，《Objets d'Art de la Chine, Collection Paul Houo Ming-Tse de Peking》，1932年2月14-17日，拍品86號（圖一）  
巴黎德魯奧，1987年10月7日，拍品70號  
Sam Myers 伉儷

#### 展覽

金貝爾美術館，沃思堡，《From the Lands of Asia: The Sam and Myrna Myers Collection》，2018年3月4日-8月19日，展覽圖錄頁132

#### 出版

霍明志，《達古齋古證錄》，北平，1930年，圖版4號（圖二）

J.Desroches編，《Two Americans in Paris – A quest for Asian Art》，巴黎，2016年，頁113，圖版210號

霍明志，生於1879年，浙江紹興人士。民國時期於北京經營古玩店「達古齋」，主營古籍、青銅、陶瓷及雕塑。其人脈寬廣，與皇親貴胄亦常有往來，故經手不少曠世奇珍，更是推動了歐洲對中國木雕佛像的收藏。許多霍氏經手的宋代木雕俱來自山西。1932年，其委託紐約J.C. Morgenthau & Co. 拍賣達古齋藏品，並用拍賣所得向中國捐贈逾千件古董及古籍善本。本尊觀音曾刊於霍氏1930年出版的重要圖錄《達古齋古證錄》。

本尊觀音後為美國Sam Myers 伉儷珍藏。Myers伉儷於1960年代移居巴黎，對東方藝術產生了濃厚的興趣，進而建立了豐富卓越的收藏。2018年美國德州沃斯堡金貝爾美術館曾為Myers伉儷之東方藝術藏品舉辦了特展，其中即包括了本尊觀音。





3010

A RED SANDSTONE BUDDHIST  
'PARINIRVANA' STELE

FIVE DYNASTIES PERIOD-SONG DYNASTY (AD 907 - 1279)

The stele is of rectangular form and carved in high relief at the centre with a scene depicting the Buddha lying to one side on a horizontal platform with both hands alongside the body and the head resting on a pillow before five acolytes framed within an arch-shaped border, and surrounded by an upper and a lower stupa on either side in shallow relief. Each stupa accommodates a seated Buddha. One side edge of the stele is carved in high relief with a standing Bodhisattva standing on a lotus base.

24  $\frac{3}{4}$  in. (63 cm.) wide

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Acquired in Taipei, 1994

EXHIBITED

*High Tang Art*, Taiwan Antique Dealers' Association, Taipei, 2000

In Buddhism *Parinirvana* means nirvana-after-death. In this instance the figure of Buddha is depicted at the point of passing from life to death having attained nirvana during this lifetime. This imagery was inspired by description of the final moments of the Buddha in the text of the *Mahaparinirvana* sutra, and a transitional moment before the resplendent appearance of the Buddhas of the past and the future.

五代/宋 紅砂岩般涅槃圖碑

來源

1994年購於台北

展覽

《大唐風華》，聚英雅集，台北，2000年

本石碑中間刻畫釋迦牟尼頭向右側卧，雙腳伸直相疊，雙目微閉，自在安詳，床旁環一眾弟子。此為釋迦摩尼佛般涅槃，達到無為、自在境之情形。大乘佛教的《大般涅槃經》之三世佛便由此而來。



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN  
COLLECTION

3011

## A GILT-COPPER FIGURE OF PADMAPANI LOKESHVARA

NEPAL, 13TH CENTURY

The figure is gracefully standing in *tribhanga* with his right hand lowered in *varada mudra*, and holding a lotus flower in his left that extends up to his shoulder. The figure is wearing a short *dhoti* incised with floral blooms and is secured with a sash tied at the waist that suspends folded ribbons extending to the knees. The deity is adorned with a necklace embellished with pendent jewels, florette armlets and large looped earrings. The face with a fine nose between gently arched brows above eyes downcast to portray a benign expression. The head is crowned with a foliate tiara centred by large lotus bloom and flanked by tresses of hair falling down on both shoulders.

8 ¼ in. (21 cm.) high

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

US\$120,000-160,000

### PROVENANCE

Acquired in Germany before 1989

Avalokitesvara, the 'Lord who looks upon the World', is the bodhisattva of compassion, and one of the principle deities in Mahayana Buddhism. Although he has attained enlightenment like the Buddha, the bodhisattva forgoes his escape from the suffering of rebirth to act as a guide to all living beings until they themselves have achieved *nirvana*. Worshipped in many guises, the present figure is depicted as Padmapani, the 'holder of the lotus'. Like the lotus, which rises from its murky bed below the water to blossom in the air, Padmapani has detached himself from the pain and impurities of the material world and is enlightened in body, speech, and mind.

Worshipped in Nepal from at least the mid-6th century, Avalokitesvara was one of the most popular Buddhist deities in the Kathmandu Valley, his worship rivaling that of the Buddha himself. With time, the compassionate characteristics of Avalokitesvara became intertwined with the attributes of the local Nepalese deities such as the rain god, Bunga-dyo, and even the Brahmanical Shiva, and the customs for worship of these different gods were integrated into one another. Demand for images of this auspicious bodhisattva was therefore staggering, and from an early period, craftsmen throughout the valley were executing works in wood, stone, paint, and bronze.

## 尼泊爾 十三世紀 鑲金銅蓮華手觀音

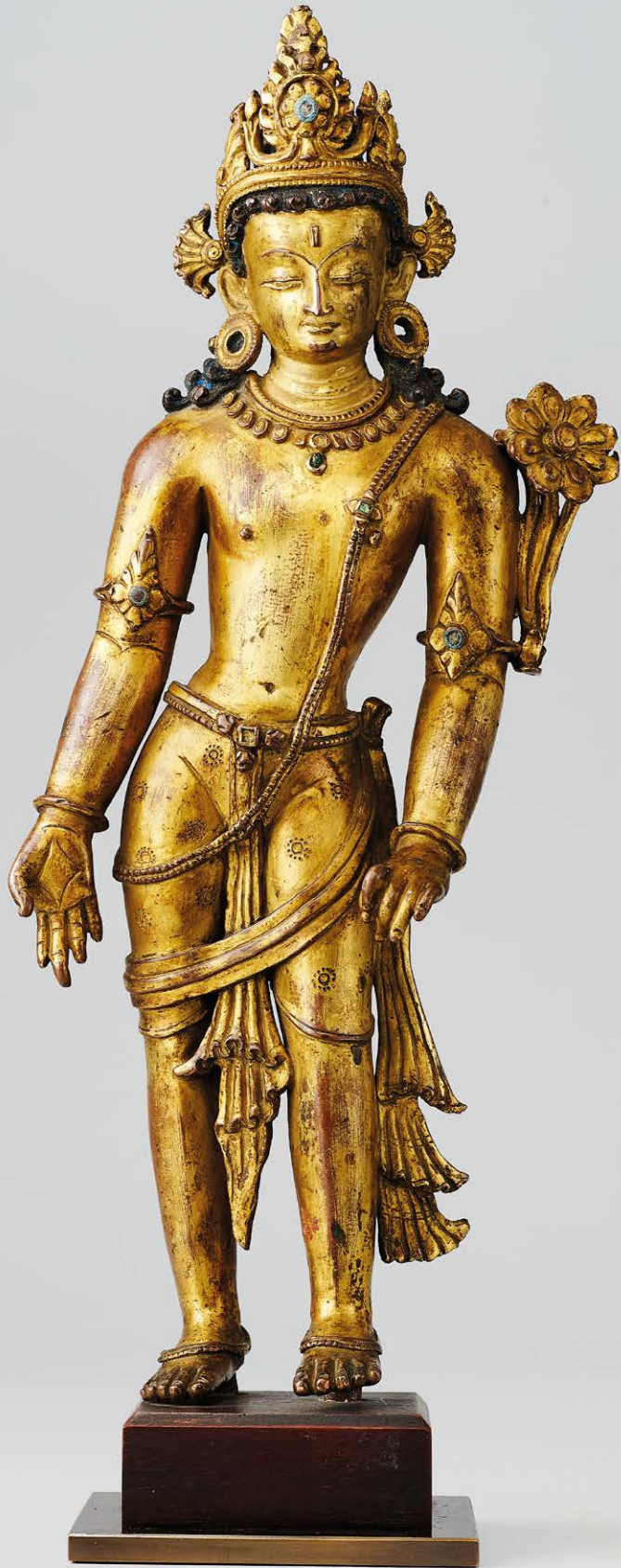
### 來源

1989年前購於德國

觀世音菩薩慈悲為懷，為西方佛阿彌陀佛之脇侍菩薩，化眾像以度眾生，手中蓮華為其表徵。如此立像，雙腳微分，呈三屈式，右手垂下施與願印，自左肩綻生一朵蓮花象徵純淨與靈魂昇華。下身繫刻花兜提，飄帶垂落至膝。

不晚於六世紀中期，尼泊爾就已盛行觀世音崇拜。隨後，這種崇拜又融入了尼泊爾雨神及濕婆。也因此觀音造像的需求增加，並製造供奉木、石、銅及畫像。







3012

AN IMPORTANT GILT-BRONZE FIGURE OF  
VASUDHARA

NEPAL, 13TH CENTURY

Seated in *lalitasana*, her six arms radiating around her holding flowing gems, the vase of amrita, a harvest bundle and a manuscript, wearing a closely-fitted *dhoti*, inlaid with turquoise and glass stones, her face with serene expression and tiara set in front of her chignon.

6 ½ in. (16.6 cm.) high

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

**US\$160,000-230,000**

PROVENANCE

Spink & Son, Ltd., London, 1979

Collection of J. Welles Henderson, Pennsylvania, by 1980

Sold at Sotheby's New York, 19 March 2008, lot 263

Collection of Mr. & Mrs. J. Meijer, Netherlands, 2008-2013, by repute

Private collection, Hong Kong

EXHIBITED

Spink & Son, *The Art of Nepal and Tibet*, London, 14-31 December 1979

LITERATURE

Spink & Son, *The Art of Nepal & Tibet*, London 1979, pp. 2-3, fig. 1

Himalayan Art Resource ([himalayanart.org](http://himalayanart.org)), Masterworks

Collection, item no. 24160

尼泊爾 十三世紀 鑲金銅財續佛母坐像

來源

Spink & Son, Ltd.，倫敦，1979年

J. Welles Henderson 珍藏，賓夕法尼亞，1980年

紐約蘇富比，2008年3月19日，拍品263號

J. Meijer 伉儷珍藏，荷蘭，2008-2013（傳）

香港私人珍藏

展覽

Spink & Son, Ltd.，倫敦，《The Art of Nepal and Tibet》，1979年12月14-31日

著錄

Spink & Son, Ltd.，《The Art of Nepal and Tibet》，倫敦，1979年，頁2-3，圖1

Himalayan Art Resource ([himalayanart.org](http://himalayanart.org)) 網站，Masterworks Collection，編號24160

## 3012 Continued

Richly cast in gilt-copper alloy, the present image of Vasudhara, the goddess of fertility and wealth, is a paragon of Nepalese sculpture and embodies the mastery of early Malla period (1200-1482) bronze casting.

While there are various iconographic forms of Vasudhara throughout South Asia, the six-armed seated image is most prevalent in Nepal, where she is celebrated as a goddess of fertility and the land. The attributes she holds – the sheaf of grain, the vase of immortality, the string of jewels – all signify her role as a bestower of munificent wealth and fecundity.

Nepalese sculpture in the period after the twelfth century exhibits an important stylistic shift from the aesthetic of the earlier Licchavi and transitional periods, which was rooted in the forms of Gupta India. While Licchavi-period bronzes are celebrated for their elegantly languorous figures, by the thirteenth century, the new sculptural style is characterised by intricate detail and lavish ornamentation.

The present figure of Vasudhara perfectly embodies this new aesthetic in all its glory. Seated in *lalitasana*, her six arms radiate fluidly from broad shoulders – the lower two relaxed in her lap, the upper four animatedly raised – creating a muscular arch in her back. Her ample bust gives way to a tapered waist and full hips. Her pendant leg, gently resting on a lotus blossom, suggests movement while her proper left leg is delicately tucked beneath her. Her body is both robust and elegant, her posture dynamic and graceful. The artist of this masterful image perfectly merges the voluminous contours of the early Gupta style with the refined intricacy of his time.

Adding to the present figure's distinctive beauty is her wide, almost rectangular face, which tilts gracefully downwards. Compare the almond-shaped eyes, long aquiline nose and small mouth – features reminiscent of Pala-period prototypes – with a twelfth-century gilt-copper figure of Vasudhara, originally from the Pan Asian Collection, sold at Christie's New York, 16 September 2008, lot 511. Compare, also, with slightly-later dated examples at the Cleveland Museum of Art (acc. no. 1947.493) and The Metropolitan Museum of Art (acc. no. 1983.547) (fig. 1), the latter of which is illustrated by C. Reedy in *Himalayan Bronzes: Technology, Style, and Choices*, Newark, 1997, p. 237, fig. 273.

紅銅鑲金。佛母化現一面六臂。遊戲坐姿，右足踏蓮花、左腿曲盤。頭戴五葉花冠，扇形花結，耳飾圓瑠。造像身材婀娜，佩戴項鍊和臂釧，鑲嵌寶石。手臂分持穀穗和寶瓶等，部分持物遺失。局部失金，包漿古樸。

財續佛母，梵語稱「巴素達喇」，漢譯有持世菩薩、財源佛母等名，是一位能夠賜予人們財富的女神。一般認為財續佛母的信仰，最初來源於古印度人崇拜的河神或豐收女神，後來被佛教吸收，成為大乘佛教的一位重要菩薩。

此像保有帕拉時期造像的風格，包括其寬碩近長方形並微微前傾的臉龐、杏眼、鷹鉤鼻及小口等特徵。比較一尊12世紀帕拉時期的鑲金銅財續佛母像，2008年9月16日於紐約佳士得拍賣，拍品511號。再比較大都會博物館藏一尊14至15世紀馬拉時期的鑲金銅財續佛母像（藏品編號：1983.547）（圖一）。

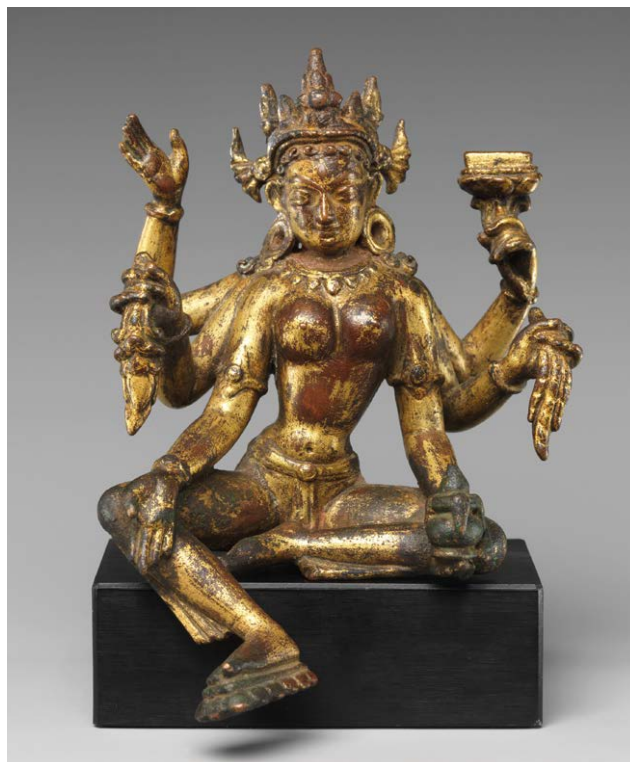


fig. 1 Vasudhara, Early Malla period, 14th–15th century, Nepal, Kathmandu Valley; Gilt-copper alloy; 5 5/16 in. (13.5 cm); The Metropolitan Museum of Art, Gift of Dr. and Mrs. Wesley Halpert, in memory of Emanuel

Winternitz, 1983; 1983.547  
圖一 尼泊爾，加德滿都谷地，馬拉時期，14至15世紀，鑲金銅財續佛母像，5 5/16吋（13.5公分），大都會博物館藏品，1983.547







Einar Wikander's residence in Sweden  
Einar Wikander 於瑞典之寓所



The current bell in Einar Wikander's residence in Sweden  
本拍品陳設於 Einar Wikander 於瑞典之寓所

3013

AN EXTREMELY RARE AND LARGE  
'INSCRIBED' BRONZE TEMPLE BELL

HONGWU 3RD YEAR, CORRESPONDING TO 1370 AND OF THE PERIOD

The bell is heavily cast in ovoid form, surmounted by a double-headed dragon loop handle, above a band of lotus petals cast in relief. The body is decorated with four cartouches, each enclosing a dragon in relief, with two inscriptions under a flaming pearl, 'Daming Hongwu sannian bayue qinming gongbu duzao', By imperial command, supervised by the Bureau of Works in the eighth month of the third year of the Hongwu reign, (corresponding to 1370) and Luohansi (Luohan temple).  
30 in. (77 cm.) high., wood stand

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

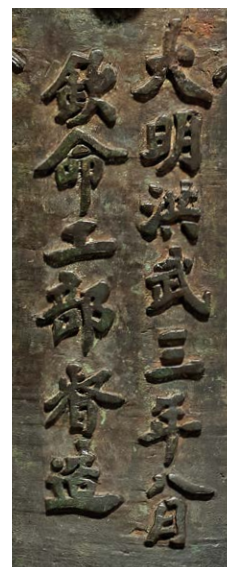
PROVENANCE

Einar Wikander (1872-1944), Sweden, acquired in Berlin between 1894-1917 where he worked as a civil engineer, thence by descent within the family

明洪武三年（1370）銅梵鐘  
「羅漢寺」、「大明洪武三年八月欽命工部督造」銘

來源

Einar Wikander (1872-1944)，瑞典。1894-1917年於柏林從事土木工程工作時購入，後於家族中流傳



inscription  
銘文





fig. 1 A Xuande-marked bronze bell in the Grand Bell Temple Museum, Beijing  
圖一 大鐘寺古鐘博物館藏宣德款銅鐘



fig. 2 A bronze bell with a Hongzhi cyclical date corresponding to 1499, sold at Christie's New York, 25 September 2020, lot 1539  
圖二 「大明弘治己未年孟春吉日製」款銅鐘·紐約佳士得，2020年9月25日，拍品 1539 號

## 3013 Continued

The inscription on the current bell can be translated:

*Luohan Temple; In the eighth month of the third year of Hongwu, by Imperial command made under the supervision of the Ministry of Works*

There are numerous Luohan Temples in China and it is difficult to ascertain which one the current bell was destined for. It is interesting to note that the bell was commissioned by the Ming court. The date of manufacture is very early in the Hongwu reign, when the Ministry of Works was preoccupied with large scale building works to establish the Ming court in Fengyang. Why was this bell specially commissioned during this time?

There are no records of any Luohan Temples being commissioned by the Ming Court. However, on a stone stele erected in the Jiajing 44th year in the Luohan Temple of Hu county, it is recorded that a very old temple outside the city wall was rebuilt in the third year of Hongwu, and was renamed Luohan Temple. The Hu County is one of the small counties under the jurisdiction of Xi'an, and this Luohan Temple is one of the oldest temples in China. Its previous incarnation, the Baima Zhaojue Temple (White Horse Temple of Uncovering Enlightenment) was built in Eastern Han period, around the same time as the famous White Horse Temple in Luoyang.

Also in the 3rd year of Hongwu reign, the emperor appointed his second son Zhu Shuang (1356-1395) the Prince of Qin, and he left for the Qin capital, Xi'an, in the fifth month, three months before the current bell was commissioned. It is also recorded that Emperor Hongwu considered establishing the capital in Xi'an, sending the crown prince there for two reconnaissance trips, before his decision to stay in Nanjing in the 11th year of Hongwu. Perhaps the restoration of the Luohan Temple and the investiture of Zhu Shuang were related, but unfortunately we do not have any records to establish this. Nevertheless, this bell is an important relic that shows an early example of Ming bell made by the court. Compare the Xuande marked example (fig. 1) now in the Grand Bell Temple Museum, Beijing, which has very similar casting style, especially on the finial.

Compare also a bronze bell cast with a Hongzhi cyclical date corresponding to 1499, sold at Christie's New York, 25 September 2020, lot 1539 (fig. 2).

此鐘是明早期難得一見帶紀年款銘文的例子，並且明確記載是「欽命工部監造」，可見與明朝宮廷有直接的關係。

明初時羅漢寺數量頗多，如蘇州，什邡，嵩縣，鄆縣等地都有，但並沒有皇家興建羅漢寺的記載，很難確定此鐘歸屬。況且當時百廢待興，工部正傾全國物力興建鳳陽中都城，會特地鑄造此鐘必有原由。我們只能從文獻記載及史實上尋找一些蛛絲馬跡。

嘉靖四十四年所立的《重修羅漢寺畫廊記》碑記載，鄆縣羅漢寺於洪武三年由祖師雲舟重修，改名為羅漢寺。鄆縣是隸屬西安管轄的一個縣城，這座羅漢寺為一歷史悠久的古刹，中國最古老的寺院之一。它的前身是白馬招覺院，於東漢時興建，與有名的洛陽白馬寺同一時期，可說是中國佛寺的始祖。

同年，洪武三年四月，朱元璋封次子朱棧為秦王，五月初四就藩西安，比此鐘的製成時間早了三個月。朱元璋會將次子封在此地，可見對西安的重視。他在明朝創建時對國都的選擇頗為煩惱，一直到十一年才確定都在南京，而此前西安會是他考慮建都的地點，兩度派太子朱標去探勘。此鐘的製作是否與朱棧就藩西安，抑或與西安特殊的政治地位有關，我們只能揣測，但是可以確定的是，此鐘是難得一見的明早期宮廷作坊的鑄造實例，對我們研究明初宮廷鑄作工藝助益極大。大鐘寺古鐘博物館有一件宣德款的鐘（圖一），其蒲牢的風格非常相似，可供參考。

紐約佳士得 2020 年 9 月 25 日拍賣一件銘「大明弘治己未年孟春吉日製」款的銅鐘，拍品 1539 號，可資比較（圖二）。



3014

A FINE AND RARE DOCUMENTED  
LACQUERED-WOOD FIGURE OF  
AVALOKITESVARA

CHENGHUA PERIOD, DATED 10TH YEAR OF CHENGHUA REIGN,  
CORRESPONDING TO 1475 AND OF THE PERIOD

The figure is finely modelled seated on a pierced rock plinth in *vajrasana* with the hands held in *dhyanamudra*, the hair swept into a topknot behind an elaborate diadem accommodating a seated Amitabha above the serene face, inset with a pearl *uma* between the eyes downcast giving an impression of tranquil contemplation, adorned in a voluminous outer robe fastened by a clasp at the midriff, revealing the beaded necklaces across the bare chest. The outer robe is finely detailed with a pattern of waves, with beaded hems carved in relief with lotus blooms and highlighted with gilding. The reverse of the pierced rock is carved with an inscription incorporating the date and names of three donors.

29 ½ in. (75 cm.) high, wood box

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

US\$260,000-390,000

PROVENANCE

A Japanese private collection

Sold at Christie's Hong Kong, 31 October 2000, lot 989

A Canadian private collection

明成化十年 木彩漆觀音菩薩坐像

來源

日本私人珍藏

香港佳士得，2000年10月31日，拍品989號

加拿大私人珍藏

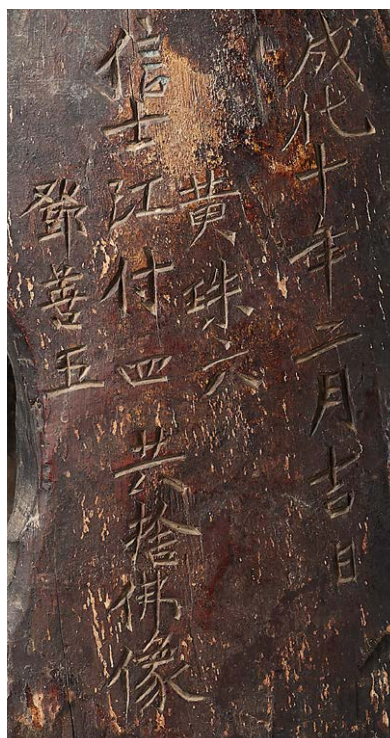
The pierced rock on the reverse is carved with a short inscription: *Chenghua shinian eryue jiri, xinshi, Huang Zhuliu, Jiang Fusi, Deng Shanwu, gongshe foxiang*. This may be translated as: On the tenth year of Chenghua, the second month of an auspicious day, devotees: Huang Zhuliu, Jiang Fusi and Deng Shanwu donated this Buddhist image.

It is exceptional to find a lacquered wood figure from this period with a date and preserved in such excellent condition. The present figure has retained much of its original lacquer which shows a finely detailed wave pattern that does not seem to be found on other contemporary figures. Compare a larger painted figure of seated Guanyin (115.6 cm. high) dressed in a similar style sold at Christie's Los Angeles, 20 May 1998, lot 132, dated to Song dynasty.

The result of the C14 test from RCD Lockinge no. RCD-7098 is consistent with the dating of this lot.

此觀音像底座背後銘「成化十年二月吉日 信士 黃珠六 江付四 登善五 共捨佛像」。同期帶紀年款且品相保存良好的木造像十分罕見。此尊造像的漆面保存屬相當良好，外袍上精緻細密的波浪紋尚清晰可見，十分難得。比較一尊較大（高115.6公分）風格近似的彩繪木造觀音像，1998年5月20日於洛杉磯佳士得拍賣，拍品132號，圖錄中的定年為宋代。

此拍品經 RCD Lockinge 碳 14 檢測（測試編號 RCD-7098），證實與本圖錄之定年符合。



inscription on the reverse side  
背面銘文



THE PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

3015

A MAGNIFICENT LARGE AND RARE GILT-BRONZE  
SEATED FIGURE OF A CROWNED BUDDHA

MING DYNASTY, 16TH CENTURY

The exceptionally modelled figure is seated legs crossed in *dhyanasana* with each sole of the foot incised with a *dharmachakra*, Wheel of the Buddhist Law. Both of the Buddha's arms are held at right-angle beside the waist, the hands with each of the middle figure slightly curled pointing inward towards an outward bestowing palm. The figure is depicted with an *urna* on the forehead between eyes downcast to provide a benevolent expression. The head is framed with pendulous ears adorned with pendent earrings, and crowned with an elaborate five-leaf diadem, each leaf accommodating a tathagata Buddha. The diadem is neatly tied with long ribbons falling onto each side of the shoulders. The edges of shawl and *dhoti* are incised with floral scrolls, and the bare torso incised with a Buddhist *wan* symbol.

28 ¼ in. (72 cm.) high

HK\$7,500,000-9,000,000

US\$980,000-1,200,000

PROVENANCE

Offered at Christie's Hong Kong, 30 October 1994, lot 394

Acquired in Europe before 1996 by the present collector

明十六世紀 鑲金銅寶冠佛坐像

來源

香港佳士得拍賣，1994年10月31日，拍品394號

現藏家於1996年前購自歐洲





## 3015 Continued

The present gilt-bronze figure of a Buddha is remarkable for its impressively large size. It is an exceptional example of its type, exhibiting superb casting and fine attention to detail, especially the elaborate crown, the incised floral design on the edges of the garments and the *dharmachakra*, symbol of the Wheel of the Buddhist Law on the soles of the feet.

The current figure belongs to a small known group of Buddhist images of the mid-Ming period that combined both Chinese and Tibetan elements. It is interesting to note the stylistic depiction of the full, rounded face with the unusual hand gesture which appear to be an amalgamation of styles that is unique for Chinese Buddhist image-makers of the Ming period, and it would strongly suggest that this massive figure to be a special commission.

A similar large ungilt seated Maitreya Buddha, also wearing a crown, is illustrated in *The Crucible of Compassion and Wisdom*, Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum, Taipei, 1987, p. 214, pl. 117, measuring 75.6 cm. high. Two other comparable examples are known, the first is a gilt-bronze figure of Vairocana in the Royal Ontario Museum (no. 921.31.30), and the other was sold at Christie's New York, 15 September 2011, lot 1383. Both these cited examples are cast with the hands in *abhiseka mudra*, palm against palm, commonly seen in Chinese representations of the Vairocana. A gesture from esoteric Buddhism, *abhiseka mudra* represents anointing and initiating of novices into the Buddhist community. For the present figure, it is interesting to note the hand gesture is detailed with the curled middle fingers turned close to the palm but none of the fingers appear to touch other finger tips, making this seated figure exceptionally rare within the Buddhist pantheon.

明代造像水準參差不齊，部份姿態僵硬，藝術性略遜。但明中期鑄造的鑲金銅佛亦不乏精美者，這件明鑲金銅寶冠佛坐像即為一例證。

此尊寶冠佛坐像軀體渾厚，鑄造精良。頭戴五佛冠，面相豐腴，天庭飽滿，眉如新月，雙目微啓，俯視衆生，高鼻，薄唇，大耳下垂，溫和中盡顯佛家之肅穆。密集螺髮，髮正中有髻珠。髻珠偶見於北朝，唐代開始出現，宋到明較為流行，時間越晚，髻珠越大。身披垂領式袈裟，領口呈「U」字形，自然下垂至胸前，前胸陰刻「卍」字符。袈裟內露出高束腰長裙，裙腰系有花結，下擺在雙腿前鋪展開，衣緣處鑿刻精美蓮花，採用了漢地傳統雕刻技法。全跏趺坐姿。兩臂輕抬，雙手下垂結與願印。

從冠飾和手印來看，此尊應是「漢密」五方五佛其中之一尊。五方五佛分別是：中央法身毗盧遮那佛；東方阿閼佛；南方寶生佛；西方阿彌陀佛；北方不空成就佛，合稱五方佛，也叫五智如來。五方五佛之供奉有二種方式：一、是以毗盧遮那佛位於中央，其四方安置四佛；二、是橫列五佛。五方五佛是佛教最高級別的神祇，只有在官方寺院供奉。



3016

A FINELY CAST GILT-BRONZE SEATED  
FIGURE OF AVALOKITESVARA

YUAN DYNASTY, 14TH CENTURY

The *bodhisattva* is seated in *rajalilasana*, the posture of royal ease, with his right hand resting on his raised knee and the left hand resting on a book. His hair is swept back into a topknot beneath the crown accommodating the Amitabha, and long plaits cascade down the shoulders. The face has downcast eyes and a serene expression. The deity wears bracelets, earrings and a beaded necklace. A shawl is draped over the shoulders and around the arms and his *dhoti* is tied in a bow below the waist. The hems are finely detailed with incised lotus heads on scrolling foliage.

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

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

A French Collection, sold at Christie's Paris, 8 June 2010, lot 404

It is interesting to note that while Yuan-dynasty figures seated in royal ease in portrayal of the Watermoon Guanyin are typically in keeping to the earlier Song style, the present figure with its curly hair and goatee resembles more to the images of the ascetic Shakyamuni, a popular Buddhist imagery during the Yuan period. Compare two similar examples from the Yuan period depicting the ascetic Shakyamuni, the first from the Cleveland Museum of Art, illustrated in *Hai-wai Yi-chen*, 'Chinese Art in Overseas Collections, Buddhist Sculpture', National Palace Museum, 1990, p. 171, no. 158; and the other from the Detroit Institute of Arts, illustrated *ibid.*, p. 172, no. 159.

元 鑲金銅觀音菩薩坐像

來源

法國珍藏

巴黎佳士得，2010年6月8日，拍品404號

觀音呈遊戲坐，右腿抬起彎曲，右手臂腕輕置其上；左腿盤曲，左手倚身側屏几之上，長髮結辮披於兩肩，上著肩衣，腰系飄帶，下著法裙，胸佩瓔珞，衣襟邊緣暗刻花卉紋飾。銅質緻密，法相莊嚴。

元代的自在坐水月觀音，多留有宋代佛像略顯女性特徵的圓潤面容的特徵。本尊佛像除此以外，另有釋迦牟尼的特點，如捲曲的頭髮及鬚鬚。比較兩尊風格類似的佛像，一尊為克利夫蘭博物館藏，著於《海外遺珍—佛像》，台北，1990年，頁171，圖版158號；另一尊為底特律美術館藏，見上揭書，頁172，圖版159號。



3017

A RARE FAHUA FIGURE OF  
SHAKYAMUNI

MING DYNASTY (1368-1644)

The figure is finely modelled wearing loose robes tied at the waist, seated in *dhyanasana* on a lotus throne supported on high hexagonal pedestal of waisted stepped form. The rounded face is featured with downcast eyes, and the mouth gently indented at the corners to provide a smiling expression. The face is flanked on either side by long pendulous ear lobes below the hair arranged in tight curls rising to a domed *ushnisha*.

24 ½ in. (62 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

明 瑛華釉釋迦牟尼像



3018

## A LARGE GILT-BRONZE FIGURE OF VAJRADHARA

TIBET, 15TH CENTURY

The figure is modelled seated in *dhyanasana* on a deeply cast double-lotus base, the hands holding a *vajra* and *ghanta* crossed in front of the chest. The deity is wearing a *dhoti* and a shawl draped over the bare torso; both garments are subtly edged with incised floral motif. Various adorned with lavish jewellery, some are inlaid with hardstones. The handsome face is portrayed with heavy-lidded eyes, aquiline nose and a raised *urna*. The head is crowned by a five-petalled tiara and with an elaborate chignon fastened by a jewel-finial, with further strands of hair falling on either side of the shoulders. The baseplate is sealed.

14  $\frac{3}{4}$  in. (37.5 cm.) high

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

US\$240,000-340,000

### PROVENANCE

Benny Rustenburg, acquired in Hong Kong in 1993

The present figure is stylistically related to the atelier of Sonam Gyaltzen, a master Buddhist image-maker of the 15th century, as characterised by the fine modelling of the facial features. Compare a standing Avalokitesvara dating to circa 1430 which is inscribed with the Sonam Gyaltzen name, and was sold at Bonhams New York, 19 March 2018, lot 3033.

The heavenly embodiment of wisdom, Vajradhara, holds in each hand a *vajra* (Tib. *dorje*), and a *ghanta* (Tib. *drilbu*), held across the chest in *vajrahumkara mudra*. The figure is representing primordial wisdom and is understood as the secret form of Buddha Shakyamuni and the combined essence of all buddhas.

The present form of this important meditational deity is depicted in a classic Tibetan style, with elongated torso and lavish ornamentation, including the beaded jewellery chains, floral arm bands, and jewel finial on top of the chignon. A similar fifteenth-century gilt-bronze figure of Vajradhara cast with the same loop-form celestial scarf beside either side of the arms is in Newark Museum (acc. no. 70.5A).

## 西藏 十五世紀 鑲金銅金剛總持坐像

### 來源

Benny Rustenburg, 1993年購於香港

此尊佛像被認為是十五世紀的著名佛造像大師索南堅贊派之作，其作品以細緻的面容雕琢著稱。比較一銘索南堅贊之作款，定年 1403 之銅鑲金十一面千手觀音像，拍賣於紐約邦瀚斯，2018 年 3 月 19 日，拍品 3033 號。

金剛總持又稱執金剛神，在藏傳佛教中被視為本初佛、原始佛，尤為噶舉派所尊崇。形象多見手執金剛鈴及杵於胸前，代表智慧與善巧的結合。本尊金剛總持像為典型的西藏風格：軀幹細長、配飾華麗。比較一尊飾有相似風格飄帶的十五世紀鑲金銅金剛總持，藏於紐瓦克博物館，館藏編號：70.5A。



base  
底部







# UNIVERSAL LIGHT FROM A WESTERN SAGE: NOTES ON A GOLD SAL TREE PAINTING

Luo Wenhua

In the 45th year of Qianlong period (1780), the sixth Panchen Lama attended the emperor's 70th birthday celebration in Beijing. The Panchen Lama's eastern tour was an event of national importance and from the moment the decision was made, there were many interactions between the two heads of states and their ministers, and later numerous gifts were exchanged. This sal (*sala* in Sanskrit) tree painting is one of the important artefacts that marked this historical event.

This sal tree painting is executed using the carved-ink technique whereby ink of the indigo paper is cut away and infilled with gold paint. It is a hanging scroll framed in blue-ground brocade, consistent with other Buddhist works made in the Palace workshop. Measuring 218 cm. high and 101 cm. wide, it depicts a sal tree growing between two rocks, surrounded by flowering plants. The tree has a gnarled trunk splitting into two branches bearing verdant leaves. The trunk and branches are infilled with gold paint, and the leaves are either painted in outlines only or infilled. The painting style of the rocks has Chinese influences. Professor Patricia Berger interprets the two rocks – one large and one small – as symbolising the Buddha and his disciple the Panchen Lama in conversation, an interesting reading that imbues the painting with further connotations.

The sal tree (*shorea robusta*) in India is a symbol intimately associated with Buddhism. It represents the forests in which the Buddha entered parinirvana, one of the eight holy places in Buddhism. Additionally, one of the Buddhas of the past, the Visvabhu Buddha, also attained enlightenment under a sal tree. The sal tree is also known as the 'seven-leaf tree', since its leaves are digitate with seven leaflets. However, only two upper leaves on the current painting are depicted with seven leaflets, while others have more.

There is a seal impression *Guxitianzi zhi bao* (Treasure of the Son of Heaven at seventy) in-between the branches. This seal was commissioned especially for the emperor's 70th year birthday. On the right side of the painting there are two seals *yu heqi you* (Extending like harmonious qi) and *yijing miao kanhui* (Quietude makes the mystery fathomable). On the left side there is a rectangular seal *shebi ouzhi jixian* (Dabbling in brushwork at occasional leisure). Above the sal tree there are inscriptions in Chinese, Tibetan, Manchu and Mongolian, each followed by a circular seal *Qian* and a square seal *Long*. At the lower left corner there is a seal

## 聖僧西來，慧日普照： 墨刻填金娑羅樹圖考

羅文華  
故宮博物院研究員

乾隆四十五年（1780年），正值乾隆帝七十萬壽，六世班禪大師不遠萬里進京為其祝壽。班禪東行是清朝的重要軍國大事之一，自從班禪一行決定來京之時起，君臣之間互動頻繁，不斷互贈禮物。這件娑羅樹圖就是見證這個歷史事件的重要文物之一。

娑羅樹圖，墨刻填金，立軸，以藍地織金緞為裱邊，具有宮廷藏傳佛教的裝裱特點。縱216釐米，橫100釐米，畫面表現了一棵娑羅樹從兩塊假山石間生出，周圍有低草和雜花。樹幹盤虯，上分兩枝，上枝樹葉繁茂。枝和幹施彩，葉或施彩，或僅勾勒輪廓，以增加立體效果，輪廓線厚重，而兩邊精緻的假山石表現了漢地傳統。白瑞霞（Patricia Berger）教授將其解讀為兩塊假山石，一塊大，一塊稍小，「向內彎曲，就像釋迦牟尼佛和他在傳法弟子班禪額爾德尼正在交談一樣」，賦予了更豐富的解讀內涵。

印度娑羅樹（拉丁語：Shorea robusta）是佛教意味十分豐富的象徵物。佛教傳統中，娑羅樹暗指拘屍那國（Kusinagara）的娑羅樹林，因佛陀在娑羅樹林中涅槃而著名，屬佛的八大聖跡之一。賢劫佛之一的毗舍浮佛（Visvabhu），即過去七佛中的第三佛也是在娑羅樹下成道。娑羅樹也稱為雙樹，所以畫中的娑羅樹有分枝。南朝以來，娑羅樹也曾被稱為七葉樹，葉如梨形，每束七片。畫中樹葉成束，只有上方兩束為七葉，其餘各束葉數多超過七葉，顯然沒有遵循傳統圖像學的準則。

在樹枝橫斜之間，有一枚陰文方印「古稀天子之寶」。此印專為祝賀高宗七十歲生日而製。畫面右側有一枚

*Gongqinwang* (Prince Kung), indicating that was once in the collection of Prince Kung. This painting was recorded to be in the collection of Li Yizhao, a businessman during the Japanese occupation, however, no further information relating to Li has been uncovered. It is evident, nevertheless, that the current sal tree painting was passed down from the Imperial collection to Prince Kung, and later came to private hands in the Republic period, and onward to Japan in the 30s or 40s.

The inscription is followed by a two-line postscript which can be translated: 'In early 11th month of Qianlong *gengzi* year, Imperial painting of longevity wish to sage-monk Panchen, together with an ode.'

The ode can be translated:

*Sal tree from the land of Brahmins, its leaves regenerate daily,  
Like the great toon tree in mythology, enjoying limitless longevity.  
Visvabhu Buddha, the third of the Seven Past Buddhas,  
Attained enlightenment under this tree, his heart showing the way.  
It is also said that Damo, meditating under the tree,  
Pointing straight to transmission by heart, the Six Paramita.  
The sage monk arrives from the West, to propagate the Yellow Sect.  
It happens to be his birthday, the clear sun shines universally.  
With this painting of a spiritual tree, to increase his longevity,  
The seven leaflets proliferating, likes his years multiplying.  
On the day of nirvana, the Buddha's earthly body was cremated,  
He is no different from the Buddha, in his ability to achieve the  
limitlessness.*

The beginning of the poem compares the sal tree to *dachun* (great toon tree, *Cedrela sinensis*), a tree mentioned in Zhuangzi's *Xiaoyaoyou*:

*'There was once a great toon tree in ancient times, its spring lasted 8000 years, and its autumn lasted 8000 years.'*

The connotations to 'longevity' and 'evergreen' are unmissable – and the Emperor was referring to the Panchen Lama, 'the sage-monk arrives from the West, to propagate the Yellow Sect; it happens to be his birthday, the clear sun shines universally.'

This ode was also recorded in the *Qinggaozong yuzhi wen* (Compilation of compositions by Gaozong Emperor), titled 'Painting a sal tree for Panchen Lama's birthday and composing an ode', where an epilogue was added which details the background for the painting. Qianlong emperor wrote:

"Yesterday I composed an ode to a sal tree painting, in which I quoted the poem of Tang calligrapher Li Yong (678-674), who wrote in *On Sal Tree* – on the day of nirvana, the Buddha's body was cremated – and I suddenly realised it was not suitable to talk about cremation in a poem intended for Panchen's birthday. But then I thought, without the cremation of the Buddha, there would not be the reincarnation of Panchen. Panchen is a reincarnated of the living Buddha, and he is here reincarnated because of the cremation.

陽紋方印「與和氣遊」和一枚陰紋方印「意靜妙堪會」，左側為陽文長方印「涉筆偶值幾間」。娑羅樹正上方，有漢、藏、滿、蒙四體文贊，每種文字之後均鈐有「乾」字圓印和「隆」字方印各一枚。畫面左下角鈐有「恭親王」朱文印一枚，說明它在清代曾收藏於恭王府中，據資料顯示，本品在日本侵華時期手工業大商行主李義招氏舊藏。目前並未查到此人的相關資訊，但顯然此件娑羅樹圖歷經輾轉，即由皇家收藏到王府收藏，大致在晚清民國時流入私人收藏，三十至四十年代流失到日本。

贊言最後兩行題跋曰：「乾隆庚子仲冬上浣御筆寫壽班禪聖僧並讚」。贊文如下：

梵域娑羅，晨旦交讓，生同大椿，其壽無量。  
毗舍浮佛，七佛之三，樹下得道，心境示參。  
(毗舍浮佛偈曰，前境若無心亦無。)  
亦曰初祖，修道樹下，直指心傳，即六波若。  
聖僧西來，宣揚黃教，恰值壽辰，慧日普照。  
寫此靈根，用延遐算，七葉紛敷，千齡曼衍。  
泥日法會，茶毗應身，非一非二，化被無垠。

詩文的起首一節「梵域娑羅，晨旦交讓，生同大椿，其壽無量」，將娑羅樹比附於椿樹(拉丁語：*Cedrela sinensis*)令我們想到莊子《逍遙遊》「上古有大椿者，以八千歲為春，八千歲為秋」，在此表示「長壽」「永春」之意十分明顯。乾隆帝為之祝壽的對象是六世班禪，即「聖僧西來，宣揚黃教，恰值壽辰，慧日普照」。

此贊言也見錄於《清高宗御製文》二集，卷四四，題曰「寫娑羅樹壽班禪喇嘛並為贊言」，補有後記，後記不見於畫中。後記對於此畫的緣起有詳細說明。

乾隆帝提到：昨天我為娑羅樹的畫寫了一首贊言，文中借用了唐代書法家李邕(678 – 747年)《娑羅樹記》的詩句「泥日法會，茶毗應身」(即指上錄贊言倒數第三、四二句)，突然想到「茶毗」二字指的是高僧去世後用香料火化的場景，用在班禪祝壽贊中並不合適。但是我轉念又想，先有佛的茶毗，然後才有他應化轉世到人間。班禪喇嘛是西藏的轉世活佛，他本身就是從毗茶中來的轉世化身，只有他的法身是永恆不滅的。於是沒有修改贊言，沒過幾天，六世班禪突然圓寂，似乎冥冥之中有預兆，竟被乾隆帝一語成讖，成就了一段歷史掌故。

結合六世班禪進京的史料，我們大致可以梳理御筆娑

Only his *dharmakaya* (truth body) is never destroyed”.

Summarising from historical documents on 6th Panchen's trip to Beijing, we can deduce the chronological order of events on the making of the sal tree painting. After Qianlong Emperor celebrated his birthday in the Summer Palace in Chengde in 1780, the Panchen Lama accompanied him back to Beijing. Qianlong remembered that Panchen's 42nd birthday was approaching (11th day of 11th month), so he commissioned the sal tree painting in anticipation, and composed the ode. Unfortunately, before the painting could be presented, Panchen Lama passed away on the 2nd day of the 11th month.

According to the *Records*, on the 14th day of the 10th month, the Imperial Office of Fulfilment which was in charge of the making of imperial paintings in the palace, the *Ruyiguan*, already completed the framing of the original version of the sal tree painting on rice paper, so the Qianlong Emperor probably finished the painting and the ode in the beginning of the 10th month, and the carved-ink version was completed around the 5th day of 11th month. Thereafter, this painting became an important memento commemorating the 6th Panchen Lama, and the Emperor had it reproduced on numerous occasions.

There appear to be three types of sal tree paintings in the Qianlong period: the carved-ink; the carved-ink with cinnabar infill; and the carved-ink with gold infill. For example, the one in the Tibet Museum (fig. 1) and the one in the Palace Museum are both carved-ink (decoration left blank); while the one in the Prague National Gallery (vm.158) (fig. 2), the one sold in China Guardian in 2000, and the current example are all carved-ink with gold infill. No examples of carved-ink with cinnabar infill have been found. Only the Tibet Museum example and the current painting retain the original Qianlong period border. The carved-ink technique can also be found on other Qianlong period works such as the set of paintings of Seven Buddhas, and the Palden Lhamo *thangka* edited by the preceptor Changkya.

On the 5th day of the 11th month of Qianlong 45th year, the Emperor decreed to have court painter Yang Dazhang to 'emulate the original painting and its texture' to paint 10 copies of carved-ink paintings, 'where there are white leaves, use yellow gold, with the stalks in ink; where there are red leaves, use red gold, with the stalks in white; the trunk is to be filled in red gold; the rocks textured by yellow gold; and



fig. 1 Collection of the Tibet Museum  
圖一 西藏博物院藏品



fig. 2 Collection of the Prague National Gallery  
圖二 布拉格國立美術館藏品

羅樹的緣起如下，乾隆帝在承德避暑山莊慶祝完他的萬壽之後，又讓班禪大師隨後來到北京。乾隆帝想到班禪大師的四十二歲生日（十一月十一日）將至，於是提前畫了娑羅樹並為之撰寫贊言，不料未及將壽禮送出，班禪大師於十一月初二日突然圓寂。

根據清宮內務府活計檔（下文簡稱「活計檔」）的記載，乾隆四十五年十月十四日如意館已經奉旨裝裱宣紙繪畫的娑羅樹圖，可見乾隆帝大致在十月初左右完成了此圖和贊言。大致在十一月初五日之前完成了墨刻娑羅樹圖。此後，娑羅樹成為乾隆帝紀念六世班禪的重要文物一再製作。

乾隆時期製作的娑羅樹圖共有三種形式，即墨刻、墨刻填朱和墨刻填金三種，尺寸大小相當。比如：西藏博物館所藏的一幅（圖一）和故宮博物院最近展出的一幅 均是墨刻的，捷克共和國布拉格國立美術館（Prague National Gallery）亞洲藝術部（藏品號 Vm 158）（圖二）、2000 年嘉德拍賣的一幅以及本品均為墨刻填金的，目前墨刻填朱的作品尚未見到，其中只

the moss picked out in red gold.' The instructions were very detailed and particular.

It is recorded that on the 4th day, 12th month of Qianlong 45th year, ten carved-ink paintings of sal tree with gold infill were framed:

“Frame four of the sal tree paintings in brocade border, fitted with the four pairs of jade scroll weights that were handed in, and fix with beaded hanging rings; at an opportune hour, offer them in the Buddhist storage box of Fori Pagoda, Huiyao Pagoda, Yihe Studio and Yunzhen Studio. The other six are to be framed with normal gold borders, and fitted with *zitan* scroll weights.”

Thereafter, four of the paintings were fitted with yellow silk covers and reviewed by the Emperor. The four were then offered to the palace in Jehol, the Xumifushou Temple, the Xiangshan and the Wanshoushan temples. The six were offered to Longxing Temporary Palace, Longxing Main Temple, Wutaishan Pusading, Shuxiang Temple, Temporary Palace and Tailu Temporary Palace. The production of carved-ink sala tree paintings was the largest recorded, and they were mainly offered to important temples in the Palace and places that Panchen have visited, such as Wutaishan and Temporary Palace.

After the *parinirvana* of Panchen, the Qianlong emperor decreed to have a cenotaph erected at the Xihuang Temple, and named it Qingjing Huacheng Pagoda (Pagoda of the Phantom City of Purity). The sala tree painting and the ode was carved as a stone stele and erected to the west of the Pagoda. The ink rubbing of this stele was published by Franke and Laufe.

In the 46th year of Qianlong, the Emperor hanged a new carved-ink sal tree painting with gold infill in the Zifu Fanxiang Hall located in the Summer Palace. This Palace was where 6th Panchen once recited sutra and was one of his memorial hall.

From the records, there are no more than 11 copies of the carved-ink sal tree paintings with gold infill, and the current painting belongs to this group, and was once offered in one of the imperial Buddhist halls mentioned above.

To summarise, these are the important points about the current painting: 1. This sal tree painting was produced by court painters following the original painted by the Emperor himself, and was made between the 45th and 46th year of the Qianlong reign (1780-1781); 2. The current painting is in very good condition; 3. The current painting retains the original Imperial frames and borders; 4. It is a record of an important historical journey of the 6th Panchen Lama to Beijing, and is full of Buddhist symbolism as well as rich in historical significance; 5. There are only five published examples, the current painting being one of them.

有西藏博物館和本品保存了乾隆時期的原裱。所謂墨刻即是墨底留白，墨刻填朱即是墨底，留白部分以朱砂填色，填金即以泥金填色。類似的做法在乾隆時期多個題材的墨刻作品中均有使用，如過去七佛組畫、章嘉審定的吉祥天母唐卡等。

乾隆四十五年十一月初五日下旨讓宮廷畫師楊大章「照畫意皴法」在墨刻娑羅樹圖上填金繪畫 10 幅，「白葉用黃金填畫，留墨色葉梗，墨葉用紅金填畫，留白葉梗，樹身用紅金填滿，山石用黃金皴染，苔用紅金點」。可謂細緻入微。

乾隆四十五年十二月初四日檔案中提到，一次裝裱十幅墨刻填金娑羅樹圖，「將娑羅樹四張廂洋錦邊，用交出玉軸頭四對配安，亦配趕珠圈，得時在佛日樓、慧曜樓、頤和軒、蘊真齋佛箱內各收供一軸，其餘六張用尋常片金廂邊，配紫檀木軸頭。」隨後，將墨刻填金娑羅樹四軸配得黃仿絲佛簾呈覽，奉旨交熱河一軸、須彌福壽之廟一軸、香山、萬壽山各一軸。隆興寺行宮一軸、隆興寺大廟一軸、五臺山的菩薩頂一軸、殊相寺一軸、行宮一軸、台麓行宮一軸。這是規模最大的一次墨刻填金娑羅樹圖製作，供奉的地點主要包括宮內主要佛堂、班禪曾經去過的承德各個地點以及五臺山、行宮等紀念堂中。

班禪圓寂後不久，乾隆帝下旨在黃寺為六世班禪建衣冠塚，即現在的清淨化城塔。娑羅樹圖及贊言勒石供奉于黃寺清淨化城塔的西碑亭中，保存迄今。德國人 Franke 和 Laufe 曾發表過此碑的墨拓本。

乾隆四十六年又在避暑山莊的紫浮梵香室殿內東間新掛墨刻填金娑羅樹掛軸一軸。這裡是六世班禪曾經念過經的地方，是六世班禪的紀念堂之一。

根據檔案的記載，乾隆四十五年之後，總共製作的墨刻填金娑羅樹圖不過 11 幅。本品必出自其中，並供奉於上述皇家佛堂之中。

總結本品娑羅樹圖的主要特點如下：1. 此幅娑羅樹圖是在乾隆御筆娑羅樹圖的基礎上，由清宮畫師繪畫的宮廷作品，大致完成於乾隆四十五年至四十六年間；2. 畫面品相相當完整；3. 保存了珍貴的清宮原作與原裱；4. 是六世班禪進京朝覲這一重大歷史事件的見證之一，繪畫充滿了佛教象徵主義與歷史掌故十分豐富；5. 目前發表過的總共只有五幅，這是其中之一。

Seal impression in seal script, likely a collector's or artist's mark.



3019

## AN IMPORTANT IMPERIAL 'SAL TREE' HANGING SCROLL PAINTING

DATED QIANLONG CYCLICAL *GENGZI* YEAR, CORRESPONDING TO 1780 AND OF THE PERIOD

Rendered on a deep-blue paper, first outlined in black ink then filled with gilt paint of various tones, the painting depicts a sal tree between rocks, below four imperial inscriptions written by the Emperor Qianlong dedicated to the Sixth Panchen Lama from right to left in Chinese, Tibetan, Manchu and Mongolian, each followed by a circular seal, *Qian*, and a square seal, *Long*. A further seal, *guxi tianzi zhi bao*, 'Treasure of the Son of Heaven at seventy', is inscribed between the branches, with two further seals on the lower right, *yuhe qiyou*, 'Extending like harmonious qi', *yijing miao kanhui*, 'Quietude makes the mystery fathomable', one to the lower left, *shebi ouzhi jijian*, 'Dabbling in brushwork at occasional leisure', with a further three-character seal impression on the far lower left corner, *Gong qinwang*, 'Prince Kung'. The painting is mounted in its original format within a gilt woven blue-ground border.

Painting: 85 <sup>13</sup>/<sub>16</sub> in. x 39 <sup>3</sup>/<sub>4</sub> in. (218 cm. x 101 cm.)

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

US\$390,000-650,000

### PROVENANCE

Li Yizhao, acquired in Beijing in the early 20th century (by repute)

### 清乾隆四十五年（1780）御製墨刻填金娑羅樹圖

贊文：梵域娑羅，晨旦交讓，生同大椿，其壽無量。  
毗舍浮佛，七佛之三，樹下得道，心境示參。  
(毗舍浮佛偈曰，前境若無心亦無。)  
亦曰初祖，修道樹下，直指心傳，即六波若。  
聖僧西來，宣揚黃教，恰值壽辰，慧日普照。  
寫此靈根，用延遐算，七葉紛敷，千齡曼衍。  
泥日法會，茶毗應身，非一非二，化被無垠。  
乾隆庚子仲冬上浣御筆寫壽班禪聖僧並讚

鈐印：乾、隆

古稀天子之寶

與和氣遊

意靜妙堪會

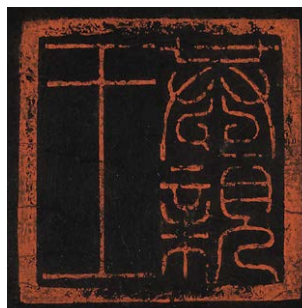
涉筆偶值幾間

恭親王

### 來源

李義招，於二十世紀初購於北京（據傳）

據傳此畫曾為李義招舊藏。李義招為日本華僑，曾於晚清民國之際因家族與中商貿關係而旅居北京。



Seal impression of Prince Kung  
恭親王鈐印

井城婆羅震旦文鏡生同大椿其壽無  
量昆舍浮佛七佛之三樹下得道心境  
亦初祖佛道樹下  
直拓心傳即六波若聖僧西來宣揚黃  
教拾遺善反慧日普照當此靈根用延  
遐算七葉紛敷千齡易衍況日法會茶  
毗應身非一非二化被無垠  
乾隆庚子仲冬月上海街李富壽



此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。

此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。此畫乃李富壽所繪之菩提樹，其樹身如龍，樹葉如雲，其意深矣。



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

3020

## A GILT-BRONZE FIGURE OF GREEN TARA

TIBET OR INNER MONGOLIA, 17TH-18TH CENTURY

The figure is seated in *lalitasana* on a double-lotus base with her hands in *varada-* and *vitarkamudras*, clad in a flowing *dhoti*, inlaid with turquoise and glass stones, the face with a serene expression, highly arched brows and surmounted by a tall chignon.

18  $\frac{3}{4}$  in. (47.6 cm.) high

HK\$700,000-900,000

US\$91,000-120,000

### PROVENANCE

Collection of Prof. F. Adams, Belgium, by repute

With Marcel Nies, Antwerp, 2018

Acquired from the above, 2018

Although carried out in a somewhat idiosyncratic style, the present figure, with its upright posture, attenuated features, and ornate incised decoration, shares many stylistic characteristics with gilt-bronze Buddhist sculpture from the areas of Inner Mongolia outside the Qing capital of Beijing. The monastery of Dolonnor in particular was well-established as an important centre for the production of Buddhist metal sculpture. The site was purposefully built not far from Shangdu (Xanadu), the old thirteenth century summer capital of Kublai Khan. The Mongolian lama, master artist, and leader of the Khalka Mongols, Zanabazar, formally assimilated his khanate into the Qing Empire before the Kangxi Emperor at Dolonnor in 1691. It continued to be an important bronze image foundry even into the late nineteenth century, as noted by the Russian explorer Nikolay Przhevalsky on one of his expeditions to Mongolia in the 1870s (N. Przhevalsky, *Mongolia*, London, 1876, p. 105).

Metal images from Dolonnor are typically produced using the repoussé technique, whereby thin metal is beaten over a mold, and several smaller parts would be joined together with rivets. The present figure is particularly rare for it being cast, rather than carried out in repoussé. Compare with another gilt-bronze figure of Tara, attributed to Dolonnor, sold at Christie's New York, 20 March 2019, lot 674; both the present figure and the New York example were cast in a few pieces and ingeniously joined along hidden seams. The two figures also share similar facial features, including deeply-arched brows, long, thin noses, and short, bow-shaped mouths. While the robes of the *dhoti* of the present figure are somewhat more naturalistic than the heavy, rhythmic folds of the New York example, both are ornately incised along the hems.

西藏 / 內蒙古 十七 / 十八世紀 鑲金銅綠度母坐像

來源

F. Adams 教授舊藏，比利時（傳）

2018 年購自 Marcel Nies，安特衛普

紐約私人珍藏





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

3021

## A SILVER-INLAID GILT-BRONZE FIGURE OF SEATED BUDDHA SHAKYAMUNI

TIBET, 14TH CENTURY

The Buddha is well-modelled seated in *dhyanasana* with his hands in *bhumisparsa mudra*, wearing an intricately executed patchwork and beaded robe over his left shoulder. The robe is gathered in cascading folds at the figure's shoulder and the ankles. The rounded face is featured with downcast eyes, and the mouth gently indented at the corners to provide a smiling expression. The face is flanked on either side by long pendulous ear lobes below the hair arranged in tight curls rising to a domed *ushnisha*, and topped with a lotus bud.

14 ½ in. (37 cm.) high

HK\$ 700,000-900,000

US\$91,000-120,000

### PROVENANCE

Acquired in Germany before 1989

The present image of the historical Buddha, Shakyamuni, is a paragon of the Tibetan sculptural tradition. The Buddha is seated in *vajrasana*, the classical diamond posture, recalling the seminal moment when he attained enlightenment under the bodhi tree in Bodhgaya where the Mahabodhi Temple now stands. With his right hand, he touches the ground in the gesture of *bhumisparsamudra*, asking the earth to bear witness to the truth of his teachings. His elongated earlobes, weighed down by the heavy earrings of his former princely life, represent his rejection of worldly goods.

While many images of the Buddha cast in Tibet depict him wearing a diaphanous and unadorned *sanghati*, earlier Nepalese models have the Buddha garbed in patchwork robes, which was then carried over into some Tibetan sculptures. See, for example, a gilt-silver figure of Buddha Shakyamuni originally in the Pan-Asian Collection and personal collection of Robert Hatfield Ellsworth and now in a private collection, illustrated by M. Rhie and R. Thurman in *Wisdom and Compassion: The Sacred Art of Tibet - Expanded Edition*, New York, 2000, p. 471, no. 227. Similarly, two silver-inlaid gilt-bronze figures of Buddha Shakyamuni from the same workshop, both with patchwork robes were sold at Christie's Hong Kong, 31 May 2017, lot 2804 and Christie's New York, 21 March 2018, lot 306, respectively. The present figure uses inlay to ingeniously delineate the seams of the patchwork robe, with the individual scraps incised with different foliate patterns.

## 西藏 十四世紀 鑲金銅錯銀釋迦牟尼佛坐像

### 來源

1989年前購於德國

佛陀全跏趺坐，左手施冥想印，右手下垂作觸地式。身穿袈裟，袒露右肩，刻花衣襪上下兩層堆疊皺摺。眉間白毫相，雙眸垂視，雙唇微抿含笑，神情莊重慈祥。耳垂拉長下垂，頸部有三道吉祥紋，高螺髮塗藍，肉髻上蓮。釋迦牟尼佛是佛教藝術中表現最為常見的主題，而全跏趺坐施觸地印的釋迦牟尼佛則是東印度、尼泊爾至西藏中部地區最為流行的形象。



detail  
細部





3022

## A GILT-BRONZE SEATED FIGURE OF GUANYIN

QING DYNASTY, 17TH-18TH CENTURY

The figure is modelled seated in *rajalilasana*, the posture of royal ease, leaning to one side with both arms gently embracing the raised right knee. The hair is arranged into a topknot, secured with a seated Amitabha and detailed with radiating jewellery chains, above a gentle downward tilt of the head. The figure is dressed under a cowl covering a shawl that open at the chest to reveal a bare torso adorned with bejewelled necklaces suspended from a torque. The figure is accommodated with a later *zitan* stand carved in the form of a woven mat. 4 in. (10.2 cm.) high, Japanese wood box

### PROVENANCE

Hata Zoroku II (1854-1932), acquired in 1923 (according to box inscription)

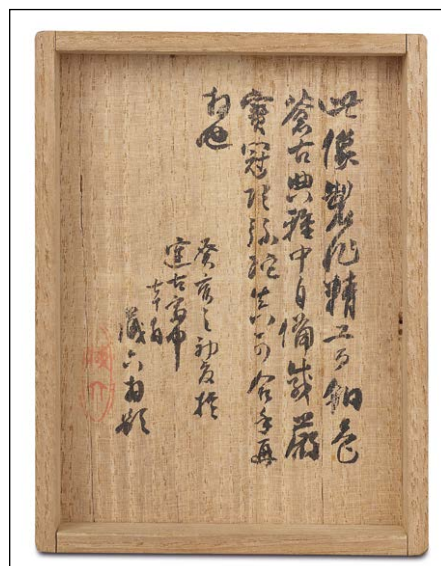
HK\$ 500,000-700,000

US\$65,000-91,000

清初 鑲金銅觀音坐像

### 來源

二代秦藏六（1854-1932），入藏於1923年（據木盒款識）



box inscription  
銘文



PROPERTY FROM AN ASIAN FAMILY COLLECTION

3023

### A SMALL GILT-BRONZE FIGURE OF A SEATED BUDDHA AND A PARCEL-GILT METAL SHRINE

QING DYNASTY, 18TH-19TH CENTURY

The figure is seated in *dhyanasana* on a double-lotus base, with both hands in *dhyanamudra*, wearing a softly pleated robe draped over the left shoulder and falling in rounded folds on the base, the serene face is framed by long pendulous ears and hair arranged in rows of tight whorls surmounted by a domed *usnisa*. Accompanied by glass-inset parcel-gilt silver and copper shrine.

Figure: 4  $\frac{1}{16}$  in. (10.3 cm.) high;  
shrine: 11  $\frac{1}{4}$  in. (28.6 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

清十八十九世紀 鑲金銅佛陀坐像及局部鑲金銅佛龕

3024

A WHITE-GLAZED BOTTLE  
VASE AND A BRONZE  
BOTTLE VASE WITH COVER

SUI DYNASTY (581-618)

The ceramic vase is potted of ovoid form with a tall, slender neck and trumpet mouth, covered on the exterior with a finely crackled glaze of pale greenish-white tone, ending in an irregular line above the foot exposing the white body with dark inclusions. The bronze bottle is of similar shape, fitted with a cover surmounted by a bud finial with integral forceps on the underside.

Ceramic: 10  $\frac{1}{16}$  in. (27.2 cm.) high;  
bronze: 10  $\frac{1}{2}$  in. (26.7 cm.) overall height,  
box (2)

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired in Hong Kong, 7 August 1989

隋 白釉長頸瓶及青銅帶蓋長頸瓶

來源

1989年8月7日購於香港



3025

A YAOZHOU FLORAL-FORM  
WASHER

FIVE DYNASTIES (907-960)

The washer is thinly potted with scalloped sides rising to a foliate rim, covered inside and out with a glaze of sea-green tone, thinning to a brownish-grey colour on the base.

5 in. (12.7 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

五代 耀州窯花口洗



3025

3026

A JIZHOU 'LEAF' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with rounded sides, the interior bears the imprint of a leaf fired to a yellowish-buff and pale brown colour, in contrast to the matte glaze of dark brown colour which covers the interior and exterior where it ends in a line above the foot to expose the off-white ware.

4 ½ in. (11.4 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

南宋 吉州窯木葉盃



3026

3027

A CARVED LONGQUAN  
CELADON 'LOTUS' CENSER  
AND COVER

NORTHERN SONG DYNASTY (960-1127)

The censer is carved on the everted rim, rounded sides and sides above the apron-feet with overlapping lotus petals. The cover is pierced on the sides with foliate patterns below a row of lotus petals in high relief, surmounted by an elaborate lotus bud-form finial. Both the censer and cover are applied to the exterior with a densely crackled glaze of olive-green tone, the interior unglazed revealing the buff body. 6  $\frac{3}{4}$  in. (17.2 cm.) overall height

HK\$300,000-500,000

US\$39,000-65,000

北宋 龍泉金村窯青釉蓮爐





3028

## A YAOZHOU CARVED 'DUCK' DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is carved to the centre of the interior with a duck swimming amid waves, encircled by an incised line and surrounded by a band of crested waves on the cavetto. The exterior is divided into six shallow lobes by vertical incised lines. The dish is covered with a translucent glaze of olive-green tone with the exception of the foot ring.

6 ¾ in. (17 cm.) diam, box

HK\$200,000-300,000

US\$26,000-39,000

### PROVENANCE

W. W. Winkworth (1897-1991), London

T. Y. Chao (1912-1999), Hong Kong

The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings, sold at Sotheby's Hong Kong, 18 November 1986, lot 10

### EXHIBITED

Palazzo Ducale, Venice, *Arte Cinese*, 1954, Catalogue, no. 409

## 北宋/金 耀州窯刻遊鴨紋盤

### 來源

W. W. Winkworth (1897-1991), 倫敦

趙從衍 (1912-1999), 香港

《The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings》, 香港蘇富比, 1986年11月18日, 拍品10號

### 展覽

總督宮, 威尼斯, 《Arte Cinese》, 1954年, 圖錄圖版409號



PROPERTY FROM THE MU LAN TANG COLLECTION

3029

## A RARE AND SUPERBLY CARVED DING 'LOTUS' JAR AND COVER

EARLY NORTHERN SONG DYNASTY, LATE 10TH-EARLY 11TH CENTURY

The jar is delicately carved in relief on the rounded body with three rows of overlapping lotus petals, below another band of petals around the shoulder, covered overall with a transparent, pale ivory-white glaze with the exception of the mouth and foot rims. The cover is carved with a similar band of overlapping petals, surmounted by a pod-shaped finial, the underside unglazed revealing the fine, white body.

3 <sup>15</sup>/<sub>16</sub> in. (9.9 cm.) overall height, box

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

US\$190,000-260,000

### PROVENANCE

Acquired in Hong Kong in the early 2000s

It is remarkable that the current jar retains its original cover with matching design. Its lustrous pale glaze, fine clay body and carved decorations with overlapping petals are characteristic of the finest Ding wares made during the early Northern Song dynasty. A Ding covered jar of almost identical form and design was excavated from the foundation of Jingzhongyuan Temple Pagoda in Dingzhou, built in 995 during the early Northern Song dynasty, and illustrated in *Ding Kiln of China*, Beijing, 2012, p. 275, fig. 14 (fig. 1). Another Ding covered jar also carved around the body with three rows of petals, but with a different pattern on the shoulder, was found in the same site, illustrated *ibid.*, p. 98, no. 84. A further similar Ding covered jar incised with the character *guan* was found in an early Northern Song tomb of Murong in Dingzhou, illustrated *ibid.*, p. 99, no. 85.

The result of C-Link Research & Development Limited thermoluminescence test no. A860AK31 (22 October 2012) is consistent with the dating of this lot.

## 北宋早期 定窯白釉刻蓮瓣紋蓋罐

### 來源

沐嵐堂珍藏，2000年代初購於香港

此罐釉色淨白，胎白質細，外雕重疊仰蓮紋，為北宋早期定窯白瓷之典型風格；且保存紋飾一致的原蓋，實屬難得。定州淨衆院塔基出土一件造型及紋飾幾乎一樣的定窯蓋罐，著錄於《中國定窯》，北京，2012年，頁275，圖14（圖一）；又有另一件造型相似、罐身同樣雕三層仰蓮紋，但肩部紋飾迥異的蓋罐，見前揭書，頁98，圖84號。淨衆院塔建於宋真宗至道元年（995），曾出土不少定窯器，大部分為典型北宋初年風格。定州慕容陵南出土另一件同類罐子，底刻「官」字，見前揭書，頁99，圖85號。

此器經中科研發有限公司熱釋光測年法檢測（測試編號A860AK31；2012年10月22日），證實與本圖錄之定年符合。



fig. 1 A Ding covered jar excavated from the foundation of Jingzhongyuan Temple Pagoda in Dingzhou  
圖一 定州淨衆院出土之定窯蓋罐



3030

A RARE DING CHRYSANTHEMUM-FORM WASHER

NORTHERN SONG DYNASTY (960-1127)

The washer is elegantly potted with fluted walls rising from the flat base to twelve petal lobes, covered overall with a thin lustrous glaze of pale ivory tone with the exception of the tip of each lobe, thinning slightly around the rim of the base.

6 1/16 in. (17 cm.) diam., box

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

US\$110,000-130,000

PROVENANCE

The Forester Collection (according to label)  
Butterfield & Butterfield (according to label)  
Alan Chen's Fine Arts, Taipei

During the Song dynasty vessels made in chrysanthemum form became popular in a number of media, including silver, lacquer, and fine ceramics. A small number of Song dynasty chrysanthemum-form dishes are preserved in the Qing Court collection, among which is a Southern Song *Guan* dish from the Xiuneisi kiln in the collection of National Palace Museum, though potted with a short ring foot and fired on spurs, it shares the same number of lobes and a very similar proportion to the current dish, see *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, no. 93.

北宋 定窯白釉菊瓣式洗

來源

Forester珍藏（根據標籤）

Butterfield & Butterfield（根據標籤）

有容古文物藝術，台北

洗十二瓣花口，淺腹，平底。通體內外施白釉，釉面呈淡牙色，白中微閃青，每瓣頂端無釉，露胎處淨白堅細。

有宋一代，材質各異的菊瓣器皿甚為盛行，從金屬、漆至陶瓷俱可見其蹤影。清宮舊藏中為數不多的宋代菊瓣盤中，有一件南宋修內司官窯盤，其雖俱圈足並以支釘燒成，但在造型及比例上如出一轍，罕見地同作十二瓣，現藏台北國立故宮博物院，著錄於《宋官窯特展》圖版93號。



3031

A FINELY CARVED DING 'LOTUS' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is thinly potted with an angular profile, fluidly carved to the interior with lotus blossoms and leaves on meandering stems, covered inside and out with a lustrous glaze of pale ivory tone.

7 ¾ in. (19.7 cm.) diam., box

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

US\$160,000-230,000

LITERATURE

K.Y. Fine Art, *The Art of Song Dynasty*, Hong Kong, 31 March-9 April 2016, catalogue no. 7

A Ding dish of almost identical form and design, formerly in the private collection of a Japanese artist, was sold at Christie's Hong Kong, 9 July 2020, lot 2802. Compare also to a Ding dish of very similar lotus design but with a rounded rim from the Palace Museum, Beijing, illustrated in *Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp. 154-155, no. 60. Another rounded Ding dish with incised lotus motifs is in the National Palace Museum, Taipei, illustrated in Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, pp. 88-89, no. II-42.

北宋 定窯白釉刻蓮紋折沿盤

出版

繼遠美術，《宋代文物展》，香港，2016年3月31至4月9日，圖錄圖版7號

此器造型規整，秀麗典雅，釉色均勻，白中帶牙黃。花卉紋線條簡潔有力，似是任意揮灑的作品，陶匠運刀尤如運筆寫意，加上定窯白釉特有的溫潤晶瑩，使紋飾更顯得典貴優雅。

有一件造型及紋飾幾乎一致的定窯盤，源自日本藝術家私人珍藏，2020年7月9日於香港佳士得拍賣，拍品2802號。北京故宮博物院有一件紋飾與本拍品相似的圓口例子，著錄《定瓷雅集：故宮博物院珍藏及出土定瓷瓷器薈萃》，北京，2012年，頁154-155，圖版60號。另一圓口刻蓮紋例子藏國立故宮博物院，見於《定州花瓷：院藏定窯系白瓷特展》，台北，2014年，頁88-89，圖版II-42號。





3032

### 3032

#### A JUN SKY-BLUE GLAZED DISH

JIN DYNASTY (1127-1234)

The dish is potted with shallow sides rising to a slightly inverted rim and covered overall with a crackled, intense azure-blue glaze thinning to a mushroom tone at the mouth rim and an area on the underside. The foot is unglazed, revealing the pale grey body.

6 1/8 in. (15.5 cm.) diam., box

HK\$100,000-200,000

US\$13,000-26,000

金 鈞窯天藍釉盤

### 3033

#### A SMALL DING PERSIMMON-GLAZED BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is delicately potted with rounded sides rising to a straight rim, supported on a columnar foot, applied to the exterior with a reddish-brown glaze with areas of moss-green specks, and to the interior with a clear glaze. The mouth and foot rims are unglazed, revealing the fine, white body.

3 1/4 in. (8.2 cm.) diam.

HK\$200,000-400,000

US\$26,000-52,000

This delicately potted bowl is unusual for its small size and uncommon form with straight sides. Fragments of a slightly larger bowl (10.9 cm.) dating to the Northern Song dynasty, also with straight sides and applied with a persimmon glaze on the exterior and clear glaze on the interior, was excavated at the Ding kiln site in Quyang county, Dingzhou, illustrated in *Ding Kiln of China*, Beijing, 2012, pl. 123.

北宋 定窯柿釉直口盃

河北曲陽縣定窯遺址出土一件斷代北宋的定窯直口盃殘件，尺寸略大（10.9公分），器型與本器相近，同樣外施柿釉、內施白釉，見《中國定窯》，北京，2012年，圖版123號。



3033

3034

A LONGQUAN CELADON  
WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The washer is potted with flared sides rising to a lipped rim, supported on a short tapering foot, applied inside and out with a thick, broadly crackled glaze of sea-green tone.

5 3/8 in. (13.5 cm.) diam., box

HK\$100,000-200,000

US\$13,000-26,000

南宋 龍泉窯青釉洗



3034

3035

A LARGE LONGQUAN  
CELADON BOWL

MING DYNASTY, 14TH-15TH CENTURY

The bowl has deep rounded side rising to slightly to a slightly everted rim, supported by a short foot ring. It is covered in a thick, even celadon glaze of sea green tone, with a circle in the interior of the foot ring left unglazed.

14 1/2 in. (37 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Idemitsu Museum of Arts, Tokyo

LITERATURE

Idemitsu Museum of Arts, *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, p. 331, pl. 600

明十四/十五世紀 龍泉青釉大盃

來源

出光美術館，東京

出版

出光美術館，《出光美術館藏品圖錄：中國陶瓷》東京，1987年，頁331，圖版600



3035

3036

A VERY RARE AND LARGE CARVED  
CHUZHOU LONGQUAN CELADON  
'GRAPES' DISH

YONGLE PERIOD (1403-1425)

The interior of the dish is finely carved with a fruiting grape vine surrounded by a frieze of *lingzhi* fungus and bamboo on the cavetto below a border of lotus sprays around the rim. The exterior is plain. The dish is covered overall under a sea-green glaze with the exception of the of a ring exposing the body on the base.

21 <sup>13</sup>/<sub>16</sub> in. (55.5 cm.), Japanese wood box

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

US\$260,000-390,000

PROVENANCE

A Japanese private collection, Kyoto, acquired between 1920-1930

明永樂 處州龍泉青釉刻葡萄紋盤

來源

京都私人珍藏，入藏於1920-1930年間



back view  
底部







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



fig. 2 Collection of Jingdezhen Ceramic Institute  
圖二 景德鎮市陶瓷研究所藏品

## 3036 Continued

The current dish belongs to a small group of finely made Longquan chargers produced at the Chuzhou Imperial kilns, Zhejiang province during the early Ming dynasty. Imperial patronage of this type of chargers can be supported by a shard carved with the same design to the interior found at the Chuzhou Imperial kilns, illustrated in *Faxian-Da Ming Chuzhou Longquan guanyao*, Hangzhou, 2005, p. 294, no. 9-1.

Among the chargers produced at the Chuzhou Imperial kilns, the design of 'grapes' appears to be one of the rarest. Only three heirloom examples bearing this design appear to be known, one is in the Palace Museum, Beijing (50.6 cm.), illustrated in *Longquan of the World: Longquan Celadon and Globalization*, Beijing, 2019, no. 125 (fig. 1); another in the Topkapi Saray Museum (51.8 cm.), *op. cit.*, 2005, p. 295, no. 9-2; the third was included in the exhibition *In pursuit of Antiquities, Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, 22 December 1995-18 February 1996, and sold at Christie's New York, 16 September 1999, lot 309. All three examples are carved with fruiting sprays on the exterior. The current charger appears to be the other one without decoration on the exterior walls.

The design on the current dish is closely related to that found on an underglaze blue dish (41 cm. diam.) excavated from the Yongle stratum from the Ming Imperial kiln site at Zhushan, Jingdezhen, see *Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, pp. 166-167, no. 51 (fig. 2). This parallel production at two sites, each working with different clays and different glazes, appears to have provided both kiln sites with inspiration and healthy competition.

盤敞口，淺弧腹，圈足，內、外及圈足內均施青釉，釉色瑩潤青翠，底部環形無釉墊燒。內底面刻折枝葡萄紋，內壁刻靈芝竹葉紋，內口沿為折枝花卉紋。

此盤為明初處州龍泉官窯製品。該窯址曾出土盤內紋飾相同的殘片，見《發現：大明處州龍泉官窯》，杭州，2005年，頁294，圖版9-1。

大盤為處州龍泉官窯生產的重要器形，但刻以葡萄紋者極少，傳世品除了上述托普卡比宮之例以外，似僅知另外三件，一件藏於北京故宮博物院，見《天下龍泉：龍泉青瓷與全球化》，北京，2019年，圖版125（圖一）；一件藏於土耳其托普卡比宮，見《發現：大明處州龍泉官窯》，頁295，圖版9-2；第三件曾於1995年《好古敏求—敏求精舍三十五周年紀念展》展出，後於1999年9月16日紐約佳士得拍賣，拍品309號。該三例外壁皆刻以折枝花果紋，本盤為此類葡萄紋大盤中唯一一件外壁光素的例子。

此盤紋飾與同期青花盤上所見極為類似，見景德鎮珠山御器廠永樂地層出土一例，載於《景德鎮出土元明官窯瓷器》，北京，1999年，頁166-167，圖版51（圖二）。為景德鎮御器廠及處州官窯間既相互啓發亦良性競爭的關係提供了例證。





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

3037

## AN EXTREMELY RARE AND LARGE BLUE AND WHITE LOBED DISH

HONGWU PERIOD (1368-1398)

The dish is painted at the centre with the flowers of the four seasons, pomegranate, peony, camelia and chrysanthemum, encircling a single lotus spray and surrounded by the cavetto moulded with sixteen bracket-shaped flutes, each decorated with a lotus spray. The exterior is similarly painted with lotus sprays below a band of waves at rim.  
18 ¼ in. (46.4 cm.) diam.

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

US\$260,000-390,000

PROVENANCE

A Japanese private collection, Kyoto, acquired between 1920-1930

明洪武 青花四季花卉紋花口折沿大盤

來源

京都私人珍藏，入藏於1920-1930年間







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



fig. 3 Sold at Christie's Hong Kong,  
28 October 2002, lot 525  
圖三 香港佳士得，2002年10月28日，拍品525號

## 3037 Continued

The present dish is an extremely rare example of large blue and white lobed dishes from the Hongwu period, and it seems to be the only dish of this type that has appeared at auction recently. The only other example from this group of the same pattern was excavated at Zhushan Jingdezhen, and is illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 116-117, no. 26 (45.6 cm. diam.) (fig. 1). The Qing Court collection has a few similar dishes with lobed rims but different decorations. The closest examples are two dishes with the same subsidiary motifs but chrysanthemums to the centre in blue and white, one is in the National Palace Museum, Taipei, accession number: *guci*-016610 (44.5 cm. diam.) (fig. 2), the other is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 23, no. 21 (45.5 cm. diam.). Compare also to two further lobed dishes painted with composite floral sprays on the cavetto and exterior, and a band of classic scroll on the everted rim, one with peonies and chrysanthemum to the centre (44.8 cm. diam.), the other larger and with peonies and rock to the centre (55.8 cm. diam.), see *ibid.*, nos. 20 and 22, respectively. The underglaze-blue decoration on the present dish is of a rich and even dark blue tone, a quality that is rarely seen on Hongwu blue and white dishes which tend to have a duller and blackish tone.

Large lobed dishes from the Hongwu period were also decorated using underglaze-red, often with a similar pattern to that found on the blue and white counterpart. See for example, a dish painted with nearly identical subsidiary bands but with chrysanthemum to the centre (45.2 cm. diam.) from the Manno Art Museum, sold at Christie's Hong Kong, 28 October 2002, lot 525 (fig. 3), then acquired by the Meiyintang Collection, and sold at Sotheby's Hong Kong, 7 April 2011, lot 43.

花口，花菱形壁，器壁分十六瓣，盤心雙圈內繪折枝蓮紋，圈外飾以石榴、牡丹、茶花及菊花。內、外壁飾以折枝蓮紋，內、外口沿飾海浪紋。

傳世洪武青花大盤極其罕見，近年拍賣市場上似未有所見，而且經發表的傳世品中，飾以四季花卉紋者似僅有此例。再者，此盤青花發色濃郁，較同期近似例上青花多呈灰暗的現象有光澤、鮮明許多。此盤之珍貴，足見一斑。景德鎮珠山明御廠曾出土一件紋飾相同的例子，見《景德鎮出土明初官窯瓷器》，台北，1996年，頁116-117，圖版26號（圖一）。清宮舊藏中有紋飾不同的洪武青花大盤，其中有紋飾與此近乎相同者，惟其盤心飾以太湖石及菊紋，見台北國立故宮博物院院藏編號：故瓷-016610（圖二），及故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，圖版21號。另參考兩件內、外壁飾折枝花卉紋，內、外口沿飾以忍冬紋之例子，一盤心飾山石牡丹和菊花，另一較大（直徑55.8公分），盤心飾以山石牡丹，見故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，圖版20及21號。

另可比較同期的釉裏紅花口大盤，其紋飾佈局多與青花類似，如萬野、玫茵堂先後遞藏一件，先於香港佳士得2002年10月28日拍賣，拍品525號（圖三），再於香港蘇富比2011年4月7日拍賣，拍品43號，其除了盤心飾以菊紋以外，其餘紋飾與此相同。



(two views 兩面)

3038

### A RARE BLUE AND WHITE 'DRAGON' JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The jar is sturdily potted with broad round shoulders and decorated around the exterior in vibrant shades of blue with four shaped cartouches divided by scrolling flowers and foliage, each enclosing a five-clawed scaly dragon amid stylised clouds. 6 7/16 in. (17 cm.) high, Japanese wood box

HK\$1,200,000-1,800,000 US\$160,000-230,000

#### PROVENANCE

A private collection, Nagoya, Japan

#### EXHIBITED

Maruei Department Store, Nagoya, December 1973, Catalogue, no. 94 (fig. 1)

Very few other Wanli mark and period jars of this pattern are known. The closest example appears to be a slightly larger jar of the same pattern with a lipped rim (20.6 cm. high) sold at Christie's London, 8 November 2016, lot 16, which was restored. A similar Wanli mark and period jar (19.5 cm. high) with lappet collar at the shoulder and leaves at the base was sold at Sotheby's London, 10 November 2010, lot 27. Compare also to another Wanli jar of nearly identical size (17.1 cm. high) and sharing a very similar mark but painted with animals and mythical beasts and with a restored neck sold at Christie's New York, 22 March 2007, lot 311.



### 明萬曆 青花開光雲龍紋罐 雙圈六字楷書款

#### 來源

名古屋私人珍藏

#### 展覽

丸榮古美術，名古屋，1973年12月，圖錄圖版94號（圖一）

相同紋飾的萬曆罐極其罕見。倫敦佳士得曾拍賣一件紋飾相同，但較大的例子（高 20.6 公分），見 2016 年 11 月 8 日，拍品 16 號，其有大面積修復。另參考一例萬曆款肩飾蓮瓣紋，脛飾葉紋的例子（高 19.5 公分），2010 年 11 月 10 日於倫敦蘇富比拍賣，拍品 27 號。再有一件高度相當（高 17 公分），款識筆法十分接近，但飾以動物瑞獸紋一件，見紐約佳士得 2007 年 3 月 22 日拍賣，拍品 311 號，其頸部經重塑。

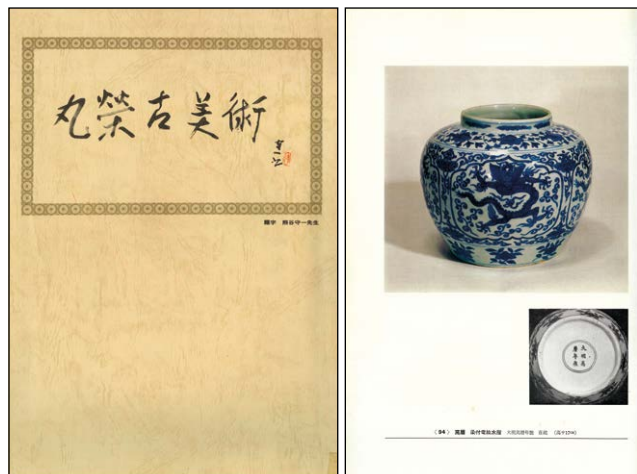


fig. 1  
圖一





3039

## A RARE LARGE WUCAI 'SAGE OF THE NORTHERN SEA' DISH

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

The dish is decorated to the centre with a circular panel enclosing the Sage of the Northern Sea in underglaze blue riding a turtle contrasted by a figure executed in enamels holding a fan next to a waterfall, all amongst billowing clouds. The cavetto is decorated with stylised *shou* characters above a flower scroll. The reverse is decorated with flower sprigs above a scroll band to the foot.

9 1/8 in. (23.2 cm.) diam., Japanese wood box

HK\$240,000-350,000

US\$32,000-45,000

### PROVENANCE

A private collection, Nagoya, Japan, acquired in 1996

### 明萬曆 五彩北海真人圖盤 雙圈六字楷書款

#### 來源

日本名古屋私人珍藏，於1996年入藏

The imagery on this dish is reflected in a hanging scroll by the Ming painter Wu Wei (1459-1508) entitled *Beihai Zhenren* 'Perfected Man of the Northern Sea', which Richard M. Barnhart discusses in *Possessing the Past: Masterpieces of the National Palace Museum*. Barnhart identifies the figure in the painting as the embodiment of the philosopher Zhuangzi (B.C. 369-286)'s conception of the 'Perfected One', *zhenren*, one who is unaffected by physical calamities and travels beyond the four seas, and hence in Wu's painting and in our current lot, the immortal is seated on the back of a tortoise.

Another mention of the *Beihai Zhenren* is in the *Huainanzi*, a second-century B.C. compilation of Daoist stories, where Lu Ao travelled to the North to seek perfection. There he encountered an immortal withdrawn into the shell of a tortoise eating crabs and clams. When asked to guide Lu Ao on his quest, the immortal told him that the purity of the Dao is beyond the physical world and vanished into the clouds.



3040

### A RARE WUCAI 'IMMORTAL' BOWL

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

The bowl is painted on the exterior with a Daoist procession including a scholar, an attendant holding a large serrated leaf, and a deer with book on its back, greeting an immortal holding a sceptre and seated on clouds, all in a continuous landscape with mountains and clouds interspersed by rocks and flowers, below a band of *lingzhi* sprigs. The interior is painted with a winged dragon encircling a flaming pearl within a medallion on the centre below a band of floral sprays on the inner rim.

5 7/8 in. (14.8 cm.) diam., Japanese wood box

HK\$350,000-450,000

US\$46,000-58,000

#### PROVENANCE

A Japanese private collection, acquired prior to 1950s

For other Wanli wucaï bowls painted with immortals, compare an example in the National Palace Museum, Taipei, see accession number: *guci-016461*; another from the Percival David Foundation, published in *Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 2006, p. 30, no. 738; and two in the Idemitsu Museum of Art, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, nos. 761 and 764, all decorated with different scenes but in a similar style.

### 明萬曆 五彩仙人故事盤 雙圈六字楷書款

#### 來源

日本私人珍藏，1950年以前入藏

近似萬曆五彩仙人故事盤可參考台北國立故宮博物院藏品，編號：故瓷-016461；大維德基金會藏品，見《Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art》，倫敦，2006年，頁30，圖版738；及出光美術館藏品兩件，見《出光美術館藏品圖錄－中國陶磁》，東京，1987年，圖版761及764。



3041

A FAHUA 'PEACOCK' JAR AND COVER

MING DYNASTY, 16TH CENTURY

The jar is crisply decorated with moulded and thread appliqués in slip to depict two peacocks in a garden separated by ornamental rocks and peony sprays, below a cloud collar around the shoulder and above petal lappets around the foot, both enclosing lotus blooms. The neck is further decorated with detached cloud scrolls and the interior is applied with green enamel. The cover is decorated with a lychee and floral spray, surmounted by a bud-shaped finial.

16 ½ in. (42 cm.) overall height

HK\$300,000-500,000 US\$39,000-65,000

Compare a *fahua* jar similarly decorated with peacock and peonies, formerly in the J.T. Tai Collection, sold at Sotheby's New York, 22 March 2011, lot 95.

明十六世紀  
琺華孔雀牡丹紋蓋罐

戴潤齋舊藏一件紋飾相似的琺華罐，2011年  
3月22日於紐約蘇富比拍賣，拍品95號。



3042

A POLYCHROME ENAMELLED 'LION AND CUB' GROUP

QING DYNASTY, 18TH CENTURY

The group is finely modelled as a recumbent lion turning its head and gazing adoringly at its cub reclining against its back, their fur picked out in black under green enamels, their curly mane and tail finely moulded and covered in blue enamels. The base is hollow revealing the fine, white body.

7 1/4 in. (19.5 cm.) long, wood stand, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired in New York, 2002

清十八世紀 素三彩太師少師擺件

來源

2002年購於紐約



THE PROPERTY OF A GENTLEMAN

3043

A LARGE BLUE AND WHITE  
'CHRYSANTHEMUM'  
BOTTLE VASE

KANGXI PERIOD (1662-1722)

The compressed globular body and tall neck are decorated with a bold design of dense leafy chrysanthemum scroll separated by decorative bands on the neck and below the mouth. The base has an apocryphal six-character Xuande mark.

15 ½ in. (39.4 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

清康熙 青花纏枝菊花紋長頸瓶

底書「大明宣德年製」寄托款



THE PROPERTY OF A GENTLEMAN

3044

A BLUE AND WHITE  
'FIGURAL' VASE

QING DYNASTY, 17TH CENTURY

The vase is delicately painted in tones of blue with boys playing musical instruments and dancing with ladies within a garden landscape, detailed with ornamental rocks, willow trees and wispy clouds.

18 in. (45 cm.) high

HK\$240,000-350,000

US\$32,000-45,000

清十七世紀 青花嬰戲圖撇口筒瓶



THE PROPERTY OF A GENTLEMAN

3045

### A BLUE AND WHITE 'DRAGON' MALLET VASE

KANGXI PERIOD (1662-1722)

The neck is painted in cobalt blue with a three-clawed archaic dragon above three Daoist emblems around the body interspersed with clouds. The base is inscribed with an apocryphal four-character Chenghua mark. 9 in. (22.7 cm.) high, box

HK\$ 180,000-250,000

US\$ 24,000-32,000

清康熙 青花螭龍雲紋長頸瓶

底書雙圈雙行「成化年製」寄托款



3045



3045 (mark)

THE PROPERTY OF A GENTLEMAN

3046

### AN AMBER-GLAZED AND BROWN-ENAMELLED 'DRAGON' BOTTLE VASE

QING DYNASTY, 18TH CENTURY

The vase is decorated on the body with a stylised dragon in brown enamel emerging from a mottled amber glaze. 16 in. (41 cm.) high, box

HK\$ 100,000-150,000

US\$ 13,000-19,000

It is rare to find bottle vases of this type painted with abstract dragons in such a free spirited style. A similar vase of almost identical form, size and design is illustrated in R. L. Hobson, *The George Eumorfopoulos Collection: Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, vol. V, London, 1926. pl. 68, E. 333.

清十八世紀 赭釉褐彩雲龍紋天球瓶

此瓶風格獨特，顏色對比鮮明，龍紋描繪抽象跳脫，非常少見。英國上世紀著名收藏家 George Eumorfopoulos 舊藏一件紋飾、器型、尺寸均幾乎一致的例子，著錄於霍伯森，《The George Eumorfopoulos Collection: Catalogue of the Chinese, Korean and Persian Pottery and Porcelain》，第 5 冊，倫敦，1926 年，圖版 68，E. 333。



3046



THE PROPERTY OF A GENTLEMAN

3047

## A BLUE AND WHITE 'QILIN' DISH

TRANSITIONAL PERIOD, CIRCA 1630-1650

The dish is painted to the centre with a *qilin* in a playful stance, its mouth exhaling smoke twirling in spirals. The cavetto is decorated with a band of four Buddhist emblems, the everted rim is bordered by a freely pencilled wave pattern. The exterior is left plain.

15  $\frac{3}{8}$  in. (39 cm.) diam., box

HK\$220,000-300,000

US\$29,000-39,000

明崇禎 青花麒麟紋折沿盤





3048

3048

A COPPER-RED DECORATED  
'SANDUO' BOWL

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

The bowl is finely potted with rounded sides rising to a slightly flared rim, and decorated on the exterior in copper-red of crushed-strawberry tone with the *sanduo*, a peach, a pomegranate and a persimmon.

4 ¾ in. (12 cm.) diam., box

HK\$150,000-260,000

US\$20,000-34,000

PROVENANCE

A Swiss private collection, purchased in Japan in the 1950s by repute, and thence by descent within the family

Acquired in Zurich, 2016

清雍正 釉裡紅三多紋盤 雙圈六字楷書款

來源

瑞士私人珍藏，1950年代購於日本（傳），之後於家族中流傳

2016年購於蘇黎世



3049



3048 (mark)

3049

A FAMILLE VERTE 'RIVERSCAPE'  
BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is potted with a flat base with a countersunk *bi*-shaped disc, finely enamelled with a scenic river landscape with towering trees nestled amongst rolling mountains, in the middle of the river with two gentlemen enjoying tea in a boat sailing towards a bridge, attended by a boatman and two boys in a smaller raft brewing tea.

5 ⅞ in. (15 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

清康熙 五彩閑舟品茗圖筆筒

THE PROPERTY OF A GENTLEMAN

3050

## A COPPER-RED DECORATED FACETTED 'LOTUS' VASE

QIANLONG PERIOD (1736-1795)

The vase is decorated in bright tones of copper red with a broad band of lotus scroll centred on each side by a large bloom, with *babao* above and below, all between decorative borders.

13 ½ in. (34.4 cm.) high, box

HK\$300,000-400,000

US\$39,000-52,000

### PROVENANCE

Yamanaka & Co., Tokyo

Sold at Christie's New York, 1 June 1990, lot 292

### EXHIBITED

*Chugoku kobijutsu tenrankai*, Grand Exhibition of Chinese Ancient Arts and Newly Made Wool Carpets, Yamanaka & Co., and Osaka Art Club, Osaka, 1935, Catalogue, no. 55 (fig. 1)

## 清乾隆 釉裡紅纏枝西番蓮紋四方瓶

### 來源

東京山中商會

紐約佳士得，1990年6月1日，拍品292號

### 展覽

《中國古美術展覽會》，山中商會、大阪美術俱樂部，大阪，1935年，編號55（圖一）

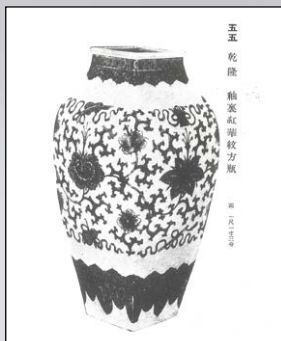


fig. 1 ©Yamanaka & Co., Ltd., 1935  
圖一 ©山中商會，1935年





THE PROPERTY OF A GENTLEMAN

3051

## A LARGE AND RARE BLUE AND WHITE 'MYTHICAL BEASTS' LANTERN VASE

QIANLONG PERIOD (1736-1795)

The vase is painted in shades of inky cobalt blue with a continuous fanciful scene of mythical beasts in a tree-strewn landscape, romping among pine trees, jagged rocks and wispy clouds. 22  $\frac{3}{8}$  in. (56.6 cm.) high, box

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

US\$ 130,000-190,000

Only one other vase of almost identical form and design from the Palace Museum, Beijing appears to be published, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 149, pl. 135. (fig. 1)

### 清乾隆 青花瑞獸圖燈籠尊

北京故宮博物院藏有一青花瑞獸圖燈籠尊，其外形及整體紋飾均與此瓶十分相近，見故宮博物院藏文物珍品全集《青花釉裡紅·下》，香港，2000年，頁149，圖版135。（圖一）



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





3052

THE PROPERTY OF A GENTLEMAN

3052

A SMALL CARVED  
CELADON-GLAZED VASE,  
MEIPING

KANGXI PERIOD (1662-1722)

The vase is fluidly carved all around with undulating peony scroll surrounded by cloud-like leaves, covered overall with a glaze of soft green tone which also covers the base, the interior of the mouth is glazed white.

9 ½ in. (24 cm.) high, box

HK\$100,000-200,000

US\$13,000-26,000

清康熙 粉青釉暗花纏枝牡丹紋梅瓶



3053

THE PROPERTY OF A GENTLEMAN

3053

A CELADON-GLAZED  
BOTTLE VASE

QIANLONG PERIOD (1736-1795)

The vase is moulded and carved with stylised floral blooms on scrolling stems between a band of keyfrets below the mouth and leaf lappets above the foot. It is covered with a delicate pale celadon glaze.

13 ⅞ in. (34.6 cm.) high, box

HK\$150,000-180,000

US\$20,000-23,000

清乾隆  
粉青釉暗花纏枝花卉紋撇口瓶



THE PROPERTY OF A GENTLEMAN

3054

A PALE GREEN-GLAZED  
BEAKER VASE, *GU*

YONGZHENG PERIOD (1723-1735)

Both the body and flaring neck are decorated with peony scrolls, divided by a band of *ruyi* at the shoulder and a border of waves above the foot. It is covered overall with a pale sea-green glaze pooling to a darker tone in the incised grooves. The interior is glazed white.

16 in. (40.8 cm.) high, box

HK\$240,000-350,000

US\$32,000-45,000

清雍正 粉青釉暗花纏枝牡丹紋花瓶





3055

THE PROPERTY OF A GENTLEMAN

3055

A SMALL COPPER-  
RED GLAZED VASE,  
*TIANQIUPING*

QING DYNASTY, 18TH CENTURY

The vase is covered on the exterior with a red glaze of deep raspberry tone with an 'orange peel' texture. The interior, mouth rim and base are covered with a transparent glaze.

11 7/8 in. (29.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

清十八世紀 霽紅釉長頸小天球瓶



3056

THE PROPERTY OF A GENTLEMAN

3056

A SMALL CORAL RED-  
ENAMELLED VASE

YONGZHENG PERIOD (1723-1735)

The vase is enamelled on the exterior in bright orange-red. The interior is covered with a clear glaze and the base is unglazed.

8 1/8 in. (20.8 cm) high, box

HK\$100,000-150,000

US\$13,000-19,000

清雍正 珊瑚紅釉長頸瓶

THE PROPERTY OF A GENTLEMAN

3057

A RARE MOULDED IRON-RED  
AND GILT-DECORATED 'FISH'  
VASE, *TIANQIUPING*

YONGZHENG PERIOD (1723-1735)

The body of compressed globular form  
is surmounted by a tall cylindrical neck,  
decorated with four relief-moulded fish  
detailed in iron-red and gilt, the eyes are  
decorated with turquoise enamel.

12 7/8 in. (32.8 cm.) high, box

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

The Late Anne, Lady Hollenden

Sold at Christie's London, 7 November 2006,

lot 245

清雍正 礬紅彩模印金玉滿堂紋天球瓶

來源

The Late Anne, Lady Hollenden

倫敦佳士得，2006年11月7日，拍品245號





fig. 1 The current vases *in situ* in the collector's residence, circa 1980  
圖一 本拍品於約 1980 年代陳設於藏家家中

3058

## TWO BLUE AND WHITE 'DAOIST IMMORTALS' ROULEAU VASES

KANGXI PERIOD (1662-1722)

The vases are similarly decorated on one side in vibrant shades of underglaze blue with the 'Three Star Gods', alongside their attendants variously holding tribute gifts symbolising longevity. The other side is inscribed with various *shou* character rendered in different forms of seal script.

Taller: 18 in. (45.6 cm.) high (2)

HK\$600,000-800,000

US\$78,000-100,000

### PROVENANCE

An Italian private collection, acquired in the 1960s

### 清康熙 青花福祿壽三星百壽文棒槌瓶兩件

#### 來源

意大利私人珍藏，購藏於 1960 年代



THE PROPERTY OF A LADY

3059

A FINE WUCAI 'DRAGON AND PHOENIX'  
DISH

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

The dish is well painted on the interior in underglaze-blue and  
enamelled in vibrant tones of green, iron-red, yellow and aubergine,  
with a pair of five-clawed dragons and a pair of phoenix arranged  
around a central peony blossom amidst other scattered flowers  
and buds growing from leafy stems, the inner and outer sides with  
similar designs of striding dragons and phoenix in flight amidst  
further blossoms and foliage, all within double-line borders.

12 ¾ in. (32.5 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Sold at Sotheby's London, 8 June 1993,  
lot 85

清康熙 五彩龍鳳紋盤 雙圈六字楷書款

來源

倫敦蘇富比，1993年6月8日，拍品85號



THE PROPERTY OF A LADY

3060

### A DOUCAI ANBAXIAN BOWL

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

The slightly flaring rounded sides decorated on the exterior with the Eight Daoist emblems, *anbaxian*, tied with ribbons between a band of *ruyi* heads below and a band of linked C-scrolls in underglaze blue above, with a double-peach spray in the base of the interior within double blue line borders.

5 ¼ in. (13.3 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

#### PROVENANCE

Offered at Sotheby's Hong Kong, 26 October 1993, lot 148

This finely potted bowl is decorated in a style that is typical of the refined *doucai* style in the Yongzheng reign. The outlines of the design are rendered with a very fine brush in a clear, soft blue and the enamel colours are used with delicacy and restraint.

A pair of Yongzheng bowls (13.5 cm) formerly in the T. Y. Chao Collection, bearing the same design as the current bowl, were included in the exhibition, *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, no. 89; and one from the James and Marilyn Alsdort Collection was sold at Christie's New York, 24 September 2020, lot 821.

### 清雍正 鬥彩暗八仙紋盤 雙圈六字楷書款

#### 來源

香港蘇富比拍賣，1993年10月26日，拍品148號

本盤胎體輕盈堅致，釉面晶瑩光潤。外壁口沿飾青花綬帶紋，下繪鬥彩暗八仙紋，足沿上環鬥彩蓮瓣紋，內盤心青花雙圈內繪鬥彩雙桃。

類似的雍正盤可參考趙從衍舊藏一對（13.5公分），著於《華光草堂珍藏清代瓷器》，香港，1973年，圖版59號；一隻（13公分），著於《徐氏藝術館：陶瓷IV清代》，香港，1995年，圖版139號；及阿爾斯多夫伉儷舊藏一件，2020年9月24日於紐約佳士得拍賣，拍品821號。



THE PROPERTY OF A LADY

3061

## A LARGE CARVED AND MOULDED CELADON-GLAZED 'FLORAL' BOWL

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

The bowl is well potted with deep rounded sides, crisply moulded and incised on the exterior with a continuous leafy scroll bearing six peony blossoms, between an archaic cloud scroll at the mouth rim and a key-fret band around the foot. The interior is decorated with a peony spray at the centre, enclosed within a roundel and further peony scroll on the cavetto, all covered in a lustrous even celadon glaze.

10 ½ in. (26.7 cm.) diam., box

HK\$280,000-400,000

US\$37,000-52,000

### PROVENANCE

Sold at Christie's Hong Kong, 31 October 1994, lot 631

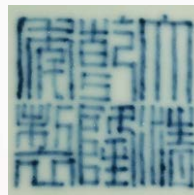
Compare a nearly identical bowl (26.6 cm.) sold at Christie's Hong Kong, 28 November 2006, lot 1587. Compare also a Yongzheng example, decorated with a lotus pond scene, is illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 219.

## 清乾隆 豆青釉刻印牡丹紋大盃 六字篆書款

### 來源

香港佳士得，1994年10月31日，拍品631號

比較一紋飾相同乾隆篆書款青釉盃，拍賣於香港佳士得，2006年11月28日，拍品1587。另比較一件雍正款青釉蓮池紋盃，著於A. du Boulay，*《Christie's Pictorial History of Chinese Ceramics》*，倫敦，1984年，頁219。





THE PROPERTY OF A LADY

3062

A FINE COPPER-RED GLAZED  
GARLIC-MOUTH VASE

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

The vase is bottled with a pear-shaped body, rising to a  
slender neck and bulb-shaped mouth, covered overall with  
a ruby-red glaze.

11 in. (22 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Offered at Sotheby's Hong Kong, November 1994, lot 110

清乾隆 祭紅釉蒜頭瓶 六字篆書款

來源

香港蘇富比拍賣，1994年11月，拍品110號



THE PROPERTY OF A GENTLEMAN

3063

## A FINE CARVED CELADON-GLAZED 'CLOUD' WATER POT

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

The gently incurving sides are finely carved to depict billowing clouds of *niyi* form rising in columns and trailing wispy tips beside similar detached clouds, covered overall with a pale even celadon glaze of lustrous tone, the countersunk base with a transparent glaze.

3 in. (7.5 cm.) high

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

US\$160,000-230,000

### PROVENANCE

The Y.C. Chen Collection (1922-2012)

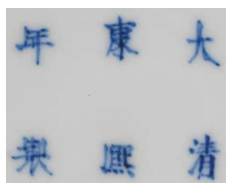
A number of these celadon-glazed water pots are in public and private collections, including one in the Victoria and Albert Museum, London, illustrated by W. B. Honey, *Later Chinese Porcelain*, pl. 7a; in the Beijing Palace Museum, illustrated in *Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, p. 147, pl. 130; in the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 245; in the National Palace Museum, Taipei, included in *The Illustrated Catalogue of Ch'ing Dynasty Porcelain*, no. 58; in the Percival David Foundation exhibition, *Elegant Form and Harmonious Decoration*, London, 1992, and illustrated in the Catalogue, no. 118; and in the Nanjing Museum, included in the exhibition of *Imperial Porcelain from the Kangxi, Yongzheng and Qianlong Reigns*, Chinese University of Hong Kong, 1995, and illustrated in the Catalogue, no. 9. Two water pots from the collection of K. S. Lo were included in the Min Chiu Society Exhibition, *An Anthology of Chinese Ceramics*, Hong Kong, 1980, illustrated in the Catalogue, nos. 122 and 123; one from The Jingguantang and the Greenwald Collections, sold at Christie's Hong Kong, 1 December 2010, lot 2815; and another sold at Christie's Hong Kong, 31 May 2017, lot 3013.

## 清康熙 粉青釉暗刻雲紋水丞 三行六字楷書款

### 來源

陳玉階舊藏

同類的康熙冬青釉水丞可參考一件倫敦維多利亞與艾伯特博物館藏品，出版於 W.B. Honey，*《Later Chinese Porcelain》*，圖版 7A 號；北京故宮博物院的同款例子，刊於《清代康雍乾官窯瓷器》，1989 年，頁 147，圖版 130 號；美國紐約大都會博物館的藏品，見於 S. Valenstein，《*A Handbook of Chinese Ceramics*》，紐約，1989 年，圖版 245 號；國立故宮博物院故宮藏品，見《故宮清瓷圖錄》，圖版 58 號；倫敦大維德基金會藏品，見《*Elegant Form and Harmonious Decoration*》，1992 年，圖版 118 號；南京博物院藏品，載於《清瓷萃珍：清代康雍乾官窯瓷器》，香港中文大學，1995 年，圖版 9 號；羅桂祥博士舊藏兩件，見《*中國陶瓷雅集*》，香港，1980 年，圖版 122 及 123 號；靜觀堂、葛沃得先後遞藏一件，2010 年 12 月 1 日於香港佳士得拍賣，拍品 2815 號；及 2017 年 5 月 31 日香港佳士得拍賣一件，拍品 3013 號。





PROPERTY FROM A HONG KONG COLLECTION

3064

### A PEACHBLOOM-GLAZED 'WILLOW-LEAF' VASE, LIUYE ZUN

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

The slender vase has tall rounded shoulders rising to a trumpet neck, all under a peachbloom glaze of rich mottled plum tone thinning in patches to a softer mushroom colour and concentrated in a rich raspberry ring at the foot, the upper body suffused with moss green areas extending around the vessel.

6 1/8 in. (15.6 cm.) high, metal stand, box

HK\$300,000-500,000

US\$39,000-65,000

#### PROVENANCE

Collection of J. Insley Blair (1870-1939), New York

#### LITERATURE

*The J. Insley Blair Collection of Chinese Porcelain*, Tuxedo Park, New York, 1925, pl. IV, no. 112 (fig. 1)

The present vase is known as a *liuye ping*, 'willow-leaf vase', owing to its elegant form which resembles that of a willow leaf. It is also known as *Guanyin ping* as its shape compares well to the libation vase said to contain ambrosia held by many figures of Guanyin as depicted in paintings and Buddhist sculptures. A similar example from the Metropolitan Museum, New York, was sold at Christie's New York, 15 September 2016, lot 918; and another similar example was sold at Christie's Hong Kong, 31 May 2017, lot 3014.

### 清康熙 豇豆紅釉柳葉尊 六字楷書款

#### 來源

美國紐約貝萊爾（1870-1939）收藏

#### 出版

《The J. Insley Blair Collection of Chinese Porcelain》（貝萊爾藏中國瓷器），紐約，1925年，圖版IV，112號（圖一）



fig. 1  
圖一

PROPERTY FROM A HONG KONG COLLECTION

3065

### A CLAIR-DE-LUNE GLAZED WASHER

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

The washer is of compressed globular form with an inverted rim, covered inside and out with a glaze of even, greyish-blue tone.

4 ¾ in. (12 cm.) diam., box

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Collection of J. Insley Blair (1870-1939), New York

#### LITERATURE

*The J. Insley Blair Collection of Chinese Porcelain*, Tuxedo Park, New York, 1925, pl. III, no. 160 (fig. 1)

清康熙 天藍釉鐘鐃洗 六字楷書款

#### 來源

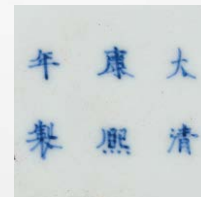
美國紐約貝萊爾（1870-1939）收藏

#### 出版

《The J. Insley Blair Collection of Chinese Porcelain》（貝萊爾藏中國瓷器），紐約，1925年，圖版III，160號（圖一）



fig. 1  
圖一



THE PROPERTY OF A LADY

3066

## A FINE AND RARE WUCAI/CRICKET JAR AND COVER

KANGXI PERIOD(1662-1722), SHAOWENTANG MARK

The cricket jar has barrel-shaped sides decorated in underglaze-blue and overglaze green, yellow, black and iron-red enamels with three peony sprays amidst scattered blooms and leaves, the recessed cover is decorated with fruiting peach and pomegranate sprays amidst scattered leaves, the interior, underside of cover and the foot are unglazed, the hallmark is written in a line on the base, *Shaowentang*, The Hall of Successive Reputation.

5 ⅜ in. (13.6 cm.) diam., box

HK\$700,000-900,000

US\$91,000-120,000

### PROVENANCE

Kangxi, Yongzheng, Qianlong Imperial Wares From the Robert Chang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 501

### EXHIBITED

Christie's London, An Exhibition of Important Chinese Ceramics from the Robert Chang Collection, 2-14 June 1993, *Catalogue*, no. 31

Cricket jars of this type are believed to have been used during the summer months to contain fighting or singing crickets; it has been suggested that the natural hollow gourd containers were used during the winter months to house crickets, when there was less incentive to keep them cool.

Compare a similar example enamelled with a single leaf over the underglaze-blue three-character hallmark, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Woods, 1998, p. 172, no. 114 (fig. 1). The author notes that the *Shaowentang* hallmark is recorded in Palace archives as having been used on cricket jars and other vessels used for crickets.



## 清康熙 五彩花果紋蟋蟀罐 「紹聞堂」青花款

### 來源

張宗憲珍藏康熙雍正乾隆御用瓷器，香港佳士得，1999年11月2日，拍品501號

### 展覽

佳士得，雲海閣重要中國陶瓷：張宗憲珍藏展，倫敦，1993年，6月2-14日，圖版31號

相似的康熙五彩折枝花果紋蟋蟀罐可比較上海博物館藏一例，同書青花「紹聞堂」款，惟其款上另以綠葉遮蔽，見《上海博物館藏康熙瓷圖錄》，1998年，香港，頁172-173，圖版114（圖一）。「紹聞堂」為流行於康熙瓷器上的堂名款，多見於蟋蟀用具上，見上揭書，頁224。



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



PROPERTY FROM A HONG KONG COLLECTION

3067

A BLUE AND WHITE 'FRUIT AND FLOWER'  
VASE, MEIPING

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

The vase is sturdily potted with a broad shoulder and waisted neck, the exterior painted in deep shades of blue with simulated 'heaping and piling', with six fruit and flower-sprays arranged in two registers, comprising lychee, peach, pomegranate, peony, prunus and lotus, above a band of upright plantain leaves at the foot. 13 in. (33 cm.) high, box

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

US\$370,000-450,000

PROVENANCE

Sold at Sotheby's Hong Kong, 5 November 1997, lot 1461

The inspiration for this shape and pattern originates from examples produced during the early Ming period, such as the 15th century example in the National Palace Museum, Taipei, illustrated in *Blue and White Ware of the Ming Dynasty*, Book II (part 1), Hong Kong, 1963, pl. 1.

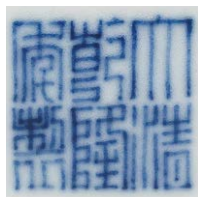
A number of these tall, high shouldered vases are published, including a pair sold at Christie's Hong Kong, 30 November 2011, lot 2942; another from the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2970; and one formerly from the Edward T. Chow Collection, sold at Sotheby's Hong Kong, 19 May 1981, lot 546.

清乾隆 青花折枝花果三多紋梅瓶 六字篆書款

來源

香港蘇富比，1997年11月5日，拍品1461號

可比較數件同類例子，包括一對2011年11月30日於香港佳士得拍賣，拍品2942號；一件為舒思深伉儷舊藏，2010年12月1日於香港佳士得拍賣，拍品2970號；及一件為仇焱之舊藏，1981年5月19日於香港蘇富比拍賣，拍品546號。







PROPERTY FROM A HONG KONG COLLECTION

3068

## A BLUE AND WHITE HEXAGONAL VASE, HU

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

The faceted vase is decorated around the shoulder and body in underglaze blue with two bands of composite floral scrolls bearing large blooms below a broad band of wave border, flanked by two lug handles decorated with lotus blossoms. The neck and foot are decorated with detached florettes, and the mouth with a keyfret chain.

17 <sup>5</sup>/<sub>8</sub> in. (44.7 cm.) high, box

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

US\$260,000-390,000

### PROVENANCE

Acquired in Hong Kong, 1990s

The form and design of the current vase are inspired by prototypes from the Yongzheng period, such as a Yongzheng-marked yellow-ground hexagonal vase decorated with underglaze-blue lotus scrolls, sold at Christie's Hong Kong, 27 November 2019, lot 2909. A Qianlong vase of this pattern and form was included in the National Palace Museum, Taiwan, *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty*, Taipei, 1986, cat. no. 68. Another was sold at Sotheby's Hong Kong, 8 October 2008, lot 2567.

## 清乾隆 青花纏枝花卉紋六方貫耳壺 六字篆書款

### 來源

1990年代購於香港

此壺之造型及紋飾始創於雍正朝，如香港佳士得2019年11月27日曾拍賣一件雍正黃地青花纏枝蓮紋六方壺，拍品2909號。國立故宮博物院藏一件器型及紋飾相同的乾隆青花壺，著錄於《清康熙乾隆名瓷特展》，台北，1986年，圖68號。另一件2008年10月8日於香港蘇富比拍賣，拍品2567號。





3069

## A MASSIVE RARE DOUCAI 'DRAGON AND PHOENIX' BALUSTER VASE

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

The heavily potted vase is decorated in brilliant enamels to the body with a five-clawed dragon and a phoenix in flight amidst meandering Indian lotuses, the shoulder with further Indian lotus blossoms borne on leafy scrolls. The base is inscribed with the reign mark in underglaze blue.

32 in. (81.2 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

### PROVENANCE

Gegarandeerd Antiek Collection, Belgium

Large-sized *doucai* vessels with this decorative theme bearing a Qianlong reign mark are extremely rare. One related example is known – a large Qianlong-marked *yuhuchunping* (84 cm.) decorated in *doucai* with a dragon and a phoenix amidst Indian lotus scrolls, in the Musée Guimet Collection, illustrated in Alexandre Hougron, *La Céramique chinoise ancienne*, Paris, 2015, p. 234. Compare also to a smaller bottle vase (63.5 cm.) with similar motifs, bearing an apocryphal Jiajing mark, from the Sui Yuan Zhai Collection and sold at Christie's London, 11 May 2015, lot 32; and another unmarked bottle vase (64.1 cm.) decorated in *doucai* with a pair of phoenixes amidst peonies, sold at Christie's New York, 13 September 2012, lot 1515.

An unmarked *doucai meiping* decorated with a dragon and phoenix amongst peonies, dating to the Yongzheng period, from Yamanaka & Company Inc., New York, was sold at Christie's New York, 22 March 2007, lot 345.

### 清乾隆 鬥彩龍鳳呈祥纏枝蕃蓮紋洗口大瓶 六字篆書款

#### 來源

Gegarandeerd Antiek珍藏，比利時

有乾隆款的鬥彩龍鳳紋大瓶非常少見，有一件可比較例子，為乾隆款鬥彩龍鳳紋玉壺春瓶（84公分），藏巴黎吉美博物館，著錄於 Alexandre Hougron, 《La Céramique chinoise ancienne》，巴黎，2015年，頁234。另見一件嘉靖寄托款鬥彩龍鳳紋天球瓶（63.5公分），定年乾隆至嘉慶，為隨緣齋舊藏，2015年5月11日於倫敦佳士得拍賣，拍品32號；另一件無款鬥彩鳳穿牡丹紋天球瓶（64.1公分），2012年9月13日於紐約佳士得拍賣，拍品1515號。

再參考一件定年雍正的鬥彩龍鳳紋梅瓶，源自紐約山中商會，2007年3月22日於紐約佳士得拍賣，拍品345號。



another view  
另一面





3070

3070

### A WHITE SERPENTINE BOWL

SONG-YUAN DYNASTY (960-1368)

The bowl is carved with rounded sides rising to a very slightly incurved mouth rim, supported on a short foot. The semi-translucent stone is of an even white tone with 'snowflake' inclusions.

5 1/8 in. (13 cm.) diam., box

**HK\$180,000-250,000**

**US\$24,000-32,000**

An almost identical hardstone bowl, also dated to the Song-Yuan dynasties, with similar 'snowflake' inclusions, but of a slightly larger size is illustrated in Forsyth and McElney, *Jades from China*, p. 332, no. 249.

宋 / 元 白蛇紋石盃



3071

3071

### A WHITE JADE RETICULATED MYTHICAL BEAST

JIN-YUAN DYNASTY (1115-1368)

The beast is carved with a single horn, seated on its haunches, a scaly body and hooved feet, all with finely incised details. The stone is of a semi-translucent white tone.

2 3/4 in. (7 cm.) high, box

**HK\$200,000-300,000**

**US\$26,000-39,000**

PROVENANCE

A Canadian private collection

金 / 元 白玉雕瑞獸把件

來源

加拿大私人珍藏

3072

### A PALE CELADON JADE CARVING OF A DAOIST IMMORTAL

KANGXI PERIOD (1662-1722)

The figure is shown seated with hands held together and dressed in long, flowing robes with a shawl around the shoulders incised with brocade patterns. The face with a joyful expression is framed by the hair, pulled into a tall topknot behind a crown. The stone is of an opaque, pale greenish-white tone with milky mottling. 3 <sup>13</sup>/<sub>16</sub> in. (9.7 cm.) high, wood stand

HK\$100,000-150,000

US\$13,000-19,000

清康熙 青白玉仙人坐像



3072

3073

### A WHITE JADE PLAQUE

QING DYNASTY, 18TH CENTURY

The rectangular plaque is finely carved to each side with a panel surmounted by two archaic *kui* dragons, one side is carved with a military general, while the other side is carved with a poem followed by the signature Zigang. 2 <sup>7</sup>/<sub>8</sub> in. (6.6 cm.) long, box

HK\$300,000-500,000

US\$39,000-65,000

#### PROVENANCE

Danish private collection, sold at Sotheby's London, 15 May 2013, lot 290

清十八世紀

白玉雕孫策圖詩文無雙譜子岡牌

#### 來源

丹麥私人珍藏，倫敦蘇富比，2013年5月15日，拍品290號



3073 (two views 兩面)



3074

A WHITE JADE RETICULATED 'NINE  
ELDERS OF FRAGRANT HILL' *PARFUMIER*  
WITH SPINACH-GREEN JADE STOPPERS

QING DYNASTY, 18TH CENTURY

The white jade cylinder is carved with nine aged scholars in a mountainous landscape, some playing chess, some conversing, some admiring the waterfall, all within a pierced ground with overhanging rocks, gnarled pine and *wutong* trees. The spinach jade cover is carved with pierced coin motifs, and the base with two rows of lotus petals.

9 <sup>7</sup>/<sub>16</sub> in. (24 cm.) high, box

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

US\$130,000-190,000

The current *parfumier* is superbly carved with the subject matter of the 'Nine Elders of Fragrant Hill', in reference to the Tang poet Bai Juyi (772-846) and his group of friends, who in retirement resided at the Fragrant Hill Temple in the city of Luoyang. Compare a reticulated celadon jade *parfumier* of similar size with spinach-green jade stoppers and carved with Daoist Immortals, sold at Christie's Hong Kong, 30 May 2012, lot 4210.

清十八世紀 白玉鏤雕香山九老圖香筒



3075

A WHITE JADE TRIPOD CENSER AND  
COVER

REPUBLIC PERIOD

The compressed globular body is supported on three cabriole feet each carved with an animal mask, the shoulder is flanked by a pair of lion masks suspending loose rings. The domed cover is surmounted by a lion and a cub finial. The stone is of an even white tone with milky speckling. 7 7/8 in. (19.8 cm.) across handles, wood stand

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

A Japanese private family collection, Tokyo, formed in the early 20th century

民國 白玉太獅少獅三足爐

來源

日本東京私人家族珍藏



3076

A CARVED SPINACH-GREEN JADE 'INDIAN  
LOTUS' MOONFLASK AND COVER

QIANLONG PERIOD (1736-1795)

The vase is carved in relief on the two broad sides with elaborate Indian lotus scrolls in Rococo style, the narrow sides with two butterflies each, flanked on the shoulders with handles carved in openwork with blossoms, the cover similarly carved with blossoms on scrolls surmounted by a finial in the form of a flowerhead. The stone is of a deep spinach-green tone with darker and lighter areas of mottling.

10  $\frac{5}{8}$  in. (27.1 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

清乾隆 碧玉雕蕃蓮紋鏤空耳帶蓋扁壺



PROPERTY FROM AN ASIAN FAMILY COLLECTION

3077

## A JADEITE ARCHAISTIC BIRD-FORM VASE AND COVER

The vase is carved in the form of a bird standing upright on clawed feet, its feathers decorated with archaistic spirals, the cover carved in the form of a bird's head with a zoomorphic cockscomb. The bottom of one foot is incised with the seal *Qianlong*, the other foot with the seal *nianzhi*. The stone ranges from pale greenish-white to apple-green tones.

11 in. (28 cm.) overall height, box

HK\$400,000-600,000

US\$52,000-78,000

### PROVENANCE

Sold at Sotheby's Hong Kong, 19-21 March 1990, lot 1002

It is uncommon to find carvings of this *zun* form, which originated in Shang dynasty (12th-11th century BC) bronze wine vessels, being replicated in jadeite. The shape itself appears to be faithfully copied in the raised flanges and the geometric carved design on the sides of the body. For two examples of this unusual model which appears to be a fusion between an owl and an eagle, both cast in bronze, see R. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, vol. 1, Washington D.C., 1987, p. 406, no. 72; and another bird-form vessel with a gold inlay inscription: 'The gentlemen commissioned this bird for amusement', dated to the Eastern Zhou, circa 5th century BC, illustrated by W. Hung, *Monumentality in Early Chinese Art and Architecture*, Stanford University Press, 1995, p. 73, fig. 1.77.

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

### 翠玉仿古鳥形尊

#### 來源

香港蘇富比，1990年3月19-21日，拍品1002號

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3077 marks

PROPERTY FROM AN ASIAN FAMILY COLLECTION

3078

### THREE JADEITE 'LANDSCAPE' PLAQUES WITH GILT-BRONZE TWIN-DRAGON STANDS

Each jadeite plaque is carved and pierced with a landscape with pavilions among trees, the stones of varying emerald-green and brilliant apple-green tones, all supported on two gilt-bronze dragon-form stands above a separate bronze stand cast with waves.

Each plaque: 2 in. (5.1 cm.) long

Bronze stand: 12 ¾ in. (32 cm.) long

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

US\$210,000-290,000

#### PROVENANCE

Property from an important private collection sold for the benefit of an American university

Sold at Sotheby's Hong Kong, 29 November 1979, lot 433 (featured on the front cover of auction catalogue)

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

#### 翡翠鏤雕亭台樓閣圖牌三件及鎏金銅雙龍座

##### 來源

重要私人珍藏，拍賣收益捐贈予一所美國大學  
香港蘇富比，1979年11月29日，拍品433號（封面）

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



THE PROPERTY OF A DISTINGUISHED HONG KONG COLLECTOR

3079

## A LARGE IMPERIAL GILT-BRONZE ARCHAISTIC TEMPLE BELL, *BIANZHONG*

DATED QIANLONG TENTH YEAR, CORRESPONDING TO 1745, AND  
OF THE PERIOD

The bell is heavily cast in high relief with alternating decorative bands enclosing bosses and stylised trigrams, separated by bowstring borders interrupted on two sides by a rectangular panel enclosing an inscribed tablet raised on a lotus base and surrounded by *nyu* scroll. One panel is inscribed with the seven-character mark, *Da Qing Qianlong shinian zhi*, corresponding to 1745; the other side is inscribed with three characters, *Bei yi ze*. The lowest register is cast with two large discs separating pairs of archaistic motifs. The flat top of the bell is surmounted by a four-sided fretwork handle.

12 ¼ in. (31.1 cm.) high

HK\$700,000-900,000

US\$91,000-120,000

### PROVENANCE

Sold at Christie's New York, 21 March 2000, lot 167

One of the rectangular panels on the present bell reads *Da Qing Qianlong shinian zhi*, 'made in the 10th year of the Qianlong reign', corresponding to 1745. Another panel reads *Bei yi ze*, which refers to a classical pitch corresponding to G-sharp in Western musicology.

This bell would have been one of a group of sixteen bells, each with its own tone, which together made up a set of *bianzhong*. These would have been suspended from a wooden frame, and all were similar in size, shape and design, but with varying thickness of walls in order to produce the different musical notes. These bells played a prominent role in Imperial ritual ceremonies and banquets.

The current bell is possibly modelled after the Qianlong Emperor's own collection of archaic bronze bells, which were illustrated in the *Xiqing gujian*, and some of the Zhou dynasty examples have a similar design to the present bell such as the bosses and archaistic motifs. The trigrams on the bell may possibly be an innovative stylisation of the trigram *qian*, which symbolises the 'son of heaven' and was the Qianlong Emperor's favoured symbol.

Compare to a bronze bell, also dated to the tenth year of the reign of Qianlong, included in the exhibition, *Oriental Works of Art*, The Oriental Art Gallery, London, June 1993, no. 136. See also a very similar bell inscribed with the characters *Yi zhe*, sold at Christie's New York, 21-22 September 1995, lot 492. Another Qianlong bell, dated to 1743, but cast with dragons motifs, was sold at Christie's Hong Kong, 27 May 2008, lot 1540.

## 清乾隆 御製鑲金銅拐子龍鈕八卦紋倍夷則編鐘 鑄「大清乾隆拾年製」楷書銘款

### 來源

紐約佳士得，2000年3月21日，拍品167號

鐘圓體，中空，腰部稍大，小口齊平，頂飾拐子龍鈕。鐘分為三層，上層光素無紋飾；主體中層六道弦紋隔開五層紋飾，三層間紋間以兩層變形「≡」卦；正面鑄陽文「大清乾隆拾年製」銘款，背面鑄陽文「倍夷則」楷書律名，款及律名均下承蓮花座、三面圍飾如意雲；鐘下部鑄兩個圓形音乳，以供敲擊之用，音乳間飾兩組夔紋。此鐘鑄於乾隆拾年，即1745（乙丑）年。

此鐘紋飾有仿古、也有創新。罔紋、夔紋是青銅鐘常見的紋飾，而「乾卦」紋飾是乾隆常用的紋飾。乾隆酷愛《周易》，對陰陽八卦學說甚有研究。「乾」暗示中天，而「敬天」是他的畢生追求，天即當朝天子，他取「乾」為年號，刻「乾卦」為璽印，並用以裝飾瓷器、玉器及此編鐘。此鐘鑄造精細，頗具心思，盡顯乾隆盛世的皇家氣派。

編鐘一組十六枚，此鐘為四個低音中的最低音「倍夷則」。







3080

PROPERTY FROM AN ASIAN FAMILY COLLECTION

3080

### A BRONZE TRIPOD CENSER

QING DYNASTY, 17TH-18TH CENTURY

The censer is of compressed form with two upright lug handles and rounded tripod feet. The base is cast with an apocryphal six-character Xuande mark.  
6 5/16 in. (16 cm.) across, box

HK\$50,000-70,000

US\$6,500-9,100

清十七十八世紀 銅沖天耳三足爐

款識：大明宣德年製



3080 (mark)



3081

PROPERTY FROM AN ASIAN FAMILY COLLECTION

3081

### A BRONZE RECTANGULAR CENSER

QING DYNASTY (1644-1911)

The censer is cast raised on four bracket feet and decorated with two angular handles. The base is cast with an apocryphal six-character Xuande mark.  
6 7/8 in. (17.5 cm.) across

HK\$30,000-60,000

US\$3,900-7,800

清 銅馬槽爐

款識：大明宣德年製



3081 (mark)



3082

## A RARE IMPERIAL BRONZE 'DRAGON' ALTAR VASE

QIANLONG CAST SIX-CHARACTER MARK  
WITHIN A RECTANGULAR PANEL AND OF  
THE PERIOD (1736-1795)

The vase is heavily cast and decorated to either side with a pair of confronted five-clawed writhing dragons in pursuit of the flaming pearl and all amidst vaporous clouds. The neck is divided into two registers, each containing a further pair of dragons in pursuit of flaming pearls and applied on either side with archaic dragon handles supporting loose rings. The tall flaring foot with a 'cicada' band above a further band of swirling tendrils and the reign mark.

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

HK\$ 500,000-700,000

US\$ 65,000-91,000

### PROVENANCE

Acquired in Hong Kong, 1990s

清乾隆

御製銅雲龍戲珠紋雙活環耳寶瓶

「大清乾隆年造」楷書款

來源

1990年代購於香港



大清乾隆年造

3083

## A CLOISSONNE ENAMEL GU-FORM VASE

LATE MING DYNASTY, 16TH-17TH CENTURY

Modelled after an archaic bronze *gu*-form, the vase is decorated with four tall blade-shaped panels on the trumpet neck, each filled with lotus, chrysanthemum, white mallow and camellia sprays on a blue ground, reserved on a turquoise ground decorated with grape vines. The mid-section is further decorated with flowering branches and grape vines divided by four flanges repeated on the similarly decorated pedestal base. The base is incised with an apocryphal Jingtai four-character mark.

12  $\frac{1}{16}$  in. (30.9 cm.) high, box

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

US\$110,000-190,000

Compare the present vase to a slightly smaller one (28.8 cm.), dated to the Xuande period and with closely related decoration, in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Metal-Bodied Enamel Ware*, Hong Kong, 2002, p. 26, no. 24 (fig. 1). Another very similar vase was included in the exhibition at the Museum für Kunsthandwerk, Frankfurt am Main, *Die Ware aus dem Teufelsland*, 1981, and illustrated in the Catalogue, no. 7.

Compare also the related cloisonné enamel *gu*-form vase of broader proportions and with a cast Jingtai mark on the base, illustrated in *Masterpieces of Chinese Enamel Ware in the National Palace Museum*, Taipei, 1971, no. 6.

### 晚明 掐絲琺瑯花卉葡萄紋觚式瓶

北京故宮博物院藏一件器形及紋飾與此十分類似的宣德掐絲琺瑯觚式瓶，見故宮博物院藏文物珍品全集《金屬胎琺瑯器》，香港，2002年，頁26，圖版24號（圖一）；以及台北國立故宮博物院藏一件帶景泰鑄款，器身較高且寬但紋飾相仿的觚式瓶，見《故宮琺瑯器選萃》，台北，1971年，圖版6。



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



mark  
款識



3084

A VERY RARE PAIR OF CLOISONNE ENAMEL 'DRAGON  
BOAT FESTIVAL' RUYI-FORM PLAQUES

QIANLONG PERIOD (1736-1795)

Each plaque of *ruyi*-form is finely decorated in multiple colours to depict a convivial scene with fanciful dragon boats sailing amidst a mountainous river-landscape, and set within a hardwood frame.

25  $\frac{3}{4}$  in. (65.2 cm.) wide with hardwood frames,

23  $\frac{3}{8}$  in. (59.3 cm.) wide without

(2)

HK\$600,000-800,000

US\$78,000-100,000

清乾隆 掐絲琺瑯龍舟圖如意形屏一對



Cloisonné-enamel plaques rendered in *ruyi*-form are very rare. The quality of the present pair is remarkable for their skilful execution of the details, and the successful use of the varying colour tones of the enamels. The scene with figures paddling on colourful boats with dragon heads was inspired by the jovial dragon boat festival which falls annually on the 5th day of the lunar 5th month. The only other published pair of the same dragon boat scene, from the Avery Brundage Collection (B62M63b), is in the Asian Art Museum, San Francisco, and one of which is illustrated by B. Quette (ed.), *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 54, fig. 3.41. Compare a related *ruyi*-form panel of a larger size (106 cm. wide) decorated with flowers and an imperial inscription, from the collections of Heber R. Bishop and Robert Chang, sold at Christie's Hong Kong, 30 Years: The Sale, 30 May 2016, lot 3028.

此對屏構圖疏朗有序，造工精湛上乘，色彩悅目清麗。如意形的掐絲琺瑯大型掛屏寥寥無幾，故本屏實屬難能可貴的藝術珍品。相似的掐絲琺瑯龍舟圖如意形屏似僅有一例經出版，為美國三藩市亞洲藝術博物館藏品，源自 Avery Brundage 珍藏，圖見 Claudia Brown 著《Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties》，紐約，2011年，頁 54，圖 3.41；其中一屏另刊登于 Quette《Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties》，紐約，2011年，頁 54，圖版 3.41。另參考一件如意掛屏，為畢曉普先生和張宗憲先生舊藏，2016年 5月 30日於香港佳士得《三十週年誌慶拍賣：世紀珍藏》拍賣，拍品 3028 號。



3085

## A SMALL CLOISSONNE ENAMEL 'LOTUS' DISH

MING DYNASTY, 15TH CENTURY

The centre is decorated with a central lotus medallion surrounded by a border of flowering leafy stems and a scrolling lotus around the well, the motifs in red, white, yellow, blue and green against a turquoise ground. The reverse is decorated to the centre with a double-*vajra* encircled by a further band of scrolling lotus. 5 3/8 in. (13.6 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

### PROVENANCE

Sold at Sotheby's Paris, 18 December 2012, lot 26

For a very closely related example, compare to one that was sold at Sotheby's London, 9 June 1992, lot 27, also decorated with a stylised central floral medallion to the front and double vajras on the reverse.

### 明十五世紀 掐絲琺瑯纏枝蓮紋盤

#### 來源

巴黎蘇富比，2012年12月18日，拍品26號

比較一件紋飾相似的例子，1992年6月9日於倫敦蘇富比拍賣，拍品27號。



(back view 背面)



3086

A CLOISOENNE ENAMEL  
WATERPOT AND COVER

QIANLONG PERIOD (1736-1795)

The square form waterpot has canted corner and sloping shoulders. It is decorated on the four sides with cartouches containing floral sprays, below archaic scrolls around the shoulders. The slightly domed cover has two *chilong* dragons encircling a shou medallion. The base is decorated with prunus on a cracked ice ground.

4 1/8 in. (10.5 cm.) square

HK\$30,000-50,000

US\$3,900-6,500

清乾隆 掐絲琺瑯雙龍搶珠花卉紋帶蓋水丞



3086

PROPERTY FROM AN ASIAN FAMILY  
COLLECTION

3087

A PAIR OF RETICULATED  
GILT-BRONZE 'DRAGON'  
BELT FITTINGS

EARLY MING DYNASTY

Each rectangular plaque is cast and pierced with a pair of dragons contesting a pearl, the protruding dragon head holding an oval loose ring further pierced with a pair of dragons.

3 in. (7.6 cm.) long, Japanese wood box (2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Sold at Christie's New York, 2 June 1989,  
lot 361

明初 鑲金銅鏤空龍戲珠紋帶釦一對

來源

紐約佳士得，1989年6月2日，拍品361號



3087



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3088

A RARE IMPERIAL EMBROIDERED  
YELLOW SILK 'DRAGON' ALTAR FRONTAL

DAOGUANG PERIOD (1821-1850)

The altar frontal is finely couched in gold-wrapped threads with a front-facing five-clawed dragon chasing a flaming pearl between two side-facing dragons, all amidst bats and ruyi-form clouds. The lower register is embroidered in satin stitch and silk floss with crashing waves tossed with auspicious emblems. The pelmet bears the impressions of seals reading, *Fanxiangsi gongji*, 'respectfully recorded by the Brahman Fragrance Monastery'.

96 ½ in. x 37 ¾ in. (245 cm x 95 cm.)

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Linda Wrigglesworth Ltd., London, 2001

清道光 黃地刺繡雲龍戲珠紋桌帷

來源

Linda Wrigglesworth Ltd.，倫敦，2001年  
歐洲私人珍藏



impressions of seals on the pelmet  
「梵香寺恭記」鈴印





Silk altar frontals contained a valence and main register, and were suspended around the front and both sides of a table, covering the legs. They did not cover the table top. Often they were made in sets of three, for two smaller tables and one large one. While often called altar frontals, these panels were also often used in the home.

Yellow altar frontals embroidered with dragons, such as the present lot, were of the most formal and were likely used on the ancestral altar tables of high-ranking nobles, or in Confucian and Buddhist temples at court. Because of the seals on the pelmet, this altar frontal was likely used in the Pure Fragrance Monastery. Embroidered silk altar frontals with three dragons, like the present panel, are particularly rare. One example, featuring three dragons on the front with a valence embroidered with further dragons, is pictured in a photograph of the Qian Qing Gong (Palace of Heavenly Purity) in the Forbidden City, Beijing, on an altar placed in front of an elaborately carved throne, illustrated by Wan Yi, Wang Shuqing and Lu Yanzheng, *Qingdai Gongting Shenghuo*, 1985, p. 192, no. 277. The photograph is used to illustrate the Qianlong Emperor's family banquet, illustrating the imperial usage of yellow altar frontals with dragons in the court. For an example of other frontals *in situ*, see a photograph of the interior of the Palace of Earthly Repose, where sacrificial banquets were held, reproduced by Wan-go Weng and Yang Boda in *The Palace Museum: Peking*, New York, 1982, pp. 54 and 55.

此桌帷上端兩角側各有「梵香寺恭記」鈐印一枚，表示此桌帷應曾於北京香山梵香寺中使用。三龍紋桌帷的存世例子相當罕見。在一張按照乾隆宮乾隆皇帝家宴所擺設的照片裏，可見圍繞寶座的桌帷繡有與此類似的紋飾，見《清代宮廷生活》，台北，1986年，頁192，圖277。一張坤寧宮的實景照中，亦可看到圍繞了類似桌帷的兩張供桌，見《The Palace Museum: Peking》，紐約，1982年，頁54、55。



PROPERTY FROM THE PRIVATE COLLECTION OF LINDA WRIGGLESWORTH

3089

A SET OF FOUR EMBROIDERED 'DRAGON' ROUNDELS

QING DYNASTY, EARLY 19TH CENTURY

Each roundel is finely woven with a front-facing five-clawed dragon couched in gold-wrapped thread embracing a flaming pearl, against a dense ground of multi-coloured clouds interspersed by five red bats and *shou* character, above weaves and triple-peak rock. (4)

11 ¼ in. (28.5 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Blair Castle, Scotland

Linda Wrigglesworth, London, 2012

清十九世紀初 石青地繡雲龍紋圓補一組四件

來源

布萊爾城堡，蘇格蘭

Linda Wrigglesworth，2012年購於倫敦



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3090

AN IMPERIAL HEIR APPARENT APRICOT-GROUND FUR-LINED KESI DRAGON ROBE, LONGPAO

DAOGUANG PERIOD (1821-1850)

The robe is finely woven in shades of blue, green, red, aubergine, ochre, white and gold with nine contorted five-clawed dragons confronting flaming pearls amidst dense, stylised clouds interspersed with bats in flight, some in groups of five forming the *wufu*, and with *shou* characters picked out in gold, all reserved on a bright apricot coloured ground, above the terrestrial diagram with *lishui* stripe at the hem and on the upper sleeves, and with dark blue-ground dragon cuffs and collar worked with further dragons, the interior fur lined with two types of fur.

56 ¾ (144 cm.) long

HK\$ 500,000-700,000

US\$65,000-91,000

PROVENANCE

Sold at Christie's Hong Kong, 29 May 2007, lot 1389  
Collection of Linda Wrigglesworth

The apricot colour, *xinghuang*, of this magnificent robe was restricted for use by the heir apparent and his consort. The original tailoring of this robe, and the depiction of dragons clutching, rather than chasing, flaming pearls, signifies that it would have been made for a high-ranking individual. For these reasons, the wearer of this robe may have been Prince Yichu (1831-1861), the future Xianfeng Emperor.

In their discussion of winter dragon robes, Gary Dickinson and Linda Wrigglesworth, *Imperial Wardrobe*, Hong Kong, 1990, p. 65, state that the use of fur as lining was probably introduced by the Manchu. In winter, the Chinese wore added layers of clothes padded with silk or cotton. They also note that it is very unusual to find robes completely lined in expensive fur, more often the garment was lined with fleece, and mink was used to line the collar and cuffs. Most winter robes found today have been stripped of their fur and the present robe is very rare in that its original fur remains. Another robe similarly lined in fleece with the front panel of the garment lined in an exotic spotted fur is illustrated in *op. cit.*, 1990, pl. 50 and 51.

Apricot-coloured robes are very rare and few extant examples exist. An example of another 19th century *kesi* orange-ground dragon robe is in the Minneapolis Institute of Arts and is illustrated by R. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, vol. 1, 2000, pp. 154055, no. 48.

清道光 杏黃地繡絲金龍彩雲紋皇太子龍袍

來源

香港佳士得，2007年5月29日，拍品1389號  
Linda Wrigglesworth 珍藏



details  
細圖

3091

## AN ALBUM OF TWELVE EROTIC PAINTINGS

LATE QING DYNASTY

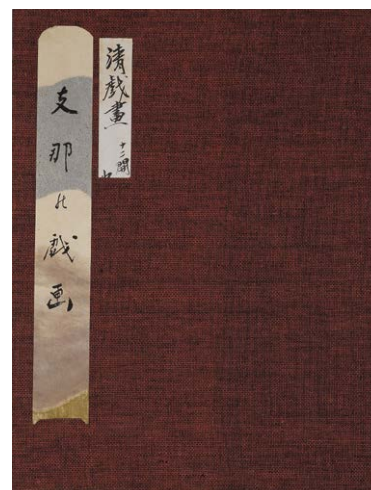
The set is mounted as an album with cloth covers, comprising twelve colour paintings on paper, each depicting figures engaged in amorous pursuits, some of an explicit nature, on terraces and in interiors.

12 13/16 x 9 7/8 in. (32.6 x 25 cm.), Japanese wood box

HK\$80,000-120,000

US\$11,000-16,000

晚清 春宮圖 設色紙本 十二開



3092

A RARE CARVED AMBER-GLASS 'SASH'  
VASE

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

The pear-shaped vase is carved around the bulbous body with a  
shawl tied with a sash, below two *chilong* on the shoulder. The base  
is wheelcut with the reign mark in regular script.

5 ¾ in. (14.5 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

EXHIBITED

Alvin Lo Oriental Art Limited, *18th Century: The Golden Age of  
Peking Glass*, New York, 14-24 September 1999, cat. no. 14

The decoration on this vase incorporates the depiction of a textile tied  
around a vessel, which was a popular motif on both metal-bodied and  
porcelain vases in the 18th century, such as a pair of Qianlong painted  
enamel covered jars decorated with simulated brocade sashes, formerly  
in the Fonthill Collection and sold at Christie's London, 9 November  
2004, lot 20. This decorative technique seems to have first become  
popular in the reign of the Yongzheng Emperor, and  
continued into the Qianlong period. It is very rare,  
however, to find an example with such a motif in  
glass. Compare a Qianlong-marked turquoise glass  
vase with a compressed globular body but similarly  
carved with a tied sash, formerly in the Lai Family  
Collection, sold at Christie's New York, 17 September  
2015, lot 924.

清乾隆 琥珀色玻璃雕螭龍紋包袱瓶  
方框「乾隆年製」楷書刻款

展覽

春源齋，《18th Century: The Golden Age of Peking Glass》，  
紐約，1999年9月14-24日，圖錄編號14

黎來家族舊藏一件松石綠色玻璃瓶，器型略異，但同樣刻乾隆款及包袱  
紋飾，可資比較，2015年9月17日於紐約佳士得拍賣，拍品924號。



THE PROPERTY OF A PRIVATE COLLECTOR

3093

## A SUPERB BLACK AND WHITE JADE SNUFF BOTTLE

SCHOOL OF ZHITING, SUZHOU, 1750-1830

The exterior is finely carved with a continuous rocky landscape, cleverly utilising the paler markings on one side to depict a scholar standing on a rocky outcrop, with an open book behind him, inscribed 'A Song', while below a farmer with a hoe is in conversation with a woodcutter leaning on a bundle of sticks for support, and a nearby fisherman is drawing water from a stream, all beneath a crescent moon. The reverse is decorated with the farmer's buffalo walking across a rocky embankment. There is an inscription incised to one side which may be translated as 'Homesteads are to be found in the far distance under the white clouds' followed by the signature *Xigang*, a collector's seal, *Yuanzhen*, in red seal script impressed on an oval paper label glued to the foot.

2 ½ in. (6.4 cm.) high, stopper

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

US\$130,000-260,000

### PROVENANCE

Sold at Sotheby's, Los Angeles, 27 May 1982, lot 979

Hugh M. Moss Ltd.

The J & J Collection; sold at Christie's New York, 29 March 2006, lot 24

### EXHIBITED

Dallas Convention, October 1985

Christie's, *100 Selected Chinese Snuff Bottles from The J & J*

*Collection*, King Street, London, 1987, no. 90

Christie's New York, 1993

Empress Place Museum, Singapore, 1994

Museum für Kunsthandwerk, *Snuff Bottles from China. The J & J*

*Collection*, Frankfurt am Main, Germany, 1996-1997

The Percival David Foundation of Chinese Art, *The Art of the*

*Chinese Snuff Bottle: The J & J Collection*, London, 1997

Naples Museum of Art, Florida, 2002

Portland Museum of Art, Oregon, 2002

National Museum of History, *The Miniature World: An exhibition of*

*snuff bottles from the J & J Collection*, Taipei, 2002, p. 31

Poly Art Museum, *The Art of Chinese Snuff Bottle: Selected Snuff*

*Bottle Collection of James Li*, Beijing, 2003, p.27

### LITERATURE

Colin Sheaf, 'Selected Chinese Snuff Bottles, The J and J

Collection', *Arts of Asia*, September-October 1987, p. 146

*JICSBS*, Autumn 1989, front cover

Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J*

*Collection*, New York/Tokyo, 1993, vol. I, no. 25

*JICSBS*, Winter 1995, p. 9, fig. 12

For further discussion on this bottle, please refer to [www.christies.com](http://www.christies.com).

## 清十八十九世紀 墨白玉蘇作巧雕得利圖鼻煙壺

### 來源

洛杉磯蘇富比，1982年5月27日，拍品979號

Hugh M. Moss Ltd.

J & J珍藏

紐約佳士得，2006年3月29日，拍品24號

### 展覽

達拉斯會議中心，1985年10月

佳士得，《100 Selected Chinese Snuff Bottles from The J & J

Collection》，倫敦，1987年，編號90

紐約佳士得，1993年

帝后宮博物館，新加坡，1994年

工藝博物館，《Snuff Bottles from China. The J & J

Collection》，法蘭克福，1996-1997年

大維德中國藝術基金會，《The Art of the Chinese Snuff Bottle:

The J & J Collection》，倫敦，1997年

那不勒斯藝術博物館，佛羅里達，2002年

波特蘭藝術博物館，俄勒岡，2002年

國立歷史博物館，《別有洞天－鼻煙壺的世界》，台北，

2002年，頁31

保利藝術館，《中國鼻煙壺藝術：James Li 藏鼻煙壺精品》，

北京，2003年，頁27

### 出版

Colin Sheaf, 「Selected Chinese Snuff Bottles, The J and J

Collection」，《Arts of Asia》，1987年9-10月，頁146

《國際中國鼻煙壺協會學術期刊》，1989年秋，封面

Moss, Graham, Tsang, 《The Art of the Chinese Snuff Bottle.

The J & J Collection》，第一冊，紐約及東京，1993年，圖版

25號

《國際中國鼻煙壺協會學術期刊》，1995年冬，頁9，圖版

12號

如欲閱讀此拍品之詳盡說明，請瀏覽 [www.christies.com](http://www.christies.com)。



(two views 兩面)



(two views 兩面)

THE PROPERTY OF A PRIVATE COLLECTOR

3094

## A VERY RARE JAPANESE EMBELLISHED LACQUER SNUFF BOTTLE

JAPAN, 1840-1880

The bottle is finely decorated on one side with a bearded immortal holding a scroll seated on a crane in flight amidst swirling clouds. The reverse depicts a man seated on a carp leaping through tumultuous, crashing waves. The narrow sides, the tops of the shoulders, and the original stopper are decorated with stylised chrysanthemum blossoms borne on dense foliate scroll.

2 ¾ in. (7 cm.) high, stopper

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE

George Fischer Collection  
Lilla S. Perry Collection  
Mrs. Elmer A. Claar, Northfield, Illinois  
The Estate of Martha M. Renk; sold at Christie's New York, 20 September 2005, lot 441

### LITERATURE

L. S. Perry, *Chinese Snuff Bottles, The Adventures & Studies of a Collector*, Tokyo, 1960, p. 142, no. 147  
M. M. Renk, "Gold Lacquer Snuff Bottle," *JICSBS*, vol. 11, no. 1, September 1979, pp. 23-4 and 34

During the latter part of the nineteenth century, Japanese workshops began to expand their repertoire of forms to include snuff bottles, most likely in response to the growing demand from Western collectors. This bottle is decorated in a variety of lacquer techniques that were very much in vogue in Japan from the latter half of the 18th century till the mid 19th century. Designed in gold and silver *hiramaki-e* and *takamaki-e*, ('flat' and 'raised' lacquer painting) and embellished with *hirame* and *kirigane* (cut gold and gold flakes) against a *nashiji* (pearskin) background, it illustrates nicely the wide array of decorative skills common among lacquer artists of Edo-period Japan.

This bottle won first prize in the organic category at the International Chinese Snuff Bottle Society's 1972 convention in Boston, Massachusetts.

## 日本江戸末期/明治時期 蒔繪仙人圖鼻煙壺

### 來源

George Fischer 珍藏  
Lilla S. Perry 珍藏  
Elmer A. Claar 夫人 珍藏，諾斯菲爾德，伊利諾伊  
Martha M. Renk 珍藏  
紐約佳士得，2005年9月20日，拍品441號

### 出版

L.S. Perry, 《Chinese Snuff Bottles, The Adventures & Studies of a Collector》, 東京, 1960年, 頁142, 圖版147  
M.M. Renk, 「Gold Lacquer Snuff Bottle」, 《國際中國鼻煙壺協會學術期刊》, 1979年9月, 11期, 圖版1, 頁23-4/34

十九世紀下半葉，伴隨著歐美東方藝術的流行熱潮，日本工藝家開始為滿足西方市場的需要而製作鼻煙壺，本拍品即是。蒔繪漆製鼻煙壺，頸部飾以錦地紋，壺身雙面以中國明代晚期版畫做為粉本進行繪飾，一面畫王子喬乘雲駕鶴而下，一面飾琴高乘鯉破浪而出，將中國故事元素與日本傳統工藝完美結合。全器製作考究，工藝細膩，色彩華麗，金銀二色相互映襯，為同類鼻煙壺工藝之翹楚，於1972年榮獲美國波士頓舉行之國際中國鼻煙壺協會一等獎。





(two views 兩面)

THE PROPERTY OF A PRIVATE COLLECTOR

3095

## A FINE AND RARE PALE GREEN OVERLAY WHITE GLASS BOTTLE

QING DYNASTY, 1770-1850

The single overlay is carved with a continuous design of orchids growing from a rocky ground with a relief inscription in draft script - 'The [reflection of the] moon in the water is exceedingly pure and beautiful', followed by the name *Jiting*.

2 7/8 in. (7.38 cm.) high, stopper

HK\$40,000-60,000

US\$5,200-7,800

### PROVENANCE

Sold at Sotheby's London, 6 March 1979, lot 196 (color frontispiece)

Hugh M. Moss Ltd.

The J & J Collection; sold at Christie's New York, 30 March 2005, lot 88

### EXHIBITED

Christie's, *100 Selected Chinese Snuff Bottles from The J & J Collection*, King Street, London, 1987, front cover and no. 31

Christie's New York, 1993

Empress Place Museum, Singapore, 1994

Museum für Kunsthandwerk, *Snuff Bottles from China. The J & J Collection*, Frankfurt am Main, Germany, 1996-1997

The Percival David Foundation of Chinese Art, *The Art of the Chinese Snuff Bottle: The J & J Collection*, London, 1997

Naples Museum of Art, Florida, 2002

Portland Museum of Art, Oregon, 2002

National Museum of History, *The Miniature World: An exhibition of snuff bottles from the J & J Collection*, Taipei, 2002

Poly Art Museum, *The Art of Chinese Snuff Bottle: Selected Snuff Bottle Collection of James Li*, Beijing, 2003

### LITERATURE

*JICSBS*, Autumn 1989, front cover

Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, New York/Tokyo, 1993, vol. II, no. 396.

For further discussion on this bottle, please refer to [www.christies.com](http://www.christies.com).

## 清十八/十九世紀 白地套綠色玻璃蘭石圖鼻煙壺

### 來源

倫敦蘇富比，1979年3月6日，編號196（彩色扉頁）

Hugh M. Moss Ltd.

J & J珍藏

紐約佳士得，2005年3月30日，拍品88號

### 展覽

佳士得，《100 Selected Chinese Snuff Bottles from the J & J Collection》，倫敦，1987，封面及圖版 31 號

紐約佳士得，1993 年

帝后宮博物館，新加坡，1994 年

法蘭克福工藝博物館，《Snuff Bottles from China: The J & J Collection》，法蘭克福，1996-1997 年

大維德中國藝術基金會，《The Art of the Chinese Snuff Bottle: The J & J Collection》，倫敦，1997 年

那不勒斯藝術博物館，佛羅里達，2002 年

波特蘭藝術博物館，波特蘭，2002 年

國立歷史博物館，《別有洞天－鼻煙壺的世界》，台北，2002 年

保利藝術館，《中國鼻煙壺藝術：James Li 藏鼻煙壺精品》，北京，2003 年

### 出版

《國際中國鼻煙壺協會學術期刊》，1989 年秋，封面

Moss, Gram, Tsang, 《The Art of the Chinese Snuff Bottle.

The J & J Collection》，第二冊，紐約及東京，1993 年，圖版 396 號

如欲閱讀此拍品之詳盡說明，請瀏覽 [www.christies.com](http://www.christies.com)。

THE PROPERTY OF A PRIVATE COLLECTOR

3096

## A RARE AND FINELY ENAMELLED GUYUE XUAN BLUE GLASS SNUFF BOTTLE

BOTTLE, IMPERIAL GLASSWORKS, BEIJING, 1736-1780; PAINTING,  
PALACE WORKSHOPS, BEIJING, 1770-1780

The dark blue glass bottle is enamelled with a continuous garden scene of roses, a blossoming prunus tree, and bamboo growing near an ornamental rock. The base is inscribed in pale iron-red enamel in regular script *Guyue xuan* (Ancient Moon Pavilion). 2 in. (4.94 cm.) high, stopper

HK\$260,000-350,000

US\$34,000-45,000

### PROVENANCE

Honor Smith Collection  
Sold at Sotheby's, London, 1 February 1977, lot 136  
Douglas J. K. Wright Ltd., London, 1977  
Robert Hall  
The J & J Collection; sold at Christie's New York, 22 March  
2007, lot 40

### EXHIBITED

Christie's, *100 Selected Chinese Snuff Bottles from The J & J Collection*,  
King Street, London, 1987, front cover and no. 28  
Christie's, New York, 1993  
Empress Place Museum, Singapore, 1994  
Museum für Kunsthandwerk, *Snuff Bottles from China. The J & J  
Collection*, Frankfurt am Main, Germany, 1996-1997  
The Percival David Foundation of Chinese Art, *The Art of the  
Chinese Snuff Bottle: The J & J Collection*, London, 1997  
Naples Museum of Art, Florida, 2002  
Portland Museum of Art, Oregon, 2002  
National Museum of History, *The Miniature World: An exhibition  
of snuff bottles from the J & J Collection*, Taipei, 2002, front and back  
covers  
Poly Art Museum, *The Art of Chinese Snuff Bottle: Selected Snuff  
Bottle Collection of James Li*, Beijing, 2003

### LITERATURE

JICSBS, June 1978, p. 24, no. 37  
JICSBS, Autumn 1989, front cover  
Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J  
Collection*, vol. I, New York/Tokyo, 1993, no. 199

For further discussion on this bottle, please refer to [www.christies.com](http://www.christies.com).

清乾隆 藍玻璃胎琺瑯彩梅石花卉鼻煙壺  
紅彩「古月軒」款

### 來源

Honor Smith 舊藏  
倫敦蘇富比，1977年2月1日，拍品136  
Douglas J. K. Wright Ltd.，倫敦，1977  
Robert Hall  
J & J 珍藏  
紐約佳士得，2007年3月22日，拍品40號

### 展覽

佳士得，《100 Selected Chinese Snuff Bottles from The J & J  
Collection》，倫敦，1987，封面及圖版 28 號  
紐約佳士得，1993 年  
帝后宮博物館，新加坡，1994 年  
工藝博物館，《Snuff Bottles from China. The J & J  
Collection》，法蘭克福，1996-1997 年  
大維德中國藝術基金會，《The Art of the Chinese Snuff Bottle:  
The J & J Collection》，倫敦，1997 年  
那不勒斯藝術博物館，佛羅里達，2002 年  
波特蘭藝術博物館，俄勒岡，2002 年  
國立歷史博物館，《別有洞天－鼻煙壺的世界》，台北，  
2002 年，封面及封底  
保利藝術館，《中國鼻煙壺藝術：James Li 藏鼻煙壺精品》，  
北京，2003 年

### 出版

《國際中國鼻煙壺協會學術期刊》，1978 年 6 月，頁 24，  
圖版 37 號  
《國際中國鼻煙壺協會學術期刊》，1989 年秋，封面  
Moss, Gram, Tsang, 《The Art of the Chinese Snuff Bottle.  
The J & J Collection》，第一冊，紐約及東京，1993 年，圖版  
199 號

如欲閱讀此拍品之詳盡說明，請瀏覽 [www.christies.com](http://www.christies.com)。





(two views 兩面)



(two views 兩面)

THE PROPERTY OF A PRIVATE COLLECTOR

3097

AN IMPERIAL CARVED AGATE SNUFF BOTTLE

IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, BEIJING, QIANLONG YUTI INCISED MARK AND OF THE PERIOD (1736-1795)

The bottle is carved on either shoulder with a stylised, descending butterfly pierced with a tiny channel through the body, and finely incised on either side with a poem in clerical script. One side is inscribed Qianlong *yuti* (Imperial composition of the Qianlong Emperor).

2 1/8 in. (5.3 cm.) high, stopper

HK\$ 150,000-250,000

US\$20,000-32,000

PROVENANCE

Edmund F. Dwyer Collection, California  
The Estate of Martha M. Renk; sold at Christie's New York, 20 September 2005, lot 456

LITERATURE

H. M. Moss, *Chinese Snuff Bottles of the Silica or Quartz Group*, London, 1971, p. 74  
M. M. Renk, "Poetry on Three Agate Snuff Bottles", *Arts of Asia*, vol. 7, no. 6, November - December 1977, pp. 68-90  
For further discussion on this bottle, please refer to [www.christies.com](http://www.christies.com).

清乾隆 瑪瑙陰刻御題詩文雙蝶耳鼻煙壺  
「乾隆御題」刻款

來源

Edmund F. Dwyer 珍藏  
Martha M. Renk 珍藏，紐約佳士得，2005年9月20日，拍品 456號

出版

莫士擣，《Chinese Snuff Bottles of the Silica or Quartz Group》，倫敦，1971年，頁74  
M.M.Renk, 「Poetry on Three Agate Snuff Bottles」，《Arts of Asia》，1977年11-12月，7期，圖版6，頁68-90

如欲閱讀此拍品之詳盡說明，請瀏覽 [www.christies.com](http://www.christies.com)。



THE PROPERTY OF A PRIVATE COLLECTOR

3098

## A TRANSPARENT BLUE GLASS SNUFF BOTTLE

QING DYNASTY, 1730-1830

The bottle is finely carved to simulate the weave of a wicker basket, with the foot decorated with rope pattern, the transparent material of a bright blue tone.

2 ½ in. (6.37 cm.) high, stopper

**HK\$40,000-60,000**

**US\$5,200-7,800**

### PROVENANCE

Hugh Moss Collection

The J & J Collection; sold at Christie's New York, 30 March 2005, lot 49

### EXHIBITED

Christie's New York, 1993

Empress Place Museum, Singapore, 1994

Museum für Kunsthandwerk, *Snuff Bottles from China. The J & J Collection*, Frankfurt am Main, Germany, 1996-1997

The Percival David Foundation of Chinese Art, *The Art of the Chinese Snuff Bottle: The J & J Collection*, London, 1997

Naples Museum of Art, Florida, 2002

Portland Museum of Art, Oregon, 2002

National Museum of History, *The Miniature World: An exhibition of snuff bottles from the J & J Collection*, Taipei, 2002

Poly Art Museum, *The Art of Chinese Snuff Bottle: Selected Snuff Bottle Collection of James Li*, Beijing, 2003, p. 100, fig. a

### LITERATURE

Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, New York/Tokyo, 1993, vol. II, no. 352

For further discussion on this bottle, please refer to [www.christies.com](http://www.christies.com).

## 清十八/十九世紀 藍玻璃柳編紋鼻煙壺

### 來源

莫士搗珍藏

J & J珍藏，紐約佳士得，2005年3月30日，拍品49

### 展覽

紐約佳士得，1993年

帝后宮博物館，新加坡，1994年

法蘭克福工藝博物館，《Snuff Bottles from China: The J & J Collection》，法蘭克福，1996-1997年

大維德中國藝術基金會，《The Art of the Chinese Snuff Bottle: The J & J Collection》，倫敦，1997年

那不勒斯藝術博物館，佛羅里達，2002年

波特蘭藝術博物館，波特蘭，2002年

國立歷史博物館，《別有洞天－鼻煙壺的世界》，台北，2002年

保利藝術館，《中國鼻煙壺藝術：James Li 藏鼻煙壺精品》，北京，2003年，頁100，圖版a

如欲閱讀此拍品之詳盡說明，請瀏覽 [www.christies.com](http://www.christies.com)。

# HIGH VALUE LOT PRE-REGISTRATION

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

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

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

## ENQUIRIES

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

## 高額拍賣品預先登記

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

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 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，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

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

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

## (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 **x** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on

behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

### 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**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** 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** 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** 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** 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 recognized 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

**(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

**F PAYMENT**

**1 HOW TO PAY**

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:  
 HSBC  
 Head Office  
 1 Queen's Road, Central, Hong Kong  
 Bank code: 004  
 Account No. 062-305438-001  
 Account Name: Christie's Hong Kong Limited  
 SWIFT: HSBCHKHHHKH

- (iii) Credit Card.  
 We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$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 **W** 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties**

contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](https://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有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價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

##### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其**在法律上有權這麼做**；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用於有**保留標題**或任何有保留的部分**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**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**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此類外**保證**不適用於：
    - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - (iii) 沒有標題的書籍；
    - (iv) 沒有標明估價的已售**拍賣品**；
    - (v) 目錄中表明售出後不可退貨的書籍；
    - (vi) 狀況報告中或拍賣時公告的瑕疵。
  - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，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。買方需按以上 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。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**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提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- (i) **成交價**；和
  - (ii) **買方酬金**；和
  - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004

賬號：062-305438-001

賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 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：

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**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

- 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
  - 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
  - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  - 採取我們認為必要或適當的任何行動。
- 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我們或其他**佳士得集團**公司的款項。
- 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

## G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  - 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 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。

- 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。
- 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。
- 含有受保護動植物物的拍賣品**  
由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [ - ] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，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。
- 美國關於非洲象牙的進口禁令**  
美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象牙，不被視為取消拍賣和退回**購買款項**的依據。
- 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  $\Psi$  符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

**I. 佳士得之法律責任**

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

**J. 其它條款**

**1. 我們的撤銷權**

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

**2. 錄像**

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

**3. 版權**

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，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。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

**8. 棄權**

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

**9. 法律及管轄權**

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

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

**10. www.christies.com 的報告**

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

**K. 詞匯表**

**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：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為**某來源**，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc 及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 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.

### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any



issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

#### CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL  
The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

## 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註符號，但會於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註以符號○◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付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註符號✱。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註目錄符號的競投。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，我們不會在目錄中註以符號。

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。

#### 目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定·買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品  
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

• 當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

#### 中國瓷器及工藝精品

##### 有保留的標題

• 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例 如：A BLUE AND WHITE MING-STYLE BOWL  
The Ming-style bowl is decorated with lotus scrolls...

• 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

• 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

# INTERNATIONAL ASIAN ART DEPARTMENT

## CHAIRMAN

Jonathan Stone  
Deputy Chairman, Asia Pacific  
Tel: +852 2978 9989

## CHINESE CERAMICS & WORKS OF ART

Pola Antebi,  
Deputy Chairman, Asia Pacific  
International Director  
Tel: +852 2978 9950

Michael Bass, International Director  
Tel: +1 212 636 2180

Chi Fan Tsang,  
Deputy Chairman, Asia Pacific  
Specialist Head of Department  
Tel: +852 2760 1766

Rosemary Scott (Senior International  
Academic Consultant)

## BEIJING

Dai Dai  
Felix Pei  
Tel: +86 (0) 10 8572 7958

## HONG KONG

Ruben Lien  
Liang-Lin Chen  
Sherese Tong  
Timothy Lai  
Nico Ma  
Tel: +852 2760 1766

## LONDON

Marco Almeida  
Kate Hunt  
Cecilia Zi  
Tel: +44 207 752 3389

## NEW YORK

Olivia Hamilton  
Margaret Gristina  
Michelle Cheng  
Jessica Chang  
Vicki Paloympis  
Rufus Chen  
Tel: +1 212 636 2180

## PARIS

Tiphaine Nicoul  
Camille de Foresta  
Zheng Ma  
Tel: +33 (0)1 40 76 83 75

## SAN FRANCISCO

Andrew Lueck  
Tel: +1 415 982 0982

## TOKYO

Masahiko Kuze  
Tel: +81 (0) 3 6267 1766

## CHAIRMAN

Athena Zonars  
Deputy Chairman, Americas  
Tel: +1 212 636 2177

## CHINESE PAINTINGS

Ben Kong,  
Deputy Chairman, Asia Pacific  
Chairman, Chinese Paintings

Kim Yu,  
International Specialist Head of  
Chinese Paintings  
Tel: +852 2760 1766

## BEIJING

Michael Xie  
Vicky Liu  
Tel: +86 (0) 10 8572 7939

## HONG KONG

Jessie Or  
Carmen Shek Cerne  
Amy Cheng  
Dr Man Kung  
Yorkie Tam  
Frank Yang  
Andy Kang  
Tel: +852 2760 1766

## NEW YORK

Dr Amy Riggs  
Sophia Zhou  
Tel: +1 212 641 5760

## TOKYO

Seiji Inami  
Tel: +81 (0) 3 6267 1778

## JAPANESE & KOREAN ART

### JAPAN

Katsura Yamaguchi,  
Managing Director/  
International Director, Asian Art  
Tel: +81 (0)3 6267 1766

### NEW YORK

Takaaki Murakami  
Hua Zhou  
Tel: +1 212 636 2160

## BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

Danielle Mosse  
Tel: +1 212 636 2110

Valeria Severini  
Tel: +33 (0)1 40 76 7286

Nicole Wright  
Tel: +852 2978 9952

## HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi  
Tel: +852 2978 9936

Jennie Tang  
Tel: +1 212 641 5765

Samantha Yuen  
Tel: +852 2978 6703

## ASIA PACIFIC REGIONAL OFFICES

### BANGKOK

Prapavadee Sophonpanich  
Tel: +66 (0)2 252 3685

### BEIJING

Julia Hu  
Tel: +86 (0) 10 8583 1766

### JAKARTA

Charmie Hamami  
Tel: +62 (0)21 7278 6268

### KUALA LUMPUR

Charmie Hamami  
Tel: +62 (0)21 7278 6268

### MUMBAI

Sonal Singh  
Tel: +91 222 280 7905

### SEOUL

Jun Lee  
Tel: +82 2 720 5266

### SHANGHAI

Julia Hu  
Tel: +86 (0)21 6355 1766

### SINGAPORE

Jane Ngiam  
Tel: +65 6735 1766

### TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

### TOKYO

Katsura Yamaguchi  
Tel: +81 (0)3 6267 1777

# WORLDWIDE SALEROOMS, OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Baillou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
 +55 21 3500 8944  
 Marina Bertoldi

**CANADA**  
**TORONTO**  
 +1 647 519 0957  
 Brett Sherlock  
 (Consultant)

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff de Lira

**COLOMBIA**  
**BOGOTÁ**  
 +571 635 54 00  
 Juanita Madrinan  
 (Consultant)

**DENMARK**  
**COPENHAGEN**  
 +45 2612 0092  
 Rikke Juul Brandt  
 (Consultant)

**FRANCE**  
**BRITTANY, THE LOIRE  
 VALLEY & NORMANDY**  
 +33 (0)6 09 44 90 78  
 Virginie Greggory

**CENTRE AUVERGNE  
 LIMOUSIN &  
 BURGUNDY**  
 +33 (0)6 10 34 44 35  
 Marine Desproges-  
 Gotteron

**•PARIS**  
 +33 (0)1 40 76 85 85

**POITOU CHARENTES  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moueix

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-  
 Cohen

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 170 840 7950  
 Natalie Radziwill

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin  
 Huyn

**STUTT GART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne Schweizer

**INDIA**  
**MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831  
 Cristiano De Lorenzo

**ROME**  
 +39 06 686 3333  
 Marina Cicogna  
 (Consultant)

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene  
 Valenti Gonzaga  
 (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori  
 Venenti (Consultant)

**FLORENCE**  
 +39 335 704 8823  
 Alessandra Niccolini  
 di Camugliano  
 (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria  
 (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Katsura Yamaguchi

**MALAYSIA**  
**KUALA LUMPUR**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5446  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255  
 Arno Verkade

**NORWAY**  
**OSLO**  
 +47 949 89 294  
 Cornelia Svedman  
 (Consultant)

**PEOPLE'S REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8583 1766  
 Julia Hu

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766  
 Julia Hu

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira  
 Coutinho  
 (Consultant)

**QATAR**  
 +974 7731 3615  
 Farah Rahim Ismail  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 Daria Parfenenko

**SAUDI ARABIA**  
 +44 (0)7904 250666  
 Zaid Belbagi  
 (Consultant)

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Jane Ngiam

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Jun Lee

**SPAIN**  
**MADRID**  
 +34 (0)91 532 6626  
 Carmen Schjaer  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman  
 (Consultant)  
 +46 (0)70 9369 201  
 Louise Dyhlén  
 (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZURICH**  
 +41 (0)44 268 1010  
 Jutta Nixdorf

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0) 2 252 3685  
 Prapavadee  
 Sophonpanich

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB  
 EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON**  
 +44 (0)20 7839 9060

**NORTH AND  
 NORTHEAST**  
 +44 (0)20 7104 5702  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon  
 (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall  
 (Consultant)

**UNITED STATES**  
**CHICAGO**  
 +1 312 787 2765  
 Catherine Busch

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600  
 Sonya Roth

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**•NEW YORK**  
 +1 212 636 2000

**PALM BEACH**  
 +1 561 777 4275  
 David G. Ober  
 (Consultant)

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

**AUCTION AND OTHER SERVICES**  
**PRIVATE SALES**  
 HK: +852 2978 6871  
 Fax: +852 2760 1767  
 Email: privatesaleesservicecentre@christies.com

**CHRISTIE'S EDUCATION**  
**HONG KONG**  
 Tel: +852 2978 6768  
 Fax: +852 2525 3856  
 Email: hongkong@christies.edu

**LONDON**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: london@christies.edu

**NEW YORK**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: newyork@christies.edu

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
**HONG KONG**  
 Tel: +852 2978 6788  
 Fax: +852 2760 1767  
 Email: info@christiesrealestate.com

**LONDON**  
 Tel: +44 (0)20 7389 2551  
 Fax: +44 (0)20 7389 2168  
 Email: info@christiesrealestate.com

**NEW YORK**  
 Tel: +1 212 468 7182  
 Fax: +1 212 468 7141  
 Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART STORAGE SERVICES**  
**NEW YORK**  
 Tel: +1 212 974 4570  
 Email: newyork@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com



A WHITE JADE ARCHAISTIC VESSEL AND COVER, *TULU*  
China, Qing dynasty, Qianlong period (1736-1795)  
€40,000 - 60,000

**ART D'ASIE**

*Paris, 10 December 2020*

**VIEWING**

5-9 December 2020  
9, avenue Matignon  
75008 Paris

**CONTACT**

Tiphaine Nicoul  
tnicoul@christies.com  
+33 (0)1 40 76 83 75

**CHRISTIE'S**



**INDIAN, HIMALAYAN AND  
SOUTHEAST ASIAN WORKS  
OF ART**

*New York, 17 March 2021*

**VIEWING**

12-17 March 2021  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Tristan Bruck  
tbruck@christies.com  
+1 212 636 2190

A MAGNIFICENT AND MONUMENTAL GRAY  
SCHIST FIGURE OF BUDDHA SHAKYAMUNI  
ANCIENT REGION OF GANDHARA, 3RD-4TH  
CENTURY CE

69 in. (175 cm.) high  
Estimate Upon Request

**Provenance:**

Private collection, Japan, by 1989.

**CHRISTIE'S**



**SHANG: EARLY CHINESE RITUAL  
BRONZES FROM THE DANIEL SHAPIRO  
COLLECTION**

*New York, 18 March 2021*

**VIEWING**

12–17 March  
20 Rockefeller Plaza, New York

**CONTACT**

Olivia Hamilton  
asianartny@christies.com  
+1 212-636-2180

**THE LUBOSHEZ GONG  
AN EXCEPTIONAL AND HIGHLY  
IMPORTANT BRONZE RITUAL WINE  
VESSEL AND COVER**

Late Shang dynasty, Anyang,  
13th–12th century BC  
11 3/4 in. (29.8 cm.) long  
\$4,000,000–6,000,000

**CHRISTIE'S**



Property From The Yunwai Lou Collection  
An Important Hexagonal Huanghuali Incense Stand  
17TH CENTURY  
35 in. (88.9 cm.) high, 22½ in. (57.2 cm.) wide,  
19½ in. (49.2 cm.) deep  
\$800,000-1,200,000

**IMPORTANT CHINESE CERAMICS  
AND WORKS OF ART**

*New York, 19 March 2021*

**VIEWING**

12–17 March 2021  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Olivia Hamilton  
asianartny@christies.com  
+1 212 636 2180

**PROVENANCE:**

Nicholas Grindley Works of Art, Ltd., London.  
Eskenazi, Ltd., London.

**CHRISTIE'S**



GLOBAL VIRTUAL CONFERENCE 全球線上研討會

# THE CHINESE ART MARKET 中國藝術市場

26-27 · 11 · 2020 | 9:30 - 17:30 GMT

This international conference will explore the global impact of the Chinese art ecosystem from both historical and current perspectives.

本屆國際研討會將從歷史與當下的雙重角度，探討中國藝術生態系統對全球的影響。

了解更多 [christies.edu/thechineseartmarket](https://christies.edu/thechineseartmarket)

CHRISTIE'S  
EDUCATION 佳士得美術學院

LONDON 倫敦 · NEW YORK 紐約 · HONG KONG 香港 · ONLINE 網上課程





# BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER
	CTL

**CHRISTIE'S**  
 Bid Department  
 Tel: +852 2978 9910  
 bidsasia@christies.com

Sale Title \_\_\_\_\_  
 Sale Date \_\_\_\_\_  
 Sale No. \_\_\_\_\_

Please select one  Written Bid  Telephone Bid

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

Account No. \_\_\_\_\_  
 Account Name \_\_\_\_\_  
 Telephone No. (+ \_\_\_\_\_ ) \_\_\_\_\_  
 Email \_\_\_\_\_  
 Invoice Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Complete for telephone bids only**

Contact Name \_\_\_\_\_  
 Tel No. (+ \_\_\_\_\_ ) \_\_\_\_\_  Same as above  
 Alternative Tel No. (+ \_\_\_\_\_ ) \_\_\_\_\_  
 Language \_\_\_\_\_

Please send me a shipping quotation  Yes  No  
 Delivery address  Invoice address  
 Alternative address (complete below)

Address \_\_\_\_\_

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale. 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 understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. 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.

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



# 佳士得 競投表格

佳士得專用		CTL	
競投牌號	職員		

# CHRISTIE'S 佳士得

投標部

Tel: +852 2978 9910

bidsasia@christies.com

拍賣項目 \_\_\_\_\_ 拍賣編號 \_\_\_\_\_

拍賣日期 \_\_\_\_\_

請選擇以下一項

書面競投  電話競投

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 x	出價至 / 成交價

客戶編號 \_\_\_\_\_

客戶姓名 \_\_\_\_\_

電話 (+ ) \_\_\_\_\_

電郵地址 \_\_\_\_\_

賬單地址 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 只供電話競投填寫

聯絡姓名 \_\_\_\_\_

聯絡電話 (+ ) \_\_\_\_\_  同上

其他聯絡電話 (+ ) \_\_\_\_\_

拍賣語言 \_\_\_\_\_

請提供付運報價  是  否

送貨地址  賬單地址

其他地址 (請於下方填寫)

地址 \_\_\_\_\_

客戶名稱及地址會列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。

本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告, 並同意遵守所有規定。本人知悉如競投成功, 本人應付之購買款項為成交價及買方酬金 (以及所有基於成交價和買方酬金而產生的稅費, 及符合業務規定, 買方須知。佳士得只可接受發票上所列明的客戶之付款。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。

簽署 \_\_\_\_\_

日期 \_\_\_\_\_

# BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name ..... Account No. ....

Address .....

..... Post/Zip Code .....

Phone No. ....

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

Shipping Quote Required.

Shipping Address (  Same as the above address):

.....

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

## C Sale Registration

- |  |  |
|--|--|
| <input type="checkbox"/> 18907 Handbags & Accessories  | <input type="checkbox"/> 18964 The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties |
| <input type="checkbox"/> 18904 Important Watches<br>Including The Ruby Collection and An Important Private Asian Collection Part V | <input type="checkbox"/> 18965 Inspiring the mind - Life of a scholar-official *                                     |
| <input type="checkbox"/> 18906 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 19960 Imperial Glories from the Springfield Museums Collection                              |
| <input type="checkbox"/> 18902 A Wonderful Domaine de la Romanée-Conti Collection  | <input type="checkbox"/> 18244 Important Chinese Ceramics and Works of Art *   |
| <input type="checkbox"/> 18903 Finest & Rarest Wines And Spirits<br>Including A Magnificent Collection of Karuizawa                | <input type="checkbox"/> 16894 Modern and Contemporary Art Evening Sale *  |
| <input type="checkbox"/> 18268 Fine Chinese Modern and Contemporary Ink Paintings *  | <input type="checkbox"/> 19087 Sanyu: Goldfish *   |
| <input type="checkbox"/> 18267 Fine Chinese Classical Paintings and Calligraphy *  | <input type="checkbox"/> 12220 20th Century: Hong Kong to New York *   |
|  | <input type="checkbox"/> 16895 Modern and Contemporary Art Morning Session   |
|  | <input type="checkbox"/> 16896 Modern and Contemporary Art Afternoon Session *                                       |

\* If you intend to bid on: (i) any lot in the Modern and Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the 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"/> 18907 典雅傳承：手袋及配飾                   | <input type="checkbox"/> 18964 雲中玉筵 - 重要亞洲私人古玉收藏：夏商西周篇 |
| <input type="checkbox"/> 18904 精緻名錶<br>紅寶石系列及亞洲重要私人收藏（第五部份） | <input type="checkbox"/> 18965 擲翰藻 - 文房雅器 *            |
| <input type="checkbox"/> 18906 瑰麗珠寶及翡翠首飾 *                  | <input type="checkbox"/> 19960 韶華璀璨 - 斯普菲博物館珍藏         |
| <input type="checkbox"/> 18902 極尚羅曼尼康帝宮藏                    | <input type="checkbox"/> 18244 重要中國瓷器及工藝精品 *           |
| <input type="checkbox"/> 18903 珍罕名釀及烈酒呈獻顯赫輕井澤系列             | <input type="checkbox"/> 16894 現代及當代藝術 晚間拍賣 *          |
| <input type="checkbox"/> 18268 中國近現代及當代書畫 *                 | <input type="checkbox"/> 19087 常玉：八尾金魚 *               |
| <input type="checkbox"/> 18267 中國古代書畫 *                     | <input type="checkbox"/> 12220 香港 - 紐約：現當代聯合夜拍 *       |
|   | <input type="checkbox"/> 16895 現代及當代藝術 上午拍賣            |
|   | <input type="checkbox"/> 16896 現代及當代藝術 下午拍賣 *          |

\*如閣下有意競投 (i) 佳士得現代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。

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

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pykkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMEA  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S ASIA PACIFIC

Francis Belin, President

## CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman  
Pola Antebi, Deputy Chairman  
Eric Chang, Deputy Chairman  
Charmie Hamami, Deputy Chairman  
Ben Kong, Deputy Chairman  
Evelyn Lin, Deputy Chairman  
Ada Ong, Deputy Chairman  
Vickie Sek, Deputy Chairman  
Chi Fan Tsang, Deputy Chairman

## CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinqing Cai, Chairman  
Pierre Chen, Raymond Ch'ien, William Fung,  
Qiong Er Jiang, Handel Lee, Anthony Lin,  
Pan Gong Kai, Dee Poon, Mimi Tang,  
Patrick Thomas, Wang Wei, Douglas Woo

## SENIOR VICE PRESIDENTS

Karen Au Yeung, Elaine Holt, Audrey Shum,  
Bo Tan, Katsura Yamaguchi, Kim Yu

## VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,  
Liang-Lin Chen, Fung Chiang, Isaac Choi,  
Betsy Chow, Jennie Chu, Isabel Coutier,  
Emily Fisher, Jacky Ho, Dexter How,  
Julia Hu, Seiji Inami, Yunah Jung,  
Elaine Kwok, Stephenie Leung, Ruben Lien,  
Georgina Liu, Gabrielle Mak, Sara Mao,  
Mindy Melrose, Lillian Ng, Jasmin Ngai,  
Jessie Or, Terence Poon, Sonal Singh,  
Winsy Tsang, Nicole Wright, Alan Yip,  
Harriet Yu, Dina Zhang, Grace Zhuang

## ASSOCIATE VICE PRESIDENTS

Lee Bingle, Winifred Chan, Kelly Chang,  
Lesley Chen, Amy Cheng, Joanne Cheng,  
Terry Choi, Yanie Choi, Simon Chow,  
Eric Chung, Dai Dai, Helen Fung,  
Georgina Hilton, Gigi Ho, Phylbie Ho,  
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,  
Annie Lee, Joyce Lee, Kevyn Leung,  
Rachel Li, Caroline Liang, Louis Lin,  
Vicky Liu, Caitlin Lo, Yu-Shan Lu,  
Jennie Ng, Tony Ng, Cissy Ngan,  
Benson Or, Stephanie Pang, Felix Pei,  
Zhongwei Qin, Joe So, Sherese Tong,  
CC Wang, Mandy Wang, Aaron Wong,  
Michael Xie, Maxwell Yao, Mia Zhang

01/09/2020

# HONG KONG AUCTION CALENDAR

## HANDBAGS & ACCESSORIES

Sale number: 18907  
**FRIDAY 27 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH)

## IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V

Sale number: 18904  
**SATURDAY 28 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH),  
27-28 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 18906  
**SUNDAY 29 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH),  
27-29 November

## THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - XIA, SHANG AND WESTERN ZHOU DYNASTIES

Sale number: 18964  
**MONDAY 30 NOVEMBER**  
**10.00 AM**  
Viewing: 27-29 November

## INSPIRING THE MIND - LIFE OF A SCHOLAR-OFFICIAL

Sale number: 18965  
**MONDAY 30 NOVEMBER**  
**11.30 AM**  
Viewing: 27-29 November

## IMPERIAL GLORIES FROM THE SPRINGFIELD MUSEUMS COLLECTION

Sale number: 19960  
**MONDAY 30 NOVEMBER**  
**2.30 PM**  
Viewing: 27-29 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18244  
**MONDAY 30 NOVEMBER**  
**2.45 PM**  
Viewing: 27-29 November

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18268  
**TUESDAY 1 DECEMBER**  
**10.30 AM & 2.00 PM**  
Viewing: 27-30 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18267  
**WEDNESDAY 2 DECEMBER**  
**10.00 AM**  
Viewing: 27-30 November

## MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16894  
**WEDNESDAY 2 DECEMBER**  
**5.00 PM**  
Viewing: 27 November-2 December

## SANYU: GOLDFISH

Sale number: 19087  
**WEDNESDAY 2 DECEMBER**  
**8.00 PM**  
Viewing: 27 November-2 December

## 20TH CENTURY: HONG KONG TO NEW YORK

Sale number: 12220  
**WEDNESDAY 2 DECEMBER**  
**9.00 PM**  
Viewing: 27 November-2 December

## MODERN AND CONTEMPORARY ART MORNING SESSION

Sale number: 16895  
**THURSDAY 3 DECEMBER**  
**10.00 AM**  
Viewing: 27 November-2 December

## MODERN AND CONTEMPORARY ART AFTERNOON SESSION

Sale number: 16896  
**THURSDAY 3 DECEMBER**  
**1.30 PM**  
Viewing: 27 November-2 December

## A WONDERFUL DOMAINE DE LA ROMANÉE-CONTI COLLECTION

Sale number: 18902  
**SATURDAY 5 DECEMBER**  
**11.00 AM**

## FINEST & RAREST WINES AND SPIRITS INCLUDING A MAGNIFICENT COLLECTION OF KARUIZAWA

Sale number: 18903  
**SATURDAY 5 DECEMBER**  
**12.30 PM**

AH: Christie's Hong Kong, 22/F Alexandra House, 18 Chater Road, Central, Hong Kong

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

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com  
MFPL



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓