

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 28 May 2021 | 香港 2021年5月28日



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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

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2.00pm (Lots 2901-3058) • 下午2.00 (拍賣品編號2901-3058)
Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
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HONG KONG, Hong Kong Convention and Exhibition Centre
香港，香港會議展覽中心
Friday – Thursday, 21 – 27 May • 5月21至27日 (星期五至四)
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, 24 – 25 April • 4月24至25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
Wednesday – Thursday, 28 – 29 April • 4月28至29日 (星期三至四)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店
Saturday – Sunday, 1 – 2 May • 5月1至2日 (星期六至日)
11.00am – 6.00pm

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Liang-Lin Chen
Elaine Kwok
Sara Mao

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PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE



Stivers and Smith Carriage
Emporium, New York City
史喬沃先生在紐約創辦的馬車具公司



George Walter Vincent Smith
(1832-1923) and his wife Belle
Townsley Smith (1845-1928)
in their home

史喬沃先生 (1832-1923) 及其夫人史
貝桃女士 (1845-1928) 在寓所中

Established in 1896, the George Walter Vincent Smith Art Museum was founded by George Walter Vincent Smith (1832-1923) and his wife Belle Townsley Smith (1845-1928). As a young man, George Walter Vincent Smith made his fortune as a partner at Stivers and Smith Carriage Emporium, a New York City carriage manufacturing company best known for beautifully decorated carriages fashioned with high-end fabrics. Smith's successful career, which combined an appreciation for beauty with business savvy, enabled him to retire at the age of just thirty-five and to pursue his true passion: collecting art. In 1871, Smith moved to the thriving industrial city of Springfield, Massachusetts, the hometown of his wife Belle Townsley Smith. In 1891, after several decades of enthusiastic purchasing, the Smiths generously gifted their collection to the privately run City Library Association (now the Springfield Museums Corporation), overseeing the construction of the building to house their objects. Mr. Smith served as the museum's first director and curator.

It is purported that Smith's collecting began with the purchase

of an 18th-century cloisonné enamel vase in the 1850s from an unnamed New York dealer. 'He saw the vase, and was immediately attracted by it. After an examination he bought it.' In the late 19th century, numerous exhibitions were held that brought Chinese and Japanese decorative arts to the mesmerized audiences of the West. Exhibitions such as the International Exhibitions in London (1862), Paris (1869) and Chicago (1893) introduced 'exotic' and novel pieces to the public, and inspired the collecting imaginations of fashionable elites.

The Smiths purchased voraciously through well-known dealers in New York as well as Europe, especially London and Italy, when on their Grand Tour from 1882 to 1887. The *Springfield Republican* stated in 1899: 'Mr. Smith never goes to New York without registering a vow that he will not be tempted to buy anything more, and yet when he sees something so rare and fine that he knows he will lose it forever unless he seizes the moment of opportunity. By 1904 *The Craftsman* stated that Smith's cloisonné enamels outranked the collections of the Metropolitan Museum and the Boston Museum of Fine Arts.

Smith stated throughout his long history of collecting that his primary criterion was beauty, commenting that, "The key note of this collection, was intended to be, and is, beauty – beauty and repose, beauty of form, and beauty of colour schemes, and consequently beauty of thought." He also once memorably commented, "There are many hundreds of dollars, but there is only one such work of art."

The Springfield Museums, located in the heart of the downtown, is the largest cultural attraction in western Massachusetts. Established in 1857, the Museums' primary mission is to inspire exploration of our connections to art, history and science through outstanding collections, exhibitions and programmes.

The result of a lengthy process of evaluation and refinement of the permanent collection, proceeds realised from the sale will be used for the care of collections and to advance the Museums' commitment to equity, diversity, and access through future art acquisitions of works by women artists, artists of colour and under-represented artists.



斯普菲博物館珍藏 — 拍賣收益將用於藏品購藏及維護

成立於 1896 年，駐展於一義式風格官邸的史喬沃藝術館，由史喬沃先生（1832–1923）及其夫人史貝桃女士（1845–1928）所創辦，以其獨到的眼光呈現出兼容并蓄的多元收藏。史喬沃先生於少壯時就事業有成，其所創辦的馬車具公司在紐約以裝潢精美的馬車聞名，他的審美眼光加上生意手腕，使他得以 35 歲便功成退休，專心致力在他真正的嗜好：藝術收藏上。1871 年他遷居到夫人史貝桃女士的家鄉，一個新興的工業城市，麻省的斯普林菲爾德。1891 年，在數十年的熱心購藏後，史氏伉儷慷慨地將藏品捐獻給該市的私立圖書館協會（斯普菲博物館法團的前身），並親自督工館樓的興建，成為該博物館第一位館長及策展人。

據傳，史氏最早的一件收藏便是 1850 年代從紐約某古董商手中買下的一件十八世紀琺瑯瓶。「他對此瓶一見鍾情，稍作檢視便出手買下。」19 世紀晚期，許多展覽將中國及日本的藝術品帶到西方，使當地參觀者陶醉其中。在倫敦（1862），巴黎（1869）及芝加哥（1893）舉辦的萬國博覽會，引發了上流社會人士對這些異域新奇器物的興趣，爭相追捧，蔚為風尚。

史氏從紐約知名的古董商手上大量購買，也在 1882 年與 1887 年壯遊歐洲期間，於倫敦及義大利等地搜羅。1899 年斯普林菲爾德刊物《Republican》（共和者）提及：「史先生去紐約前總是信誓旦旦，揚言絕不再被誘購買，但是當他看到一件珍奇精品出現，良機一失不再時，還是無法抗拒。」直到 1904 年，The Craftsman（匠人）藝術刊物說他的琺瑯器收藏等級已經超越大都會及波士頓等博物館。

史喬沃自稱在他漫長的收藏生涯中，最首要的標準便是美感，「這個收藏的主調，從最初的設定到現在，便是美感 – 美感與沉穩，形態的美感，色調的美感，以及與之而來的思慮的美感。」他還曾說過一句令人印象深刻的名言，「鈔票何其多，而藝術品只此一件。」

位於市中心創建於 1857 年的斯普菲博物館群是麻省西部最大的文化景點。其主要使命在於啓迪廣大的群眾，借由館藏，展覽及各類節目來增進對藝術，歷史及科學上的知識。

館藏在經過審慎的評估及調整後，此次拍賣的收益將會用於對館藏的保護，及購藏女性，有色人種及代表性不足的藝術家的作品，從而實現博物館促進平等性，多元性及開放性的承諾。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2901

A RARE IMPERIAL CLOISSONNE ENAMEL 'SHOU CHARACTER AND ANBAXIAN' PEAR-SHAPED VASE

QIANLONG PERIOD (1736-1795)

The vase of flattened pear form is decorated on the body with a peach-shaped medallion enclosing a *shou* character surrounded by red and pink flames, against a turquoise ground embellished with the *anbaxian* 'Eight Daoist Emblems'. The long waisted neck is decorated with a five-clawed dragon in flight amidst clouds and above crashing waves. The gilt base is cast with an apocryphal Jingtai six-character mark.

12 in. (30.5 cm.) high

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

EXHIBITED

George Walter Vincent Smith Art Museum, *Style and Symbol: Chinese Cloisonné from the Permanent Collection*, Springfield, 2000-2001

Bard Graduate Center, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 26 January-17 April 2011, cat. no. 101

Compare to a vase of identical design and size, but with a six-character Qianlong mark, in the Qing Court Collection, now in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 2, no. 178 (fig. 1).



(mark)

清乾隆

御製掐絲琺瑯壽字暗八仙拱寶珠壽字五爪龍紋長頸瓶

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

展覽

斯普菲博物館，《Style and Symbol: Chinese Cloisonné from the Permanent Collection》，斯普林菲爾德，2000-2001年

Bard Graduate Center，《Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties》，紐約，2011年1月26日-4月17日，圖錄圖版101號

瓶底鑄「大明景泰年製」寄託款。

清宮舊藏一件紋飾及尺寸均相同的例子，惟底鑄六字乾隆年款，現藏北京故宮博物院，見2011年北京出版《故宮博物院藏品大系—琺瑯器編》，卷2，圖版178（圖一）。



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



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斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2902

A RARE FIVE-PIECE CLOISSONNE ENAMEL ALTAR GARNITURE

QING DYNASTY, 18TH CENTURY

Comprised of a censer and cover, two candlesticks and two *gu*-shaped vases, all decorated with elaborate lotus scrolls interspersed with archaic keyfrets, reserved against a bright turquoise ground.

The censer: 17 $\frac{7}{8}$ in. (45.3 cm.) overall height (5)

HK\$ 1,500,000-2,600,000 US\$200,000-340,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

It is very rare to find a complete set of altar garniture with matching design. Compare to a five-piece cloisonné enamel garniture bearing Qianlong marks, similarly decorated with scrolling lotuses, in the Palace Museum Collection, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 3, no. 6.

清十八世紀 掐絲琺瑯纏枝蓮紋五供一套

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

傳世的全套五供所見不多，北京故宮博物院藏一套同樣飾纏枝蓮紋的掐絲琺瑯五供，底鑄乾隆年款，見2011年北京出版《故宮博物院藏品大系—琺瑯器編》，卷3，圖版6。





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2903

A RARE IMPERIAL CLOISONNE ENAMEL 'ELEPHANT HANDLE' VASE

QIANLONG PERIOD (1736-1795)

The body is decorated with a diaper ground comprising honeycombs enclosing florettes and *wan* emblems underneath a row of pink petals, between two raised bands of *nuyi*-heads enclosing lotus sprays. The neck is colourfully decorated with upright plantain leaves between butterflies and floral roundels, flanked by a pair of gilt-metal elephant-head handles cast in high relief. The gilt base is cast with a raised flowerhead. 14¹⁵/₁₆ in. (38 cm.) high

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

US\$110,000-190,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

A larger vase (61 cm. high) of very similar form and design, also with gilt elephant handles and raised collars on the shoulder and foot, but with less well-preserved enamels, is in the Palace Museum Collection, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 3, no. 111 (fig. 1).

清乾隆 御製掐絲琺瑯蝶戀花萬菊錦紋太平有象尊

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

北京故宮博物院藏一件較大的例子（61公分高），器形及紋飾均與本拍品非常相似，同樣飾鑲金象耳及凸出雲肩，但琺瑯發色較灰澀，見2011年北京出版《故宮博物院藏品大系——琺瑯器編》，卷3，圖版111（圖一）。



Mr. George Walter Vincent Smith in his living room together with the current vase, circa 1894

史喬沃先生約 1894 年與本拍品合照於客廳中



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品



2904

A SUPERB IMPERIAL CLOISSONNE ENAMEL ARCHAISTIC TRIPOD CENSER WITH GILT BOSSES AND COVER

QING DYNASTY, 18TH CENTURY

The rounded body is decorated with a band of cicada-like pendent lappets each enclosing a mask against a honeycomb ground, the pattern similarly repeated on the three tall tubular legs. The shoulder is decorated with raised gilt bosses cast with wave patterns in relief, each separated by an abstract mask, below a pair of upright loop handles decorated with *taotie* masks. The cover is embellished with four *ruyi* panels enclosing lotus blooms, against a gilt-metal ground reticulated with dense lotus scrolls, surmounted by a reticulated gilt-metal finial with a five-clawed dragon writhing amidst clouds.

16½ in. (41.8 cm.) high

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

US\$110,000-190,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

Compare to a censer and cover of the same shape and with a very similar design of gilt bosses and cicada blades, but with less vibrant enamels, in the Palace Museum Collection, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 3, no. 187 (fig. 1).

清十八世紀 御製掐絲琺瑯乳釘蟬紋鏤空龍鈕三足薰爐

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

北京故宮博物院藏一件造型及紋飾相似的蓋爐，同樣飾鑲金乳釘紋及變形蟬紋，但琺瑯發色較灰澀，見2011年北京出版《故宮博物院藏品大系—琺瑯器編》，卷3，圖版187（圖一）。



The current lot on exhibit at the George Walter Vincent Smith Art Museum, circa 1896

本拍品約於1896年陳設於史喬沃藝術博物館中



detail
細部



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





side view
側面

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2905

A SUPERB CLOISSONNE ENAMEL
ARCHAISTIC VASE, *FANGHU*

QING DYNASTY, 18TH CENTURY

The vase of elegant proportions is enamelled on all four sides with a main band of abstract archaistic scrolls above upright lappets, the neck decorated with a row of pendent plantain leaves above lotus sprays, and the foot with stylised vines. The two narrow sides are flanked by a pair of gilt-metal lion masks with loose rings. The base is probably a later replacement and is cast with a Yongzheng four-character seal mark

10¹³/₁₆ in. (27.5 cm.) high

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

US\$110,000-190,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield,
Massachusetts, acquired prior to 1910

EXHIBITED

George Walter Vincent Smith Art Museum, *Style and Symbol:
Chinese Cloisonné from the Permanent Collection*, Springfield, 2000-
2001

Bard Graduate Center, *Cloisonné: Chinese Enamels from the Yuan,
Ming, and Qing Dynasties*, New York, 26 January-17 April 2011,
cat. no. 72

清十八世紀 掐絲琺瑯仿古紋獅面銜活環耳方壺

底鑄「雍正年製」篆書款。

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，
入藏於1910年以前

展覽

斯普菲博物館，《Style and Symbol: Chinese Cloisonné from
the Permanent Collection》，斯普林菲爾德，2000-2001年
Bard Graduate Center，《Cloisonné: Chinese Enamels from the
Yuan, Ming, and Qing Dynasties》，紐約，2011年1月26日-4月
17日，圖錄圖版72號



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斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2906

AN IMPERIAL CLOISSONNE ENAMEL 'LOTUS SCROLL' CENSER AND COVER

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

The exterior of the elongated rounded body is elaborately decorated with scrolls bearing Indian lotus blossoms, flanked on both sides with upright S-shaped handles decorated with flowerheads and pierced in the middle, supported on three gilt-bronze feet in the form of elephant heads, each adorned with bejewelled garlands. The gilt reign mark is reserved in the centre of the base. The domed cover is similarly decorated with scrolling lotus, surmounted by a gilt dragon finial.

21 $\frac{5}{8}$ in. (55 cm.) high

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

US\$110,000-190,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

A Qianlong-marked censer of the same design and size, possibly a pair to the current example, was in the Qing Court Collection, now in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 2, no. 204 (fig. 1).

清乾隆 御製掐絲琺瑯纏枝蕃蓮紋象腿官帽耳蓋爐 雙圈「乾隆年製」楷書鑄款

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

清宮舊藏一件紋飾及尺寸均大致相同的蓋爐，同樣底鑄乾隆年款，現藏北京故宮博物院，見2011年北京出版《故宮博物院藏品大系—琺瑯器編》，卷2，圖版204（圖一）。



(mark)



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



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2907

A RARE CLOISSONNE ENAMEL CONJOINED
BRUSH POT AND WATER POT

QING DYNASTY, 18TH CENTURY

The vessel is comprised of a columnar brush pot indented on one side to create a peach-shaped footprint, decorated with two horizontal bands of scrolling Indian lotuses divided by *nuyi*-clouds and a raised gilt band, conjoined with a water pot in the form of a *nuyi* cloud, the opening of conforming shape, decorated with archaic keyfrets on the exterior.

5½ in. (14 cm.) high

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

清十八世紀 掐絲琺瑯纏枝蓮紋雙聯筆筒及水丞

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前







PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2908

A VERY RARE IMPERIAL CLOISSONNE ENAMEL ARCHAISTIC VESSEL AND COVER, *HE*

QING DYNASTY, 18TH CENTURY

The rounded body is divided into three lobes tapering to columnar feet, each decorated with a vivid *taotie* mask below a pair of abstract phoenix and above a smaller mask and archaistic keyfrets. The neck is finely decorated with a band of lappets each enclosing a lotus flowerhead, below a *ruyi* band around the mouth. The handle is colourfully decorated with abstract scrolls, beginning and terminating in a gilt-bronze animal mask. The tubular spout has multi-coloured lappets, similarly emerging from a gilt-bronze mask. The domed cover is decorated with three *taotie* masks, below a gilt bud finial enclosed by radiating petals.

15 $\frac{5}{8}$ in. (39.7 cm.) overall height

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

清十八世紀 御製掐絲琺瑯饕餮紋仿古蓋盃

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前



The current vessel on exhibit at the George Walter Vincent Smith Art Museum, circa 1896

本拍品約於 1896 年陳設於史喬沃藝術博物館中



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2909

A MASSIVE AND EXCEPTIONAL IMPERIAL CLOISSONNE ENAMEL ARCHAISTIC VASE WITH PHOENIX AND MASK HANDLES

QIANLONG PERIOD (1736-1795)

The magnificent vase is decorated to the compressed globular body with a band of archaic blades against lotus scrolls, below a frieze of archaic keyfrets, separated by three gilt mask handles with loose rings, the pattern similarly repeated around the foot. The long trumpet neck is decorated with upright plantain leaves enclosing scrolls, divided by scrolling lotus blossoms suspending jewelled garlands, flanked on both sides with a pair of gilt handles each in the form of a phoenix with spreading wings and grasping a loose ring in the beak. The inner mouth is further decorated with a broad band of detached lotus scrolls against archaic keyfrets.

26 $\frac{3}{16}$ in. (66.5 cm.) high

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

US\$130,000-190,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

清乾隆 御製掐絲琺瑯仿古纏枝蓮紋鋪首鳳耳大鳳尾尊

The present vase, with its magnificent size and elaborately cast handles was undoubtedly a remarkable technical feat at the time and is representative of Qing imperial cloisonné enamels of the highest quality. The combination of the phoenix and mask gilt handles create a striking visual impact which is well complemented by the colourful enamels on the exterior.

Compare to a massive vase of similar form, decorated with similar gilt-metal phoenix and mask handles with loose rings, measuring 80 cm. high including four gilt feet in mythical beast form, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum - Enamels*, vol. 3, no. 77 (fig. 1). Compare also to a smaller vase of this form (48.8 cm.) decorated with similar phoenix handles, also formerly in the Springfield Museums Collection, sold at Christie's Hong Kong, 30 November 2020, lot 2909 (fig. 2)

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

此尊造型敦碩，色彩艷麗，鳳及鋪首耳作工精細，富麗堂皇，為典型宮廷大型陳設器。清宮舊藏一件器形相似的鳳尾尊，同樣飾相似的鑲金銅鳳及鋪首活環耳，下承鑲金銅獸形腿，總高為80公分，見2011年北京出版《故宮博物院藏品大系—琺瑯器編》，卷3，圖版77（圖一）。另見一件尺寸較小的掐絲琺瑯瓶，飾相似的鑲金鳳耳，同樣出自斯普菲博物館，2020年11月30日於香港佳士得拍賣，拍品2909號（圖二）。



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

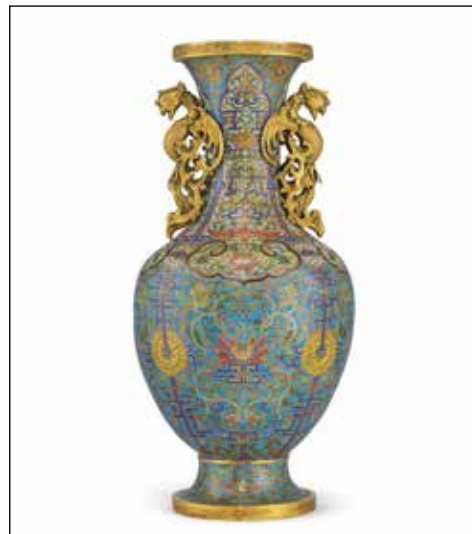


fig. 2 Former collection of the Springfield Museums, sold at Christie's Hong Kong, 30 November 2020, lot 2909
圖二 斯普菲博物館舊藏，2020年11月30日於香港佳士得拍賣，拍品2909號



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

2910

A RARE LARGE WHITE AND SPINACH-GREEN JADE AUBERGINE-FORM VASE AND COVER

QING DYNASTY, 18TH-19TH CENTURY

The well-hollowed white stone with some faint russet streaks is naturalistically carved in the form of an aubergine, inlaid on top with spinach-green jade as part of the calyx, complete with the cover also in spinach-green jade.

6 $\frac{5}{8}$ in. (16.8 cm.) overall height

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910

Jade eggplants of this design were usually made in the form of smaller snuff bottles, such as the set of ten in the National Palace Museum Collection, also carved out of white jade and inlaid with spinach-green jade as the stem, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, no. IV-058. Large vases with covers like the current example are extremely rare. It was very likely intended to be a treasured item for display rather than having any practical use, since it could not stand on its own without a wooden stand.

清十八/十九世紀 白玉嵌碧玉茄子尊

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前

玉茄子一般多為袖珍鼻煙壺，如國立故宮博物院藏一套十件白玉嵌碧玉茄子鼻煙壺，著錄於2012年台北出版《通曉輕揚：鼻煙壺文化特展》，圖IV-058。尺寸如本拍品大之茄子尊則非常少見。由於不能直立，此尊應用作陳設而非一般實用品。



The current lot on exhibit at the George Walter Vincent Smith Art Museum, circa 1896 to 1910

本拍品約於 1896 至 1910 年陳設於史喬沃藝術博物館中



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

2911

A SPINACH-GREEN JADE 'TWIN FISH' WASHER

QING DYNASTY, 18TH-19TH CENTURY

The rounded washer is carved to the centre of the interior with a pair of carp in relief. The sides are flanked by a pair of mask handles with loose rings. The stone is of variegated deep green tones with dark veining.

8 $\frac{5}{8}$ in. (22 cm.) across

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910



side view
側面

清十八十九世紀 碧玉雙魚紋鋪首銜活環耳洗

來源

史喬沃先生（1832-1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前



2912

A MASSIVE MOTTLED BROWN AND BUFF JADE CONG

WESTERN ZHOU-WESTERN HAN DYNASTY (1046 BC-AD220)

The jade of thick-sided square-section faceted exterior is left undecorated, terminating in a short circular foot and mouth, the interior aperture of characteristic circular section. The highly polished stone is of an attractive mottled brown tone.

5⅞ in. (15 cm.) square, Japanese wood box

HK\$ 1,000,000-2,000,000 US\$ 130,000-260,000

PROVENANCE

Collection of Comtesse de Behague Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris
Collection of Marquis de Ganay Charles-Alexandre de Ganay, 3rd Marquis de Ganay (29 April 1803 - 4 January 1881)
Objets d'Art d'Extreme-Orient: jades et bronzes de fouilles, Collection du Marquis de Ganay, sold at Hotel Drouot, Paris, 7 May 1952, lot 13 (fig. 1)

Compare a *cong* of similar form in the Nanjing Museum, illustrated in *Zhongguo Yuqi Quanji 4 - Qin, Han-Northern and Southern dynasties*, Hebei, 1993, p. 149, no. 206, dating to western Han dynasty (fig. 2).

周/西漢 褐玉琮

來源

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939)
珍藏，巴黎

Charles-Alexandre de Ganay, 3rd Marquis de Ganay (29 April 1803-4 January 1881) 珍藏

巴黎德魯奧，《Objets d'Art d'Extreme-Orient: jades et bronzes de fouilles, Collection du Marquis de Ganay》，1952年5月7日，拍品13號（圖一）

南京博物院藏一件紋飾相似的玉琮，定年西漢，見1993年河北出版《中國玉器全集-4-秦，漢-北南朝》，頁149，圖版206號（圖二）。



another view
另一面

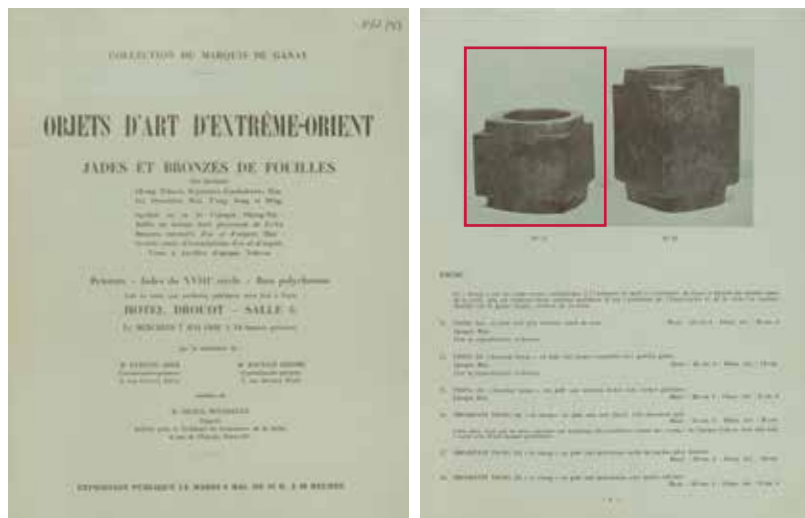


fig. 1
圖一



fig. 2 Collection of the Nanjing Museum
圖二 南京博物院藏品



2913

A PALE CELADON JADE OPENWORK
'DEER' MOUNTAIN

JIN-YUAN DYNASTY (1115-1368)

The irregularly-shaped mountain boulder is carved and pierced in the round depicting deer amidst an idyllic landscape, below rocks and trees. The stone has a slight celadon tinge with some russet inclusions.

4½ in. (11.5 cm.) long

HK\$300,000-400,000

US\$39,000-52,000

The present lot belongs to a group of jades that were carved in an openwork technique, which sees the artist drill small holes of different sizes in the jade boulder while carving the decoration around them. This type of workmanship is similarly seen on several other jade carvings attributed to the Song and Jin dynasties. Compare with two similar celadon jade boulders from the Palace Museum, Beijing, illustrated in *Zhongguo Yuqi Quanji*, Hebei, 1993, vol. 5, p. 81, no. 130, dated Song dynasty; and the other of Jin dynasty, p. 100, no. 154.

金 / 元 青白玉透雕秋山圖山子

此件玉雕採用圓雕和鏤空技法。鏤空一般用孔鑽法，留有直徑大小不一的孔洞痕跡，受宋代鏤空玉雕之影響。

參考北京故宮所藏二件人物圖山子，一由院方斷代為宋，另一為金，見1993年河北出版《中國玉器全集·5·隋一明》，圖版130及154號。



2914

A RARE SET OF TWENTY PALE CELADON JADE 'DEER' BELT PLAQUES

LIAO-JIN DYNASTY, 12TH CENTURY

The set is comprised of eight rectangular plaques, two rectangular plaques with rounded corners, four small rectangular plaques and six diamond-shaped plaques. Each plaque is delicately carved and pierced with a spotted deer amongst flowers and leaves. The well matched plaques of even pale celadon tone.

The largest 2¾ in. (7 cm.) long (20)

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

US\$110,000-160,000

PROVENANCE

Robert P. Youngman, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection: Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 192

It is very rare to find a complete set of jade belt plaques such as the current lot. The scene depicted in the plaques may represent the annual autumn hunt, which was a scene typical in Liao and Jin Dynasties belt plaques.

遼/金 青白玉鹿紋帶板一套二十件

來源

楊門珍藏

著錄

Robert P. Youngman, 《楊門珍藏：中國玉器，新石器時代至清代》，芝加哥，2008年，圖版192號

成套帶板十分罕見。鹿紋盛行於遼金時期玉器，描繪的應該是秋獵情景。



THE PROPERTY OF A GENTLEMAN

2915

A SUPERB LARGE WHITE JADE RUYI

QIANLONG-JIAQING PERIOD (1736-1820)

The sceptre is carved in shallow relief on the *ruyi*-head with a bat suspending a beribboned chime and two peaches. The end of the shaft is carved with a bat with spread wings. The smoothly polished stone is of an even creamy-white tone with almost no inclusions other than a small area on the reverse of the head and a corner on the end of the shaft that have been enhanced russet. The end of the shaft is pierced with two holes for suspension. 16½ in. (42 cm.) long.

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

US\$160,000-230,000

The *ruyi* sceptre, a longstanding auspicious symbol in Chinese art gained popularity in the Qing dynasty when it was often used as a gift to the Emperor on his birthday. The present sceptre is distinguished by its sheer size and the even creamy-white tone. The shaft has been intentionally left undecorated to showcase the superb quality of the stone.

清乾隆 / 嘉慶 白玉雕福慶萬壽紋如意

如意雲式首面浮雕蝙蝠銜磬及桃子成雙，寓意福慶雙全、多福多壽。柄中部隆起，無紋飾。趾淺浮雕一蝙蝠。首頂背部一側及趾端一角有烤色。本柄如意玉質極佳，近乎無瑕。柄部刻意不做雕琢，以突顯玉白若凝脂的特質。清中期為玉器雕刻的鼎盛時期。如意作為清廷君臣間「聯上下之情」的媒介物，不僅是年節、萬壽節王公大臣呈遞用的賀禮，亦為清帝犒賞臣子的禮物，因此產量更是顯著。但論玉質、尺寸、色澤等評定標準，本柄如意皆為其中之上上者，無論博物館及私人珍藏中皆不多見。





ARCHAIC BRONZES AND CERAMICS FROM
A PRIVATE ASIAN COLLECTION

(LOTS 2916-2926)

亞洲私人珍藏青銅器及陶瓷
(拍品 2916-2926號)



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2916

A RARE SUPERBLY CAST BRONZE RITUAL FOOD VESSEL, *YU*

LATE SHANG DYNASTY, 11TH-12TH CENTURY

The deep vessel is finely cast with three *taotie* masks with bulging eyes, each divided by a notched flange and all below a band of two pairs of confronted dragons separated by animal masks just below the gently everted mouth rim. The tall flaring foot is similarly decorated with pairs of dragons separated by notched flanges. The interior is cast with a single graph reading, *li*, and all of the decoration is reserved on *leiwen* grounds. The bronze has an attractive even mottled grey and milky green patina. 9¾ in. (25cm.) diam., box

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

US\$200,000-320,000

PROVENANCE

Littleton & Hennessy Oriental Art, London, 20 May 1999

The *yu* vessel shape was popular during the Anyang phase of Shang dynasty, but disappeared during the Western Zhou dynasty. A very similar *yu* is illustrated by J.A. Pope et al., *The Freer Chinese Bronzes*, Washington, 1967, vol. I, p. 343, pl. 61, where it is dated Shang dynasty, middle-late Anyang, 12th-11th century BC. A late Shang *yu* of this type with similar arrangement of decoration, but of more compressed proportions and with less pronounced notched flanges dividing and separating the decoration on the body, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, no. 8, and another example from the Sze Yuan Tang Collection was sold in Christie's New York, 16 September 2010, lot 818.

晚商 青銅饗饗紋盃

銘文：立

來源

Littleton & Hennessy Oriental Art, 倫敦, 1999年5月20日
亞洲私人珍藏

盃為商代安陽時期盛行器型，但衰落於西周。比較一件同本拍品極其相似的安陽中期，11-12世紀青銅盃，見J.A.Pope著《The Freer Chinese Bronzes》，第1冊，華盛頓，1967年，343頁，圖版61號。北京故宮博物館藏一件紋飾相似的商晚期青銅盃，惟器型比例略異，著於《故宮博物院藏文物珍品全集》，第27冊，香港，2006年，圖版8。另可比較思源堂舊藏一例，拍賣於紐約佳士得，2010年9月16日，拍品818號。



inscription
銘文



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2917

A RARE SMALL BRONZE RITUAL FOOD VESSEL ON
INTEGRAL BASE, *FANGZUOGUI*

WESTERN ZHOU DYNASTY (1100-771BC)

The vessel is finely cast around the bombé body with a wide diamond-and-boss band, below a narrow band enclosing stylised scrolls and separated by an animal mask of either side. The gently splayed foot is cast with a further band of geometric scrolls and a raised boss on either side. The sides are applied with loop-handles emanating from animal masks and all supported on a tall square integral base cast with diamond-and-boss design.

8 in. (20.3 cm.) across handles, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Littleton & Hennessy Oriental Art, London, 1 March 1998

西周 青銅方座簋

來源

Littleton & Hennessy Oriental Art, 倫敦, 1998年3月1日
亞洲私人珍藏



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2918

A RARE FINELY CAST BRONZE RITUAL WINE VESSEL,
ZUN

WESTERN ZHOU DYNASTY (1100-771BC)

The vessel is finely cast with a rounded mid-section with two narrow bands of pairs of backward-looking stylised dragons divided by horned monster-masks. The bottom of the interior is cast with a twelve-character inscription.

8¼ in. (21 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Littleton & Hennessy Oriental Art, London, 30 October 1998

西周 青銅尊

銘文：

伯□啟作厥□

伯□□寶尊彝

來源

Littleton & Hennessy Oriental Art，

倫敦，1998年10月30日

亞洲私人珍藏



inscription
銘文



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2919

AN EXCEPTIONALLY RARE BRONZE
RITUAL OWL-FORM WINE VESSEL
AND COVER, *XIAO YOU*

LATE SHANG DYNASTY, 12TH - 11TH CENTURY BC

The vessel is powerfully cast in the form of two addorsed owls with rounded bodies and supported on four stout legs with gently splayed feet. The sides are finely cast in high-relief with curling serpents gathering at the chest on either side and separated by raised flanges. The shoulders are applied with loops suspending the domed handle, decorated with an intricate animal mask at each end. The gently domed cover is finely cast in high relief at each end as the head of an owl with upturned beaks and bulging eyes, all divided into four sections by raised flanges and surmounted by a bud-shaped finial.

7¼ in. (18.5 cm.) high with handle, 5½ in. (13 cm.)
across, box

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

US\$910,000-1,200,000

PROVENANCE

Chang Wei Hwa & Company, Taipei, 12 December
1993

The dating of this lot is consistent with the result of
a thermoluminescence test, conducted by Oxford
Authentication Ltd, sample No. C119c88, 28 March 2019.

晚商 青銅鴞卣

來源

雲中居，台北，1993年12月12日
亞洲私人珍藏

此器經牛津熱釋光測年法檢測（測試編號 C119c88），
證實與本圖錄之定年符合。





(two views 兩面)

2919 Continued

Most Chinese archaic bronze ritual vessel claim geometric forms (circular, cylindrical, square, rectangular, etc.), though a few examples – of various functional types – were made in zoomorphic shapes based on animals known in China in early times, including rhinoceroses, water buffalo, elephants, ducks, and other birds such as the owl. Most animal-form vessels are for liquids, presumably wine, and are containers or pouring vessels. Shang-dynasty, zoomorphic vessels tend to be naturalistically shaped – even if they sometimes display *taotie* masks, *leiwen* patterns and other surface decoration. The most popular ones tend to be you wine vessels in the form of a standing owl or, occasionally, shaped as two addorsed owls, such as the current vessel.

Known as *xiaoyou* – *xiao* being an archaic term for 'owl', and *you* a specific ritual vessel form intended to contain wine – these unusual vessels are of two distinct types: those of more austere simplified design (fig. 1) and those covered all over with dense decoration, exemplified by the present vessel. Other *xiaoyou* of this ornate type, decorated with fine scale-like feathers, *leiwen* grounds and sometimes additional small bird and dragon motifs, are represented by three examples illustrated by R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1987: one in the Freer Gallery of Art, p.371, fig.63.4; one in the Sumimoto Collection, Kyoto, p. 115, fig. 154; and one in the Fitzwilliam Museum Cambridge, p. 371, fig. 63.3. Further examples of ornately decorated *xiaoyou* include one in the Avery Brundage Collection, illustrated by d'Argence, *Ancient Chinese Bronzes*, San Francisco, 1966, pl. XVIII (B); the *xiaoyou* in the Meiyintang Collection, illustrated by Christian Deydier, *Chinese Bronzes from the Meiyintang Collection*, Hong Kong, 2013, Vol. 1 Annexe, pp. 47-49, no 27; and the example in the British Museum, illustrated by William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 13a. (fig. 2) Of these *xiaoyou* with upturned beaks, the current vessel and the Meiyintang example are the only vessels that do not have horizontal perforations in the beaks.

The current *xiaoyou* is distinguished from the above-noted examples by the unusually large scrolls of the *leiwen* ground on the sides of the cover, and the unusually high relief of the mask elements on the cover. Also noteworthy, of the *xiaoyou* cited above that have retained their handles, the current vessel is the only example that has dragon-head terminals, while the other have simple loop terminals.



fig. 1 Sold at Christie's Hong Kong, 30 November 2020, lot 2801 (price realised HKD 9,250,000)

圖一 拍賣於香港佳士得，2020年11月30日，拍品2801號
(成交價：港元9,250,000)

For examples of the second group of *xiaoyou*, which share the same basic form of the current vessel, but have a smooth surface decorated only with simplified wings and facial details cast in crisp relief, see the example from Shilou, Shanxi province, included in the exhibition, *The Genius of China*, Royal Academy of Art, London, 29 September 1973 – 23 January 1974, no. 81; the vessel in the Art Museum, Princeton University, illustrated by E. von Erdberg, "Chinese Bronzes from the Collection of Chester Dale and Dolly Carter", *Artibus Asiae*, Supplementum XXXV, 1978, no. 47; and the vessel illustrated by E. B. Avril, *Chinese Art in the Cincinnati Art Museum*, 1997, pp. 15 and 33, no. 7.

古青銅彝器常呈幾何方圓，亦見動物外觀，如犀牛、水牛、象、獬及如本拍品之鴞。此類雙鴞相背造型的青銅卣大多製作於商代，主要有兩類形制，一類表面光素簡潔（圖一），另一類則如此器滿佈紋飾。

此類鴞卣，紋飾以細密羽毛紋及雷紋為主，偶見小型的鳥紋。

R. W. Bagley 著 1987 年出版《Shang Ritual Bronzes in the Arthur M. Sackler Collections》中收錄了三件此類例子，一件藏於美國華盛頓特區弗瑞爾美術館，見頁 371，編號 63.4；一件藏於京都泉屋博物館，頁 115，編號 154；一件藏於英國劍橋大學菲茨威廉博物館，頁 371，編號 63.3。布倫戴奇珍藏中亦見一例，見《Ancient Chinese Bronzes》，三藩市，1966 年，圖版 XVIII (B)。玫茵堂藏一例，見戴克成著《中國銅器》，第 1 冊，圖版 27 號。另可參考大英博物館藏一例，見 William Watson 著《Ancient Chinese Bronzes》，倫敦，1962 年，圖版 13a (圖二)。本拍品同上述例子相比，雷紋較大且饕餮紋飾更為深刻。另僅本器及玫茵堂例之上鉤喙部無開孔，且不似其它繩形提梁，而是兩端飾龍首。

另有一種介於兩類的鴞卣，其器身如第一類滿佈羽毛紋及雷紋，但效果趨於平面，而翅膀的形狀也與第二類較為相似，如山西石樓一例，曾於 1973 年 9 月 29 日 – 1974 年 1 月 23 日展覽於倫敦皇家藝術學院《The Genius of China》，第 81 號；普林斯頓大學藝術博物館一例，見 E. von Erdberg 著《Chinese Bronzes from the Collection of Chester Dale and Dolly Carter》，*Artibus Asiae*，增刊，1978 年，圖版 47；及辛辛那提美術館藏一例，見 E. B. Avril 著《Chinese Art in the Cincinnati Art Museum》，1997 年，15 及 33 頁，圖版 7 號。



fig. 2 © The Trustees of the British Museum
圖二 大英博物館藏品



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2920

A VERY RARE BRONZE RECTANGULAR FOOD VESSEL, *FANGDING*

LATE SHANG DYNASTY, ANYANG, 11TH-12TH CENTURY BC

The deep rectangular body is raised on four columnar legs and is cast in rounded relief on each side with a *taotie* mask below a band of confronted *kui* dragons, all centred by vertical flanges which are repeated at the corners below the pair of upright handles that rise from the rim.

7 in. (17.5 cm.) across handles, box

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

US\$130,000-190,000

PROVENANCE

Littleton & Hennessy Oriental Art, London, 30 October 1998

Quadrilateral (*fang*) vessels had great significance for the Shang and Zhou ruling elite, and are much rarer than their rounded-form counterparts. The first vessel type to be cast in square cross-section is the *ding*, such as the massive early Shang *fangding* (100 cm. high) found in Duling, Zhengzhou city, illustrated in *Shangyi yiyi sifang zhiji*, Hefei, 2013, p. 61. According to scholars, *ibid.*, p. 60, the casting of *fangding* is more difficult than round *ding*, and massive *fangding* vessels were reserved for nobility of the highest rank and symbolise royal power.

Two very similar *fangding* bearing Yachou clan signs in the National Palace Museum, Taipei, are illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 560-69, nos. 96 and 97. An almost identical *fangding* sold at Christie's New York, 22 March 2012, lot 1508. Another similar *fangding* but lacking the *intaglio* decoration on the legs was sold at Christie's Hong Kong, 31 May 2017, lot 3109.

晚商 安陽 青銅方鼎

來源

Littleton & Hennessy Oriental Art, 倫敦, 1998 年 10 月 30 日
亞洲私人珍藏

方器在中國青銅時代具有重要的意義，其數量遠較同類圓器稀少，廠肆間素有「一方抵十圓」的說法。最早的方形禮器為商早期的大方鼎，如河南鄭州杜嶺所出的青銅方鼎（高 100 公分），見 2013 年合肥出版《商邑翼翼四方之極》，頁 61。有學者指出，「方鼎的鑄造難度比圓鼎更大，它所代表的社會等級也更高。尤其是體量較大的方鼎，幾乎成為王權的象徵」，同書，頁 60。至晚商時期，高級貴族對方器愈發推崇，出現了包括方尊、方壺在內的一系列方器，作為其有別於一般貴族的權利和身份標誌。

同類方鼎可參照國立故宮博物院藏兩件亞醜方鼎（24.4 及 23.7 公分高），載於 1998 年台北出版《故宮商代青銅禮器圖錄》，頁 560-569，編號 96 及 97。亦可參照紐約佳士得 2012 年 3 月 22 日拍賣一例（22.2 公分高），拍品編號 1508。另參考一件足上無紋的方鼎，2017 年 5 月 31 日於香港佳士得拍賣，拍品 3109 號。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2921

A LARGE SUPERBLY CAST BRONZE RITUAL VESSEL, *DING*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The powerfully cast circular body is finely decorated with three horned *taotie* masks with bulging eyes divided by raised flanges and below a band of confronting dragons, all reserved on an intricate *leiwen* ground. The slightly inward-canted rim is applied with a pair of bail handles and all supported on three columnar legs, each decorated in *intaglio* with downward blades emanating from a narrow band of geometric scrolls. The interior is cast with a clan sign comprising three characters reading *Fu ni xin*, above a single graph reading *Ran*.

12¼ in. (31 cm.) high, box

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

US\$520,000-780,000

PROVENANCE

Littleton & Hennessy Oriental Art, London, 20 May 1999

晚商 青銅鼎

銘文：婦日辛（複合族徽）、冉 / 禹

來源

Littleton & Hennessy Oriental Art，倫敦，1999年5月20日
亞洲私人珍藏



inscription
銘文



2921 Continued

It is interesting to note the depth of the casting with three differentiated layers in relief: the *leiwen* ground, the *taotie* masks and the upturned corners of the motifs. The intricate portrayal of the *kui* dragons is closely related to those traditionally categorised as style V of the Shang dynasty. This type of dragons is comparable to those on the upper and lower bands of a *Yu* vessel, formerly from the Alfred F. Pillsbury Collection, now in the Minneapolis Institute of Art, and illustrated by M. Loehr, *Ritual Vessels of Bronze Age China*, Asia House Gallery, 1968, p. 89, no. 36. Compare an example with a similar two-register decoration in the Fitzwilliam Museum, Cambridge, illustrated by R. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, fig. 86.2, where the author mentions another example excavated from Luosha Mangzhang, Henan province, illustrated in *Zhongyuan wenwu*, 1981.4, pl. 1:2.

Compare also a slightly smaller but equally powerfully cast *ding* in the collection of the Shanghai Museum and illustrated in *Ancient Chinese Bronzes in the Collection of the Shanghai Museum*, Hong Kong, 1983, p. 46, pl. 5.

本拍品紋飾層次深淺分明，雷紋為地，附以主紋飾，再以扉稜突出，極具立體及設計感。其夔龍紋飾風格與原 Alfred F Pillsbury 珍藏，現明尼阿波利斯美術館藏一件青銅盃極為相近，見 Loehr 著《Ritual Vessels of Bronze Age China》，紐約，1968 年，89 頁，圖版 36 號。比較上海博物館藏一件略小的鼎，著錄於《上海博物館珍藏中國青銅器》，香港，1983 年，46 頁，圖版 5 號。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2922

A BLUE SPLASHED SANCAI-GLAZED CYLINDRICAL TRIPOD CENSER AND A COVER

TANG DYNASTY (618-907)

The cylindrical censer is modelled in the shape of *lian* and decorated on the exterior with blue splashes. The interior is covered with amber glaze. The base, the inside and bottom of the feet are unglazed exposing the body.

8 $\frac{5}{8}$ in. (22 cm.) high overall, box

HK\$ 160,000-200,000

US\$21,000-26,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei, prior to 1995
Sold at Christie's Hong Kong, 4 October 2016, lot 7 (the censer)

EXHIBITED

National Museum of History, *The Special Exhibition of Tang Tricolour*, Taipei, 1995, catalogue, p. 132

唐 三彩藍斑奩爐

來源

德馨書屋珍藏，1995 年以前購於台北
香港佳士得，2016 年 10 月 4 日，拍品 7 號（奩爐）
亞洲私人珍藏

展覽

國立歷史博物館，《唐三彩特展圖錄》，台北，1995，圖錄
132 頁



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2923

A SANCAI-GLAZED BOTTLE VASE

TANG DYNASTY (618-907)

The ovoid vase rising to a slender trumpet neck, supported on a flared foot, is covered overall with a finely splashed glaze of green, ochre and cream colour. The base is unglazed revealing the white slip. 9½ in. (24 cm.) high, box

HK\$280,000-400,000

US\$37,000-52,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei, prior to 1995

Sold at Christie's Hong Kong, 4 October 2016, lot 6

EXHIBITED

National Museum of History, *The Special Exhibition of Tang Tri-colour*, Taipei, 1995, Catalogue, p.137

The result of Oxford thermoluminescence test no. PH05/862 (July 2005), is consistent with the dating of this lot.

唐 三彩幾何紋長頸瓶

來源

德馨書屋珍藏，1995 年以前購於台北
香港佳士得，2016 年 10 月 4 日，拍品 6 號
亞洲私人珍藏

展覽

國立歷史博物館，《唐三彩特展圖錄》，台北，
1995 年，頁 137

此器經牛津熱釋光測年法檢測（測試編號 PH05/862），
證實與本圖錄之定年符合。



PROPERTY FROM A PRIVATE ASIAN COLLECTION

2924

A PAIR OF GLAZED POTTERY FIGURES OF LADIES

TANG DYNASTY (618-907)

Each of the figure is modelled standing with flowing robes, hair dressed in a knotted loop above each ear. One of the figure's dress is glazed in green and holding a dog in her hands, the other glazed in yellow holding a box.

Larger: 11 $\frac{1}{8}$ in. (30.3 cm.) high, box (2)

PROVENANCE

Acquired in Hong Kong, prior to 1999

HK\$200,000-300,000 US\$26,000-39,000

The results of Oxford thermoluminescence tests, sample nos. C199e62 (January 1999) and C199g1 (February 1999), are consistent with the dating of this lot.

唐 陶俑仕女像一對

此器經牛津熱釋光測年法檢測（測試編號 C199e62 及 C199g1），證實與本圖錄之定年符合。

來源

1999 年以前購於香港
亞洲私人珍藏



2924

PROPERTY FROM A PRIVATE ASIAN COLLECTION

2925

A RARE WHITE AND BROWN- GLAZED CIZHOU-TYPE OVOID EWER

NORTHERN SONG DYNASTY (960-1127)

The ewer is potted with an elegant pear-shaped body that rises to a narrow neck below the tapering spout, and has a curved handle on one side. The upper section of the ewer is decorated with iron-spots and the flared foot is covered in brown glaze.

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

HK\$150,000-250,000 US\$20,000-32,000

北宋 磁州窯系點彩執壺

來源

亞洲私人珍藏



2925

PROPERTY FROM A PRIVATE ASIAN COLLECTION

2926

A RARE SANCAI-GLAZED MONEY CHEST

TANG DYNASTY (618-907)

The box is made in imitation of a metal or wood prototype. The rectangular box is raised on four blue-glazed corner supports attached with cream-glazed bosses simulating metal studs repeated on the amber-glazed sides which rise to a curved upper edge and floral decorated top. The vertical sides are decorated with lion mask appliques, the top is applied with a small 'hinged' cover. 5 $\frac{7}{8}$ in (15 cm.) wide., box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Acquired in Hong Kong in 1999

Compare to a similar but slightly larger *sancai* pottery money chest (23.3 cm. across), sold at Christie's New York, 21 September 2000, lot 267 (fig. 1).

The result of Oxford thermoluminescence test no. PH128/654 (January 2012), is consistent with the dating of this lot.

唐 三彩藍斑紋錢櫃

來源

1999 年購於香港
亞洲私人珍藏

比較一件相似形制惟較大的三彩錢櫃（23.3 公分），拍賣於紐約佳士得，2000 年 9 月 21 日，拍品 267 號（圖一）。

此器經牛津熱釋光測年法檢測（測試編號 PH128/654），證實與本圖錄之定年符合。



fig. 1 A *sancai*-glazed pottery money chest, Tang Dynasty. Sold at Christie's New York, 21 September 2000, lot 267

圖一 唐 三彩錢櫃

紐約佳士得，2000 年 9 月 21 日，拍品 267 號





DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION

The Yidetang Collection was assembled by a remarkable man, distinguished both in his professional life and in his passion for treasuring fine Chinese ceramics and works of art. While the selection in this sale, "Dragons from the Empire - Imperial Ceramics from the Yidetang Collection", is only a small part of this exceptional collection, we hope that it provides a glimpse through a window, through the eye of the dragon, into the essence of the collector.

Each of these ceramics share robust provenance, acquired at international auctions or from well-known dealers. Many were in highly distinguished private collections before coming onto the market. The range of acquisition reflects the collector's delight in travelling to the sale rooms and galleries in London, and elsewhere, where he also delighted in visiting and studying in institutional collections, such as the Percival David Foundation.

These journeys were indicative of the collector's insatiable appetite to search out the fine and the beautiful. And here we have presented another journey, that of the dragon depicted on imperial porcelains through almost half a millennium of extraordinary technical accomplishment. From the Yuan dynasty blue and white dragon ewer (lot 2928), which is the earliest dragon form in this group, retaining the sinuous characteristics of Song forms, through the early Ming dragon of the Xuande lobed bowl, the only such one in private hands, (lot 2927) and the mid Ming, to the glories of the Qing examples, each piece is a testament to the collector's search for an ideal. In any form, whether it is the clarity of glaze in the Jiaqing gilt-decorated celadon-ground jar and cover (lot 2938) or the exquisite enamelling of the Qianlong pink-ground small bowl and cover (exceptionally also depicting the phoenix) (lot 2955) each rendition reveals the collector's love for vivacious, powerful and characterful dragons. He liked gravitas tempered by beauty and loveliness tempered by strength. In offering this flight of imperial dragons, we seek and are honoured to portray part of the personal world of the Yidetang collector.

JONATHAN STONE
Asian Art Co-Chairman
Deputy Chairman

龍行皇天 — 藝德堂珍藏御製陶瓷

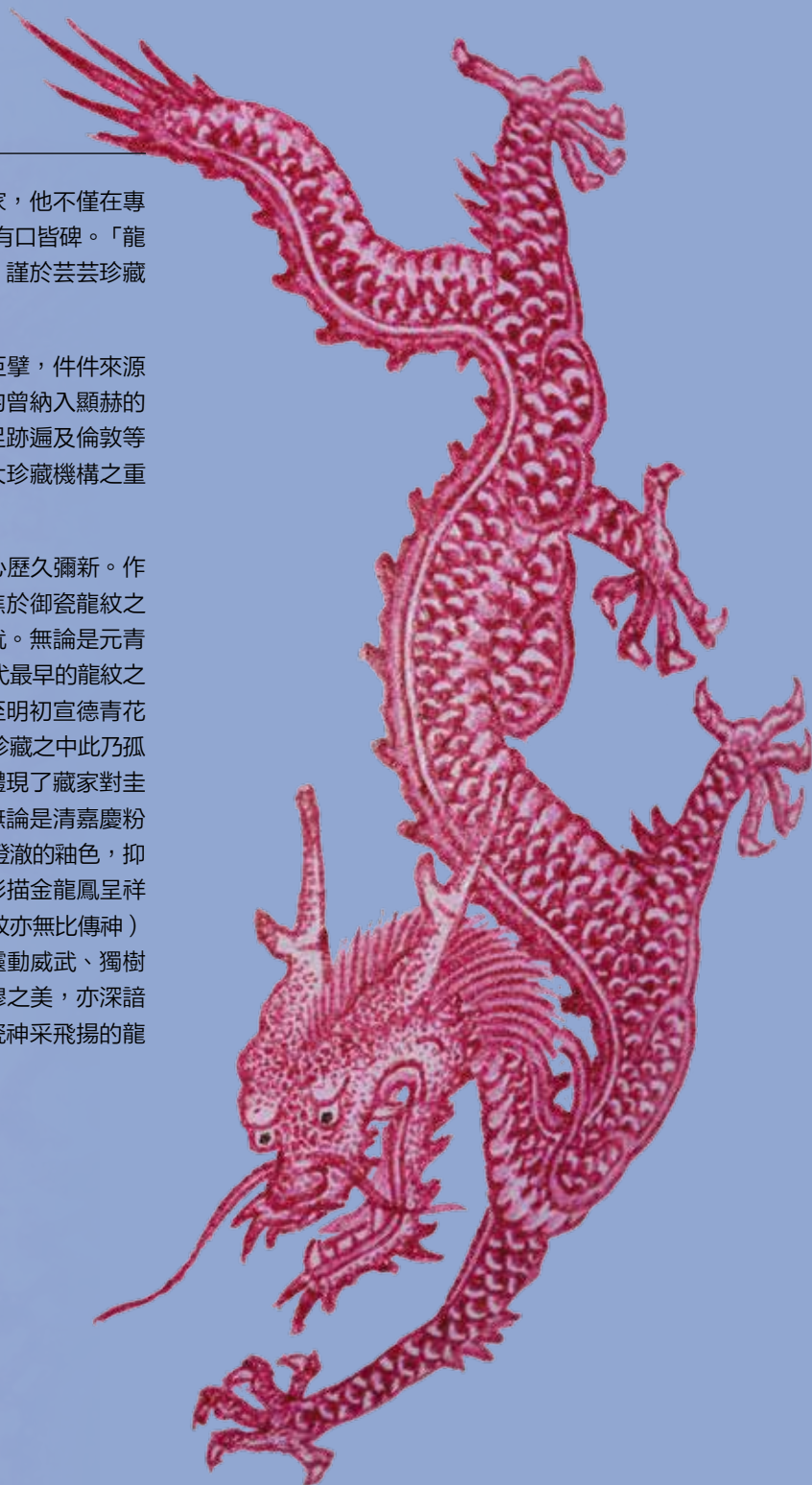
藝德堂珍藏的誕生，端賴一名德才兼備之藏家，他不僅在專業領域赫赫有名，對中國名瓷佳器之熱忱更是有口皆碑。「龍行皇天：藝德堂御製瓷器」拍賣以龍紋為題，謹於芸芸珍藏中擷其一二，藉此一窺藏家胸臆。

這批稀世陶瓷或來自國際拍賣，或源於古董巨擘，件件來源有緒、系出名門。不少作品流入市場之前，均曾納入顯赫的私人珍藏。觀乎其收藏範圍之廣，足見藏家足跡遍及倫敦等地的拍賣行與藝術館，他更不時造訪觀摩各大珍藏機構之重器，大維德中國藝術基金會便是其中之一。

綜觀此位藏家歷年遊蹤，益覺其挈古蒐奇之心歷久彌新。作為一場別開生面的藝術之旅，是次拍賣將聚焦於御瓷龍紋之嬗變，以演示近五百年來輝煌無比的工藝成就。無論是元青花龍紋執壺（拍品編號 2928，此乃拍品中年代最早的龍紋之作，其形制沿襲了宋瓷妍秀輕盈之趣），乃至明初宣德青花菱邊雲龍紋葵式盃（拍品編號 2927，在私人珍藏之中此乃孤品），或是明代中葉及清代的巔峰之作，俱體現了藏家對圭臬之作的汲汲以求。這批藏品形式各異，但無論是清嘉慶粉青地描金雙龍趕珠紋壯罐（拍品編號 2938）澄澈的釉色，抑或清乾隆御製洋彩粉地錦上添花藍料胭脂紅彩描金龍鳳呈祥紋蓋盃（拍品編號 2955，除龍紋之外，其鳳紋亦無比傳神）妙至毫巔的琺瑯彩工藝，無不彰顯了藏家對靈動威武、獨樹一幟的龍紋何等青睞有加。他既欣賞莊嚴沉穆之美，亦深諳舉重若輕之妙。吾等躬逢其盛，聊藉這批御瓷神采飛揚的龍紋，以睹藝德堂主之襟懷意趣。

石俊生

亞洲藝術部主席
亞洲區副主席



2927

A VERY RARE EARLY-MING BLUE AND WHITE LOBED BOWL

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

The deep bowl is finely potted with ten bracket-shaped lobes standing on a correspondingly shaped foot ring. The exterior is painted on each panel in bright blue tones with characteristic 'heaping and piling' effect, with a shaped cartouche alternately enclosing an ascending or descending dragon amidst clouds, all between double-lines at the rim and foot. The interior is painted with a medallion containing a single dragon.

8 in. (20.2 cm.) diam., box

PROVENANCE

A Far Eastern Family Collection

Sold at Christie's Hong Kong, 31 October 2000, lot 856

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

US\$130,000-260,000

The present bowl belongs to a rare group of lobed vessels from the Yongle and Xuande periods. Only two other almost identical bowls but both smaller in size appear to have been published: the first (17.9 cm. diam.) from the T. Y. Chao Collection, was sold at Sotheby's Hong Kong, 18 November 1986, lot 40; the other (18.4 cm. diam.) in the Shanghai Museum, is illustrated by Wang Qingzheng, *Underglaze Blue and Red*, Shanghai, 1987, no. 133. Compare also with two other lobed bowls painted with fish among aquatic plants, one smaller (18.4 cm. diam.) is in the National Palace Museum, Taipei, illustrated in *Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 334-335, no. 140 (fig. 1); the other larger (23 cm.) was sold at Sotheby's Hong Kong, 5 April 2017, lot 101.

The unusual lobed form is also found on stem bowls and washers of this period, such as the examples in the National Palace Museum, Taipei, see *ibid.*, for stem bowls with dragon roundels (no. 111), floral roundels (no. 112), cartouches containing pairs of phoenix (no. 113), and cartouches containing a single dragon identical to the present design (no. 114) (fig. 2); and for washers with dragon and phoenix roundels (no. 182), and cartouches with dragons (no. 183).



(mark)

明宣德 青花菱邊雲龍紋葵式盃 雙圈六字楷書款

來源

遠東家族舊藏

香港佳士得，2000年10月31日，拍品 856 號

永樂、宣德時期，景德鎮御器廠會燒造一批極其珍罕的葵式器皿，此盃即屬其一。此盃紋飾罕見，器形、紋飾相同者似僅見其他二例，且尺寸皆較小，一為趙從衍舊藏，1986年11月18日於香港蘇富比拍賣，拍品 40 號（17.9 公分）；另一為上海博物館藏品（18.4 公分），見汪慶正著《青花釉裏紅》，上海，1987 年，圖版 133 號。宣德葵式盃亦有魚藻紋的例子，如國立故宮博物院所藏一件（18.4 公分），載於《明代宣德官窯菁華特展圖錄》，台北，1998 年，圖版 140（圖一）；以及 2017 年 4 月 5 日香港蘇富比拍賣一件（23 公分），拍品 101 號。

永宣葵式器尚有高足盃及筆洗之器形。高足盃如國立故宮博物院藏品，見前揭書圖版 111-114 號，分飾以團龍紋、團花紋、菱邊雙鳳紋、及菱邊雲龍紋（圖二）；筆洗則見圖版 182-183 號，分飾以團龍鳳紋及菱邊雲龍紋。



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



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



(two views 兩面)

DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2928

A RARE BLUE AND WHITE 'DRAGON' EWER

YUAN DYNASTY (1279-1368)

The pear-shaped ewer is painted with a three-clawed dragon in pursuit of a pearl, with its bifurcated tail supporting a flaming pearl. The curved spout is painted with a classic scroll on each side and connected to the neck with an openwork s-shaped form strut, opposite to the loop handle applied with a lug at the top. 8 $\frac{7}{8}$ in. (22.5 cm.) high, box

PROVENANCE

Sold at Sotheby's London, 16 June 1999, lot 787

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

US\$110,000-190,000

It is rare to find a Yuan ewer painted with dragons. Similar dragon motif is more often found on stem bowls and vases of the Yuan dynasty, see for example, a stem bowl in the Shanghai Museum, and a *yuhuchunping* in the Qingzhou Museum, included in the exhibition *Splendors in Smalt: Art of Yuan Blue-and white Porcelain*, Shanghai, 2012, no. 21 and no. 66, respectively.

For Yuan ewers of this form but painted with a different design, see an example painted with lotus illustrated in Mitsugi, *Chinese Porcelain Collections in the Near East, Topkapi and Ardebil*, Hong Kong, 1981, vol. I, p. 37 top; and another painted with floral sprays, sold at Sotheby's London, 11 May 2011, lot 138.

元 青花龍紋執壺

來源

倫敦蘇富比，1999年6月16日，拍品787號

龍紋為元青花經典紋飾之一，多見於瓶、高足盃等器形，於執壺上十分罕見。參考上海博物館藏龍紋高足盃及青州市博物館藏玉壺春瓶上之龍紋造型，與本執壺所飾相若，見上海博物館展覽《幽蘭神采 - 元代青花瓷器特集》，上海，2012年，圖版21、66。

器形相似但紋飾不同的執壺可參考蓮池鴛鴦紋一例，載於《Chinese Porcelain Collections in the Near East, Topkapi and Ardebil》，卷一，香港，1981年，頁37（上）；折枝花卉紋一例，2011年5月11日於倫敦蘇富比拍賣，拍品138號。



2929

A VERY RARE BLUE AND WHITE SQUARE CENSER AND COVER

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

The censer is painted on each side with a pair of dragons confronted on a flaming pearl, raised above four shaped legs painted with rolling and crashing waves, with a pair of rectangular openwork handles applied on either side of the mouth rim. The sides of the tiered cover are painted with the Eight Trigrams below a finial in the form of a *qilin* seated on its haunches.
8 $\frac{5}{8}$ in. (22 cm.) high, box

PROVENANCE

Sold at Bonhams London, 8 November 2012, lot 38

HK\$300,000-500,000

US\$39,000-65,000

It is very rare to find a Wanli censer of this form complete with cover. Two nearly identical Wanli censers are in the Qing Court collection, one in the National Palace Museum, Taipei, illustrated on the cover of *Porcelain of the National Palace Museum, Blue-and-White Ware of the Ming Dynasty*, Book VI, Hong Kong, 1963, no. 9 (fig. 1); the other missing its cover, is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, Shanghai, 2000, p. 190, no. 177.

明萬曆 青花海水雲龍八卦紋獸方蓋爐

長方框六字楷書款

來源

倫敦邦瀚斯，2012年11月8日，拍品38號

本香爐器形罕見，而且保有原蓋，屬實難得。近似例見於清宮舊藏，一件藏於國立故宮博物院，載於《故宮藏瓷—明青花瓷（六）隆慶 萬曆》，香港，1963年，封面、圖9（圖一）；另一件缺蓋，藏於北京故宮博物院，見故宮博物院藏文物珍品全集《青花釉裏紅（中）》，上海，2000年，圖版177號



(mark)



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



2930

A VERY RARE LARGE IRON-RED DECORATED BLUE AND WHITE 'DRAGON' BOWL

CHENGHUA PERIOD (1465-1487)

The bowl is decorated with four iron-red five-clawed dragons striding above underglaze-blue waves and interspersed with *ruyi* clouds below a diaper-pattern band at the mouth rim. The interior is decorated with a double-circle medallion containing a single iron-red dragon surrounded by blue clouds.

8 $\frac{5}{16}$ in. (22.7 cm.) diam., box

PROVENANCE

The Regal Collection, formed from the late 19th century over two generations in Pennsylvania, USA

Sold at Sotheby's Hong Kong, 8 October 2008, lot 2551

HK\$ 1,500,000-2,600,000 US\$200,000-340,000

The present bowl is a very rare example combining the use of underglaze blue and iron red from the Chenghua period. A nearly identical bowl (21.6 cm. diam.) dated to the Chenghua period is in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p. 246, no. 222 (fig. 1). Another related bowl (21.4 cm. diam.) without the iron-red decoration is in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, Taipei*, 2003, p. 120, no. 106. Compare also with a smaller bowl of this pattern with a flared rim and a darker tone of iron-red and blue excavated from Zhushan at Jingdezhen imperial kiln site, dated to the Zhengtong-Tianshun period (1436-1464), included in the exhibition catalogue *Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Hong Kong, Shanghai, 2019, p. 179, no. 10.

明成化 青花礬紅彩海水雲龍紋盤

來源

美國賓州 Regal 舊藏，建立於十九世紀晚期

香港蘇富比，2008年10月8日，拍品2551號

此盤胎質細膩，釉面潔白瑩潤，繪畫精細，符合成化窯典型特點。青花礬紅彩技法，以鈷料完成局部紋飾，將特定部分留白，經高溫燒成後再於留白處填繪紅彩紋飾，二次入窯低溫烘烤。工藝複雜，故傳世品甚少。

清宮舊藏中有近乎相同的例子，見故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，圖版222號（圖一），院方亦將該例定年成化。另有僅飾青花，留白處卻未填繪礬紅紋飾的例子，見國立故宮博物院藏品，《成化瓷器特展圖錄》，台北，2003年，圖版1-6號。



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



2931

A FINE SMALL BLUE AND WHITE
'DRAGON' LOBED JAR

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

The jar is potted with four lobes, one panel is painted with an ascending dragon in pursuit of a flaming pearl, while the other three panels are similarly painted with a descending dragon, all above a band of rolling waves crashing breaking against outcrops around the base. The short cylindrical foot is painted with a band of classic scroll.

4 $\frac{1}{8}$ in. (10.2 cm.) high, box

PROVENANCE

Sold at Christie's Hong Kong, 27 October 2003, lot 616

HK\$300,000-500,000

US\$39,000-65,000

明萬曆 青花雲龍海水紋瓜棱罐 雙圈六字楷書款

來源

香港佳士得，2003年10月27日，拍品616號



(mark)



2932

AN INCISED BLUE AND WHITE 'DRAGON'
DISH

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

The interior is painted with a double-line medallion enclosing
a sinuous five-clawed dragon amidst clouds. The reverse is
incised and reserved in white with five dragons on a ground of
underglaze-blue waves.

8½ in. (21.5 cm.) diam., box

PROVENANCE

A European private collection

Sold at Sotheby's London, 5 December 1995, lot 271

HK\$300,000-500,000

US\$39,000-65,000

明萬曆 青花雲龍紋外暗刻白龍海水紋盤

雙圈六字楷書款

來源

歐洲私人珍藏

倫敦蘇富比，1995年12月5日，271號



(mark)



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2933

A MASSIVE BLUE AND WHITE 'DRAGON' DISH

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

The dish is painted with a medallion on the centre of the interior with an ascending dragon and descending dragon in pursuit of a flaming pearl amidst clouds and above foaming waves. The exterior is painted with nine dragons in various attitudes above waves, with four pairs confronted on a flaming pearl. The reign mark is inscribed within a double-rectangle below the mouth rim on the exterior. The base is unglazed.
22 $\frac{7}{8}$ in. (58 cm.) diam., box

PROVENANCE

Sold at Christie's London, 16 November 1999, lot 187

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

US\$200,000-320,000

明嘉靖 青花海水雙龍戲珠紋大盤 雙長方框六字楷書橫款

來源

倫敦佳士得，1999年11月16日，拍品187號



(mark)







2933 Continued

It is very rare to find such large Jiajing-marked dishes painted with a pair of dragons on the interior and nine dragons on the exterior. Compare a smaller dish (49.2 cm. diam.) painted with a similar design, but in a slightly different arrangement from the collection of Dr Ip Yee, sold at Sotheby's Hong Kong, 19 November 1984, lot 185; a smaller dish (50 cm. diam.) painted with a single dragon on the interior, and a pair of dragons on the exterior in the Topkapi Saray Museum, illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Vol. II, no. 923; and a dish of similar size (57.5 cm. diam.) painted with cranes in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 131, no. 121.

此盤尺寸碩大，盤心以青花繪雙龍戲珠紋，外壁繪九龍戲珠紋，外口沿下書「大明嘉靖年製」雙長方款。傳世品中雖有近似的嘉靖款大盤，卻未見其他相同尺寸及紋飾者。葉義醫生舊藏一件較小（49.2公分），內外紋飾近似但佈局不盡相同的嘉靖款大盤，於1984年11月19日香港蘇富比拍賣，拍品185號。另參考托普卡比宮藏一件較小（50公分），盤心繪單隻龍紋，外壁繪雙龍紋的嘉靖款大盤，見《Chinese Ceramics in the Topkapi Saray Museum》，第二冊，圖版923；及北京故宮博物院藏一件尺寸相仿（57.5公分），內外飾以仙鶴的例子，見故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，圖版121號。

2934

A RARE BLUE AND WHITE 'DRAGON' DISH

ZHENGDE FOUR-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is finely painted in vibrant inky-blue tones in the centre with a leaping dragon amongst a dense lotus meander, the well with two further striding dragons amid lotus scrolls. The underside is painted with a similar design above a band of *ruyi* heads. The base is covered with a transparent glaze and inscribed with the reign mark.

8⅜ in. (21.2 cm.) diam., box

PROVENANCE

Hong Rui Tang Collection, Hong Kong

A Private Collection of Chinese Ceramics and Works of Art, sold at Sotheby's London, 5 December 1995, lot 395

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

US\$110,000-160,000

The design of five-clawed dragons amidst dense lotus scrolls is one of the most prevalent motifs seen on Zhengde porcelain. Its imperial provenance is further substantiated by the inclusion of a dish of this design on the sixth scroll of the imperial collection of the Yongzheng Emperor, the *Guwan Tu*, Scroll of Antiquities, dated to the sixth year of his reign (1728), from the Percival David Collection and now housed in the British Museum.

Zhengde-marked dishes of this design are found in museums and private collections worldwide, such as one (19.8 cm.) in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 68, no. 63; one (19.6 cm.) in the Shanghai Museum, published in Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1987, no. 154; one (20.2 cm.) in the Tianminlou Collection, illustrated in *Blue & White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, no. 56; one (19.9 cm.) illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 807; one (19.5 cm.) from the Meiyintang Collection, sold at Sotheby's Hong Kong, 9 October 2012, lot 19. Three slightly larger ones are known: two in the British Museum, illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, no. 8:15 (23.8 cm.), and no. 8:16 (24.8 cm.), and the third (24 cm.) from the R.F.A. Riesco Collection, sold at Christie's Hong Kong, 27 November 2013, lot 3116 (Price realised: HK\$3,880,000)(fig. 1).



(mark)

明正德 青花穿花龍紋盤 雙圈四字楷書款

來源

Hong Rui Tang 珍藏，香港

倫敦蘇富比，1995年12月5日，拍品395號

青花穿花龍紋源自永樂官瓷，以正德朝最為流行，寓江山萬代、延綿不斷之意。至清代仍為御賞珍品之一，例如雍正六年（1728）御製《古玩圖》中亦列出近似的青花盤。近似例見於全球公私珍藏，包括北京故宮博物院、上海博物館、天民樓、東京繭山龍泉堂等。另有玫茵堂舊藏一例，2012年10月9日於香港蘇富比拍賣，拍品19號，及英國里埃斯科舊藏較大一件（24公分），2013年11月27日於香港佳士得拍賣，拍品3116號（成交價：港元3,880,000）（圖一）。穿花龍紋盤應有二款構圖，一款如本盤，內壁行龍位於盤心龍紋左右；另一款為行龍位於盤心龍紋上下，如大英博物館獲贈艾揚思舊藏，載於2001年倫敦出版 Jessica Harrison-Hall 著《Ming Ceramics in the British Museum》，編號8:16。



fig. 1 The R.F.A. Riesco Collection, sold at Christie's Hong Kong, 27 November 2013, lot 3116 (Price realised: HK\$3,880,000)

圖一 里埃斯科舊藏，香港佳士得，2013年1月27日，拍品3116號（成交價：港元3,880,000）



2935

A VERY RARE UNDERGLAZE-BLUE AND AUBERGINE-ENAMELLED 'DRAGON' BOWL

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

The exterior is painted and enamelled with a pair of ferocious five-clawed dragons striding amid clouds in pursuit of flaming pearls, above a key-fret band encircling the foot.

6⅞ in. (15.5 cm.) diam., box

PROVENANCE

The Jingguantang Collection: Magnificent Chinese Works of Art, sold at Christie's Hong Kong, 3 November 1996, lot 573

EXHIBITED

Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong, 1990-1991, Catalogue, no. 147

HK\$2,000,000-3,000,000 US\$260,000-390,000

Wanli bowls of this shape and pattern are very rare and are found with different colours. A small number of them combines the use of underglaze blue and overglaze enamels, as in the case of the present bowl, and on another bowl decorated in underglaze blue with green and black enamels in the Percival David Foundation, illustrated in *Oriental Ceramics*, vol. 6, fig. 179. Others from this group are found with only overglaze enamels, such as a yellow-enamelled iron-red decorated bowl in the Tokyo National Museum, see collection number: TG-2539, and another sold at Sotheby's Hong Kong, 8 October 2010, lot 2681. Some of the overglazed examples are also incised, such as three aubergine and yellow-enamelled bowls, one in the British Museum, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 330-1, pl. 11:143; one in the C. P. Lin Collection, illustrated in *Ming and Qing Chinese Arts*, Hong Kong, 2014, p. 207, no. 107; and a third sold at Christie's Hong Kong, 28 November 2018, lot 2923 (fig. 1).



(mark)

明萬曆 青花茄皮紫彩雙龍戲珠紋盤 雙圈六字楷書款

來源

靜觀堂珍藏中國藝術精品，香港佳士得，1996年11月3日，拍品 573 號

展覽

《歷代文物萃珍：敏求精舍三十週年紀念展》，香港，1990-1991年，圖版 147 號

此類深腹直口並飾以雙龍戲珠紋飾的萬曆彩瓷盤數量十分稀少，相當珍貴。全球公私珍藏中可見器形、紋飾相同，但色彩組合不一的萬曆盤。倫敦大維德基金會藏有一件青花黑綠彩的例子，見《Oriental Ceramics》，第 6 冊，圖 179。另比較兩件黃釉礬紅彩的例子，一藏於東京國立博物館，藏品編號 TG-2539，一於 2010 年 10 月 8 日於香港蘇富比拍賣，拍品 2681 號。亦見一類紋飾經錐拱再上釉的例子，如三件茄皮紫地黃彩龍紋盤，一藏於大英博物館，見《Ming Ceramics in the British Museum》，倫敦，2001 年，圖 11：143；一藏於香港長青館，見《長青館藏明清瓷、玉、角、竹、畫珐瑯》，香港，2014 年，圖版 107；一於香港佳士得 2018 年 11 月 28 日拍賣，拍品 2923 號（圖一）。

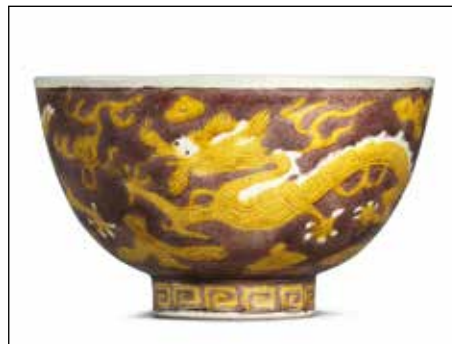


fig. 1 Sold at Christie's Hong Kong, 28 November 2018, lot 2923 (Price realised: HK\$3,700,000)

圖一 香港佳士得，2018年11月28日，拍品 2923 號
(成交價：港元 3,700,000)



2936

A RARE LARGE DATED SANCAI-GLAZED POTTERY 'DRAGON' CENSER

DATED WANLI 40TH YEAR BY INSCRIPTION, CORRESPONDING TO 1612 AND OF THE PERIOD

The exterior of the censer is boldly carved in high relief around the sides with a pair of scaly four-clawed dragons emerging from clouds and confronted below a black flaming pearl on the neck, with a yellow *nuyi* collar pendent from the upright rim incised in a panel on one side with the dated inscription, *Da Mingguo Wanli sishi nian suici renzi jiyue zhizao*, 'Made in the auspicious month of the *renzi* cycle in the 40th year of the Wanli reign of the Great Ming dynasty', flanked by a pair of upright handles carved with a vertical ribbed band between a *nuyi* terminal below and another overhanging above, all supported on three cabriole legs emerging from lion-masks.

21 in. (53.5 cm.) high, wood stand, wood cover with soapstone finial

PROVENANCE

Falk Collection, no. 57

Sold at Christie's New York, 16 October 2001, lot 150

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

US\$52,000-78,000

This magnificent censer belongs to a tradition of vigorously modelled, brilliantly glazed, large tripod censers dating back at least to the Yuan period. In 1964 a 14th century tripod censer (37 cm. high) with a dragon on one side and a phoenix on the other was excavated from the site of the Desheng Gate of the Yuan dynasty capital Dadu, modern Beijing, see Christie's Education, *Treasures from Ancient Beijing*, New York, 2000, p. 16, no. 5. The Metropolitan Museum of Art has in its collection a tripod censer (43.5 cm. high) with a dragon and phoenix in high relief, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 11, Tokyo, 1982, no. 20, which is dated by inscription to the 7th year of Zhengde, equivalent to AD 1512.

The present censer is even larger, 52.4 cm. high, and is dated by inscription to the 40th (*renzi*) year of Wanli, equivalent to AD 1612, and may be seen as the culmination of this tradition, which appears to begin sometime in the Yuan dynasty as a by-product of the tile-making industry. There was a flourishing industry making glazed architectural tiles in bright colours in southern Shanxi. Some of these tiles were for important buildings, made when the structure was under construction, when it was dedicated or when it was refurbished. In these instances an inscription was often applied to one of the tiles to commemorate the occasion. A large tile decorated in high relief in the collection of the Victoria and Albert Museum, London, is of this type and bears an inscription dated to the 27th year of Jiajing (equivalent to AD 1548) and states that the tile was part of the restoration to a temple in Zhili province; see R. Scott and R. Kerr, *Ceramic Evolution in the Middle Ming Period*, Percival David Foundation, 1994, p. 26, no. 37. In many instances, when the temples or other important buildings were constructed or refurbished, impressive new ritual vessels were also commissioned and inscribed with the appropriate date. It is probable that the present censer, with its large size, splendidly modelled high relief dragons and dated inscription, was made for such an occasion.



明萬曆四十年（1612）

三彩琉璃釉雙龍戲珠紋三足大香爐

「大明國萬曆四十年歲次壬子吉月製造」刻款

來源

Falk 舊藏，編號 57

紐約佳士得，2001 年 10 月 16 日，拍品 150 號

此類大型、釉色鮮麗的三足香爐至少於元代即已出現。1964 年，北京元大都德勝門遺址曾出土一件較小的三彩龍鳳紋香爐（37 公分）。紐約大都會博物館亦藏有一件近似的三彩龍鳳紋香爐（43.5 公分），上有正德七年（1512）紀年銘款（圖一）。

此類香爐的誕生與琉璃磚應有密切的關係。琉璃磚的主要產區為山西。用於重要建築時，多帶有紀年銘款。倫敦維多利亞與亞伯特博物館藏有一塊嘉靖二十七年（1548）紀年的琉璃天王磚（73 公分），據其銘文所述，是爲了位於直隸真定府井陘縣宜安社馬山村福昌寺重修時所燒造。在建造、重修重要建築物時，多會燒造相應的祭祀禮器。本拍品可能即爲該類場合所訂造。



fig. 1 Collection of The Metropolitan Museum of Art
圖一 紐約大都會博物館藏品



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2937

A MASSIVE WUCAI 'DRAGON' GU-FORM VASE

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

Modelled after an archaic bronze *gu*, the well-proportioned vase is decorated on the exterior with four horizontal registers depicting a total of twenty dragons in flight above waves and rocks. The mid-section is applied with four lion-form masks, and the unglazed base is pierced with four circular apertures for ventilation.

29 in. (73.5 cm.) high, box

PROVENANCE

Sold at Christie's London, 19 June 2001, lot 49

HK\$600,000-800,000

US\$78,000-100,000

The present vase is notable for its colourful enamels and impressive size. Compare with a very similar vase (75.2 cm.) sold at Sotheby's Hong Kong, 7 October 2015, lot 3662; and another example (74 cm.) decorated with dragons and phoenix in the Idemitsu Collection, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 203. Compare also with a slightly shorter blue and white version (69.4 cm.) in the Musée Guimet, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1981, fig. 81.

明萬曆 五彩龍穿花鋪首耳方觚式大瓶

長方框六字楷書橫款

來源

倫敦佳士得，2001年6月19日，拍品49號

五彩觚式瓶於萬曆時期頗為盛行，但尺寸如此瓶碩大者卻不為多見。2015年10月7日香港蘇富比曾拍賣一件紋飾相同的五彩觚式瓶（75.2公分），見拍品3662號。日本出光美術館亦藏一件五彩龍鳳紋觚式瓶（69.4公分），見《出光美術館藏品圖錄－中國陶磁》，東京，1987年，圖版203號。另可比較法國吉美博物館藏一件較小（69.4公分）但紋飾相若的青花觚式瓶，載於《Oriental Ceramics, The World's Great Collections》，第七冊，東京，1981年，圖81。



(mark)



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2938

A VERY RARE GILT-DECORATED CELADON-GLAZED GROUND 'DRAGON' JAR AND COVER

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The cylindrical jar is decorated around the exterior in gilt with a pair of five-clawed dragons with black-enamelled eyes striding in pursuit of flaming pearls amid clouds, flames and bats, between bands of alternating bats and *nuyi* heads, and bands of foliate scrolls, below a band of *wan* emblems encircling the neck and a band of keyfrets around the foot.

The domed cover is decorated with bats in flight amid clouds, centered by a bud-form finial, surrounded by keyfrets repeated at the rim. The interior and the underside are enamelled turquoise.

12¼ in. (32.6 cm.) high, box

PROVENANCE

Sold at Sotheby's New York, 2 June 1993, lot 404

Sold at Sotheby's Hong Kong, 5 November 1996, lot 924

HK\$4,500,000-5,500,000

US\$590,000-710,000

清嘉慶 粉青地描金雙龍趕珠紋壯罐 礬紅六字篆書款

來源

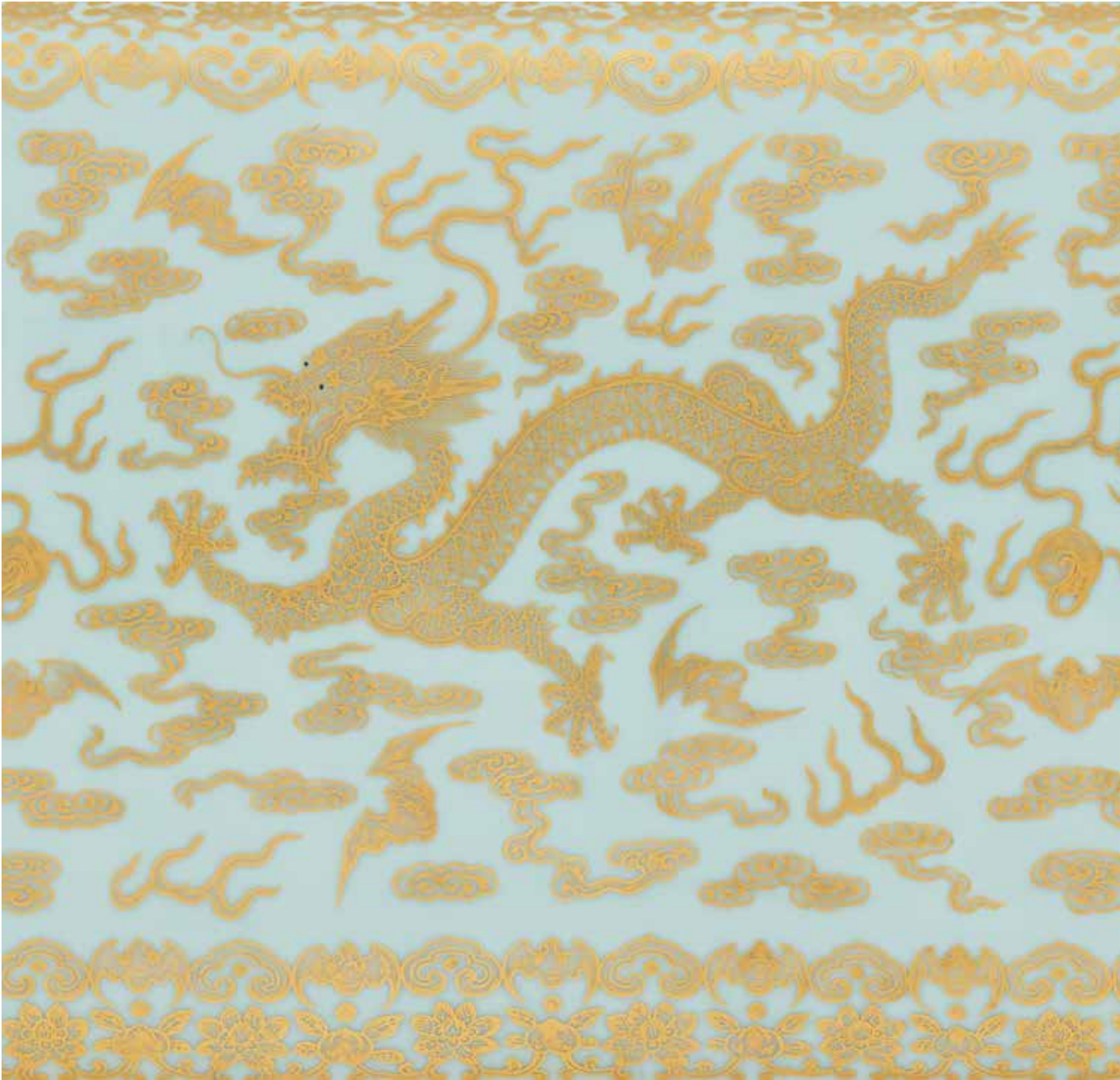
紐約蘇富比，1993年6月2日，拍品404號

香港蘇富比，1996年11月5日，拍品924號



(mark)





2938 Continued

The present vase is a superb example of the finest porcelain made by the Imperial kilns at Jingdezhen during the Jiaqing period. An entry from the Palace Archives dated to the 28th day of the 4th month of the Jiaqing 6th year shows a list of porcelain presented to the Emperor Jiaqing from Akdangga, the Superintendent of the Imperial kilns at Jingdezhen at the time. The list contains 'a pair of gilt-decorated abarello jars in Song-glaze', which refers precisely to the present type of jars. According to the *Taocheng jishi bei* (Commemorative Stele on Ceramic Production) composed in 1735 by Tang Ying, the Superintendent of the Imperial kilns from 1728-1756, the celadon-glaze, like that seen on the present jar, was made in imitation of the Song-dynasty *qingbai* wares made in the Hutian kilns, Jiangxi province.

Only one other example of this type but missing cover appears to be known, which was sold at Christie's London, 18 June 2002, lot 37. For other Jiaqing-marked vases with gilt decoration on celadon ground, see four garlic-mouth vases (18 cm.) in the National Palace Museum, Taipei, access numbers: *zhongci*-005117 – *zhongci*-005120. Compare also with a pair of Qianlong-marked gilt-decorated celadon-ground archaistic vases from the J.M. Hu Collection, sold at Sotheby's Hong Kong, 8 April 2010, lot 1803.



拍品通體施粉青宋釉，寶珠鈕蓋，蓋面金彩描繪洪福齊天紋，蓋口沿繪回文與罐圈足外牆回文相配。罐口沿繪卍字連綿紋一周，罐肩部與脛部均繪纏枝蓮壽桃紋及如意洪福紋上下兩周，形成對稱的嚴謹設計佈局。罐身繪兩條金色巨龍趕珠，金蝠翩躚雲間，富麗堂皇。器內及底均施松石綠釉，色彩飽滿。全器金彩保持完好，殊為難得。

據清宮《貢檔進單》記載，嘉慶六年「四月二十八日，九江關監督阿克當阿（由造辦處進）貢：……宋釉描金雲龍壯罐成對」。按「宋釉」，景德鎮督陶官唐英於雍正十三年作《陶成記事碑記》中有「一仿米色宋釉，系從景德鎮東二十里外，地名湘湖，有故宋窯址，覓得瓦礫，因仿其色澤款式。粉青色宋釉，其款式色澤同米色宋釉一處覓得」文字，

則知嘉慶六年景德鎮督陶官、九江關監督阿克當阿所進《貢檔》之「宋釉」，即本拍品所表現之粉青釉，而本拍品即為《貢檔》所載「宋釉描金雲龍壯罐」，其粉青釉色係根據景德鎮湘湖宋代窯址所發現之遺物而制，於考證清代宮廷制度史、清代御窯瓷器歷史極具意義。

存世近似例僅見另外一件，缺蓋，2002年6月18日於倫敦佳士得拍賣，拍品 37 號。其他嘉慶描金粉青地器可比較國立故宮博物院藏四件蒜頭瓶（18 公分），藏品編號：中 - 瓷 - 005117 至中 - 瓷 - 005120。另外參考暫得樓舊藏一對乾隆描金仿古紋粉青地瓶，2010 年 4 月 10 日於香港蘇富比拍賣，拍品 1803 號。

2939

A WUCAI 'DRAGON AND PHOENIX' THREE-TIERED BOX

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

The box comprises a circular cover and two circular trays. The top of the cover is decorated with a roundel enclosing a pair of confronted dragon and phoenix in flight amid clouds. The sides of the cover and trays are similarly decorated. The upper tray is inscribed on the interior in red with the character *tian*, 'Heaven', and the bottom tray is inscribed with the character *di*, 'Earth'. 4 $\frac{7}{8}$ in. (12.4 cm.) high, wood stand, box

PROVENANCE

Purchased in London, circa 1990s

Sold at Christie's Hong Kong, 28 May 2014, lot 3426

HK\$300,000-500,000

US\$39,000-65,000

清康熙 五彩龍鳳呈祥紋三層蓋盒 雙圈三行六字楷書款

來源

約 1990 年代購於倫敦

香港佳士得，2014 年 5 月 28 日，拍品 3426 號



(top view)



(mark)

2940

A FINE AND RARE UNDERGLAZE-BLUE AND GREEN-ENAMELLED 'DRAGON' DISH

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

The dish is painted on the centre of the interior with a double-line underglaze-blue medallion enclosing a ferocious five-clawed ascending dragon in pursuit of a flaming pearl amidst clouds outlined in blue and filled with green enamel. The exterior is similarly decorated with a pair of dragons in pursuit of flaming pearls.

8 $\frac{5}{16}$ in. (21 cm.) diam., box

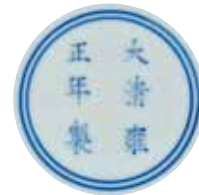
HK\$300,000-500,000

US\$39,000-65,000

It is rare to find a dish of this design with a Yongzheng mark. A nearly identical dish is in the National Palace Museum, Taipei, illustrated in *Catalog of the Special Exhibition of K'ang-his, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, no. 43. For Yongzheng-marked examples sold at auction, see a pair sold at Christie's Paris, 13 June 2007, lot 208, and a one sold at Christie's New York, 13 September 2012, lot 1533.

清雍正 青花綠彩雲龍戲珠紋盤 雙圈六字楷書款

此類青花綠彩雲龍戲珠紋盤為清代官窯經典品種，但署雍正款者相當稀罕，且本盤釉光、發色皆極佳，品相亦保存良好，十分難得。雍正近似例可參考國立故宮博物院藏品，見《清康熙乾名瓷》，台北，1986年，圖版43號；巴黎佳士得2007年6月13日於拍賣一對，拍品208號；及2012年9月13日紐約佳士得拍賣一件，拍品1533號。



(mark)



2941

A FINE AND RARE IRON-RED DECORATED CAFÉ-AU-LAIT GROUND 'DRAGON' DISH

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

The dish is finely painted in iron red with a ferocious five-clawed dragon in pursuit of a flaming pearl amid flames and clouds on the central medallion, with a border of rolling and crashing waves interspersed with jagged mountains on the exterior, all reserved on a *café-au-lait* glaze.

5¼ in. (13.4 cm.) diam., box

PROVENANCE

E. T. Hall Collection, no. 288

S. Marchant & Son, London

EXHIBITED

Oriental Ceramics Society, London; Ashmolean Museum, Oxford, *Iron in the fire: the Chinese Potters' exploration of iron oxide glazes*, 1988, Catalogue, no. 81

S. Marchant & Son, London, *Imperial Porcelain of Kangxi, Yongzheng and Qianlong*, 9 June-25 June 1996, Catalogue, p. 39, no. 23

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

US\$200,000-320,000

The visually striking combination of *café-au-lait ground* and iron-red decoration is very rare, and only two other pairs of dishes bearing this design appear to be known, one was sold at Christie's Hong Kong, 1 October 1991, lot 846, the other was sold at Christie's Hong Kong, 30 May 2005, lot 1470.

清雍正 米黃地礬紅彩雲龍戲珠紋盤 雙方框六字楷書款

來源

E. T. Hall 舊藏，編號 288

S. Marchant & Son，倫敦

展覽

倫敦東方陶瓷學會 / 牛津阿什莫林博物館，《Iron in the fire: the Chinese Potters' exploration of iron oxide glazes》，1998 年，圖版 81 號

S. Marchant & Son，倫敦，《Imperial Porcelain of Kangxi, Yongzheng and Qianlong》，1996 年 6 月，頁 39，圖版 23 號

米黃地礬紅彩品種十分少見，本盤飾以龍紋，更為稀罕。近似例似僅見香港佳士得拍賣兩對，一對於 1991 年 10 月 1 日拍賣，拍品 846 號；另一對於 2005 年 5 月 30 日拍賣，拍品 1470 號。





2942

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

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

The centre of the interior is decorated with a scaly five-clawed dragon leaping amid *ruyi*-clouds and flames above waves crashing against rocks, within a double-circle repeated at rim. The exterior is decorated with ten mythical animals gambolling amidst clouds and waves. All reserved on a brilliant purplish-blue ground. The base is covered with a blue wash over the underglaze-blue mark. 8 $\frac{3}{16}$ in. (22.3 cm.) diam., box

PROVENANCE

Sold at Sotheby's Hong Kong, 29 October 2001, lot 540

HK\$300,000-500,000

US\$39,000-65,000

明嘉靖 霽青地留白雲龍瑞獸海水紋盤 六字楷書款

來源

香港蘇富比，2001年10月29日，拍品540號

This unusual type of reverse decoration is a very distinctive technique of the Jiajing period. A dish of this design is in The Avery Brundage Collection at the Asian Art Museum of San Francisco, illustrated in *Chinese Ceramics*, London, 1996, no. 429.

此盤霽青色調泛紫，釉光亮麗，為嘉靖官窯中的佳作。紋飾相同的例子可參考 Avery Brundage 珍藏中一件，現藏舊金山亞洲藝術博物館，見《Chinese Ceramics》，倫敦，1996年，圖版429。



(mark)



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2943

A FINE BLUE AND WHITE 'DRAGON' BOWL

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

The well potted bowl is finely painted with a pair of five-clawed scaly dragons striding in pursuit of flaming pearls.
6¼ in. (16 cm.) diam., box

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 2000, lot 664

HK\$300,000-500,000

US\$39,000-65,000

清康熙 青花雙龍戲珠紋盤 雙圈六字楷書款

來源

香港蘇富比，2000年5月2日，拍品664號



(mark)



2944

A RARE *DOUCAI* LEMON YELLOW-GROUND
'DRAGON' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD (1622-1722)

The dish is decorated on the interior with a double-line medallion
enclosing a front-facing five-clawed dragon and a flaming pearl amid
clouds. The reverse is decorated with a dragon and phoenix in flight
amidst clouds above rolling waves and rocks, interspersed with a
flaming pearl. All reserved on a pale lemon-yellow ground.
8 $\frac{3}{8}$ in. (21.2 cm.) diam., box

PROVENANCE

T.T. Tsui Collection

Sold at Christie's Hong Kong, 29 April 1996, lot 754

EXHIBITED

Hong Kong Museum of Art, no. 175

LITERATURE

The Tsui Museum of Art - Chinese Ceramics IV, Qing Dynasty, Hong
Kong, 1995, no. 119

HK\$200,000-300,000

US\$26,000-39,000

清康熙 檸檬黃地門彩雲龍戲珠紋盤 雙圈六字楷書款

來源

徐展堂舊藏

香港佳士得，1996年4月29日，拍品754號

展覽

香港藝術館，編號175

出版

《徐氏藝術館·陶瓷IV·清代》，香港，1995年，圖版119號



(mark)



2945

A FINE UNDERGLAZE-BLUE LEMON
YELLOW-GROUND 'DRAGON' Ogee BOWL

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

The bowl is painted on the exterior in underglaze blue with a pair of dragons in flight amidst clouds, and painted on the centre of the interior with a dragon medallion, all reserved on a rich lemon-yellow enamel.

6¼ in. (17.2 cm.) diam., box

PROVENANCE

Sold at Christie's Hong Kong, 1-2 October 1991, lot 858

Sold at Christie's London, 18 June 2002, lot 39

HK\$ 500,000-800,000

US\$ 65,000-100,000

清乾隆 青花雲龍紋檸檬黃地盤 六字篆書款

來源

香港佳士得，1991年10月1-2日，拍品858號

倫敦佳士得，2002年6月18日，拍品39號



(mark)



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2946

A RARE LARGE MING-STYLE BLUE AND WHITE
RESERVE-DECORATED 'DRAGON' VASE, *MEIPING*

QING DYNASTY, 18TH CENTURY

The vase is strongly potted with a broad rounded shoulder, the tapered body is finely incised and reserved in white with a sinuous five-clawed dragon in pursuit of a flaming pearl amidst *ruyi*-clouds and above turbulent waves crashing against rocky boulders, all reserved on an inky-blue cobalt ground imitating the Ming-style 'heaping and piling' effect. The base is unglazed.

14½ in. (36.8 cm.) high

PROVENANCE

Sold at Christie's Hong Kong, 30 April 2001, lot 657

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

US\$260,000-390,000

清十八世紀 青花留白暗刻海水雲龍紋梅瓶

來源

香港佳士得，2001年4月30日，拍品657號





2946 Continued

Two closely related *meiping* of comparable height are known, one (36.1cm.) is in the Asian Art Museum of San Francisco, published by René Lefebvre d'Argencé in *Chinese Ceramics in the Avery Brundage Collection*, p. 114, no. LII C, where it is dated Ming dynasty, 16th century, but later published by He Li in *Chinese Ceramics A New Comprehensive Survey*, San Francisco, 1996, pp. 290-91, no. 592, and re-dated to the Yongzheng period; the other from The Studio of the Clear Garden, was sold at Christie's New York, 22 March 2018, lot 604 (36.8 cm.) (US\$732,500)(fig. 1).

The white areas of the Asian Art Museum *meiping* have a network of crackling which may have occurred during its rapid cooling after the firing process. The same crackling also occurs on a similar reserve-decorated vase of this form but smaller (23.8 cm.) in the National Palace Museum, Taipei, illustrated in *Blue-and-white Ware of the Ming Dynasty*, Book I, Hong Kong, 1963, p. 64, no. 12 (fig. 2). Originally catalogued as early Ming, it is possible that it also dates to the early Qing period. The Taiwan example is discussed by Soame Jenyns, *T.O.C.S.*, vol. 31, 1957-59, 'Visit to Pie-kou, Taiwan', p. 56, pl. 15a.

The present *meiping* and the other similar examples are based on Yongle prototypes such as the similarly decorated vase but of slightly different form illustrated in the Chang Foundation exhibition catalogue, *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Taipei, 1996, no. 66 (fig. 3). On this excavated *meiping*, the body of the dragon is also carved under the clear glaze and is shown against a rich blue ground of breaking waves bordered above and below by bands of petal lappets. On the later Yongzheng *meiping*, the blue wave ground has become more of a dark blue wash and the breaking waves are confined to a band at the bottom.

本梅瓶為盛清景德鎮御窯廠追摹永樂之作。瓶身腹部錐拱趕珠五爪龍一條，肩飾如意雲紋，脛部飾波濤紋，隙地滿染深青色，器底白胎，整體造型氣勢磅礴。造型、紋飾、尺寸相當的近似例可參考另外兩件。一為 Avery Brundage 藏品（36.1 公分），現藏舊金山亞洲藝術博物館，曾載於《Chinese Ceramics in the Avery Brundage Collection》，頁 114，圖 LII C，書中定年為明十六世紀，後出版於《Chinese Ceramics A New Comprehensive Survey》，舊金山，1996 年，圖版 592，定年經更改為雍正。另一例為澄園山房舊藏（36.8 公分），2018 年 3 月 22 日於紐約佳士得拍賣，拍品 604 號（成交價：美元 732,500）（圖一）。

國立故宮博物院藏有一件較小的青花波濤白龍紋梅瓶（23.8 公分）（圖二），著錄於《故宮藏瓷—明青花瓷（一）》，香港，1963 年，圖版 12，其紋飾、造型與本拍品及上述二例相若，白釉部分亦有開片現象，與舊金山藝術博物館梅瓶相同，惟院方將之定年永樂。相關討論可參閱 Soame Jenyns 撰「Visit to Pie-kou, Taiwan」，東方陶瓷學會期刊，第 31 冊，1957-59 年，頁 56。

景德鎮珠山御器廠曾出土一件永樂青花波濤白龍紋梅瓶（40 公分），見《景德鎮出土明初官窯瓷器》，台北，1996 年，圖版 66 號（圖三），其應為此類梅瓶之原型。永樂時期的梅瓶撇足弧度較大，整體造型相對修長。主紋飾雖相同，但地子飾有海水波濤紋，而肩部與脛部各飾一圈蓮瓣紋，與清代滿布藍地的佈局不同。



fig. 1 Sold at Christie's New York, 22 March 2018, lot 604 (Price realised: US\$732,500)
圖一 紐約佳士得，2018 年 3 月 22 日，拍品 604 號（成交價：美元 732,500）



fig. 2 A blue and white reserve-decorated *meiping*, dated Yongle period. 23.8 cm. high
Collection of the National Palace Museum, Taipei
圖二 青花波濤白龍梅瓶 定年永樂 高 23.8 公分
國立故宮博物院藏品



fig. 3 A blue and white reserve-decorated *meiping*, Yongle period. Excavated from Zhushan, Jingdezhen. Collection of the Jingdezhen Ceramics Institute
圖三 明永樂 青花波濤白龍梅瓶
景德鎮珠山御器廠出土 景德鎮陶瓷研究所藏品



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2947

A GILT AND IRON-RED DECORATED BLUE AND WHITE SEAL PASTE BOX AND COVER

MAOQIN DIAN MARK IN GILT AND IRON RED, JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The domed cover is finely painted with a pair of three-clawed dragons in gilt and outlined in iron red with flames rising from their haunches as they circle a rectangular cartouche enclosing the characters *Maoqin Dian* (Hall of Merit and Diligence) in seal script, all reserved against a ground of pencilled pale underglaze-blue clouds. The box is similarly decorated with a pair of dragons.

9 in. (23 cm.) diam., box

PROVENANCE

J.M. Hu Collection

Sold at Sotheby's New York, 15 September 1999, lot 91

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

US\$260,000-390,000

清嘉慶 青花金紅彩龍紋「懋勤殿」大印盒 六字篆書款

來源

暫得樓舊藏

紐約蘇富比，1999年9月15日，拍品91號



(mark)





2947 Continued

The cover of the present seal paste box is inscribed with the mark *Maoqin Dian* (Hall of Merit and Diligence), which is the name of a hall within the Qianqing Palace in the Forbidden City constructed in the 14th year of the Jiaqing period (1535). *Maoqin Dian* was one of the Emperor's main study during the Qianlong and Jiaqing periods, where they read palace memorials and appreciated calligraphy and paintings. Thus, many of the Imperial seals were kept at *Maoqin Dian* for direct access. The three-clawed dragons on the present box suggest that it was made during the first four years of the Jiaqing period when his father, the Emperor Qianlong, reigned as the Emperor Emeritus.

Six other seal paste boxes and covers of this type are known. One is in the Palace Museum, Beijing, which still has traces of cinnabar seal paste inside the box, included in *The Complete Collection of Treasures of the Palace Museum, Small Refined Articles of the Study*, Hong Kong, 2009, no. 288 (fig. 1); one sold at Sotheby's New York, 23 October, 1976, lot 322, then sold at Poly Beijing, 6 December 2011, lot 4983; one sold at Sotheby's Hong Kong, 13 December 1977, lot 539; one sold at Sotheby's Hong Kong, 8 November 1982, lot 163; one sold at Christie's Hong Kong, 13 January 1987, lot 519; one from the collection of Abigail Adams, sold at Christie's New York, 29 March 2006, lot 445, now in the Studio of Measure, exhibited in *No Doubts*, Christie's Shanghai, 2014, see *Catalogue* no. 35; and the pair to the present box, sold at Sotheby's New York, 4 June, 1985, lot 77.

大尺寸印泥盒，其盒體直徑逾 20 公分，遠較常見蠶印盒直徑 5.5–12.5 公分為大，其寬大扁圓盒身所盛印泥平淺，尤其利於大型蠶印鈐用，為清宮懋勤殿鈐印寶璽所特製專用。

懋勤殿，位於紫禁城內乾清宮西廳，為存放當朝正在使用的寶璽之場所。始建於明嘉靖十四年 (1535) 「取懋文勤武之義，故以貯典籍文房」。據沈初《西清筆記》卷四記載：「御用銅、玉、凍石印章，皆貯懋勤殿，有《寶藪》一冊，每遇御筆書畫發下，用寶諸臣擇印章字句合用者，位置左右，以令工人」。清代乾隆、嘉慶二位皇帝常在此批閱奏本、鑒賞書畫。據《國朝宮史續編》嘉慶間《寶藪》一冊，所載寶璽多至九百餘方，貯懋勤殿。因此在清代，每當內府書畫鑒定之後，都要將其交到懋勤殿鈐印寶璽。同時自乾隆九年，在懋勤殿中編修《石渠寶笈》、《天祿琳琅》、《秘殿珠林》、《西清古鑒》等書。尤其嘉慶即皇帝位後，《秘殿珠林》、《石渠寶笈》三編的編纂工作均在懋勤殿完成，或即本品製作之緣起。印泥盒所飾龍紋三爪，與盒底「大清嘉慶年製」款識相配，表明系嘉慶四年之前，乾隆皇帝身為太上皇訓政時期，為嘉慶皇帝御用而製。

此一品種目前已知者計七件。除本品外，另外六件為：清宮舊藏一件，其盒內仍存有故時硃砂印泥，見故宮博物院藏文物珍品全集《文玩》，香港，2009 年，圖版 288 號（圖一）；暫得樓舊藏一件，與本品原成對，1985 年 6 月 4 日於紐約蘇富比拍賣，拍品 77 號；紐約蘇富比 1976 年 10 月 23 日第 322 號拍品，後於 2011 年 12 月 6 日北京保利拍賣，拍品 4983 號；香港蘇富比 1977 年 12 月 13 日第 539 號拍品；香港蘇富比 1982 年 11 月 8 日第 163 號拍品；香港佳士得 1987 年 1 月 13 日第 519 號拍品；Abigail Adams 舊藏，紐約佳士得 2006 年 3 月 29 日第 445 號拍品，現藏衡齋，2014 年曾於上海佳士得《不惑》展覽展出，見展覽圖錄圖版 35 號。

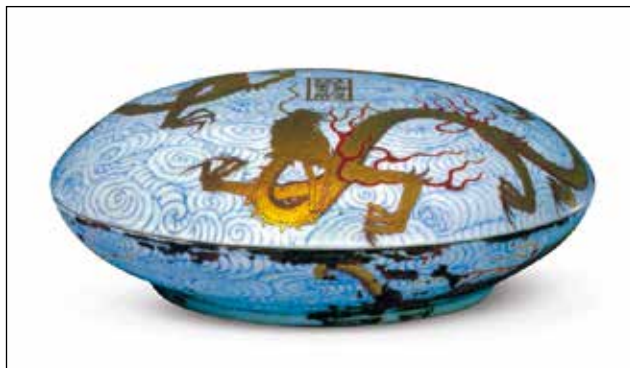


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



紫雲殿

2948

A RARE IRON-RED DECORATED 'CHILONG' GARLIC-MOUTH VASE

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

The exterior is painted in shades of iron-red with three *chilong* with
sinuous bodies and split tails chasing each other.

7½ in. (19.5 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

A bottle of this rare design and form is in the Palace Museum, Beijing,
illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the
Palace Museum collection*, Hong Kong, 1989, p. 240, no. 69 (fig. 1);
another from the J. M. Hu Collection, was sold at Christie's New York,
28 March 1996, lot 388.



(mark)



清雍正 礬紅彩螭龍紋蒜頭瓶 雙圈六字楷書款

此瓶以礬紅描繪三隻螭龍，器形及紋飾皆屬罕見。近似例可參考北京博
物院所藏一件，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁
240，圖版69號（圖一）；及胡惠春舊藏一件，1996年3月28日於紐約佳
士得拍賣，拍品388號。

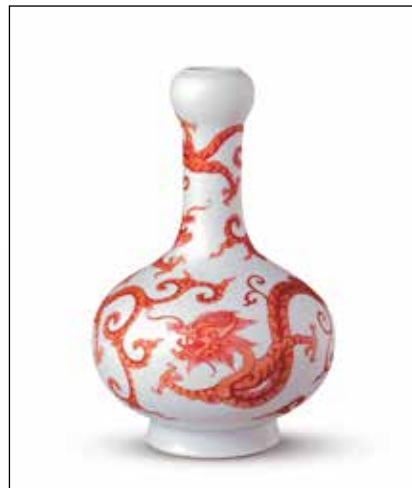


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

2949

A BLUE AND WHITE 'DRAGON' JAR

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

The exterior is finely painted in underglaze blue with a pair of five-clawed dragons in flight and in pursuit of flaming pearls amidst clouds and flames, below a band of Eight Buddhist Treasures at the shoulders and above a band of upright petals at the foot.

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

PROVENANCE

Sold at Christie's London, 9 June 1997, lot 95

HK\$300,000-500,000

US\$39,000-65,000

清乾隆 青花雙龍戲珠紋罐 六字篆書款

來源

倫敦佳士得，1997年6月9日，拍品95號



(mark)



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2950

A VERY RARE LARGE UNDERGLAZE-BLUE AND COPPER-
RED DECORATED PEAR-SHAPED VASE, *YUHUCHUNPING*

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

The vase is painted in underglaze red with two ferocious five-clawed dragons striding amidst underglaze-blue clouds in pursuit of a flaming pearl, above a band of foaming waves and a classic scroll encircling the spreading foot.

19¼ in. (49 cm.) high

PROVENANCE

Sold at Sotheby's London, 11 June 1991, lot 205

Sold at Christie's New York, 16 September 1999, lot 328

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

US\$260,000-390,000

清乾隆 青花釉裏紅雙龍戲珠紋大玉壺春瓶 六字篆書款

來源

倫敦蘇富比，1991年6月11日，拍品205號

紐約佳士得，1999年9月16日，拍品328號



(mark)



2950 Continued

The combination of underglaze-blue and copper-red on porcelain is one of the most difficult techniques accomplished by potters at the imperial kilns in Jingdezhen. The firing of the highly-temperamental copper-red posed a significant challenge to potters, making the present vase with its well-controlled vivid copper-red and vibrant tone of underglaze blue a very rare and successful example of the High Qing imperial kilns.

The present vase is further distinguished by its large size, which would have made it even more difficult to fire successfully. No other Qianlong-marked underglaze-blue and copper-red *yuhuchunping* of this size and design appears to have been published. Similar Qianlong-marked examples decorated with dragons are found in the form of bottle vases and *tianqiuping*, such as the ones in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Shanghai, 2000, no. 209 (bottle vase, 45 cm.), no. 210 (*tianqiuping*, 47 cm.), no. 211 (*tianqiuping*, 55 cm.).

Compare also to a group of unmarked underglaze-blue and copper-red *yuhuchunping* dated to the Yongzheng period in the Qing court collection, including one (44 cm.) decorated with peaches and bats (**fig. 1**), a smaller one (31.5 cm.) with peaches, and one with a lotus scroll (30 cm.), see *ibid.*, pp. 212-214, nos. 193-195.

此玉壺春瓶體型碩大，氣勢恢宏，並較北京故宮現所發表之清宮舊藏最大尺寸之雍正青花釉裏紅桃福紋玉壺春 44 公分略高，且均為無款官窯，參見《青花釉裏紅》下，上海，2000 年，頁 212，圖 193（圖一）。拍品通體以青花畫海水雲紋，釉裏紅畫雙龍戲珠紋，發色鮮豔。因釉裏紅和青花料窯內發色溫度佳點不同，故如拍品般顏色皆鮮豔者極為難燒，且拍品尺寸巨大，更增添了燒制成功的難度。

雍正皇帝極為喜愛紅色龍紋玉壺春瓶，不但將一件「口有缺處」的大玉壺春瓶修好，還以此瓶為樣本燒造龍紋小玉壺春瓶，並對畫樣提出了自己的修改意見。如據清宮《造辦處活計清檔》「琺瑯作」記載，雍正十年「七月二十四日，據圓明園來帖內稱本日司庫常保、首領薩木哈持出白地紅龍玉壺春瓶一件，口上有缺處，隨黑漆座；白磁玉壺春瓶一件，隨黑漆座。傳旨：此白地紅龍玉壺春瓶上紅龍畫得甚好，但龍尾不甚爽利。上下花紋亦好，畫得略渾些。可將此小玉壺春瓶照大小瓶上龍形畫下，酌量或畫兩條或畫一條。其龍尾改畫爽利些，上下花紋照樣俱要畫清楚，照（燒）琺瑯。再口上缺處著補好。欽此。」「於七月二十七日，將原白地紅龍大玉壺春瓶一件，口上缺處收拾妥，司庫常保、首領薩木哈持進交太監滄州收，訖。」「於八月初六日，（據）圓明園來帖內稱本日司庫常保、首領薩木哈來說太監滄州交白磁小玉壺春瓶二件。傳旨：若前日交出小玉壺春瓶二件。傳旨：若前日交出小玉壺春瓶不合式，可將此二件預畫。欽此。」「於九月初一日，畫得白地紅龍小玉壺春瓶一件。司庫常保、首領薩木哈持進交太監滄州呈進，訖。」「於九月初八日，畫得白地紅龍小玉壺春瓶一件。司庫常保、首領薩木哈持進交太監滄州呈進，訖。」

除燒造琺瑯紅色龍紋玉壺春瓶外，雍正皇帝亦曾以同一只紅龍大玉壺春瓶為樣本，傳旨燒造填白釉玉壺春瓶。《清檔》雍正十年「記事雜錄」：「八月初六日，據圓明園來帖內稱本日司庫常保、首領薩木哈來說太監滄州傳旨：著將二十四日交出白地畫紅龍大玉壺春瓶照樣旋木樣，交與年希堯燒填白釉幾件。欽此。本日交內務府總管年希堯家人鄭天錫持去，訖。」



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



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2951

A VERY RARE *FAMILLE ROSE* LEMON YELLOW-GROUND
'NINE-DRAGON' *DENG* AND COVER

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

The bowl is brilliantly enamelled with a pair of dragons striding above waves in pursuit of a flaming pearl below a key-fret band, supported on a tall stem decorated with two bands of dragons, all raised on a domed foot with two further dragons above waves. The similarly decorated cover is surmounted by an iron-red spherical finial. The bright enamels are reserved on a lemon-yellow ground. There is an impressed mark on the underside of the cover and the underside of the bowl.

10¾ in. (27 cm) high, box

PROVENANCE

Sold at Sotheby's Hong Kong, 29 April 1997, lot 692

HK\$4,500,000-5,500,000

US\$590,000-710,000

清乾隆 檸檬黃地粉彩九龍紋蓋登 六字篆書印款

來源

香港蘇富比，1997年4月29日，拍品692號



(marks)



2951 Continued

The present *deng* was a ritual vessel made by imperial command for the main hall of the Temple of Imperial Ancestors. The vessel *deng* was used in antiquity as a food vessel for meat soup during banquets among nobles, and had since been adopted as a ritual vessel. It is different from the vessel *dou* in that it has a spherical finial on the cover as opposed to a rope-twist handle.

In Qianlong 13th year (1748), regulations on ceramic ritual vessels made for state temples were promulgated. According to the regulation, *deng* made for the main hall of the Temple of Imperial Ancestors had a yellow ground with elaborate design of dragons and waves. A coloured illustration showing such *deng* was included in *Huangchao liqi tushi* (The Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Dynasty) (fig. 1), which is nearly identical to the present example. An imperial edict issued in the 13th year of the Qianlong reign indicates that the porcelain ritual vessels were made at the Imperial kilns at Jingdezhen under the supervision of Tang Ying.

A very similar Qianlong-marked *famille rose* yellow-ground *deng* was included in the Chinese University of Hong Kong exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, 1973, no. 47. Compare also with two *famille rose* yellow-ground *deng* dated to the 18th-19th century in the Huaihai Tang Collection, include in the Chinese University of Hong Kong exhibition *For Blessings and Guidance: the Qianlong Emperor's Design for State Sacrificial Vessels*, 2019, see *Catalogue*, p. 187 (fig. 2).



fig. 1 Coloured illustration of *deng* made for the main hall of the Temple of Imperial Ancestors, included in *Huangchao liqi tushi* (The Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Dynasty)
圖一 《皇朝禮器圖式》彩繪本「太廟正殿登圖」

登原為中國古代貴族宴享時盛放太羹（又稱大羹，即素味肉湯）的器皿。後發展為祭祀用禮器，並出現瓷質登。《禮記·祭統》注：「登，豆下附也。」《爾雅·釋器》：「木豆謂之豆，竹豆謂之籩，瓦豆謂之登。」北宋高宗崇義《三禮圖》曰：「以其盛滫，故有蓋。」所以登外形與豆相似，而蓋紐則不同。豆為鉤紐（即繩紐），登為圓紐。

清代瓷質祭器根據不同顏色區別其在祭祀中的不同功用和使用場合。據《皇朝禮器圖式》記載，乾隆十三年（1748年）欽定瓷登祭器，其中仿古青銅器紋瓷登以黃、藍、紅、月白、白五色用於地壇、天壇、日壇、月壇、先農壇及太歲壇等處的祭祀活動。而本拍品則據《皇朝禮器圖式》彩繪本「太廟正殿登圖」（圖一），為清代皇帝祭祀祖先之用，故用檸檬黃地九龍紋以呈皇帝身份。據《清檔》「如意館」資料記載，清宮乾隆朝壇廟瓷祭器皆為唐英奉旨始燒：乾隆十三年「於五月初二日，司庫白世秀將壇廟祭器紙樣十五分……各隨細目摺片交太監胡世傑、張玉呈覽。奉旨：祭器內……磁器交江西唐英燒造……其磁器內每十件多做備用二件……俱趕祭祀各壇廟日期以前送到。自冬至祭天壇日為初次，其餘按次送至，不得有誤。」

登上部呈礮式盃形，下接圓柱形足，足下有覆鉢形底。通體內、外施檸檬黃釉。上附傘形蓋，蓋頂置圓珠紐。蓋口和登口部均繪藍料彩回紋，蓋繪龍紋，以為天。登腹部、足部繪四層海水龍紋以為地。整體紋飾設計嚴謹，作工精細，色彩斑斕。蓋內頂和登外底均摹印「大清乾隆年製」六字三行篆書款，為乾隆朝初創清代瓷登制度之作品，故傳世品相當少見。比較華光草堂藏一件乾隆款登，載於《華光草堂珍藏清代瓷器》，1973年，圖版47號；以及懷海堂藏一對十八至十九世紀的粉彩登，曾於2019年香港中文大學文物館舉辦《皇朝禮器》展覽中展出，見展覽圖錄，圖版187號（圖二）。



fig. 2 A pair of *famille rose* yellow-ground *deng*, Qing dynasty, 18th-19th century. Courtesy of the Huaihai Tang Collection
圖二 清十八／十九世紀 檸檬黃地粉彩登一對 懷海堂藏品



2952

A RARE *DOUCAI* AND IRON-RED DECORATED 'DRAGON' DISH

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

The dish is painted on the interior with an iron-red five-clawed dragon in pursuit of a flaming pearl amid flames and billowing underglaze-blue clouds, emerging from rolling waves crashing against an angular outcrop outlined in underglaze blue and enamelled in aubergine and varying tones of green. The exterior is painted with a pair of iron-red dragons striding through underglaze-blue clouds. The eyes of the dragons are highlighted in black enamel.

8 $\frac{3}{8}$ in. (21.2 cm.) diam., box

PROVENANCE

Bluett & Sons, London

A private collection, formed in England and the Republic of
Ireland

Sold at Sotheby's London, 19 June 2002, lot 47

HK\$400,000-600,000

US\$52,000-78,000

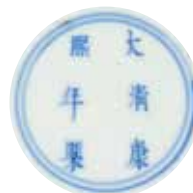
清康熙 礬紅鬥彩海水龍紋盤 雙圈六字楷書款

來源

Bluett & Sons, 倫敦

於英國及愛爾蘭建立之私人舊藏

倫敦蘇富比, 2002年6月19日, 拍品47號



(mark)



2953

A FINE AND RARE UNDERGLAZE-BLUE
AND IRON-RED DECORATED 'DRAGON'
BOWL

YONGZHENG SIX-CHARACTER SEAL MARK IN BLACK ENAMEL AND
OF THE PERIOD (1723-1735)

The bowl is painted on the exterior with a pair of iron-red dragons
in pursuit of flaming pearls amid underglaze-blue clouds above a
band of upright petal lappets. The centre of the interior is painted
with a medallion enclosing a dragon in similar design.
5 in. (12.6 cm.) diam., box

PROVENANCE

Sold at Sotheby's New York, 19 March 1997, lot 311

HK\$280,000-350,000

US\$37,000-45,000

清雍正 青花礬紅彩雲龍戲珠紋盤 黑彩六字篆書款

來源

紐約蘇富比，1997年3月19日，拍品311號



(mark)



2954

A FINE AND RARE WUCAI 'DRAGON' CUP

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

The finely potted cup is painted in bright enamels and underglaze blue with two sinuous four-clawed dragons in flight in pursuit of flaming pearls amidst clouds.

3 $\frac{5}{8}$ in. (9.3 cm.) diam., Japanese wood box

PROVENANCE

Sold at Sotheby's Hong Kong, 16 May 1989, lot 337

Sold at Christie's Hong Kong, 1 November 2004, lot 1103

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

US\$ 130,000-190,000

No other Yongzheng cup of this design appears to be published. The present cup was probably made early in the Yongzheng period, as it compares closely to late Kangxi cups and bowls, such as a Kangxi-marked *doucai* bowl painted with dragon medallions in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, no. 159 (fig. 1), which is also potted with deep rounded sides rising to a straight rim, and inscribed with a mark in three vertical columns, possibly by the same hand as the potter who inscribed the present cup given the similarity in the modulation of each stroke and the spacing between strokes. The manner in which the dragons and clouds are painted is also similar, although the use of turquoise enamel was not found on the Kangxi example.

清雍正 五彩雙龍戲珠紋盃 雙圈三行六字楷書款

來源

香港蘇富比，1989年5月16日，拍品337號

香港佳士得，2004年11月1日，拍品1103號

此盃造型精緻，胎體細膩，釉彩柔和，迄今未見其他相同器形及紋飾的例子。根據器形、繪畫、款識風格等方面進行比較，應為雍正官窯早期作品。上海博物館藏有一件康熙鬥彩雲龍紋盃，載於《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版159號（圖一），其深腹直口的造型與此盃相若，款識亦為三行款，筆法與本品上所見基本相同，應為同一人所寫。兩件的繪畫風格皆為精細，但此盃的釉彩似更勝一籌，光澤度極佳，而且加入了雍正時期新研發出的松石綠釉，使得整體畫面更為生動、更顯層次感。



(mark)



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



DRAGONS FROM THE EMPIRE - IMPERIAL CERAMICS FROM THE YIDETANG COLLECTION
龍行皇天 - 藝德堂珍藏御製陶瓷

2955

AN EXTREMELY RARE IMPERIAL YANGCAI PUCE,
BLUE, AND BLACK-ENAMELLED 'DRAGON AND
PHOENIX' SGRAFFITO PINK-GROUND TEA BOWL AND
COVER

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

The bowl is finely enamelled in puce enamel with a dragon and phoenix in flight with eyes picked out in black amid blue-enamelled clouds above a band of conjoined *nuyi* heads and a band of dots around the foot, against a pale pink-enamelled *sgraffito* ground incised with feathery scrolls. The cover is similarly decorated. The top of the cover and the base of the bowl are inscribed with the iron-red reign marks reserved on a turquoise enamel. The interiors are covered with a transparent glaze.

4 in. (10.2 cm.) diam., box

PROVENANCE

Sold at Sotheby's New York, 23-24 April 1975, lot 342

Sold at Sotheby's New York, 16 September 2008, lot 125

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

US\$260,000-390,000

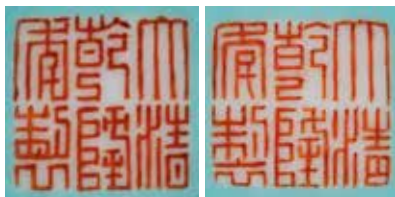
清乾隆 御製洋彩粉地錦上添花藍料胭脂紅

彩描金龍鳳呈祥紋蓋盃 礬紅六字篆書款

來源

紐約蘇富比，1975年4月23-24日，拍品342號

紐約蘇富比，2008年9月16日，拍品125號



(marks)





fig. 1 A pink-enamelled blue and white moonflask, Qianlong mark and period. Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2968
圖一 清乾隆 青花胭脂紅料雙鳳戲珠紋龍耳扁壺 舒思深伉儷舊藏 香港佳士得 2010年12月1日 拍品 2968 號



fig. 2 An iron-red decorated sgraffito bowl and cover, Qianlong period. Collections of Mrs. Henry J. Bernheim and The Met Museum, sold at Christie's New York, 15 September 2016, lot 967
圖二 清乾隆 白地軌道鑿紅彩磁器 舒思深伉儷舊藏 紐約佳士得 2016年9月15日 拍品 967 號

2955 Continued

This exquisite tea bowl and cover is a masterpiece of the 18th-century imperial kilns at Jingdezhen. It is a successful combination of colour, composition and texture on a three-dimensional space. The making of this bowl and cover was an especially difficult one that required the utmost finesse and precision. After the initial firing, the bowl and cover were enamelled in pale pink and then exquisitely painted with a pair of dragon and phoenix in puce enamel, with clouds and other secondary elements in blue enamel. Of special note is the pale pink-enamelled ground, which was finely incised with a feathery scroll in a design known as *jinshang tianhua*, 'flower brocade', which did not appear on porcelain prior to the Qianlong reign, and was particularly effective in creating a more textured surface and a more layered effect conveying a sense of depth.

There are two versions of this 'flower brocade', applied to the two most esteemed types of porcelains made for the Qianlong court *fangcai* and *yangcai*. In one group the delicate scroll or lattice on the background enamel was painted, while in the other the design was incised into the background enamel. The current bowl and cover belongs to the latter group, yet distinguishes itself from other examples in this group by having the scroll design incised into the background enamel after, as opposed to before, the enamelled design on top.

The painting of the puce-enamelled dragon and phoenix is exceptionally fine and is comparable in quality and style to the painting of the phoenix found on the pink-enamelled blue and white moonflask from the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2968 (fig. 1).

No other tea bowl and cover with the same intricate design and colour combination appears to have been published. Similar examples are found with iron-red decoration reserved on a white-enamelled *sgraffito* ground, such as a tea bowl and cover in the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong, Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1995, p. 332, no. 13, opposite to a similarly decorated cup and cup stand, see *ibid.*, p. 333, no. 14; another tea bowl and cover in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Nanjing, 2003, p. 276; one from the Collections of Mrs. Henry J. Bernheim, and The Met Museum, sold at Christie's New York, 15 September 2016, lot 967 (fig. 2); and a pair of cups in the National Palace Museum, Taipei, illustrated in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'eng-lung Porcelain Ware from the Ch'ing Dynasty*, Taipei, 1986, p. 154, no. 128.

蓋盃是清代宮廷飲茶用具，適於單人細細品飲。盃蓋略小於盃口，扣於盃內口，是為品茗時刮漂浮之茶葉所用。拍品蓋鈕內及盃底施松石綠釉，而蓋內與盃內壁皆施白釉，與常見釉上彩瓷內外均施松石綠釉規制不同，應為觀茶湯色而特製。

拍品蓋及盃外壁施粉紅彩軌道錦地為飾，其上以藍料彩繪雲紋，胭脂紅彩繪龍鳳紋，蓋及盃之口沿、圈足與蓋鈕均描金裝飾，以青花釉裡紅的裝飾風格仿銅胎畫琺瑯器類，極盡奢華之姿。如2010年12月1日，香港佳士得《妙色瑩然——舒思深伉儷珍藏宮廷御製藝術精品》專場，圖錄編號2968，清乾隆青花胭脂紅料雙鳳戲珠紋龍耳扁壺，即可作為裝飾風格之比較（圖一）。因軌道洋彩技法又稱「錦上添花」，與龍鳳紋相配，而有錦上添花龍鳳呈祥之宮廷吉祥寓意。

軌道，又名雕地，為借鑒瓷胎畫琺瑯技法，以粉彩及軌道兩種工藝珠聯璧合而成，其製作系在彩釉面上以尖銳工具細緻剔劃的紋樣，線條細如毫芒、宛若「錦地」，並於其上用沒骨法繪以粉彩紋飾，便成粉彩軌道紋，宮內稱之為「錦上添花」。景德鎮稱作「耙花」。流行於乾隆時期琺瑯彩、粉彩瓷器裝飾，其後各朝瓷器上亦有採用，但工藝水準則每況愈下。存世之乾隆粉彩軌道御瓷，多見於清宮舊藏。本蓋盃的「錦上添花」製作工序與近例有所不同，先於粉地上描繪胭脂紅彩、藍料彩紋飾後，再進行剔劃，非常罕見。

類似錦上添花藍料胭脂紅彩描金龍鳳呈祥紋磁器類物，極為稀少。較此品種常見之器，則為白地軌道鑿紅彩磁器，如北京故宮博物院藏品，參見《故宮珍藏康雍乾瓷器圖錄》，北京，1989年，頁332，圖13；Henry J. Bernheim 夫人珍藏，後入藏美國大都會博物館，售於紐約佳士得，2016年9月15日，拍品編號967（圖二）；南京博物院藏品，出版於《宮廷珍藏：中國清代官窯瓷器》，南京，2003年，頁276；及國立故宮博物院藏一對盃，參見《清康雍乾名瓷》，台北，1991年，頁154，圖版128。





(two views 兩面)

2956

A RARE COPPER-RED DECORATED
'DRAGON AND PHOENIX' VASE, MEIPING

QING DYNASTY, 18TH CENTURY

The high-shouldered vase is painted in underglaze red of brilliant raspberry tone with a dragon and phoenix in flight amidst a peony scroll, their eyes picked out in underglaze blue, below bands of conjoined *nuyi*-heads, classic scroll and trefoil scroll around the neck, and above a band of upright petal lappets above the foot. 13½ in. (34.3 cm.) high, box

PROVENANCE

Sold at Christie's Paris, 11 June 2008, lot 110

HK\$600,000-800,000

US\$78,000-100,000

It is rare to find a copper-red decorated vessel with the 'dragon and phoenix' design and fired with such a vibrant and even tone. The 'dragon and phoenix' design is more often found on *doucai* vases of this period, such as a larger *meiping* with cover (43.6 cm. high) dated to the Qianlong period, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p.259, no. 237.

清十八世紀 釉裏紅龍鳳呈祥紋梅瓶

來源

巴黎佳士得，2008年6月11日，拍品110號

釉裏紅以銅紅為著色劑，但於高溫下十分不穩定，因此成功例子極少。本瓶之釉裏紅發色鮮艷、均勻，為盛清官窯中難能可貴的佳作。瓶上繪以龍鳳穿牡丹紋，除此例之外，似未見於其他同期梅瓶上。近似例多為鬥彩品種，如北京故宮博物院藏一件較大的帶蓋梅瓶（高43.6公分），飾龍鳳穿花紋，見故宮博物院藏文物珍品全集《五彩·鬥彩》香港，1999年，圖版237號。



another view
另一面





back view
背面

THE PROPERTY OF A GENTLEMAN

2957

A FINE FAMILLE ROSE YELLOW-BACK
'POPPY' DISH

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

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

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

US\$390,000-650,000

PROVENANCE

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

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

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

清雍正 外檸檬黃釉內粉彩虞美人題詩盤
雙圈六字楷書款 粉彩或為後加

題詩：含芳如有意，呈彩亦當時
「佳麗」、「四時」、「長春」印

來源

倫敦蘇富比，2002年6月19日，拍品50號

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

含芳如
有意
呈彩亦
當時





A MAGNIFICENT AND EXTREMELY RARE SONG DYNASTY *TIXI* LACQUER TRAY

Rosemary Scott,
Senior International Academic Consultant Asian Art

This rare and particularly beautiful Song dynasty *tixi* lacquer tray has been preserved as an heirloom by a Japanese family. It was acquired in the Edo period (AD 1603-1867) by the owner of a sake brewery in Osaka and passed down through generations of his descendants to the current owner. The tray is an especially fine example of Song dynasty lacquer decorated using a technique known in Japan as *guri* 屈輪 lacquer. The name *guri* is a term referring to the designs on the lacquer, which resemble the form of a sword pommel. In China this type of lacquer is called *tixi* (剔犀, literally 'carved rhinoceros'), while in English it is best described as 'carved layered lacquer'. The technique involves the application of successive layers of differently coloured lacquer through which are carved linear designs using a u-shaped or v-shaped cut in order to display the different coloured layers. The current dish benefits from three different colours – brown, red and ochre – the top layer being glossy brown.

The *tixi* technique can be seen very occasionally on lacquers as early as the Han to Three Kingdoms period (206 BC-AD 280) and the Shanghai Museum has in its collection a small *tixi* lacquer box of this date (see 中國歷代漆器藝術 *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pp. 82-3, no. 44). However, these sophisticated lacquers with carved scrolling designs came to prominence amongst the luxury items treasured by the elite in the Song dynasty. Excavated examples of Song dynasty carved lacquer are rare, but as early as 1957 a box was published (see Shi Shuqing 史樹青, *Qilin zhi xiaolu* (漆林識小錄 A short note on lacquer inscriptions), *Wenwu* 文物, No. 7, 1957, pp. 56-7. Unfortunately, the 1957 report in *Wenwu* only illustrated a rubbing of the design on the top, but the piece is, nevertheless, significant for two reasons: Firstly, it has on the base an inscription reading Zhenghe *nian zhi* 政和年製 (made in the Zhenghe reign, AD 1111-1118) and, secondly, on the interior of its lid is a seal mark reading *gong bao* 宮寶 (palace treasure), which indicates that as early as the beginning of the 12th century carved lacquers were being made for the Northern Song court.

In the 1980s and 1990s *tixi* lacquers were excavated from a small number of Southern Song and Jin dynasty sites in Jiangsu, Fujian and Shanxi provinces. In 1986 two multi-Tiered boxes were excavated from Southern Song tombs at Chayuanshan 茶園山, Fuzhou City, Fujian (see *Zhongguo meishu quanji - Zhongguo qiqi quanji*, 4 *Sanguo-Yuan* 中國美術全集 - 中國漆器全集 4 三國 - 元, Fuzhou, 1998, nos. 120 and 121). Both boxes have red lacquer as the top tier. One of the boxes has three sections and has lobed sides tiered (no. 121), while the other is octagonal and has four sections (no. 120). The latter

comes from a tomb dated to the second year of the *Duanping* 端平 period (AD 1235). In 1992 *tixi* items closer in style to the current dish were excavated from Southern Song tombs in Mingqing xian 閩清縣, Fuzhou City, Fujian, including a small round box and the fragments of a larger box (see *ibid.*, nos. 122 and 123). Amongst the *tixi* lacquers excavated from Song dynasty tombs in Jiangsu province are a mirror case, a round, domed, box excavated in 1991, and a fan handle (see *ibid.*, nos. 124, 129, and 130). However, the excavated *tixi* lacquer closest in terms of style and fineness of execution to the current dish is a rectangular dressing case with internal tray, which was excavated from a Jin dynasty tomb in Datong City, Shanxi province (see *In a Myriad of Forms: The Ancient Chinese Lacquers, op. cit.*, pp. 90-1, no. 49).

This last rectangular box shares with the current dish wide grooves, which display the differently coloured lacquer layers particularly well, and a narrow, especially fluent, top layer of black lacquer, which gives the design a refined delicacy. It is interesting to note that similar fine scrolling designs have been found on moulded bricks excavated from a decorative path in the ruins of the garden belonging to an important Northern Song government building at Luoyang, which was the western capital of the Northern Song dynasty and was known as a significant cultural centre (see *Top 100 New Archaeological Discoveries of China 1990-1999*, 中國十年百大考古新發現, Beijing, 2002, p. 745).

Amongst Song dynasty *tixi* lacquers preserved in international collections, the examples which most closely match the complexity and delicacy of design of the current dish are a circular box and tray in the collection of the Tokugawa Art Museum, Nagoya, a rectangular tray from the same collection – both included in the exhibition *The Colors and Forms of Song and Yuan China – Featuring Lacquerwares, Ceramics, and Metalwares* 宋元之美 - 伝来の漆器を中心に, Nezu Institute of Fine Arts 根津美術館, Tokyo, 2004, nos. 45 and 51, and a dish of similar size to the current dish, which was included in the same exhibition, no. 50. It is interesting to note that the Nezu exhibition included another Southern Song dynasty *tixi* lacquer dish of similar size to the current dish (exhibit no. 58), while the *Special Exhibition – Oriental Lacquer Arts* 特別展 - 東洋の漆工芸 held at the Tokyo National Museum in 1977 included three dishes of similar shape and size (see catalogue nos. 31, 32 and 38). It seems likely that this particular shape and size of dish was particularly revered in Japan, possibly for use in tea ritual, and has therefore been carefully preserved. Even amongst these treasured heirlooms, the current dish stands out for its quality of execution and fine condition.

宋 剔犀寶相花紋漆盤

蘇玫瑰

國際亞洲藝術部學術總監

此例珍罕宋代剔犀漆盤品相完美，是一個日本家族的傳世之寶。江戶時代（公元 1603 至 1867 年），大阪一家清酒廠老板購入此盤，代代相傳至現任藏家手中。在宋代近似例中，此乃圭臬之作，其技法在日本又名「屈輪」，以寶劍圓柄來形容漆層圖案。此類漆藝在中國名「剔犀」，而英文的說法是「carved layered lacquer」，即「疊彩雕漆」。剔犀工藝是用各色漆料交替髹塗，再用側刀剔成 U 形或 V 形線條，刀鋒過處各色漆層一目了然。本拍品髹褐、朱、赭三色漆料，表層的褐漆光潤肥腴。

剔犀技法可見於零星幾件漢至三國時期（公元前 206 至公元 280 年）的漆器，其中一例小巧的剔犀漆盒為上海博物館珍藏，圖見《中國歷代漆器藝術》頁 82-3 編號 44（上海：2018）。然而，這類工藝卓絕的卷草紋漆器，卻是盛極一時的宋代菁英階層奢侈品之一。出土宋代雕漆實例少之又少，但早於 1957 年曾有一例見於著錄，圖見《文物》1957 年第 7 期頁 56-7 所載史樹青撰寫的〈漆林識小錄〉。可惜的是，《文物》1957 年發表的報告中，僅收錄了器頂的紋樣拓片，其重要意義有二：首先，器底銘「政和年製」（公元 1111 至 1118 年）；其次，蓋內刻篆書款「宮寶」，可見早於公元十二世紀初，已有為北宋宮室特製的雕漆之作。

上一世紀八、九十年代，在江蘇、福建、山西境內，若干南宋與金代遺址亦曾出土一批剔犀器物。1986 年，福建省福州市茶園山南宋古墓出土了兩個多層漆盒，圖見《中國美術全集：中國漆器全集（第 4 卷）》之「三國至元」編號 120 及 121（福州：1998）。兩者表層均髹朱漆：一例有三層，飾稜邊（編號 121）；其二為八方四層（編號 120）。後者為墓葬文物，斷代為端平二年（公元 1235 年）。1992 年，福建省福州市閩清縣南宋古墓出土的一批剔犀器物，其風格與本拍品更為接近，其中有一例小圓盒，以及一個器型較大的漆盒殘片，詳見前述著作編號 122 及 123。江蘇省南宋古墓文物中也有剔犀作品，例如 1991 年出土的鏡箱及一例覆鉢狀圓盒，此外還有一個扇柄，詳見前述著作編號 124、129 及 130。但論及風格與工藝造詣，與本拍品最接近的剔犀出土文物，應是山西大同金代古墓的剔犀長方套盒，圖見前述《中國歷代漆器藝術》頁 90-1 編號 49。

前述長方漆盒跟本漆盤一樣，刀工峻深圓轉，突顯了各色漆層紋理之豐富，而且兩者表層的黑漆均輕薄腴潤，紋飾在襯托之下益發婉約流暢。有意思的是，在洛陽（北宋西京及文化名城）出土的一處北宋官府衙署花園遺址，其花徑的模製方磚所示的卷草紋也與本拍品如出一轍，詳見《中國十年百大考古新發現》頁 745（北京：2002）。

觀乎海外收藏的宋代剔犀器物，紋飾之細膩工緻能企及本拍品者包括：名古屋的德川美術館藏圓盒連盤及長方盤，兩者均曾亮相東京根津美術館 2004 年舉行的《宋元の美：伝來の漆器を中心に》展覽（編號 45 及 51），同場展出的尚有一例大小與本拍品相若的漆盤（編號 50）。值得一提的是，根津美術館展覽中尚有一件大小相近的南宋剔犀漆盤（展品編號 58），而東京國立博物館 1977 年舉行的《特別展：東洋の漆工芸》展覽中，也有三例形制、大小近似本漆盤的作品，詳見圖錄編號 31、32 及 38。據此看來，此類形制和器型的漆器在日本地位崇高，它們或被視為茶道用具，故保存至今仍品相完好。本漆盤的雕工之精與品相之佳，在這批世襲代傳的珍罕漆器中，仍屬不可多得的典藏之作。



PROPERTY FROM A JAPANESE FAMILY PRIVATE COLLECTION
日本家族私人珍藏

2958

AN EXQUISITE AND EXTREMELY RARE THREE-COLOUR TIXI LACQUER CIRCULAR TRAY

SONG DYNASTY (960-1279)

The rounded tray is superbly carved through layers of red, ochre and brown lacquer to depict a large central flowerhead surrounded by four smaller flowerheads, each divided by a half floral blossom and all against a ground of abstract scrolls. The exterior is carved with a classic scroll, above two horizontal bands on the foot. The base is lacquered brown.
8 $\frac{3}{8}$ in. (21.2 cm.) diam., Japanese wood box

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

US\$390,000-520,000

PROVENANCE

Acquired in the Edo period (1603-1867) by the owner of a sake brewery in Osaka (by repute), and thence by descent within the family to the current owner

宋 剔犀寶相花紋漆盤

來源

日本大阪清酒造廠主人珍藏，入藏於江戶時代（傳），此後一直於家族中流傳至現任藏家





增定家譜

2958 Continued

盤圓形，矮圈足。表面髹褐漆，刀口斷層處露相間朱、黃漆。盤心雕盛放寶相花一朵，周圍飾八朵大小相間的寶相花紋，外壁雕卷草紋一周。底部髹褐漆。漆色光滑瑩潤，雕刻流暢委婉，古樸素雅。此盤一直於同一日本家族中流傳，保存狀況極佳，非常難得。



back view
背面



2959

A JIAN 'HAIKATSUGI' GREYISH BROWN-GLAZED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is finely potted with thin, rounded sides supported on a short foot, applied with an attractive mottled greyish-brown glaze thinning to an olive-green colour, stopping irregularly above the foot revealing the dark-brown body.
4½ in. (11.5 cm.) diam., Japanese wood box dated to 1782

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

The Maeda Family Collection, Japan, acquired prior to 1782 (according to inscription on Japanese wood box)

The cover of the Japanese wood box accompanying the current lot bears an inscription recording the head of the Maeda Family renewed the cloth wrap of this bowl in *Tenmei* second year, corresponding to 1782. The Maeda Family was one of the most powerful feudal warlords ruling central Japan from the 16th to 19th century. This type of Jian bowl, covered with an unusual greyish-brown glaze, was revered in Japanese tea ceremony, and was known as *haikatsugi tenmoku* (ash-covered) or *ki tenmoku* (yellow) bowl in Japan.



inscription on Japanese wood box
日本木盒上之題記

南宋 建窯「灰被天目」盃

連日本朱漆盃托

來源

日本前田家珍藏，入藏於 1782 年以前（根據日本木盒上之題記）

本拍品之原裝木盒蓋底記有天明二年（1782）及前田家之題記。前田家為日本江戶時期重要藩主。本盃內外施灰褐色釉，釉薄處露青黃色，在日本稱為「灰被天目」或「黃天目」，被視為重要茶道用器。



2960

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with a narrow groove below the rim, covered overall with a lustrous black glaze streaked with fine 'hare's fur' markings on the interior and exterior where the glaze stops irregularly above the foot exposing the chocolate-brown body. 4 $\frac{1}{8}$ in. (12.4 cm.) diam., Japanese wood box

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

A Japanese private collection, acquired in the 1980s

南宋 建窯兔毫盞

來源

日本私人珍藏，入藏於 1980 年代



(two views 兩面)



2961

2961

A SMALL CARVED DING
CONICAL BOWL

NORTHERN SONG DYNASTY (960-1127)

With widely flared sides, the interior is finely incised with petals radiating from the centre. The bowl is covered inside and out with a glaze of ivory tone that continues over the shallow ring foot onto the base. 5¼ in. (14 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

北宋 定窯刻花斗笠盤



2962

2962

A SMALL DING
PERSIMMON-GLAZED
FLOWER-SHAPED DISH

NORTHERN SONG DYNASTY (960-1127)

The dish is thinly potted with flared sides rising to a petal-shaped rim. It is covered overall in a lustrous rust-brown glaze continuing over the flat base stopping around the centre, revealing the smooth biscuit body.

4¼ in. (10.7 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

北宋 定窯柿釉花瓣口盤

2963

A DING BLACK-GLAZED
CONICAL TEA BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is potted with wide flaring sides rising from a small, delicate foot, and is covered overall with a lustrous black glaze that thins to a mushroom colour at the rim and above the shallow recessed foot.

5 $\frac{5}{16}$ in. (14 cm.) diam., box

HK\$300,000-500,000

US\$39,000-65,000

北宋 定窯黑釉茶盞



2963

2964

A DING CARVED 'LOTUS'
BOWL AND COVER

NORTHERN SONG DYNASTY (960-1127)

The bowl is carved around the exterior with two lotus blossoms. The domed cover with a broad rim is similarly carved with lotus and surmounted by a double-gourd finial. Both the cover and bowl are applied to the exterior and interior with a transparent glaze of ivory tone.

2 $\frac{7}{8}$ in. (7.4 cm.) diam.

HK\$250,000-300,000

US\$33,000-39,000

北宋 定窯刻蓮瓣紋蓋盃



2964



2965

2965

A JUN SKY-BLUE GLAZED
DISH

NORTHERN SONG DYNASTY (960-1127)

The dish is well potted with shallow sides rising to a slightly inturned rim, supported on a short foot. It is covered overall with a lavender-blue glaze thinning to mushroom at the mouth rim, with the exception of the brown-dressed foot, and a small purple spot on the exterior.

7 in. (17.6 cm.) diam., Japanese wood box

HK\$ 100,000-150,000

US\$13,000-19,000

PROVENANCE

Sold at Bonhams Hong Kong, 2 June 2016, lot 1

北宋 鈞窯天藍釉盤

來源

香港邦瀚斯，2016年6月2日，拍品1號

2966

A SMALL JUN 'BUBBLE' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The rounded sides are covered in a thick glaze of greyish-blue colour paling to a mushroom tone at the slightly inverted rim and stopping unevenly above the buff foot.

3 $\frac{3}{8}$ in. (9.2 cm.) diam., box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Ruth Dreyfus Collection
John Sparks, Ltd., London
Arthur M. Sackler (1913-1987) Collections
Else Sackler (1913-2000) Collection, and thence by descent from within the family
Sold at Christie's New York, 17 March 2017, lot 1146

EXHIBITED

Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collection*, Jerusalem, 1987

A similar bowl of comparable size (9.1 cm.) is illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 138, pl. 406.

北宋/金 鈞窯天藍釉小盃

來源

Ruth Dreyfus 珍藏
John Sparks, Ltd., 倫敦
亞瑟·塞克勒 (1913-1987) 珍藏
艾爾斯·塞克勒 (1913-2000) 珍藏，此後在家族中流傳
紐約佳士得，2017年3月17日，拍品1146號

展覽

以色列博物館，《3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collection》，耶路撒冷，1987年



2966

2967

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. The base is inscribed with the character, *yuan*.

8¼ in. (21 cm.) diam. box

HK\$600,000-800,000

US\$78,000-100,000



carved inscription on base
底部銘款

北宋 定窯白釉刻蓮紋折沿盤

底部銘款：苑





2968

2968

A LARGE JUN DISH

NORTHERN SONG DYNASTY (960-1127)

The shallow dish is well potted with rounded sides rising to the slightly inverted rim encircled on the exterior by a finger-moulded band. The dish is covered overall with a crackled glaze of pale lavender tone which thins to mushroom at the rim, and continues onto the countersunk base which has five spur marks.

10 $\frac{7}{8}$ in. (27.6 cm.) diam., box

HK\$100,000-200,000

US\$13,000-26,000

北宋 鈞窯天青釉盤



2969

2969

A YAOZHOU CELADON MOULDED 'BOYS' CONICAL BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

With gently sloping sides and slightly flaring rim, the interior is moulded with two young boys holding a continuous floral meander holding two peony blooms, all under a bubble-suffused olive-green glaze stopping neatly around the foot

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

HK\$120,000-150,000

US\$16,000-19,000

北宋 / 金
耀州窯青釉印童子花卉紋盃

2970

A RARE LONGQUAN CELADON
VASE, MEIPING

NORTHERN SONG DYNASTY (960-1127)

The vase is covered to the exterior with a densely crackled, translucent glaze of celadon tone. The countersunk base is left unglazed exposing the white biscuit body.

8½ in. (21.5 cm.) high, box

HK\$300,000-500,000

US\$39,000-65,000

北宋 龍泉青釉梅瓶

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

2971

A RARE YUE CARVED OCTAGONAL
EWER AND COVER

NORTHERN SONG DYNASTY (960-1127)

The body is divided into eight panels by vertical raised ribs, with a large peony carved on two adjacent panels on the two main sides, the remaining panels with single peony sprays, all between bands of lotus petals, interrupted by the curved spout and S-shaped handle, and the cover is similarly shaped with six panels divided by raised ribs and surmounted by a double-flower-head finial, all covered with a glossy clear glaze of greyish-green tone, the underside with four spur marks.

7½ in. (19 cm.) high, Japanese wood box

HK\$240,000-320,000

US\$32,000-41,000

PROVENANCE

A Japanese private collection, acquired in the 1970s
Sold at Christie's New York, 14-15 September 2017,
lot 1151

The octagonal sides and carved decoration of the present ewer appear to derive from metalwork. The faceted form in particular is a shape suited to metalworking, but which would have presented a considerable challenge to the potter.

It is rare to find this form in Yue ware, although a related *qingbai* octagonal ewer is illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, p. 146, no. 426. Two related Yue ewers, one with a sketchily carved floral design which continues across vertical ribs and with a flaring neck, and the other with carved floral pattern and a lotus-petal finial, are also illustrated *Mayuyama Seventy Years*, vol. 1, *op. cit.* p. 117, nos. 335 and 336.

北宋 越窯刻牡丹紋八棱式帶蓋執壺

來源

日本私人珍藏，入藏於 1970 年代
紐約佳士得，2017 年 9 月 14-15 日，拍品 1151 號



2970



2971



2972

2972

A SMALL RUSSET-
SPLASHED BLACK-
GLAZED JAR

SONG DYNASTY (960-1279)

The jar is covered overall with an attractive glossy black glaze speckled with russet stopping before the foot. The base is left unglazed.

3 $\frac{7}{8}$ in. (10 cm.) high

HK\$180,000-260,000

US\$24,000-34,000

宋 黑釉褐斑小罐



2973

2973

A JIZHOU BLACKISH-
BROWN GLAZED OVOID
JAR

SONG DYNASTY (960-1279)

A thick, even dark brown glaze is applied to the exterior of the vase that extends to the inner rim and stops in an irregular line above the foot. The base is unglazed, revealing the buff body.

8 $\frac{5}{8}$ in. (21.9 cm.) high, Japanese box

HK\$200,000-300,000

US\$26,000-39,000

宋 吉州窯黑褐釉小口瓶



2974

2974

A PAIR OF QINGBAI CUPS AND STANDS

SOUTHERN SONG DYNASTY (1127-1279)

Each cup is potted with rounded sides and a straight rim supported on a short foot ring; the stands are potted in the form of a circular tray supported on a slightly splayed foot and punctuated underside. Both are covered inside and out with a clear crackled glaze of pale greenish-white tone pooling to an aquamarine colour at the recesses, the unglazed undersides revealing the fine white body. Larger cup: 2¾ in. (7.5 cm.) diam.

Larger stand: 4½ in. (10.4 cm.) diam., Japanese wood box (4)

HK\$80,000-150,000

US\$11,000-19,000

南宋 青白釉盃連盞托一對



2975

A JIZHOU PAPER-CUT RESIST-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The interior is decorated in resist technique with paper-cut decoration of two phoenix in flight reserved in brown against the variegated, buff ground. The exterior is covered in a 'tortoise-shell' glaze of dark brown colour mottled in beige falling short of a knife-cut edge above the low, narrow foot ring.

4¾ in. (11.1 cm.) diam., Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

南宋 吉州窯剪紙貼雙鳳紋玳瑁釉盃



2975 (two views 兩面)

PROPERTY FROM THE COLLECTION OF RONALD W. LONGSDORF

2976

A RARE INSCRIBED AND DATED DING LOBED DISH

EARLY NORTHERN SONG DYNASTY, WITH INSCRIPTION DATING TO FIRST YEAR OF *TAIPINGXINGGUO* REIGN, CORRESPONDING TO AD 976 AND OF THE PERIOD

The dish is thinly potted with a flat base rising to five petal-lobes, applied inside and out with a clear glaze of pale ivory tone, with 'tear marks' on the reverse side. The flat base is unglazed, revealing the fine, white body written in black ink with a two-line poem followed by a *Taipingxingguo* first year, sixth day of the sixth month date, corresponding to AD 976, and a signature Liu Zhang of Jianzhou prefecture.

7¼ in. (18.5 cm.) diam., box

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

US\$78,000-130,000

PROVENANCE

K.Y. Fine Art, Hong Kong, 2011

EXHIBITED

J.J. Lally & Co. Oriental Art, *Early Chinese White Wares: The Ronald W. Longsdorf Collection*, New York, 11 September to 3 October 2015, cat. no. 21

The inscription may be translated as 'Yi Ding vessels [are white] as frosty snow [by] the light of the moon through ten thousand li of clouds. On the sixth day of sixth month of the first year of *Taipingxingguo* reign, written by Liu Zhang of Jianzhou prefecture.'

The characters *Yi Ding* inscribed on the current dish can also be found and incised on two other Ding bowls dating to the Five Dynasties, one in the Shanghai Museum, the other in the Palace Museum, illustrated in *Selection of Ding Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, no. 30. There has been much scholarly debate over the interpretation of these two characters, with some suggesting *Yi* should be read as *Yang*, referring to Quyang where the Ding kilns are located; some suggesting they stand for Yizhou and Dingzhou in Hebei; and some suggesting this group were made for the military governor of Yiding area (*Yiding jiedushi*).

Three Ding vessels excavated from the underground palace of the Jingzhisi Temple pagoda were inscribed in ink with a *Taipingxingguo* second year date, corresponding to 977, one year after our current dish. The first is a lobed dish incised with a *guan* character, illustrated in *Ding Kiln of China*, Beijing, 2012, p. 72, no. 60. The second is a Ding box, illustrated in Liu Tao, *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, p. 4, no. 1-16. The third is a Ding censer moulded with Buddhist figures, illustrated in *Complete Collection of Ceramics Art Unearthed in China -3- Hebei*, Beijing, 2008, no. 93.

北宋太平興國元年（976）定窯墨款花口盤

來源

繼遠美術，香港，2011年

Ronald W. Longsdorf 珍藏

展覽

藍理捷，《Early Chinese White Wares: The Ronald W. Longsdorf Collection》，紐約，2015年9月11日-10月3日，圖錄圖版21號

盤底墨書「甌開易定凝霜雪，巧妝月色萬里雲。太平興國元年六月六日，建州府劉章題」。傳世有另外兩件定窯盤底刻「易定」二字，均定年五代，一件藏上海博物館，另一件藏北京故宮博物院，著錄於《定窯雅集：故宮博物院珍藏及出土定窯瓷器薈萃》，北京，2012年，圖30。學界對於「易定」二字之含義一直未有定案，有學者認為「易」通「陽」，指的正是定窯窯址所在地曲陽；有學者認為二字指河北易州及定州；亦有學者認為此批瓷器為「易定節度使」所燒製。

定州市貢院內靜志寺塔基地宮出土了三件墨書「太平興國二年」款的定窯白瓷，時間比本盤晚一年。第一件為刻「官」字款劃蟬紋盤，著錄於《中國定窯》，北京，2012年，頁72，圖60。第二件為蓋盒，著錄於劉濤著，《宋遼金紀年瓷器》，北京，2004年，圖1-16。第三件為貼塑人像雙耳爐，著錄於《中國出土瓷器全集-3-河北》，北京，2008年，圖93號。



reverse
背面



PROPERTY FROM THE CHAMBER OF YOUNG
SNOW COLLECTION
少雪齋珍藏

2977

A FINE LONGQUAN
CELADON 'LOTUS' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is moulded to the exterior with a band of slender lotus petals, emanating from the foot. It is covered in a glaze of soft bluish sea-green tone, pooling in the crevices of the decoration and stopping neatly at the foot. 6½ in. (15.6 cm.) diam.

HK\$240,000-380,000

US\$32,000-49,000

PROVENANCE

Mayuyama & Co., Ltd., Tokyo

Sold at Sotheby's London, 11 May 2016,
lot 23

南宋 龍泉青釉蓮瓣盃

來源

繭山龍泉堂，東京

倫敦蘇富比，2016年5月11日，拍品
23號



2977

2978

A CIZHOU-TYPE SGRAFFITO
WHITE-GLAZED BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is carved through a layer of creamy-white slip to the biscuit body with geometric swirls. The recessed base is unglazed.

4¾ in. (11.7 cm.) diam., Japanese box

HK\$500,000-700,000

US\$65,000-90,000

北宋 磁州窯系白釉刻花鉢式盃



2978

PROPERTY FROM A PRIVATE ASIAN FAMILY COLLECTION

2979

A JUN PURPLE-SPLASHED DISH

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The thickly potted dish with a flat everted rim is evenly covered with a milky sky-blue glaze thinning to mushroom at the rims and on the ring foot, accentuated with purple splashes particularly to the top. The underside has three small spur marks exposing the fine grey body.

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

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

A Hong Kong private collection formed in the late 1970s to early 1990s

北宋/金 鈞窯天藍釉紫斑折沿盤

來源

香港家族珍藏，建立於 1970 年代晚期至 1990 年代初期



PROPERTY FROM A PRIVATE ASIAN FAMILY COLLECTION

2980

AN EXTREMELY RARE PALE CELADON-GLAZED COMPRESSED GLOBULAR JAR

YONGLE PERIOD (1403-1425)

Of broad, compressed form, the jar is covered all over, and on the base, with an attractive pale 'winter-green' glaze thinning on the short neck and pooling slightly in darker tears beneath three modified biscuit florettes on the sloping shoulders, the interior covered with a crackled white glaze.

6¼ in. (15.8 cm.) wide, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Tai Sing Fine Antiques Ltd, Hong Kong

A Hong Kong private collection formed in the late 1970s to early 1990s

EXHIBITED

Kau Chi Society of Chinese Art, *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery, the Chinese University of Hong Kong*, Hong Kong, 19th December 1981 to 18th February 1982, cat. p. 92

Only very few Yongle porcelains with this delicate, clear, bluish-green glaze have survived, including two Yongle jars of the same form in the Qing Court collections. The jar in the Palace Museum, Beijing, which measures 14.1 cm. across its base is illustrated in *Monochrome Porcelain The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 134-5, no. 123, where the glaze colour is described as *cuiqing*, bluish-green or jade green. The example from the National Palace Museum, Taipei, which measures 12.3 cm., is illustrated in *Porcelain of the National Palace Museum, Monochrome Ware of the Ming, Book I*, Hong Kong, 1968, p. 50, pls. 10, 10a and 10b, where the colour of the glaze is described as *dongqing*, 'winter green'. An almost identical example, also with three biscuit florettes on the shoulder, was sold at Christie's New York, 16-17 September 2010, lot 1357.

明永樂 翠青釉罐

來源

大成古玩有限公司，香港

香港家族珍藏，建立於 1970 年代末至 1990 年代初

展覽

求知雅集及香港中文大學文物館協辦，《求知雅集珍藏：中國古陶瓷展》，香港，1981年12月19日至1982年2月18日，圖錄頁 92

永樂翠青釉器傳世量極少，兩岸故宮各藏一件青釉罐，北京故宮藏品為 14.1 公分寬，著錄於故宮博物院藏文物珍品全集《顏色釉》，香港，1999 年，圖 123 號；台北故宮藏品為 12.3 公分寬，著錄於《故宮藏瓷：明單色釉瓷》，卷一，香港，1968 年，圖版 10、10a、10b。紐約佳士得 2010 年 9 月 16-17 日拍賣一件，同樣肩部小繫被改刻成朵花紋，拍品 1357 號。



2981

A LONGQUAN CELADON CARVED 'FLORAL SCROLL'
BOWL

MING DYNASTY (1368-1644)

The bowl is fluidly carved on the exterior with two rows of lotus petals below a classic scroll around the mouth, the interior with a composite floral scroll surrounding a central medallion with a flowerhead, covered overall with a thick glaze of sea-green tone, with the exception of a ring on the base revealing the greyish-brown body.

8 $\frac{3}{8}$ in. (21.2 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

明 龍泉青釉刻纏枝花卉紋蓮瓣盃



2982

A RARE AND SUPERBLY PAINTED BLUE
AND WHITE 'MANDARIN DUCK' VASE,
YUHUCHUNPING

YUAN DYNASTY (1279-1368)

The vase is freely painted in cobalt blue around the body with pairs of mandarin ducks swimming amid lotus flowers and aquatic plants, between narrow bands of classic scroll and larger lotus panels. The slender trumpet neck is decorated with upright plantain leaves above a band of key-frets, the flared mouth and foot with further decorative borders.

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

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

PROVENANCE

Eskenazi, London, no. 9627

A Southeast Asian collection

Sold at Christie's London, 15 November 2000, lot 14

The Sam and Myrna Myers Collection, Paris, acquired in 2000

A Japanese private collection, acquired 2018

EXHIBITED

Montreal Museum of Archaeology and History, Montreal, 2016

Kimbell Art Museum, Texas, 2017

LITERATURE

Jean-Paul Desroches, *Two Americans in Paris: A Quest for Asian Art*, Paris, 2016, no. 283

元 青花蓮池鴛鴦紋玉壺春瓶

來源

埃斯肯納齊，倫敦，編號 9627

東南亞私人珍藏

倫敦佳士得，2000 年 11 月 15 日，拍品 14 號

Sam 及 Myrna Myers 珍藏，巴黎，入藏於 2000 年

日本私人珍藏，入藏於 2018 年

展覽

Montreal Museum of Archaeology and History，蒙特婁，2016 年

Kimbell Art Museum，德州，2017 年

出版

Jean-Paul Desroches，《Two Americans in Paris: A Quest for Asian Art》，巴黎，2016 年，圖 283 號



The current vase on exhibit at Kimbell Art Museum, Texas in 2017
本瓶 2017 年展覽於德州 Kimbell Art Museum



2982 Continued

Blue and white pear-shaped vases from the Yuan dynasty are very rare with few surviving examples. A very similar Yuan vase depicting a lotus pond and with almost identical decorative bands, but without mandarin ducks, is in the Metropolitan Museum of Art Collection (accession no. 1984.297) (fig. 1). Another Yuan vase of very similar form, but decorated with melons on vines, from Mayuyama & Co., was sold at Christie's New York, 14 September 2017, lot 1179. Compare also to a Yuan *yuhuchunping* decorated with phoenix, sold at Sotheby's London, 13 May 2015, lot 283; and a Yuan blue-glazed *yuhuchunping* with traces of a gilt dragon motif, sold at Christie's Hong Kong, 28 November 2018, lot 2903.

The pattern of mandarin ducks swimming amid a lotus pond can also be seen on a Yuan blue and white charger, sold at Christie's Hong Kong, 30 May 2012, lot 4054 (fig. 2).

元代青花玉壺春瓶傳世品極少。紐約大都會博物館藏一件相似例，主紋飾為蓮池，副飾幾乎與本瓶相同，但缺鴛鴦（典藏編號 1984.297）（圖一）。繭山龍泉堂舊藏一件器形非常相似的元代青花瓶，上繪瓜藤葡萄紋，2017年9月14日於紐約佳士得拍賣，拍品 1179 號；倫敦蘇富比 2015年5月13日一件元青花鳳紋玉壺春瓶，器形同樣相似，拍品 283 號。另可參考一件元代藍釉玉壺春瓶，上有描金龍紋痕跡，2018年11月28日於香港佳士得拍賣，拍品 2903 號。

本瓶上蓮池鴛鴦紋可見於一件元青花大盤，相傳為日本大名舊藏，2012年5月30日於香港佳士得拍賣，拍品 4054 號（圖二）。



fig. 1 Collection of the Metropolitan Museum of Art, New York
圖一 紐約大都會博物館珍藏



fig. 2 Sold at Christie's Hong Kong, 30 May 2012, lot 4054
圖二 香港佳士得，2012年5月30日，拍品 4054 號



AN EXCEPTIONAL AND RARE RED AND YELLOW ENAMELLED 'DRAGON' JAR

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

The jar is decorated with a pair of five-clawed dragons striding amidst *lingzhi* sprays above a band of waves crashing against rocks and below a register of eight *ruyi*-shaped clouds, all brightly enamelled in iron red on a yellow ground with the outlines and details picked out in black.

5 $\frac{1}{8}$ in. (13.5 cm.) high, double Japanese wood boxes with Mayuyama ribbons

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

US\$ 200,000-260,000

PROVENANCE

Mayuyama & Co. Ltd., Tokyo, 1990s

A Japanese private collection in Yamagata, acquired in 1990s

The red and yellow combination is a distinctive colour scheme of the Jiajing period. The result required three firings: first at around 1300 °C for clear-glazed porcelain, then at a lower temperature for the yellow overglaze enamel, and finally at a still lower temperature for the black outlines and the iron-red background. The process was laborious and required meticulous attention to details, contributing to the high failure rate and thus the rarity of these jars.

Jars with the same design and comparable size, ranging from 12.7 cm. to 15.2 cm. high, are found in museums and private collections worldwide, see, for example, the companion piece to the current jar in the Museum Yamato Bunkakan, Nara, illustrated in *Mayuyama: Seventy Years*, no. 834; one in the Ashmolean Museum, Oxford, included in the Oriental Ceramic Society Exhibition, *Iron in the Fire*, 1988, and illustrated in the *Catalogue*, no. 64; another in the Le Cong Tang Collection, formerly in The Manno Art Museum, illustrated in *Selected Masterpieces of the Manno Collection*, Japan, 1988, no. 117; a covered jar in the National Palace Museum, Taipei, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, Fribourg, 1978, no. 144; one from the Avery Brundage Collection now in the Asian Art Museum, San Francisco, illustrated by He Li, *Chinese Ceramics: A New Comprehensive Study*, New York, 1996, p. 239, no. 483; one from the British Rail Road Pension Fund, sold at Sotheby's Hong Kong, 16 May 1989, no. 28; and one from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 66.

Compare also to two similar jars of smaller size with a more globular proportion, one is illustrated in *Mayuyama: Seventy Years*, no. 833, which has a serrated design on the neck, and another in the National Museum of China, illustrated in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu: ciqi juan (Mingdai)*, Shanghai, 2007, p. 159, no. 85, together with a larger example (13.5 cm.) of the same colour scheme but with lotus scrolls and emblems, no. 86.

A third size group exceeding 20 cm. in height exists. A greater number of examples from this group are known compared to the other two size groups, all of which have a classic scroll above the shoulders and a band of *ruyi*-heads above the foot, such as a jar in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Miscellaneous Enamelled Porcelains. Plain Tricoloured*



(mark)

Porcelains, Shanghai, 2009, pp. 58-9 no. 50; another in the British Museum, London, illustrated by Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 9: 90; two jars included in the International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, with the neck cut-down, which has a cut-down neck from the collection of Dr. E. Hultmark, Stockholm, Sweden, no. 1949, and one from the Museum für Kunst und Gewerbe, Hamburg, Germany, no. 1952; one from the Eugene Fuller Memorial Collection in the Seattle Art Museum, included in the exhibition *Dragons in Chinese Art*, China Institute in America, New York, 1972, no. 42; one with cut-down neck in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, the World's Great Collections*, Tokyo, New York, and San Francisco, 1980-82, vol. 10, no. 234; and one sold at Sotheby's Hong Kong, 7 October 2015, lot 3659.

明嘉靖 紅黃彩雲龍紋罐 六字楷書款

來源

繭山龍泉堂，東京，1990年代

日本山形縣私人珍藏，入藏於1990年代

圓口，短頸，豐肩下斂，圈足。外壁黃釉作地，黑彩勾繪輪廓。肩飾如意雲紋，腹飾遊龍靈芝紋，近足處繪江崖海水紋，紋飾空處填紅釉為地。內部、圈足內施透明釉，外底青花書「大明嘉靖年製」楷書款。本罐附有日本雙層木盒，綁帶為東京繭山龍泉堂之獨有。

紅地黃彩器為嘉靖朝之特有品種，需先以1300攝氏溫度燒好白瓷，再於外壁釉上施以黃彩以較低的溫度入窯複燒，再以黑彩點睛、描繪輪廓，並以礬紅彩塗地，然後第三次入窯燒造。因過程繁複，難度極高，故傳世品數量稀罕。

相同紋飾且尺寸接近者可見於全球各大博物館及拍賣市場，高度皆介於12.7至15.2公分之間，參考一例藏於奈良大和文華館，與本罐原為一對，載於《龍泉集芳》，東京，1976年，第1冊，圖版834號；一件藏牛津阿什莫林博物館，見1988年東方陶瓷學會展覽圖錄《Iron in the Fire》，圖版64號；一為萬野美術館舊藏，現為樂從堂藏品，見《萬野コレクション撰集》，日本，1988年，圖版117號；一件帶蓋，藏於國立故宮博物院，載於D. Lion-Goldschmidt著《Ming Porcelain》，佛立堡，1978年，圖版144號；Avery Brundage舊藏一例，現藏舊金山亞洲藝術博物館，見He Li著《Chinese Ceramics: A New Comprehensive Study》，紐約，1996年，頁239，圖版483號；英國鐵路基金會舊藏一例，後於1989年5月16日於香港蘇富比拍賣，拍品28號；玫茵堂舊藏一例，後於2011年4月7日香港蘇富比拍賣，拍品66號。

另可比較兩件尺寸較小各約11公分高的例子，紋飾近乎相同但器身更為圓鼓，一例載於《龍泉集芳》，圖版834號；另一藏於北京國家博物館，著錄於《中國國家博物館館藏文物研究叢書-瓷器卷(明代)》，上海，2007年，頁159，圖版85號，同書另刊一件(13.5公分)相同品種但繪以纏枝蓮紋的例子，圖版86號。

還有一組高度逾20公分的近似例可資比較，此組數量較多，紋飾亦較為不同，如肩上一圈卷草紋，足上為一圈如意雲頭，見北京故宮博物院藏一例，載於故宮博物院藏文物珍品大系《雜彩·素彩》，上海，2000年，圖版50號；大英博物館一例，見Jessica Harrison-Hall著《Ming Ceramics in the British Museum》，倫敦，2001年，圖版9:90；兩件載於1949年倫敦皇家藝術學院展覽舉辦國際中國藝術展覽圖錄，一為瑞典E. Hultmark醫生舊藏，截口，圖版1949號，另一藏德國漢堡工藝美術館，圖版1952號；一藏西雅圖藝術博物館，見華美協進會展覽《Dragons in Chinese Art》圖錄，紐約，1972年，圖版42號；一藏波士頓美術館，見《Oriental Ceramics, the World's Great Collections》，1980-2年，第10冊，圖版234號；以及香港蘇富比，2015年10月7日，拍品3659號。



嘉靖黃地紅彩龍文壺

2984

A RARE BLUE AND WHITE 'FLORAL SCROLL' BOWL

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

The bowl is thinly potted with rounded sides supported on a tall foot, finely painted in cobalt blue with 'heaping and piling' effect with a composite floral scroll on the body comprising eight lotus, peony, camellia, rose, hibiscus and chrysanthemum blossoms, above a band of upright lappets and a band of classic scroll around the foot. The centre of the interior is inscribed with the reign mark in double circles.

6½ in. (15.5 cm.) diam., box

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

US\$390,000-650,000

PROVENANCE

An Asian private Collection, acquired before early 1990s

明宣德 青花纏枝花卉紋高圈足盃 雙圈六字楷書款

來源

亞洲私人珍藏，入藏於 1990 年代早期

盃敞口，深弧腹，高圈足。外壁以青花畫蓮花、牡丹、茶花、月季、芙蓉、菊花八朵纏枝花卉，底邊飾蓮瓣紋，高圈足繪卷草紋一周。盃心青花書雙圈六字款。



(mark)



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







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



fig. 3 Collection of the National Palace Museum, Taipei
圖三 國立故宮博物院藏品

2984 Continued

This exquisite bowl is very rare with its unusually tall foot, with very few surviving examples of this form. One identical example of same size and form is known, bearing the same decorations on the exterior and a Xuande mark on the interior, in the National Palace Museum Collection, illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 117 (fig. 1). Another bowl of same form and size, but decorated with the *Bajixiang* supported on a lotus scroll and with the reign mark enclosed in double-rectangles, is in the same collection, *ibid.*, no. 116 (fig. 2). Compare also to a Xuande-marked stem cup with a very similar decoration of a composite floral scroll above upright lappets and a band of classic scroll, in the same collection, *ibid.*, no. 88 (fig. 3).

此盃圈足比一般盃足高，器形獨特，同類型傳世品極少。國立故宮博物院藏一件器形、尺寸、紋飾均一樣的相同例，著錄於1998年台北出版《明代宣德官窯菁華特展圖錄》，圖版117號（圖一）。館藏另一件尺寸及器形相同的例子，但外壁飾八吉祥纏枝蓮紋，盃心書雙長方框六字款，見前揭書，圖版116號（圖二）。另見館藏一宣德款高足盃，紋飾分佈與本品相類，同樣分纏枝花卉、蓮瓣、卷草紋三層，見前揭書，圖版88號（圖三）。

THE ROBERT CHANG XUANDE *KUI*
DRAGON JAR

SOLD TO BENEFIT THE ROBERT CHANG ART EDUCATION CHARITABLE
FOUNDATION

宣德青花夔龍紋罐

拍賣收益將撥捐張宗憲教育及藝術慈善基金會







AN EXCEPTIONALLY RARE XUANDE *KUI* DRAGON JAR

Rosemary Scott *Senior International Academic Consultant Asian Art*

This vibrantly-painted jar is an exceptionally rare example of Xuande porcelain decorated with *kui* dragons. The *kui* dragons (夔龍 *kuilong*) which dominate the decoration on the jar derive from the *makara* of Hindu origin. In Sanskrit *makara* means 'sea dragon' and in Hindu beliefs it is the vehicle for the river goddess Ganga, who is the personification of the River Ganges and is worshipped as the goddess of purification and forgiveness. Varuna, the god of the sea, who is associated with justice and truth, is also depicted riding a *makara*. In both Hindu and Buddhist iconography *makara* protected gateways and thresholds to palaces and temples. The *kui* dragon which appears on Chinese works of art from the Yuan dynasty onwards is distinct from the *kui* dragon, of different origin, which appears on Chinese cast bronze vessels of the Shang and Zhou dynasties. The *makara*-derived *kui* dragons enter the Chinese artistic repertoire with the dissemination of Buddhism.

In both the Yuan and early Ming dynasties *kui* dragons were used in their protective capacity to decorate gateways and doorways. *Kui* dragons can still be seen in bas-relief on the famous marble ceremonial gateway, Juyongguan 居庸關, at Changpingxian 昌平縣, Hebei province, which bears an inscribed date equivalent to AD 1243, but was probably completed in the 14th century. This Yuan dynasty gateway marked the boundary between Inner Mongolia and what is now Hebei province and was on the road between the Mongol capital of Khanbaliq (modern day Beijing) and Kubulai Khan's Summer capital of Xanadu (上都 Shangdu) in modern day Inner Mongolia. On the southern exterior face of the gateway, the lower voussoirs are carved with *kui* dragons (see W. Watson, *L'art de l'ancienne Chine*, Paris, 1979, p. 513, fig. 748). At the top of this arch Vishnu is shown seated on Garuda and flanked by human-headed serpents, and it is below these that the *kui* dragons appear. The same arrangement is depicted on the famous polychrome glazed tile door frames from the Da Baoensi 大報恩寺 pagoda (Porcelain pagoda) at Nanjing, which was commissioned by the Ming dynasty Yongle Emperor in AD 1412 and completed on the orders of his son, the Xuande Emperor, in AD 1431. One of these door frames has been erected in the Nanjing City Museum (see Empress Place Museum, *Urban Life in the Song, Yuan & Ming*, Singapore, 1994, p. 28). The same arrangement, with similar positioning of the *kui* dragons, can also be seen on a number of 15th century silk thangkas, including three exhibited in *Heavens' Embroidered Cloths – One Thousand Years of Chinese Textiles*, Hong Kong, 1995, pp. 136–141, nos. 28–30.

Until the Chenghua reign *kui* dragons were rarely painted on porcelains. However, excavations of the Xuande stratum at the imperial kilns at Zhushan, Jingdezhen in 1984 unearthed a blue and white jar, slightly larger than the current vessel, with *kui* dragons in the main decorative band above encircling lotus petals (see Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 13, no. 3). This jar bears a six-character Xuande mark written in underglaze blue within a double circle on its base. A similar, but unmarked jar was sold by Sotheby's Hong Kong in May 1989, where it was dated to the Yongle reign. A *kui* dragon, accompanied by a phoenix, was also painted in underglaze blue on a Xuande water dropper excavated at the

此例宣德青花夔龍紋罐珍罕之至，其畫工妙趣橫生。罐以夔龍為主紋飾，這類題材源自印度教的摩羯魚，其梵文名稱「makara」原指「海龍」，是恆河女神之坐騎，信眾視女神為純潔與寬恕的化身。海神伐樓拿代表正義和真理，他的坐騎同樣是摩羯魚。根據印度教與佛門造像儀軌，摩羯魚專司守護宮殿、廟宇之通道和入口。較諸商周青銅器的夔龍（另有出處），元代以降中國藝術題材中的夔龍大相逕庭。摩羯魚所衍生的夔龍形象，應是隨着佛教的普及，而被逐漸納入中國藝術題材。

元代及明初的夔龍，均以守護通道和門戶的神獸形象出現。以河北昌平著名的居庸關漢白玉雲台為例，其紋飾中便有淺浮雕夔龍，雖然年款約為公元1243年，但很可能完成於十四世紀。這座元代關城地處內蒙古與今河北省交界，位於元大都（今北京）通往忽必烈的上都避暑行宮（內蒙古境內）之要道。居庸關面南券門下方刻夔龍紋，圖見 W. Watson 著作《L'art de l'ancienne Chine》頁 513 圖 748（巴黎：1979）。券門正中的毗濕奴身騎金翅鳥，左右脅侍人首蛇身，再往下便是夔龍。位於南京的大報恩寺琉璃塔，其著名的五色琉璃磚門框也採用了近似的紋飾格局，明永樂帝於公元 1412 年命人製作該塔，再由其子宣德皇帝諭令，於公元 1431 年竣工。其中一道門框現於南京市博物館展出，圖見新加坡文物館出版的《Urban Life in the Song, Yuan & Ming》頁 28（新加坡：1994）。同樣的構圖亦見於若干十五世紀的緞地唐卡，其夔龍位置大同小異，香港曾展出三例，圖見《錦繡羅衣巧天工》頁 136–141 編號 28–30（香港：1995）。

成化之前，畫瓷師鮮用夔龍題材。然而，在景德鎮御窯珠山宣德瓷堆，1984 年曾出土一件比本拍品略大的青花罐，其主紋飾帶繪夔紋，下方襯蓮瓣一匝，圖見《景德鎮出土明宣德官窯瓷器》展覽圖錄頁 13 編號 3（台北：鴻禧美術館，1998）。此罐器底青花雙圈內書六字宣德款。1989 年 5 月，香港蘇富比亦曾拍出一例斷代為永樂的無款近似罐。1982 年，珠山御窯曾出土一件宣德硯滴，其釉下青花紋飾中也有夔龍，佐以鳳紋，圖見前述鴻禧美術館出版著作



宣德青花夔龍紋罐

蘇玫瑰 國際亞洲藝術部學術總監

Zhushan imperial kilns in 1982 (see Chang Foundation, *op. cit.*, p. 120, no. F.5).

Only four Xuande-marked jars similar to the current vessel are known. One of these, formerly in the collection of Xun Yingzhou, is preserved in the collection of the Palace Museum, Beijing and is illustrated in *Blue and White Porcelain with Underglaze Red (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, p. 106, no. 100. (fig. 1) Another example is now in the collection of the Fitzwilliam Museum, Cambridge. This jar had previously been in the distinguished collections of Wu Lai-hsi (吳賚熙 Wu Laixi), Major Lindsay F. Hay, and Soame Jenyns, and had been sold by Sotheby's London in May 1937 and again in June 1939. A third similar example is in the collection of the National Museum of China, Beijing and is illustrated in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu* (Studies on the Collections of the National Museum of China) *Ciqi juan: Mingdai* (Porcelain volume: Ming dynasty), Shanghai, 2007, pl. 29. A fourth example was sold by Sotheby's London, from the collection of an English Lady, in October 2017, lot 101.

Kui dragons are, as mentioned above, rare on porcelains of the Xuande reign, appearing only on a small number of blue and white pieces, but they appear on both blue and white and *doucai* porcelains in the Chenghua period, when they appear striding around bowls of various sizes (see *The Emperor's broken china - Reconstructing Chenghua porcelain, op. cit.*, p. 58, no. 59, and Tsui Museum of Art, *A Legacy of Chenghua*, Hong Kong, 1993, pp. 260-1, no. C86), and also forming roundels (see Tsui Museum of Art, *A Legacy of Chenghua, op. cit.*, pp. 210-11, no. C61). *Kui* dragons also appear in underglaze blue on Chenghua *doucai* lidded jars of the type which bear the character *tian* on the base (see *ibid.*, pp. 304-5, no. C108).

There are differences between the Xuande and Chenghua *kui* dragons, although both have proboscisiform snouts, which are always shown raised. They have only two front legs with clawed feet, while the back part of the body trails off in a succession of ornate scrolls. Their mouths are always shown open displaying both teeth and tongue, and they carry a scrolling plant stem in their mouths. However, the Xuande dragons appear more vital and powerful, and their long snouts terminate in a *ruyi*-shape, while the Chenghua version appears more pacific and has an elephant-like snout. It is also notable that the lower body of the Xuande *kui* dragons often appear to be scaly and reptilian.

The Chenghua porcelains decorated with *kui* dragons are usually ascribed to Buddhist use, since the Chenghua Emperor was a devout Buddhist. While Buddhism does not appear to have dominated the reign of the Xuande Emperor to the same extent, nevertheless he followed the lead of his grandfather, the Yongle Emperor, and continued, for example, to nurture good relations with the Tibetan Buddhist clerics. The Xuande Emperor also commissioned craftsmen to produce fine gilt bronzes Buddhist figures and additionally ordered vessels related to Buddhist usage from the imperial kilns at Jingdezhen. It is likely that jars such as the current outstanding example were intended to be used for imperial Buddhist ritual.

頁 120 編號 F.5。

已知實物中，近似本罐且署宣德款者僅四例。其一為孫瀛洲舊藏，現藏北京故宮博物院，圖見《故宮博物院藏文物珍品全集 35：青花釉裏紅（下）》頁 106 編號 100（香港：2000）。另一例今藏劍橋斐茲威廉博物館，它曾納入吳賚熙、Lindsay F. Hay 少校及 Soame Jenyns 等重量級珍藏，先後於 1937 年 5 月及 1939 年 6 月兩度經倫敦蘇富比拍出。第三例為北京中國國家博物館珍藏，圖見《中國國家博物館館藏文物研究叢書：瓷器卷（明代）》圖版 29（上海：2007）。第四例出自一名英倫女史珍藏，於 2017 年 10 月經倫敦蘇富比拍出（拍品編號 101）。

如前所述，宣德瓷以夔龍為飾者少如鳳毛麟角，而且僅見於寥寥數件青花之作，但成化朝的青花與鬥彩瓷器均有其身影：這些夔龍紋或於盤壁昂首邁步，其器型大小不一，圖見《The Emperor's broken china - Reconstructing Chenghua porcelain》頁 58 編號 59，以及《成窯遺珍：景德鎮珠山出土成化官窯瓷器》頁 260-1 編號 C86（香港：徐氏藝術館，1993）；有的夔紋呈團圓狀，圖見徐氏藝術館前述著作頁 210-11 編號 C61。釉下青花夔龍紋亦見於成化鬥彩「天」字蓋罐，詳見前述著作頁 304-5 編號 C108。

宣成二朝的夔紋各具特色，但兩者均象鼻上卷。它們僅有二前足，帶利爪，龍尾以一連串曼妙的卷草紋構成。夔口定然大張，利齒長舌清晰可見，所啣仙草狀若靈芝。相形之下，宣德龍紋似乎更矯健氣派，其長鼻末端形似如意，而成化夔紋則較為祥和，其長鼻形狀與象鼻更為接近。值得一提的是，宣德夔龍下半身多覆厚鱗，狀若爬行動物。

夔紋成化瓷多屬佛教用瓷，蓋因成化帝本身篤信佛教。宣德一朝，佛教的地位雖不及成化，但宣德皇帝仍沿襲了祖父永樂帝的做法，如一直與藏僧禮尚往來。宣德皇帝會命巧匠精製鑲金銅佛像，更吩咐景德鎮御窯燒造佛門用器。以本拍品為例，此類宣德佳器很可能原屬皇家佛教儀式中的御用瓷器。

2985

AN IMPORTANT AND EXTREMELY RARE
BLUE AND WHITE 'KUI DRAGON' JAR

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

The jar is finely potted with a slightly compressed globular body rising to a vertical neck and lipped rim, supported on a low and broad foot, finely painted in rich saturated cobalt of inky-blue tone with areas of 'heaping and piling' to depict a striding three-clawed *kui* dragon with a long snout, curled horns pointed back toward its sinuous, muscular upper body and forelegs, its bifurcated foliate scroll tail extends from behind its wings, its jaws open wide with a floral sprig extending from its tongue. The foot is decorated with a band of petal panels, and a cloud collar with ten flower sprays on the shoulder below a *nyi* band at the neck framing stylised trefoils. The reign mark is well written on the base.

7¼ in. (18.3 cm.) high, box

HK\$30,000,000-50,000,000 US\$3,900,000-6,500,000

PROVENANCE

Sold at Christie's London, 12 December 1988, lot 173, and illustrated on the catalogue front cover (fig. 2)
The Robert Chang Collection

EXHIBITED

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, Catalogue, no. 12

明宣德 青花夔龍紋罐 雙圈六字楷書款

來源

倫敦佳士得，1988年12月12日，拍品173號（封面）（圖二）
張宗憲先生珍藏

展覽

倫敦佳士得，《張宗憲先生陶瓷器收藏精品特展》，1993年6月2日至14日，圖錄圖版12號

罐直口，圓肩，鼓腹，平底。通體青花紋飾，頸飾如意雲頭紋，肩飾朵花勾雲紋，腹繪夔龍銜蓮花紋，夔龍呈象鼻、雙翼、卷草式尾巴，矯健雄渾，近底處畫蓮瓣紋一周。底青花雙圈內書「大明宣德年製」楷書款。青花發色濃艷亮麗，胎體堅致淨白，佈局舒朗秀逸，為明初青花器中之佼佼者。



(mark)



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

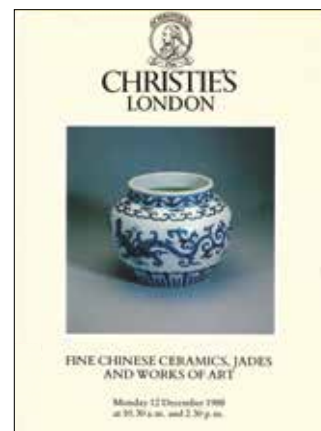


fig. 2
圖二



PURITY AND BRILLIANCE: A SELECTION FROM THE ZHUYUETANG COLLECTION

Rosemary Scott, *Senior International Academic Consultant Asian Art*

In his Introduction to the catalogue *Shimmering Colours – Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, the creator of the Zhuyuetang Collection, Richard Kan, describes having 'indulged myself in the study and collection of artefacts and *objets d'art*' for some thirty years. That time has now stretched to more than forty years. He also acknowledges that within his collection, which includes various media from different cultures, Chinese monochrome porcelains are his 'absolute favourite'. To elucidate his reasons for this preference he emphasises the purity of monochrome wares and the high regard in which they were held in antiquity. Mr Kan notes the moral value accorded to purity by such ancient works as the *Lunyu* (論語 Analects of Confucius), and cites the *Ciyuan* (辭源 Etymology) as defining purity in terms of unity and lack of contamination. This devotion to single-coloured ceramics has, in turn, led Mr Kan to amass one of the finest collections of Chinese monochromes in private hands. Having known him for some thirty years, the current writer can attest to his unstinting passion for the study and collection of exceptional monochrome ceramics.

Many pieces in the collection have been acquired at auction, including items from various distinguished international collections. The iron-rust glazed censer in the current sale (Lot 2996) was acquired from the Edward T. Chow collection in 1980, while the pair of *clair de lune* dishes (Lot 2986) came from the T.Y. Chow collection in 1986, and the Yongzheng celadon-glazed dish (Lot 2987) was acquired from the collection of Professor E.T. Hall in 2000. Mr Kan and his wife Josephine had the opportunity to visit Professor and Mrs Hall at their home near Oxford and were able to see their monochrome porcelains, in spectacular displays arranged by glaze colour.

In his Preface to another important catalogue - *A Millennium of Monochromes from the Great Tang to the High Qing – The Baur and the Zhuyuetang Collections*, Geneva, 2018 - Mr Kan recalls his interest in Chinese monochromes from a very young age, but also alludes to the fact that, as a young university graduate, he lacked the means to purchase fine pieces. He acquired his first significant monochrome when he was twenty-nine years old. His choice was interesting - strictly speaking it was a monochrome, but it was an unglazed Yixing hexagonal teapot. However, the teapot did fulfil the collector's preference for simple lines and lack of distracting decoration. It also bore the mark of the famous late Ming dynasty potter Chen Zhongmei 陳仲美 and was dated to the *jiazi* 甲子 year of the Tianqi reign (equivalent to AD 1624). The current sale also includes a rare Yixing piece. This is an 18th century Yixing teapot with striking robin's egg glaze (Lot 2999).

Mr Kan has noted that his collection grew exponentially after the late 1980s, and in the 1990s he also expanded his circle of acquaintances

in the field of collecting. These acquaintances included Dr T.T. Tsui, who in 1995 proposed him as a member of the prestigious Min Chiu Society of Hong Kong, where he could engage in discussions with other knowledgeable collectors. Mr Kan has also stated that he was privileged to know the two great scholars of Chinese ceramics Professor Geng Baochang from Beijing, and the late Professor Wang Qingzheng, from Shanghai. He credits them with major contributions to his own learning curve in the field.

Mr Kan is especially cognisant of the writings of the great Qing dynasty ceramicist and supervisor of the Chinese Imperial kilns, Tang Ying (唐英 1682–1756). One text has been of particular inspiration. This is the *Taocheng jishi bei ji* (陶成紀事碑記 Commemorative Stele on Ceramic Production), written by Tang Ying in 1735 on the eve of his departure from Jingdezhen to take up the post of Superintendent of the Huai'an Customs. Amongst the wealth of information included in this text, almost forty different monochrome glazes are listed. Some of these are very rare and Mr Kan has managed to encompass a significant proportion of them within his collection. The current sale includes not only spectacular classic glaze colours, such as the Yongzheng sacrificial blue *meiping* (Lot 2989) and the Yongzheng copper red stem bowl (Lot 2991), but also a pair of Yongzheng deep aubergine dishes with an incised design of the Eight Treasures (Lot 2992) and a Qianlong rectangular section vase (Lot 2993) with so-called *flambé glaze* (*yaobian* 窯變 in Chinese), which was inspired by the splashed Jun wares of the Song and Jin dynasties.

While the majority of the ceramics in the Zhuyuetang Collection date to the Ming and Qing dynasties, a smaller number of monochromes from earlier dynasties, including the Song and Yuan, have been included - not least to demonstrate the origins of technological expertise and of scholarly admiration for high-fired single-coloured glazes. Two such pieces are included in the current sale: a rare Song dynasty white Ding dish with hand-cut lobed rim, and a Yuan dynasty stem bowl with rich sea-green celadon glaze (Lots 2997 and 2994).

Mr Kan takes a distinctively scholarly approach to his collection, appreciating that knowledge is not a static thing but something which will evolve with the revelations of new research, and may be the subject of different opinions, while, in some instances, the information available at any one time may be insufficient to illuminate all features of a particular piece. He has also stated his view that collectors are 'only custodians of whatever objects they collect', no matter how fervent their interest in them, and that at some time in the future those objects will find a new home. Arguably the most valuable contributions that any current owner can make are preservation, documentation and continued research for the benefit of future generations.





皓潔如月

[典出曹寅《月上歸至西軒》：「誰知竹西月，皓潔在莎廳。」]：
竹月堂珍瓷萃選

蘇玫瑰

國際亞洲藝術部學術總監

《五色瓊霞：竹月堂藏元明清一道釉瓷器》展覽於 2005 年在香港舉行，堂主簡永楨在圖錄導言自述「嗜古凡三十載」。時光荏苒，其收藏之旅迄今已逾四十載。簡先生名下藏品的材質、文化背景涵蓋甚廣，但他坦言始終「尤好中國單色釉」。在闡釋這一偏好時，他力言單色釉瓷器之「純」，及其自古至今地位之超然。簡先生提到《論語》等典籍常將「純」與德高行雅等而觀之，並引述了《辭源》釋義：「純，不雜也。」。正是這份對單色陶瓷的熱愛，促使簡先生多年來拮据不輟，其珍藏佳瓷薈萃，在私人收藏界享負盛名。筆者與簡先生相交約三十載，屢屢見證了他對探究、收藏單色釉精瓷之熱忱。

芸芸藏品中，不乏拍場上的戰利品，許多更出自鼎鼎大名的國際收藏。本季春拍呈獻的鐵鏽花釉三足爐（拍品編號 2996）於 1980 購自仇焱之珍藏，而 1986 年買入的一對月白釉盤（拍品編號 2986）乃趨從衍舊藏，而雍正粉青釉盤（拍品編號 2987）則購於 2000 年，來自霍爾教授（Professor E.T. Hall）珍藏。簡先生及夫人李玉鳳曾造訪霍爾教授距牛津不遠處的宅邸，親睹後者按釉色分類的單色釉瓷器，其陣容讓人嘆為觀止。

重量級展覽《千載瓊霞：鮑氏東方藝術館及竹月堂藏唐至清一道釉》於 2018 年在日內瓦舉行，簡先生在圖錄序言中憶述自幼對中國單色釉瓷器情有獨鍾，並提到剛出大學校門之際，因財力所限，無力購藏精妙之作，所以要到二十九歲始購入首件單色佳器。入其法眼者頗堪玩味，因為它嚴格來說雖屬單色之作，卻是個宜興無釉六方茶壺。然而，此壺與藏家獨愛線條雅潔、不喜亂花迷眼的審美意趣可謂不謀而合。這一作品署晚明陶藝大師陳仲美款，紀年為天啓甲子（公元 1624 年）。本季拍品中，也有一例珍稀的宜興佳器，即十八世紀爐鈞釉宜興壺（拍品編號 2999）。

據簡先生憶述，其珍藏規模自 1980 年代末突飛猛進，及至九十年代，他在收藏界的人脈亦不斷擴充。徐展堂博士便是其同儕之一，簡先生於 1995 年經其引介加入香港享負盛名的敏求精舍，與其他博識淵覽的藏家交流切磋。簡先生還提到，能結交北京的耿寶昌教授，以及上海已故的汪慶正教授，洵為不可多得的機緣。這兩位中國陶瓷學界的泰斗，對其收藏學養誠然裨益良多。

簡先生格外著重清代曾任御窯督陶官的陶瓷大師唐英（公元 1682 至 1756 年）之著述。唐英於 1735 年從景德鎮調任淮安關，臨行之際撰成《陶成紀事碑記》，這一文獻對簡先生啓迪尤深。此記資料翔集，臚列單色釉近四十種。部份釉色珍罕之至，然而簡先生卻苦心孤詣、多方蒐求，迄今縱未全亦不遠矣。是次專拍不僅涵蓋了一些絕美的經典釉色，如雍正霽藍梅瓶（拍品編號 2989）和雍正銅紅釉高足盃（拍品編號 2991），更囊括了一對雍正茄皮紫釉劃花八寶紋盤（拍品編號 2992），以及乾隆窯變釉方壺（拍品編號 2993），最後一例應是仿燒宋金窯變釉鈞窯器。

竹月堂珍藏雖以明清之作居多，但也有一批年代較早（如宋元時期）的單色釉器物，這樣既可昭示工藝傳承，亦能彰顯學術界對高溫單色釉是何等推崇備至。本次拍賣將推出兩件相關的作品：一者是珍罕的宋定窯白釉盤（拍品編號 2997），其菱口乃人工切削成型；另一例是元代翠青釉高足盃（拍品編號 2994）。

簡先生擅以治學之道看待收藏，深明為學切忌墨守成規，宜根據新的研究成果去蕪存菁，並要意識到百家之見各有所長，而且在既定情況下和特定時期內，已有的資料亦未必足以闡釋某件作品的所有特徵。他亦坦言，即便藏家對藏品珍若拱璧，但充其量「只是扮演保管人的角色」，這些作品終將易主流散。如此說來，現任物主只能克盡所能保存、輯錄和鉤沉拾遺，以供子孫後代參考借鑑。

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2986

A FINE SMALL PAIR OF CLAIR-DE-LUNE GLAZED DISHES

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

Each dish is potted with shallow rounded sides, the exterior
covered with a pale lavender-blue glaze, the rim and interior are
glazed white.

Each: 4½ in. (11.4 cm.) diam.

(2)

HK\$2,200,000-3,200,000

US\$290,000-410,000

PROVENANCE

Sold at Sotheby's Hong Kong, 17 November 1975, lot 137

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 105

Compare a pair of similar Yongzheng dishes of slightly larger size
covered with what is described as a pale cobalt-blue glaze in the
Percival David Foundation, included in the *Illustrated Catalogue of Ming
and Ch'ing Monochromes*, London, 1973, section 6, nos. B 560 and 561.
A single clair-de-lune glazed dish in the Nanjing Museum is illustrated
in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong
Reigns*, Hong Kong, 1995, no. 40.

清雍正 天藍釉盤一對 雙圈六字楷書款

來源

香港蘇富比，1975年11月17日，拍品137號

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105號

比較一對較大的，館方稱為「淡鈷藍釉」的雍正盤子，為大維德基金會
所藏，著錄於《Illustrated Catalogue of Ming and Ch'ing Monochromes》，
倫敦，1973年，圖版B560及561。另比較南京博物院藏一例，著錄於《清
瓷萃珍》，香港，1995年，圖版40號。



(two views 兩面)

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2987

A FINE CELADON-GLAZED DISH

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

With rounded sides rising from a tapering foot, the dish is covered in a thin translucent pale green glaze stopping neatly around the foot.

5⅞ in. (13.1 cm.) diam.

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

US\$91,000-130,000

PROVENANCE

ET Hall Collection, inventory no. 387
Sold at Sotheby's Hong Kong, 2 May 2000, lot 544

EXHIBITED

Oriental Ceramic Society, *The Arts of the Ch'ing Dynasty*, London, 1964, cat. 273, and illustrated, pl. 90
Oriental Ceramic Society, *A Thousand Years of Chinese Ceramic Art*, Quantas Gallery, London, 1966, cat. no. 91
Art Museum, The Chinese University of Hong Kong, *Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection*, 2005, no. 89 (right)

清雍正 豆青釉盤 雙方框六字楷書款

來源

ET Hall 舊藏，編號 387
香港蘇富比，2000 年 5 月 2 日，拍品 544 號

展覽

東方陶瓷學會，*The Arts of the Ch'ing Dynasty*，倫敦，1964 年，圖錄 273 及圖版 90 號
東方陶瓷學會，*A Thousand Years of Chinese Ceramic Art*，Quantas 畫廊，倫敦，1966 年，圖錄圖版 91 號
《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，2005，89 號（右）



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2988

A RARE PERSIMMON-GLAZED SHALLOW BOWL

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

The bowl is potted with shallow rounded sides that rises to a slightly everted rim. The exterior is encircled with a band of raised double ribs and covered inside and out with an even persimmon glaze.

6 $\frac{1}{8}$ in. (17 cm.) diam.

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

US\$91,000-130,000

PROVENANCE

Sold at Sotheby's Hong Kong, 28 April 1998, lot 760

EXHIBITED

Art Museum, The Chinese University of Hong Kong, *Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection*, 2005, no. 147.

清雍正 柿釉弦紋淺盤 雙圈六字楷書款

來源

香港蘇富比，1998年4月28日，拍品760號

展覽

《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，2005，147號



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2989

A SACRIFICIAL BLUE-GLAZED VASE, MEIPING

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

The vase is finely potted with rounded shoulders below a short neck and slightly flared mouth, applied to the exterior with a blue glaze of bright, even tone. The interior and base are covered with a transparent glaze.

9 in. (22.8 cm.) high

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

US\$130,000-190,000

PROVENANCE

Sold at Christie's New York, 22 September 1995, lot 648

It is rare to find a cobalt blue-glazed vase of this form with a Yongzheng mark. Monochrome blue-glazed vases of this shape and glaze are more commonly found with Qianlong marks. Compare to two Qianlong vases, the first of a slightly larger size from the Shorenstein Collection was sold at Christie's Hong Kong, 1 December 2010, lot 2971; and the other was sold at Christie's Hong Kong, 27 November 2007, lot 1722.

The rich cobalt blue seen on the current vase is sometimes referred to as 'sacrificial blue'. This name derives from the use of vessels bearing this coloured glaze during sacrifices at the Imperial Altar of Heaven in the Ming dynasty.

清雍正 霽藍釉梅瓶 雙圈六字楷書款

來源

紐約佳士得，1995年9月22日，拍品648號

同形制且有雍正款的例子極少，多見乾隆款者。比較兩件乾隆款例子，一件較大，原為舒思深伉儷舊藏，後於2010年12月1日於香港佳士得拍賣，拍品2971號；另一件拍賣於香港佳士得，2007年11月27日，拍品1722號。

霽藍釉燒製工藝繼承元代傳統，至清代生產歷朝未斷，且燒製精細，常見造型是宮廷祭器和陳設用瓷。



(mark)



2990

A FINE RARE MING-STYLE BLUE AND WHITE 'SANDUO' BOWL

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

The bowl is finely painted around the sides in vibrant tones of cobalt-blue with simulated 'heaping and piling' to depict sprays of pomegranate, peach and lychee above a band of lappets surrounding the ring foot. The interior medallion with a further fruit spray bordered by a double circle.
6½ in. (16.3 cm.) diam., box

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

US\$130,000-210,000

This rare and historically significant imperial bowl bears an interesting four-character inscription, arranged with one character at each of the four corners of the normal six-character Yongzheng mark on its base. The four characters read: *Jue sheng chang zhu*, and these provide a clue both to the precise date of the bowl within the Yongzheng reign, and the location for which the bowl was intended. Literally *jue sheng* may be translated as 'awakening' or 'consciousness', while *chang zhu* can either refer to a Buddhist priest who does not leave his monastery, or simply mean 'to stay in one place for a long time'. In this case the reference is to the Juesheng Temple (the Temple of Awakening), the building of which was commissioned by the Yongzheng emperor in the 11th year of his reign (AD 1733). The temple was completed in 1735, and a stone tablet above the main gate to the temple, edged with dragons rising from water and flying through clouds, is inscribed by the Yongzheng emperor 'The Juesheng Temple Built by Imperial Order'. The temple was located in what was then Zengjiazhuang village - a place of rural tranquillity just outside the Xizhi Gate of the city wall surrounding Beijing.

The Juesheng temple was an important temple during the Qing dynasty where, from the time of the Qianlong emperor onwards, the emperor himself and other members of the imperial family and the court came to pray for rain in ceremonies that could last several days. In 1783 an imperial order was sent to have nine Buddhist monks chant the 'Great cloud requesting rain sutra' for seven continuous days (Evelyn S. Rawski, *The Last Emperors - A Social History of Qing Imperial Institutions*, Berkeley/Los Angeles/London, 1998, p. 225), while in 1787 the temple was officially designated as a site at which to pray for rain.

This beautiful bowl, therefore, represents an important imperial project close to the heart of the Yongzheng emperor, which was to become part of court life and worship during a major part of the Qing dynasty.

Compare to a similarly inscribed bowl but decorated with a band of scrolling lotus flowers, sold at Christie's Hong Kong, 30 November 2011, lot 2953.



(mark)

清雍正 青花三多紋盤

雙圈「大清雍正年製」、「覺生常住」楷書款

這御製青花盤珍罕而具歷史價值，盤底書三行六字青花楷書「大清雍正年製」款，款識四角各書一字，從右上角順時針方向唸是「覺生長住」，由此可推斷此盤之確實年份和擬用地點。「覺生」指覺生寺，雍正十一年（1733）下旨敕建，兩年後（1735）落成，位於北京市昔日西直門外遠離塵市的曾家莊（今海淀區），山門上方有御筆手書《敕建覺生寺》匾額，邊框刻九條龍從海水升起，穿插雲間。

雍正帝虔信佛教，自小躬行禪修，參悟禪理覺性，或持續數天。他深通佛理，著有《雍正御製佛教大典》，其中對佛教「正覺」的「覺」有詳細闡釋，部分內容攝錄於覺生寺內的《敕建覺生寺碑記》：「以無覺之覺，覺不生之生……所謂覺生也。」寺院建成後不久雍正帝便駕崩，繼位的乾隆帝亦親書一文，刻在此碑另一面。值得提到的是，敕建覺生寺同年，《清通鑑》記載雍正帝主持大法會，聚集高僧活佛研究佛理，並親自講經說法。雍正在位末年，曾多次主持大法會，邀請精研佛理的學者編纂和刊刻佛典，還自撰《御選語錄》，親自校訂並為每一卷寫序。

宜興紫砂器中有刻「覺生寺」款的鉢，雍正十一年正月所製，而敕建覺生寺和開大法會也是這一年。據載，雍正帝於正月二十一日下旨，著人按照宜興器及其他瓷器樣式，交與燒造瓷器處仿製（《故宮博物院藏文物珍品大系 × 紫砂器》，上海科學技術出版社，2008年，no. 146）。上述的紫砂鉢和本拍品所屬的一批青花盤，很可能正是當時雍正帝下旨所製。覺生寺內現時陳列著一塊青花盤瓷片，該盤跟本拍品非常相似，增加了推斷的可能性。

佔地三萬多平方米的覺生寺，後來又俗稱大鐘寺。據《清宮內務府造辦處檔案》雍正十一年四月記錄，莊親王與其他朝臣上奏建議將永樂年間（1403-24）所鑄的著名青銅大鐘由西郊萬壽寺移至覺生寺。雍正帝批准所請，但由於工程浩大，費了八年功夫，至乾隆八年（1743）才完成搬運。此鐘以青銅鑄造，高近7米，直徑3米多，重達46.5噸，內外壁共刻有梵漢經文咒語約23萬字。據稱鐘聲達120分貝，二十五哩外也可聞。昔日每逢農曆新年除夕，必按佛教傳統鳴鐘一百零八響。

覺生寺是清代的重要寺廟，自乾隆朝開始，歷朝清帝均率領皇室及朝臣以大鐘祈雨，儀式有長達數天。1783年，乾隆帝下旨延請九名僧人連續七日念誦《大雲輪請雨經》(Evelyn S. Rawski, *The Last Emperors - A Social History of Qing Imperial Institutions*, Berkeley/Los Angeles/London, 1998, p. 225)。1787年，下旨正式將覺生寺列為祈雨場所。

覺生寺是雍正帝誠心所建，是清廷一項重要建設，關連著乾隆朝以來歷代宮廷生活和祭祀儀式。這只精美的青花盤，正代表著其中的歷史意義。



(two views 兩面)

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2991

A SACRIFICIAL-RED GLAZED STEM BOWL

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

The bowl is well-potted rising from a tall spreading foot to a flared rim and covered on the exterior of both the bowl and stem with a red glaze. The interior is covered in a transparent glaze and the underglaze-blue mark is written in a line on the interior of the stem foot.

6⅞ in. (15.4 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED

Art Museum, The Chinese University of Hong Kong, *Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection*, 2005, no. 42

清雍正 霽紅釉高足盃 六字楷書橫款

展覽

《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，2005，42號



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2992

A PAIR OF SMALL AUBERGINE-GLAZED
'EIGHT BUDDHIST EMBLEMS' DISHES

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

The exterior of each dish is finely incised with the Eight Buddhist
Emblems, *bajixiang*, covered in a rich brownish-purple glaze
pooling darker in the decoration to emphasise the design.

The larger: 4½ in. (11.4 cm.) diam. (2)

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

US\$78,000-130,000

EXHIBITED

Art Museum, The Chinese University of Hong Kong, *Shimmering
Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang
Collection*, 2005, no. 162

清雍正 茄皮紫釉刻八吉祥紋盤一對 雙圈六字楷書款

展覽

《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學
文物館，2005，162號



PROPERTY FROM THE ZHUYUETANG COLLECTION

竹月堂珍藏

2993

A FLAMBÉ-GLAZED FACETTED VASE

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

The vase is potted with a tapered rectangular body with broad slanting shoulders and covered overall in a characteristic rich, cherry-red toned glaze suffused with lavender and blue striations.

10 in. (25.3 cm.) high, stand

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

US\$110,000-160,000

EXHIBITED

Art Museum, The Chinese University of Hong Kong, *Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection*, 2005, no. 178

This distinctive glaze seeks to recreate the famous classical Jun wares of the Song period. The splashes and streaks characteristic of this glaze are described as *yao bian*, or 'transmutation glaze', and has been the subject of much research. See R. Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, p. 75, and N. Wood, 'The Evolution of the Chinese Copper Red,' in R. Scott (ed.), *Chinese Copper Red Wares*, Percival David Foundation of Art, pp. 29-30, for a discussion on this topic.

清乾隆 窯變釉扁方瓶 六字篆書刻款

展覽

《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，2005，178 號



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2994

A LONGQUAN CELADON STEM BOWL

YUAN DYNASTY (1279-1368)

The heavily potted deep bowl with rounded sides and flaring rim is raised on a tall ribbed stem foot. It is covered overall in a thick glaze of greenish-grey tone.

4½ in. (11.5 cm.) high

HK\$150,000-300,000

US\$20,000-39,000

EXHIBITED

Southeast Asian Ceramics Society,
Singapore, 1978, no. 68

元 龍泉窯青釉高足盃

展覽

東南亞陶瓷協會，新加坡，1978年，
編號68（根據標籤）



2994

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2995

A SMALL GREEN-GLAZED VASE, MEIPING

KANGXI PERIOD (1662-1722)

The vase is sturdily potted with a broad shoulder and waisted neck. It is covered overall with a glaze of green tone and the interior of the mouth is glazed white.

7¼ in. (18.3 cm.) high

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

JP Morgan Collection (by repute)

清康熙 綠釉梅瓶

來源

JP 摩根珍藏（傳）



2995

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2996

A RARE IRON-RUST GLAZED CENSER

QING DYNASTY, 18TH CENTURY

The censer is potted with a compressed bombé body rising to an everted mouth rim and applied to both sides with a loop handle. It is covered all over in an even reddish-brown glaze speckled with iridescent black flecks in imitation of bronze, except the interior centre and base, which has been left plain exposing the grey biscuit body.
5½ in. (14 cm.) diam.

HK\$ 500,000-700,000

US\$ 65,000-90,000

PROVENANCE

Collection of Edward T. Chow (1910-1980)
Sold at Sotheby's Hong Kong, 25 November 1980, lot 71

EXHIBITED

Art Museum, The Chinese University of Hong Kong,
Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection, 2005, no. 174

清十八世紀 鐵鏽釉雙耳簋式爐

來源

仇焱之 (1910-1980) 珍藏
香港蘇富比, 1980年11月25日, 拍品71號

展覽

《五色瓊霞: 竹月堂藏元明清一道釉瓷器》, 香港中文大學文物館, 2005, 174號



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2997

A DING FOLIATE DISH

NORTHERN SONG DYNASTY, 10-11TH CENTURY

The dish is potted with shallow rounded sides rising to a foliate rim divided into five brackets. It is covered inside and out with a glaze of creamy-ivory tone.

6¼ in. (16 cm.) diam., box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Anthony Lin Fine Art, Hong Kong, March 2007, no. 15

北宋 定窯葵口盤

來源

慎希閣，香港，2007年3月，編號15



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2998

A MING-STYLE *TIANBAI*-GLAZED *ANHUA*-DECORATED 'LOTUS' DISH

QING DYNASTY, 18TH CENTURY

Exceptionally thinly potted with wide rounded sides and a gently flared rim, the dish is finely decorated in *anhua* around the cavetto with a continuous lotus scroll. The centre is decorated with the *bagua* within two crossed double-*vajra*, applied overall with an unctuous white glaze.

8 in. (20.2 cm.) diam., box

HK\$400,000-700,000

US\$52,000-90,000

Monochromes in the early Ming dynasty demonstrate the origins of technological expertise and of scholarly admiration for high-fired single-coloured glazes. The current lot is modelled after the highly coveted *tianbai* (sweet white) porcelains from the Yongle period. Compare the current lot to a closely related example dated to the Yongle period, in the National Palace Museum, Taipei, also illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign of the Ming Dynasty*, Taipei, 2017, p. 34-35. Both dishes show finely executed *anhua* decoration, with the one in the Palace Museum decorated with dragons and clouds.

清十八世紀 甜白釉暗花蓮花八卦十字金剛杵紋盤

本拍品仿效永樂時期備受推崇的甜白釉。比較國立故宮博物院藏一近似例，飾雲龍紋暗花，著錄於《適於心：明代永樂皇帝的瓷器》，台北，2017年，34-35頁。



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

2999

A RARE LARGE 'ROBIN'S EGG' ENAMELLED YIXING TEAPOT AND COVER

SIGNED SHAO YUANXIANG, QING DYNASTY, 18TH CENTURY

The sturdily potted teapot is covered in a finely mottled opaque enamel of turquoise and purplish blue colour. The base is incised with a circular seal reading Jingxi, and a square seal reading Shao Yuanxiang *zhi*.

12¼ in. (31cm.) wide

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Sold at Christie's Hong Kong, 1 May 1994, lot 561

It is rare to find a robin's egg-enamelled teapot of *Yixing* ware. It was not until the Yongzheng period that the Robin's egg enamel was used on *Yixing* wares, such as the example in the Flagstaff House Museum of Tea Ware, illustrated in K.S. Lo, *The Stonewares of Yixing, From the Ming Period to the Present Day*, Hong Kong, 1986, p. 208, col. pl. XXIX.

A square robin's egg-enamelled *Yixing* teapot bearing the same 'Jingxi' mark is in the Palace Museum Collection, Beijing, dated to the Qianlong period, illustrated in *Purple Sandy Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, p. 250, no. 214. The Museum has another robin's egg-enamelled *Yixing* teapot of similar form but of much smaller size (10.5 cm. high), illustrated *ibid*.

Compare to a teapot of similar form in the Palace Museum Collection, Beijing, dated to the Qianlong period, illustrated in *Purple Sandy Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2008, p. 250, no. 213.

清十八世紀 宜興胎爐鈞釉大宮燈壺 「荆溪」、「邵元祥製」刻款

來源

香港佳士得，1994年5月1日，拍品561號

宜興胎爐鈞釉瓷創燒於雍正年間，茶壺傳世品更是非常少見。香港茶具文物館藏一例子，定年雍正，著錄於羅桂祥編，《宜興陶藝：從明代至今天》，香港，1986年，頁208，彩色圖版XXIX。另可比較北京故宮博物院藏一件宜興胎爐鈞釉漢方壺，陰刻「荆溪」款；及一件宜興胎爐鈞釉小宮燈壺，印「浴德堂」款，著錄於故宮博物院藏文物珍品大系《紫砂器》，深圳，2008年，圖版214、213號。



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3000

A RARE LARGE WHITE-GLAZED BOWL

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

The bowl is heavily potted with deep rounded sides rising from a short foot to a flaring rim. The interior and exterior are covered with a transparent glaze, with a slight pale greenish tone stopping neatly around the foot.

14½ in. (37 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000



(mark)

明嘉靖 白釉盃 雙圈六字楷書款

盃撇口，弧腹，圈足。通體施白釉。足內白釉泛青，青花雙圈內書「大明嘉靖年製」楷書款。



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3001

A LARGE ROUGE PINK ENAMELLED BOX AND COVER

GUANGXU PERIOD (1875-1908)

The exterior of the box and cover is covered with an enamel of rich pinkish-red tone. The interior and base are covered in a clear glaze.

10 $\frac{1}{8}$ in. (25.7 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

清光緒 胭脂紅釉大蓋盒



3001



3002

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3002

A PAIR OF INCISED LIME GREEN- ENAMELLED 'DRAGON' BOWLS

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each bowl is finely incised on the exterior with two dragons striding amidst flames in pursuit of 'flaming pearls' above a band of *ruyi* above the foot. The interior is incised to the centre with the character, *shou*. Both bowls are covered with a deep and rich lime green enamel.

Each: 3 $\frac{7}{8}$ in. (9.9 cm.) diam.

(2)

HK\$200,000-300,000

US\$26,000-39,000

EXHIBITED

Art Museum, The Chinese University of Hong Kong, *Shimmering Colours: Monochromes of the Yuan to Qing Periods The Zhuyuetang Collection*, 2005, no. 116

清光緒 秋葵綠釉刻龍戲珠紋盃一對 六字楷書款

展覽

《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港中文大學文物館，2005，116 號



3002 (marks)

PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3003

A PAIR OF LIME-GREEN ENAMELLED OFFERING TRAYS

GUANGXU INCISED SIX CHARACTER MARKS AND YIXIU TANG MARKS AND OF THE PERIOD (1875-1908)

Each vessel is modelled with a bulbous central stem that supports a circular tray with straight sides, all raised on a flared foot. It is covered overall in a rich lime-green enamel of even tone.

Each: 7 $\frac{3}{8}$ in. (18.6 cm.) high

HK\$260,000-400,000

US\$34,000-52,000

The studio mark, *Yixiu tang*, belongs to Tao Duanfang (1861-1911). He was a senior Manchu official of the late Qing period and a renowned collector, who amassed an extraordinary collection of Chinese art, and named it after his pseudonym, Tao Zhai. As one of China's most preeminent antiquarians, Duanfang amassed an extraordinary collection of Chinese art, known as the Tao Zhai Collection.

清光緒 秋葵綠釉供盤一對

「大清光緒年製、逸休堂」楷書刻款

清末滿族重臣和著名藏家端方（1861-1911），逸休堂是其堂名。他收藏了非凡的中國藝術品，並以其號陶齋命名。作為中國顯著收藏家之一，所蒐集的一系列珍藏被稱為「陶齋收藏」。



(2)

(marks)



3004

A RARE LARGE GUAN-TYPE GLAZED
VASE, FANGHU

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

The pear-shaped body of rounded rectangular section is raised on a moulded pedestal foot pierced with a narrow rectangular aperture on each of the narrow sides, with a double bowstring band encircling the upper body and another on the neck below the pair of tubular handles, covered overall with a pale grey-blue glaze suffused with dark and light brown crackles.

17½ in. (44.5cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of the Cleveland Museum of Art, Ohio, sold to benefit the acquisitions fund

Sold at Christie's New York, 21 September 2000, lot 369

The form of the present vase is closely related to a Longquan celadon glazed *fanghu* in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum - Lung-chuan Ware of the Sung Dynasty*, Hong Kong, 1962, p. 28, pl. 1, which is incised on the base with an imperial poem composed by Emperor Qianlong.

Similar Yongzheng-marked examples are known, including one sold at Christie's Hong Kong, 26 April 2004, lot 946, and another sold at Sotheby's Hong Kong, 23 October 2005, lot 319. Compare also to a Yongzheng-marked *Ge*-type glazed variant in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Kang-his, Yung-cheng and Chien-lung Porcelain Ware from the Ching Dynasty in the National Palace Museum*, Taipei, 1986, no. 63.

清雍正 仿官釉貫耳帶紋方壺 六字篆書款

來源

克利夫蘭藝術博物館珍藏，俄亥俄州
紐約佳士得，2000年9月21日，拍品 369 號

台北故宮博物院藏有一件宋代龍泉粉青釉帶紋方壺，高 37.3 公分，其造型與此器如出一轍，應該就是此器原型，著錄於《故宮藏瓷 - 龍泉窯》香港，1962 年，圖版 1 號。可比較一件雍正仿汝窯例子，香港佳士得，2004 年 4 月 26 日一件，拍品 946 號。香港蘇富比 2005 年 10 月 23 日拍賣一件，拍品 319 號。另參考台北故宮博物院藏雍正款仿哥釉一例，著錄於《清康熙乾隆名瓷特展》，台北，1986 年，圖版 63 號。



(mark)



PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3005

A PAIR OF GILT AND IRON-RED DECORATED 'PHOENIX' BOWLS

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

Each bowl is finely potted with round sides rising to a gently flaring foliate rim. It is brightly painted to the exterior with phoenix alternating with a peony borne on a leafy branch. The centre of the interior is similarly decorated with a peony blossom.

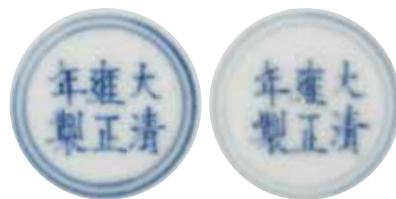
Each: 4½ in. (11.5 cm.) diam.

(2)

HK\$500,000-700,000

US\$65,000-90,000

清雍正 礬紅金彩鳳凰牡丹紋暗刻蓮瓣紋盤一對 雙圈六字楷書款



(marks)



PROPERTY FROM THE CHAMBER OF YOUNG SNOW COLLECTION
少雪齋珍藏

3006

A RARE SMALL RU-TYPE FLUTED DISH

YONGZHENG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The dish is sturdily potted with an everted rim above narrow, vertical lobes moulded on the exterior, and is covered overall, including the base, in an even, sky-blue glaze, which pools to a slightly deeper colour in the recesses on the exterior, stopping neatly above the brown-dressed foot rim.

5 $\frac{3}{8}$ in. (13.6 cm.) diam.

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

John Sparks, London

Sydney L. Moss, Ltd., London

Langsdorf Collection, no. 109

Sold at Christie's New York, 15 March 2015, lot 3124

Stoutly potted dishes of this type were intended to serve as trays for small flower *jardinières* or flower pots. See, for example, the Yongzheng-marked teadust-glazed *jardinière* and stand sold at Christie's New York, 20 March 2001, lot 274, and the Yongzheng-marked red-glazed flower pot and tray illustrated in *Catalog of the Special Exhibition of K'ang-Hsi, Yung-Cheng and Ch'ien-Lung Porcelain Ware from the Ch'ing Dynasty in the Palace Museum*, National Palace Museum, Taipei, 1986, p. 72, no. 35. See, also, a similar Yongzheng-marked 'sky-blue'-glazed dish of similar shape and size and sold at Christie's New York, 13-14 September 2014, lot 1540. Unlike all of the aforementioned dishes, which have plain exteriors, the present dish is unusual amongst the group for having a lobed exterior.

清雍正 仿汝釉菊瓣折沿小盤 四字篆書款

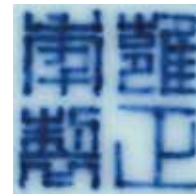
來源

John Sparks, 倫敦

Sydney L. Moss, Ltd., 倫敦

Langsdorf 舊藏, 編號 109

紐約佳士得, 2015年3月15日, 拍品 3124 號



(mark)



PROPERTY FROM THE CHAMBER OF YOUNG SNOW COLLECTION
少雪齋珍藏

3007

A PAIR OF RARE *DOUCAI* 'CARP AND FLOWERS' BOWLS

KANGXI PERIOD (1662-1722)

Each bowl is painted with a peach tree with spreading branches emerging from a large blue rock on one side and the cloud-enveloped sun within a cloud cartouche on the reverse, with two carp swimming in the band of flower-scattered waves on the lower body and with a related medallion on the interior. Each is inscribed with an apocryphal Chenghua mark on the base. 7¼ in. (18.4 cm.) diam. (2)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Sold at Christie's New York, 19 September 2007, lot 330

Sold at Sotheby's New York, 15-16 September 2015, lot 302

Compare to a Kangxi *doucai* bowl of the same size, similarly inscribed with a Chenghua mark and decorated with peach trees above waters but without carp, in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 204.

清康熙 鬥彩落花流水鯉魚紋盤一對

底書「大明成化年製」寄托款

來源

紐約佳士得，2007年9月19日，拍品330號

紐約蘇富比，2015年9月15-16日，拍品302號

北京故宮博物院藏一件尺寸相同、底書成化寄托款的鬥彩盤，外壁飾類似的落花流水紋，但欠鯉魚紋飾，同樣定年康熙，見故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，圖204號。



(marks)



3008

A FINE *DOUCAI* 'FLORAL MEDALLION'
WASHER

YONGZHENG PERIOD (1723-1735)

The washer is finely potted with shallow flaring sides and upturned rim, exquisitely painted with a borderless composite floral medallion on the interior with five different flowerheads delicately enamelled in pale pastel colours within finely delineated underglaze-blue outlines, amidst foliage and iron-red buds, the underside with a collar of stylised multi-coloured petal motifs radiating from the foot ring.

6 $\frac{1}{16}$ in. (15.3 cm.) diam., box

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Sold at Christie's New York, 2 December 1989, lot 380 (one of a pair)

K.Y. Ng, Hong Kong

There are both marked and unmarked examples of washers of this type. Compare, for example, to a pair of Yongzheng-marked washers of almost identical design, form and size, from the Dr. James D. Thornton Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2807, for HK\$9,100,000. Compare also to a pair of unmarked examples sold at Christie's London, 15 December 1983, lot 484.

清雍正 鬥彩花團錦簇紋洗

來源

紐約佳士得，1989年12月2日，拍品380號（一對之一）

吳繼遠，香港

此品種有落款及無款者。美國詹姆斯·桑頓醫生珍藏一對雍正款鬥彩洗，紋飾、尺寸及器形均與本洗幾乎相同，2017年11月29日拍賣，拍品2807號，以港幣9,100,000成交。另可參考一對無款例子，1983年12月15日於倫敦佳士得拍賣，拍品484號。



THE PROPERTY OF A LADY

3009

A FAMILLE ROSE 'ELEPHANT AND VASE' CANDLE
HOLDER

QIANLONG-JIAQING PERIOD (1736-1820)

The elephant is naturalistically modelled standing foursquare and turning its head to the left. The body and head are finely enamelled in pale brown and pencilled in black to simulate hair. Caparisoned with a polychrome chevron harness around its rump and shoulder, a colourful saddle-cloth and howdah over the back decorated with bats and *ruyi* among cresting waves, bearing on his back a *zun* shaped vase decorated with floral sprays. 6 $\frac{1}{8}$ in. (15.5 cm.) high.

HK\$100,000-150,000

US\$13,000-19,000

清乾隆 / 嘉慶 粉彩「太平有象」燭臺



3010

A PAIR OF FAMILLE ROSE 'BOYS'
CIRCULAR BOXES AND COVERS

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each domed cover is decorated to the centre with a roundel enclosing a scene with children at play on a garden terrace, including two boys chasing quails. The sides of the box and cover are enamelled with lotus scrolls, all reserved on a yellow ground, and the interior enamelled in turquoise.

4½ in. (11.5 cm.) diam.

(2)

HK\$260,000-400,000

US\$34,000-52,000

PROVENANCE

A Parisian private collection, acquired in the 1980s

Sold at Christie's Hong Kong, 3 June 2015, lot 3255

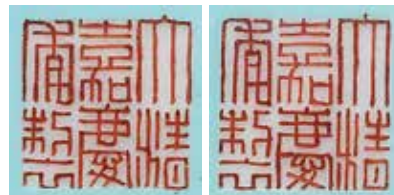
During the Qianlong and Jiaqing periods, there was a considerable demand for vessels painted around the body with children. It is unusual to find pieces with this decoration on a small scale. Compare the small Jiaqing-marked *famille rose* hexafoil jar and cover from the Robert Chang Collection, also painted with a scene of boys on a small scale, exhibited at Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, Catalogue no. 98; and sold at Christie's Hong Kong, 28 November 2012, lot 2203.

清嘉慶 黃地粉彩開光嬰戲圖圓盒一對 礬紅六字篆書款

來源

巴黎私人珍藏，入藏於 1980 年代

香港佳士得，2015 年 6 月 3 日，拍品 3255 號



(marks)



A VERY RARE LARGE GREY STONE BEAR-FORM STAND

HAN DYNASTY (206 BC-AD 220)

The seated bear is shown almost as if stretching, with right leg bent and the left extended and slightly bent, the claws of all of the paws curled under. The head is turned slightly to the side, and carved with mouth agape and ears pricked above ruffs of fur. A partially hollowed columnar tube rises from the bear's back to above its head to a rim carved with a ridged band. There are blackish surface accretions overall.

9 in. (22.8 cm.) high

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

A German private collection, acquired prior to 1966

LITERATURE

Lubor Hájek and Werner Forman, *A Book of Chinese Art: Four Thousand Years of Sculpture, Painting, Bronze, Jade, Lacquer and Porcelain*, London, 1966. no. 117, p. 56

During the Han dynasty, the bear, which symbolises bravery and strength, was a popular image incorporated into various aspects of mortuary art, primarily as the stand of various vessels or furniture, but also seen with other animals and images of immortals in mountainous landscapes, meant to depict the realm of the immortals.

Extremely few stone bears from the Han dynasty have survived. A bronze bear in a very similar pose, attributed to the Tang dynasty, is illustrated in the Qianlong-period woodblock printed catalogue *Xiqing Gujian*, 'Inspection of Antiques'. This very bronze bear is now preserved in the National Palace Museum, Taipei, and has been re-dated by the Museum to the Han dynasty, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997 pp. 70-71 (fig. 1). The Qianlong Emperor was so fascinated by this bronze bear he ordered court artisans to carve a white jade bear of the same design with a *fanggu* mark, illustrated *ibid*.

Only one other stone bear from the Han dynasty is known, which is a slightly larger example (29.2 cm.) from the Heeramanek Galleries, New York, illustrated by A. Salmony, "A Chinese Jade Bear of the Early Han Period", *Artibus Asiae*, vol. X/4, 1947, p. 264, fig. 7 (fig. 2). Compare also to a pale celadon jade bear with a similar pose, dating to the Ming dynasty or earlier, sold at Christie's London, 15 May 2012, lot 194.



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

漢 石熊

來源

德國私人珍藏，入藏於 1966 年以前

出版

Lubor Hájek 及 Werner Forman，《A Book of Chinese Art: Four Thousand Years of Sculpture, Painting, Bronze, Jade, Lacquer and Porcelain》，倫敦，1966 年，圖 117 號，頁 56

石熊坐地，造型憨態可掬，左手雙腿前伸，右手握丸做拋擲狀，背負一管，可以插物。

持丸熊形燈座，為漢代熊形燈座名品。《西清古鑒》卷三十八，即登載有類似本拍品造型之「唐飛熊表座」青銅燈座一件，以周文王夢飛熊而得姜子牙之典故為名，原件現藏國立故宮博物院，館方斷代為漢代，參見《宮廷之雅——清代仿古及畫意玉器特展圖錄》，台北，1997 年，頁 70-71，圖版 8（圖一）。乾隆帝御製白玉同類器一件，器背刻「大清乾隆仿古」款，見前揭書。

同類漢石熊非常少見，暫只知另一相似例子，尺寸略大（29.2 公分），造型近似，源自紐約 Heeramanek Galleries 畫廊，1947 年著錄於《Artibus Asiae》雜誌內文章「A Chinese Jade Bear of the Early Han Period」，A. Salmony 編寫，頁 264，圖 7（圖二）。

熊自傳說中的黃帝開始，經夏代而成為崇拜對象。夏代之後，其後裔一支遷入荆漢，而成為楚王一系，其王均以熊字命名。秦亡後，漢承秦制，而文化則源自荆楚，故熊崇拜於漢代流行一時，成為逐疫厭勝的代表形象，出現在各類材質器物之上。



fig. 2 Han dynasty stone bear formerly from the Heeramanek Galleries, New York
圖二 紐約 Heeramanek Galleries 舊藏之漢代石熊



3012

A PUDDINGSTONE FIGURE OF A SEATED LION

FIVE DYNASTIES (907-960)

The muscular beast is shown seated with forelegs stiffly braced on top of a rectangular plinth with its mouth open in a roar above a short beard and the face carved with a fierce expression.

7¼ in. (18.5 cm.) high

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Sold at Christie's Hong Kong, 6 April 2015, lot 149

五代 抱子石坐獅像

來源

香港佳士得，2015年4月6日，拍品149號



3013

A RARE AND LARGE BRONZE 'SIX MOUNTAIN' MIRROR

LATE WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The mirror is crisply cast with a ribbed loop surrounded by a circular border and five feathers enclosed within the six-pointed star created by the connected inner edges of the six *shan*, 'mountain', characters, all reserved on a ground of swirl pattern, with thin upward-curved rim. The bronze has a silvery grey, lacquer-like patina with some malachite and azurite encrustations. 7 $\frac{7}{8}$ in. (20 cm.) diam., box

HK\$ 500,000-800,000

US\$ 65,000-100,000

PROVENANCE

A Canadian private collection, acquired in Hong Kong in 1996

戰國晚期 楚式「黑漆古」六山銅鏡

來源

加拿大私人收藏，1996年購於香港

楚式山字紋銅鏡初創於戰國早期，發展至戰國晚期，無論在鍊鑄質量，或構圖設計都漸趨成熟，主題紋飾以山紋為主，但亦滲入了花瓣、葉紋及獸紋等裝飾元素，有三山、四山、五山及六山之分，其中以六山鏡最為罕見，存世品多為博物館所收藏。如中國國家博物館藏一例（23.2公分），見楊桂榮著《館藏銅鏡選輯》，中國歷史博物館館刊，第十七期，1992年，圖版49；上海博物館藏一較小例（14.3公分），見陳佩芬著《上海博物館藏青銅鏡》，上海，1987年，圖版19號；及廣州西漢南越王墓博物館藏一例（21.2公分），著於《西漢南越王墓》，北京，1991年，圖版162.2。



3014

A RARE BRONZE RITUAL WINE TRIPOD VESSEL, *JIA*

SHANG DYNASTY, 13TH-12TH CENTURY BC

The vessel is finely cast supported on three tall blade legs. The bulging body is cast in deep relief with stylised *taotie* masks with protruding eyes, all between narrow bands of rings. The tall flaring neck is similarly decorated and there are two short rectangular posts with conical caps at the mouth rim. The side is applied with an undecorated strap handle and vessel has a greyish-green patina overall.

12 in. (30.5 cm.) high

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

US\$260,000-390,000

PROVENANCE

Tai Sing Fine Antiques Ltd., Hong Kong, 1980s

A *jia* of larger size (45 cm. high) with similar profile and bands of decoration around the sides dated 13th-12th century BC is illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, DC and Cambridge, Massachusetts, 1987, pp. 164-5, no. 7. The author notes that "*jia* decorated in two registers appeared shortly before the Anyang period" (c. 1300-c. 1030 BC).

Another similar *jia* (35.2 cm. high) is illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 152-7, no. 9, where on p. 156, two excavated examples are illustrated. Both were excavated in 1968, in Henan province, Anyang prefecture, Xiao chuan, the first from Tomb M388, the second from Tomb 331.

For a further, very similar *Jia* with the same two-register *taotie* design between bands of small rings, see *Bronze Vessels from Yin Xu*, The Institute of Archaeology, CASS, Beijing, p. 73, pl. GM907:4 (fig. 1)

商 青銅罍

來源

大成古玩有限公司，香港，1980年代
香港私人珍藏

比較一器型及紋飾相似惟較大（45公分高）的罍，定年公元前13-12世紀，見R.W.Bagley著《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓，1987年，164-5頁，圖版7號，並稱兩層紋飾的罍出現於安陽早期（公元前1300-1030年）。比較另一相似罍（35.2公分高），著於《故宮商代青銅禮器圖錄》，台北，1998年，152-7頁，圖版9號。

另比較紋飾同本拍品極其相似的一例，同飾雙層饕餮紋夾於圓圈邊框內，見《殷墟青銅器》，北京，1985年，73頁，圖版GM907:4（圖一）。



fig. 1
圖一



3015

A RARE LARGE BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*

LATE SHANG DYNASTY, 11TH CENTURY BC

The vessel is powerfully cast with deep rounded sides raised on three columnar legs. The exterior is cast in low relief with a wide band of serpents reserved on a *leiwen* ground, below a pair of bail handles at the rim. The interior is cast with a graph and the bronze surface has a dark silvery-gray patina with some green and azurite encrustation.

9 $\frac{5}{8}$ in. (24.4 cm.) high, box

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

US\$160,000-230,000

PROVENANCE

Sold at Christie's New York, 17 September 2008, lot 357

Sold at Christie's New York, 21 March 2013, lot 1216

EXHIBITED

Formerly on loan to the Neiraku Museum, Nara, early 1960s

LITERATURE

Umehara Sueji, *Nihon Shucho Shina Kodo Seika*, Vol. 3, Osaka, 1961, Pl. 179

The inscription:

Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, vol. 7, Taipei, 1978, no. 1310

R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, the Arthur M. Sackler Foundation, 1987, p. 91, fig. 89

The inscription appearing inside this vessel consists of the graph *dan* inserted between two human figures set back-to-back to form the character *bei* (north). Below is the character *ge*, represented by a dagger-axe with a tassel suspended from the tang. This inscription, *Bei Dan Ge*, appears on a *fangyi* illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1987, pp. 428-9, no. 77. Bagley also illustrates, pp. 431-2, figs. 77.1-77.6, seven other bronze vessels bearing this inscription, all of which he characterizes as belonging to Style IV of the early Anyang period. Three of the nine *Bei Dan Ge* bronzes were from the large tomb WKGM1 at Wuguanacun, which is attributed to the reign of Wu Ding (1324-1266 BC).

A *ding* decorated with a similar band of snakes and of similar proportions, but with a more everted mouth rim, from Anyang, is illustrated in *A Catalogue of Shang Dynasty Bronze Inscriptions*, National Palace Museum, Taipei, 1995, pp. 36-37.

晚商 青銅竊曲紋鼎

銘文：北單戈

來源

紐約佳士得，2008年9月17日，拍品 357 號

紐約佳士得，2013年3月21日，拍品 1216 號

展覽

借展予寧樂美術館，奈良，19世紀60年代早期

出版

梅原末治，《日本蒐儲支那古銅精華》，第3冊，大阪，1961年，圖版179號

銘文出版：

Noel Barnard 及張光裕，《中日歐美澳紐所見所拓所摹金文彙編》，第7冊，台北，1978年，圖版1310號

R. W. Bagley，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓，1987年，頁91，圖版89號

本拍品上銘文亦見於亞瑟·M·賽克勒美術館所藏一件商代青銅方彝，見R.W. Bagley 著《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓，1987年，頁428-9，圖版77號。同書頁431-2，圖版77.1-77.6 另刊七件同攜此銘文青銅器，作者將這批青銅器定為安陽早期的第四種風格。

類似的紋飾可比較國立故宮博物院藏一商前期青銅鼎，著錄於《A Catalogue of Shang Dynasty Bronze Inscriptions》，台北，1995年，頁36-37。



inscription
銘文



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

3016

A MAGNIFICENT PAIR OF LARGE CLOISSONNE ENAMEL 'LUDUAN' CENSERS AND COVERS

QIANLONG PERIOD (1736-1795)

Each animal is powerfully cast standing foursquare on gilt-bronze clawed feet. The bodies are applied with cloissons emulating fur and filled with bright enamels in shades of blue, turquoise, green, yellow and red. The faces have a ferocious expression with an open snarl exposing the fangs and all surmounted by a gilt-bronze single horn forming the handle of the cover. The hindquarters are applied with a bushy tail picked out in bright tones of blue and green.

20¼ in. (51.5 cm.) high

(2)

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

US\$390,000-650,000

PROVENANCE

Sold at Sotheby's London, 11 June 1996, lot 153

Mythical beasts of this form are known as *luduan*, legendary creatures capable of distinguishing between good and evil. Because of these qualities, incense burners of this form were placed beside or in front of the imperial throne to symbolise that the emperor, protected by these animals, was a virtuous and intelligent ruler. In this function a pair of cloisonne enamel incense burners of this form can be seen in *situ* in a photograph of the throne in the Hall of Supreme Harmony illustrated in *Palaces of the Forbidden City*, Hong Kong, 1986, pp. 66-7.

Luduan-form censers are seen as early as late Ming/early Qing. Two Ming examples of this form with Wanli marks in the Qing Court Collection are illustrated in *Enamels 1: Cloisonne in the Yuan (1271-1368) and Ming (1368-1644) Dynasties*, Compendium of Collection in the Palace Museum, Beijing, 2011, pls. 102-103. These examples share with later examples, whether made in bronze, jade or cloisonne enamel, the same full round body, stiff legs, open mouth raised as if roaring and a single horn, as well as flames rising from the haunches.

The combination of the cloisonné and champlevé techniques on the present lot is rarer with only a few examples published. A closely comparable example from the collection of Robert Chang was included in the exhibition *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou Museum, 2007-2008, Catalogue, p. 60; with another pair of the same form on p. 40, all dated to the Qianlong period. Further examples in cloisonné enamel are illustrated in *The Enamel Volume*, The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, Shenyang, 2007, pp. 90-95, pls. 4-6. A very large pair of *luduan* was sold at Christie's New York, 29 March 2006, lot 311.

清乾隆 掐絲琺瑯角端熏爐一對

來源

倫敦蘇富比，1996年11月11日，拍品153號
美國私人珍藏

角端為傳說中獨角獸，古代稱角端。《元史》卷一四六〈耶律楚材傳〉記載：「甲申，帝至東印度，駐鐵門關，有一角獸，形如鹿而馬尾，其色綠，作人言，謂侍衛者曰：『汝主宜早還。』」帝以問楚材，對曰：「此瑞獸也其名『角端』，能言四方語，好生惡殺，此天降符以告陛下。陛下天之元子，天下之人，皆陛下之子，願承天心，以全民命。」帝即日班師。」到明清時代，角端作為宮殿皇帝寶座兩側陳設，以增加威嚴氣氛。

北京故宮博物院太和殿、乾清宮、養心殿等多處均見角端器物。清宮舊藏萬曆款掐絲琺瑯角端二件，該二獸四足立於盤蛇之上，見2011年北京出版故宮博物院藏品大系《琺瑯器編1：元明掐絲琺瑯》，圖版102-103號。本器兼用鑿胎及掐絲琺瑯工藝尤其珍貴，張宗憲珍藏一件非常近似例子，見蘇州博物館2007-2008年舉辦《絢麗·華貴·至尊—香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》，圖錄60頁；該書第40頁另載一對掐絲琺瑯角端；二例均定年乾隆。另見瀋陽故宮博物院收藏數例，見2007年瀋陽出版《瀋陽故宮博物院藏文物精粹—琺瑯卷》，90-95頁，圖版4-6號。







PROPERTY FROM THE ZHUYUETANG COLLECTION
竹月堂珍藏

3017

A SMALL CLOISSONNE ENAMEL CYLINDRICAL BOX AND COVER

MING DYNASTY, 15TH-16TH CENTURY

The cover is decorated with a large predominantly red enamelled lotus blossom and scrolling foliage on a turquoise ground, the sides of the cover and base are similarly decorated with a band of florettes and leafy scrolls. The base is carved with a six-character Jingtai reign mark

2 in. (5.1 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Sold at Christie's London, 16 November 1998, lot 4

Cloisonné enamel wares from the early to mid-Ming period are very rare as production was strictly regulated by Palace eunuchs who operated under the auspices of the *Yuyongjian*, a sub-division of the *Neifu* (The Inner Treasury), responsible for supplies to the Imperial Household. Very few boxes from this period have survived. An almost identical box with a Jingtai reign mark is in the Museum of East Asian Art, Bath, and illustrated in *Museum of East Asian Art Inaugural Exhibition, vol.II, Chinese Metalwares and Decorative Arts*, Bath, 1993, no.308, p.115.

Compare also to a box of slightly larger size (8.4 cm. diam.), designed with a lotus bloom with serrated petals radiating from a *ruyi*-head at the centre, dating to the first half of the 15th century, formerly from the Sir Harry Garner Collection, illustrated by H. Brinker and A. Lutz, *Chinese Cloisonne: The Pierre Uldry Collection*, New York and London, 1989, pl. 12.

明十五/十六世紀 掐絲琺瑯蓮花紋圓盒

底刻「大明景泰年製」。

來源

倫敦佳士得，1998年11月16日，拍品4號

明早中期的掐絲琺瑯製造由宮廷御用監嚴謹控制，存世量極少。英國巴斯東亞藝術博物館藏一件非常相似的例子，同樣署景泰年款，著錄於《Museum of East Asian Art Inaugural Exhibition, vol.II, Chinese Metalwares and Decorative Arts》，巴斯，1993年，圖308號。另可參考 Harry Garner 爵士舊藏一件較大例子（8.4公分），同樣飾蓮紋，定年十五世紀上半葉，著錄於 H. Brinker 及 A. Lutz 編，《Chinese Cloisonne: The Pierre Uldry Collection》，紐約及倫敦，1989年，圖12號。



(mark)





A VERY RARE IMPERIAL INSCRIBED CLOISSONNE ENAMEL RECTANGULAR PANEL

QIANLONG PERIOD (1736-1795)

The rectangular panel is finely decorated with three pots of chrysanthemum with petals finely rendered in pink, white, red and yellow enamels against *wan*-character diaper, all below a gilt poem by the Qianlong Emperor praising chrysanthemums, followed by the two characters *Yuzhi* (Imperial Poem), and an inscription signed by Wang Jihua (Respectfully inscribed by your servant Wang Jihua), and two seals *chen Hua* and *jingshu*.

32 $\frac{3}{8}$ x 56 $\frac{1}{4}$ in. (83.5 x 142.5 cm.) with *huali* frame and gilt bronze dragon hanger

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

PROVENANCE

German private collection, acquired in Beijing prior to 1911 (by repute)

Sold at Lemperts, Cologne, June 2006, lot 212

The poem on the present panel, composed by the Qianlong Emperor, is recorded in *Yuzhi Shiji*, Compilation of Imperial Poems, vol. 2, *juan* 90, dated 1759 (fig. 1).

The inscription following the poem includes the name Wang Jihua (1717-1776), a native of Xiantang (present day Hangzhou in Zhejiang province), who served as a high official at the court of the Qianlong Emperor. Wang managed the Wuying Hall in the Forbidden City, a storehouse for various rare books and archives. Cloisonné enamel panels depicting birds and flowers with Imperial poems and signature of Wang Jihua are rare. Compare to a pair of cloisonné enamel 'peony' panels, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, The Enamel Volume*, Shenyang, 2005, pp.237-239. Compare also a panel depicting pheasants standing among rocks and flowers, sold at Christie's Hong Kong, 28 May 2014, lot 3015.

The current cloisonné panel is almost identical in composition to an ink and colour on paper hanging scroll by Qian Weicheng (1720-1772), which also bears the same Imperial poem, sold at Beijing Poly, 4 December 2010, lot 3645 (fig. 2).

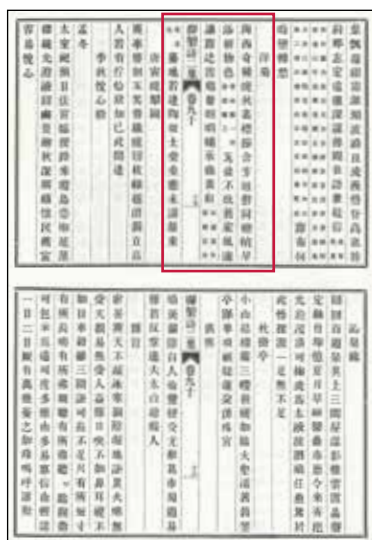


fig. 1
圖一

清乾隆 掐絲琺瑯御製詩洋菊圖掛屏

詩文：海西奇種晚秋叢，標節含芳迥鮮同。繪幀早添新物色，瓦盆不改舊家風。瀼瀼露沬霞殤紫，暘暘曦承傘蓋紅。薨地若逢陶徵士，柴桑應未識籬東。御製洋菊詩。

臣王際華敬書

印：臣華、敬書

來源

德國私人珍藏，入藏於 1911 年前（據傳）

Lemperts Cologne, 2006 年 6 月，拍品 212 號

詩為乾隆於己卯年（1759）所作，題為「洋菊」，載於《御製詩二集》，卷九十（圖一）。

王際華（1771-1776），字秋瑞，浙江錢塘（今杭州）人。乾隆十年進士，官至戶部尚書。乾隆年間修《四庫全書》時充總裁，兼武英殿事。工書法。

沈陽故宮博物院藏一對掐絲琺瑯牡丹芍藥掛屏，同為王際華敬書，著錄於《沈陽故宮博物院院藏文物精粹—琺瑯卷》，2007 年，沈陽，237-239 頁。另可參考一件亦為王際華敬書之掐絲琺瑯御製詩雉雞牡丹紋掛屏，拍賣於香港佳士得，2014 年 5 月 28 日，拍品 3015 號。

本拍品與一幅錢維城（1720-1772）作《盛菊圖》之畫面佈局基本一致，且書同一首御題詩，拍賣於北京保利，2010 年 12 月 4 日，拍品 3645 號（圖二）。

乾隆對於菊花格外鐘愛，曾於二十一年（1756）命鄒一桂繪《洋菊譜》，定以佳名，而御題其上。後多位大臣亦繪製捲軸，如北京故宮博物院所藏汪承霈作《洋菊四十四種圖卷》，每株菊花旁均附乾隆為其所題之詩。乾隆帝亦繪製多幅菊花墨寶，其對菊花的喜愛程度可見一斑。



fig. 2
圖二



3019

A CLOISONNE ENAMEL HANGING PLAQUE

MING DYNASTY, 16TH CENTURY

The panel is decorated in shades of white, blue, yellow and green enamels against a turquoise ground, depicting a landscape scene with scholars in a terraced pavilion, elaborately constructed with a tiered roof, with an attendant nearby holding a *qin*. In the near-distance depicts a palace roof nestled amongst ornamental rocks, *wutong*, willow and pine trees, all within a border of stylised scrolls. 23¼ in. (59 cm.) long

PROVENANCE

A French private collection, formed in the 1950s

A very similar panel, decorated with scenes of landscape and framed with the same formal scrolls at the borders, dated to the 16th century was sold at Christie's Hong Kong, 30 May 2005, lot 1392.

Compare the similarity of the *ruyi*-heads illustrating the terrestrial ground on the present panel with those decorated on other 16th century cloisonné vessels, such as a globular hu-shaped vase and a large dish illustrated in *Chinese Cloisonné: The Pierre Uldry Collection*, 1989, nos. 118 and 121 respectively.

HK\$400,000-600,000

US\$52,000-78,000

明十六世紀 掐絲琺瑯山水樓閣紋掛屏

來源

法國私人珍藏，建立於 1950 年代



PROPERTY FROM THE JIMENG SHANFANG COLLECTION
楫夢山房珍藏

3020

A LARGE AND SUPERB GILT-BRONZE FIGURE OF MAITREYA

QING DYNASTY, 17TH-18TH CENTURY

The deity is depicted seated in *pralambapadasana* on a detachable pedestal with a removable *mandala*, the hands in *dharmachakra mudra* each holding a lotus stem rising up to her shoulder, adorned with an elaborate inset five-leaf diadem and jewellery, wearing long flowing robes finely incised with foliate designs, her face with a compassionate expression. 18¼ in. (46.4 cm.) high

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

US\$160,000-260,000

PROVENANCE

I. M. Chait Gallery, Beverley Hills, March 2008

Sold at Christie's London, 4 November 2008, lot 52

Maitreya Buddha governs two perfected worlds: Tushita Heaven, which he currently inhabits, and Ketumati, an ideal realm conducive to the pursuit of enlightenment where he will serve as the teaching Buddha.

A figure of Maitreya in a similar pose dating to the 15th century was sold at Christie's New York, 21 March 2008, lot 615.

清十七 / 十八世紀 鑲金銅彌勒佛坐像

來源

I. M. Chait Gallery, 比華利山, 2008 年 3 月

倫敦佳士得, 2008 年 11 月 4 日, 拍品 52 號



3021

A GILT-BRONZE FIGURE OF
GUHYASAMAJA AKSHOBHYAVAJRA AND
ADHIPRAJNA

TIBET, 15TH-16TH CENTURY

The figure is cast depicting the guardian deity Guhyasamaja Akshobhyavajra seated in *dhyanasana* on a double lotus pedestal with beaded rims, wearing a *dhoti* incised with floral motifs, embracing his consort Adhiprajna in his arms, her legs wrapped around his waist, their hands holding various ritualistic implements, both wearing jewellery inlaid with turquoise. 7¾ in. (19.8 cm.) high, box

HK\$700,000-900,000

US\$91,000-120,000

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, for example, to a very similar example depicting the same deities, formerly from the Estate of Leendert van Lier (1910-1995), Netherlands, sold at Christie's New York, sold on 17 March 2021, lot 447. Compare also to a stylistically similar gilt-bronze figure of Vajradhara, dating to the 15th century, sold at Christie's Hong Kong, 30 November 2020, lot 3018.

西藏十五 / 十六世紀
鑲金銅密集金剛坐像

此尊佛像有十五世紀著名佛造像大師索南堅贊派之風格，索南堅贊派作品以細緻的面容雕琢著稱。紐約佳士得 2021 年 3 月 17 日拍賣一尊非常相似的鑲金銅密集金剛坐像，拍品 447 號。另可參考一件風格相近的鑲金銅金剛總持坐像，定年十五世紀，2020 年 11 月 30 日於香港佳士得拍賣，拍品 3018 號。



3022

AN IMPRESSIVE LARGE
PAINTED STUCCO HEAD
OF A GUARDIAN KING

MING DYNASTY, EARLY 15TH CENTURY

The head is well modelled in a white complexion with a fierce, theatrical expression. His eyes are inlaid with black glass pupils below bushy eyebrows. The lips are painted in dark red, and the brows, moustache and wispy beard are detailed in black against the stark white skin. The hair is drawn up into a top-knot and his mouth slightly open.

21½ in. (55 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Chang Wei-Hwa & Company, Taipei,
acquired in the 1980s

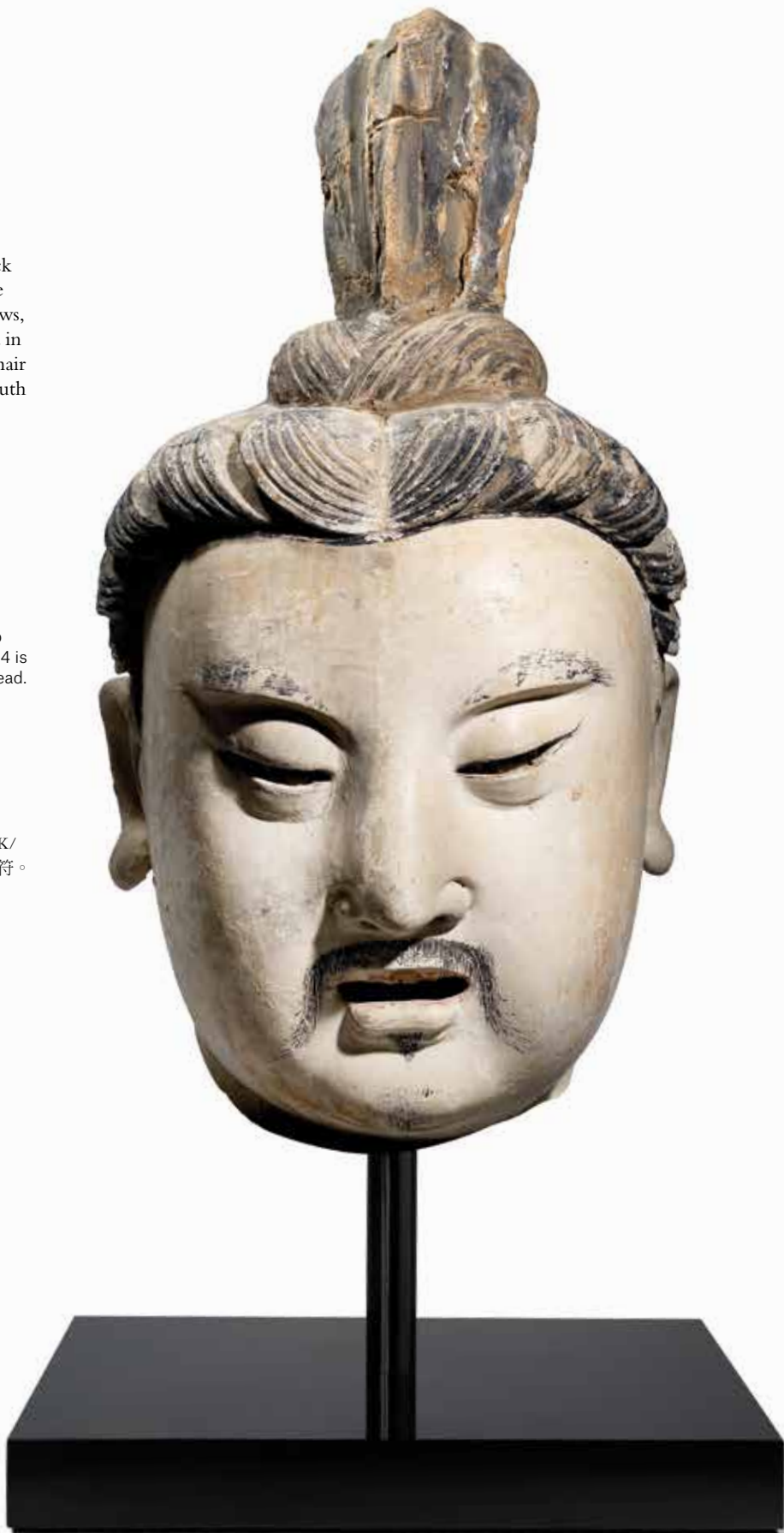
The result of the C14 test from Paleo Labo Co., Ltd. sample number HK/RCPL/21/194 is consistent with the dating of the stucco head.

明初 彩繪泥塑天王頭像

來源

雲中居，台北，1980年代

Paleo Labo Co., Ltd. 碳 14 測試報告編號 HK/
RCPL/21/194 之結果與此拍品頭像定年相符。



3023

A DEHUA FIGURE OF GUANYIN

QING DYNASTY, 17TH-18TH CENTURY

The elegant figure is shown standing barefoot on a base of swirling clouds with her head turned to one side providing a serene expression. Her upswept hair is dressed in a topknot fastened behind a tiara, with a cowl partially covering the head and draped across the shoulders, flanking a bejewelled necklace across the chest above her hands. The reverse is impressed with a four-character seal mark *Xilaixuan zhi*, 'Made by the Studio of Western Pavilion'. 14½ in. (37 cm.) high, box

HK\$ 180,000-260,000

US\$24,000-34,000

PROVENANCE

A French private collection, acquired prior to 1960

清十七/十八世紀 德化觀音立像 「西來軒製」印款

來源

法國私人珍藏，入藏於1960年以前



(mark)

3024

AN INSCRIBED AND DATED STONE FIGURE OF GUANYIN

NORTHERN ZHOU DYNASTY, INSCRIBED WITH A DATE CORRESPONDING TO AD572 AND OF THE PERIOD

The *bodhisattva* is depicted seated in *bhadrāsana* on a double-lotus pedestal, the left hand in *varadamudra*, crowned with a tiara with trailing ribbons, and wearing a long robe bedecked with elaborate beaded necklaces and ornaments, the head framed by a flame-carved *mandorla*, all supported on an inscribed rectangular plinth, with traces of red pigment throughout.

12½ in. (30.8 cm.) high, box

HK\$550,000-750,000

US\$72,000-97,000

PROVENANCE

Yamanaka & Co., Ltd., London, 9 March 1928
Collection of J. Lionberger Davis, St. Louis, Missouri
Estate of G. Vieter & Maude O. Davis
Sold at Sotheby's New York, 20 September 2000, lot 55
Sold at Christie's New York, 24 March 2011, lot 1300

The inscription states that this Guanyin image was commissioned during the first year of the Jiande reign of the Northern Zhou dynasty, corresponding to AD 572, by a devotee surnamed Guo, and is dedicated to his entire family.

北周建德元年（572年）石雕觀世音立像

來源

山中商會，倫敦，1928年3月9日
J. Lionberger Davis 珍藏，聖路易斯
G. Vieter & Maude O. Davis 大宅珍藏
紐約蘇富比，2000年9月20日，拍品55號
紐約佳士得，2011年3月24日，拍品1300號

題記：建德元年十月廿三日，郭元□為七世父母敬造觀世音像一區，法華衆生等同□□：母□德妻次男妻□次子妻王淇□□息□□息石□□息石良□□石□弟□和父□光



inscription
銘文



3025

AN IMPORTANT AND FINELY PAINTED *THANGKA* OF
LUOHAN KANAKAVATSA

MING DYNASTY, 15-16TH CENTURY

The *thangka* is superbly painted depicting the Luohan Kanakavatsa seated on a rock with a halo surrounding his head, holding a running knot in his hands, accompanied by a monk on the left holding a parcel wrapped in brocade, both gazing at a dwarf on the lower left corner offering a transparent bejeweled vase containing a coral branch, all set in a verdant landscape with rugged mountains rendered in the 'blue and green' style, with a blue goat and peony shrubs in the foreground. The *thangka* is framed with its original brocade mounting.

Thangka: 31 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in. (79 x 50.5 cm.); Overall: 55 $\frac{5}{8}$ x 27 $\frac{1}{16}$ in. (141.3 x 70 cm.)

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

US\$500,000-780,000

PROVENANCE

Joachim Schlotterbeck (1926-2007), a well-known painter-collector, Wurzburg, acquired in 1955 from a German diplomat based in China before 1930, by repute

明十五 / 十六世紀 彩繪絹本迦諾迦伐蹉尊者唐卡

來源

(傳) 維爾茨堡畫家 Joachim Schlotterbeck (1926-2007) 舊藏，1955 年購自一名德國外交官。該名外交官於 1930 年以前派駐中國



This rare thangka depicting Luohan Kanakavatsa is a great example showing the increasing influence of Chinese court painting styles on Tibetan art. Kanakavatsa is one of a grouping of 16 or 18 arhats, believed to be Buddha's original disciples. He is shown haloed and seated on a rock surrounded by Chinese 'blue and green' style landscape. He is holding a necklace in his hands, wearing elaborate brocade robes, and accompanied by a younger attendant holding an alms bowl. There is a foreign devotee holding a red coral tree on the bottom left, and a blue goat on the bottom right. Notably, the thangka retains its original brocade mounting.

Kanakavatsa was thought to have been born in Bihar in eastern India to wealthy parents. His name means 'baby gold elephant', as legend has it that a baby elephant that excreted gold was born at the same time as he. This elephant followed him everywhere, even after he became a Buddhist disciple. This became very distracting to the other monks, and Sakyamuni asked his student to get rid of it. Kanakavatsa told the Buddha that he has been trying to get rid of it without success, as the elephant always finds its way back to him. The Buddha said, 'if you tell the elephant "I will not be reborn, and I do not need you" three times, it will disappear.' He did and the elephant disappeared into the ground. Another story relating to Kanakavatsa is that he once begged alms in the Naga Kingdom, preaching the *dharma* and converting many to Buddhism. As a token of gratitude, the Naga King gave him a necklace made of precious gems, which he is shown holding in the current thangka.

The cult of Luohan was introduced to China in the Six Dynasties (4th-6th Centuries), and became a favourite subject for artists from the Tang period. The monk Guanxiu (832-912) painted a well known composition of sixteen Luohan that survived as rubbings. His Luohan, following the style of Wu Daozi (680-740), are solitary figures sitting on fantastic rocks, and have foreign, almost grotesque features (fig. 1). By the 12th century, the depiction of Luohan has gone through dramatic stylistic changes. The court painter Liu Songnian (1174-1224) refined the features of the monks to that of court portraiture, showing them haloed, wearing elaborate robes and accompanied by fine accoutrements (fig. 2). The monks not only look like nobilities, they also have attendants, often foreign figures bearing treasures. Liu Songnian is also renowned for painting 'blue and green' style landscape paintings, and it is interesting to see his influence on this 14th century thangka of Kanakavatsa in the British Museum (fig. 3), where the artist has incorporated both his figurative and landscape styles to create a new composition. The British Museum example was found in a ruined monastery in Shigatse, and most likely painted by a Tibetan artist. As Tibetan Buddhism was decreed the national religion by the



fig. 1 Rubbing from stele depicting no. 2 of 16 arhats by Guanxiu (832-912). Harvard University Fine Arts Library
圖一 唐代貫休 (832-912)
十六羅漢石刻拓本 哈佛大學藝術圖書館



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

Yuan court, there was increasing cultural exchange between the two nations, and Chinese court painting styles were being creatively adapted on Tibetan thangka, as artists moved away from the earlier, more Indian-influenced painting styles. The British Museum example is obviously the precursor of the Yongle Kanakavatsa composition, one of a set of Luohan paintings commissioned by the Emperor as gift to Tibet, as they share many features, such as the depiction of the haloed Luohan, the young attendant, the foreign devotee, and the small crouching beast to the foreground. A group of nine paintings from the Yongle series is illustrated by Gisèle Croës in *Splendor of Yongle Painting: Portraits of Nine Luohan*, Brussels, 2002 (fig. 4). The group of Yongle Luohan paintings are some of the most refined examples of Imperial Buddhist paintings ever produced. The court artists that painted these have obviously seen examples from Tibet, like the British Museum example, or were themselves Tibetans working at the court. The current painting follows the Yongle composition closely, but the painting style and colouration show a distinct Tibetan flavor and is most likely painted in Tibetan workshops. Later, this same composition was revived in the Qing period by artists working in the Imperial court (fig. 5), showing its enduring appeal.



fig. 3 © The Trustees of the British Museum
圖三 大英博物館藏品



fig. 4 Courtesy of Gisèle Croës, Brussels
圖四 圖片由布魯塞爾 Gisèle Croës 女士所提供



fig. 5 Collection of the Palace Museum, Beijing
圖五 北京故宮博物院藏品

此幅稀有的羅漢唐卡上畫迦諾迦伐蹉尊者，其上鮮明的中國宮廷畫風有助我們研究西藏唐卡風格的演變，是一件非常重要的作品。迦諾迦伐蹉是十六羅漢或十八羅漢之一，傳說是佛祖最早的一批信徒。他頭帶光圈，坐一山石之上，四周是一片青綠山水。手中拿著一串項鍊，身穿織錦袈裟，身旁有一年輕僧侶隨侍；畫左下方有一位番人來朝，手捧紅珊瑚；右下方則有一頭卧地的藍色山羊，值得一提的是此唐卡保留了原有的裝裱，非常難得。

迦諾迦伐蹉出生於印度東北的比哈爾邦，他的名字的意思是‘金象仔’，因為據傳有頭會扇金的小象跟他同時出生。此象對他十分忠心，形影不離，在他剃度之後依然緊隨身邊。金象的存在使得其它信徒無法擯除雜念專心修行，於是釋迦牟尼命令迦諾迦伐蹉放了牠。迦諾迦伐蹉說他曾幾次命牠離開都無效，不管怎麼做金象還是會回到他身邊來。佛祖說，如果你這麼告訴牠，‘我已經脫離輪迴，也不需要你陪伴’，說三次牠就會離開了。迦諾迦伐蹉照著作，金象果然遁入土中消失了。另一個與迦諾迦伐蹉有關的故事則是他曾到龍國化緣說法，使許多人皈依佛祖，龍國國王為了感謝他，給了他一個用奇珍異寶串成的項鍊，便是畫上他手中所拿的。

羅漢的崇拜信仰在六朝時傳入中國，在唐代成為畫家喜愛的一個題材。唐代貫休（832-912）便曾畫過十六羅漢，以石刻的方式保存下來（圖一）。他的羅漢畫像延續吳道子的人物畫傳統，

具有鮮明的特色，人物描繪奇崛清癯，衣衫襤褸，獨坐怪石之上。到了南宋時，院畫派的劉松年筆下的羅漢畫已經形象迥異（圖二），人物描繪細膩，如宮廷肖像畫一般，頭帶光圈，衣著華貴，穿戴及用具都精美脫俗，還常有侍從或番人隨侍一旁。

劉松年的青綠山水也頗負盛名，大英博物館一幅十四世紀的迦諾迦伐蹉唐卡（圖三）便融合了他的羅漢圖與青綠山水風格，成為一種新的羅漢唐卡畫風。大英博物館例來自日喀則一座荒廢的寺廟裏，應該是西藏本土的畫家所畫。元朝遵奉藏傳佛教為國教，兩國的文化交流日益頻繁，而中國的宮廷畫風元素開始出現在西藏唐卡上，之前印度風格的畫法漸漸減少。大英博物館例顯然便是永樂宮廷所製的羅漢唐卡的原型，見 Gisèle Croës 曾出版的九張永樂羅漢唐卡，《Splendor of Yongle Painting: Portraits of Nine Luohan》，布魯塞爾，2002年（圖四）。

兩者構圖非常相似，帶光圈羅漢的造型，隨侍的僧人，來朝的番人及下方的小獸都一致。永樂時期的這批羅漢唐卡是歷來佛教畫像中最精美的一批造像，作此批造像的畫師顯然有看過較早的西藏版本構圖，如大英博物館藏的例子，或是他們本身便是西藏畫師。本幅唐卡與永樂唐卡雖然構圖非常相近，但是細部的畫風與用色都比較接近西藏本土的風格，相信是西藏的作坊所製作。到了清朝，這個構圖也還由宮廷寺廟裏的畫師持續沿用（圖五），可見其魅力持久不衰。

3026

A GILT-BRONZE FIGURE OF GUANDI

MING DYNASTY, 17TH CENTURY

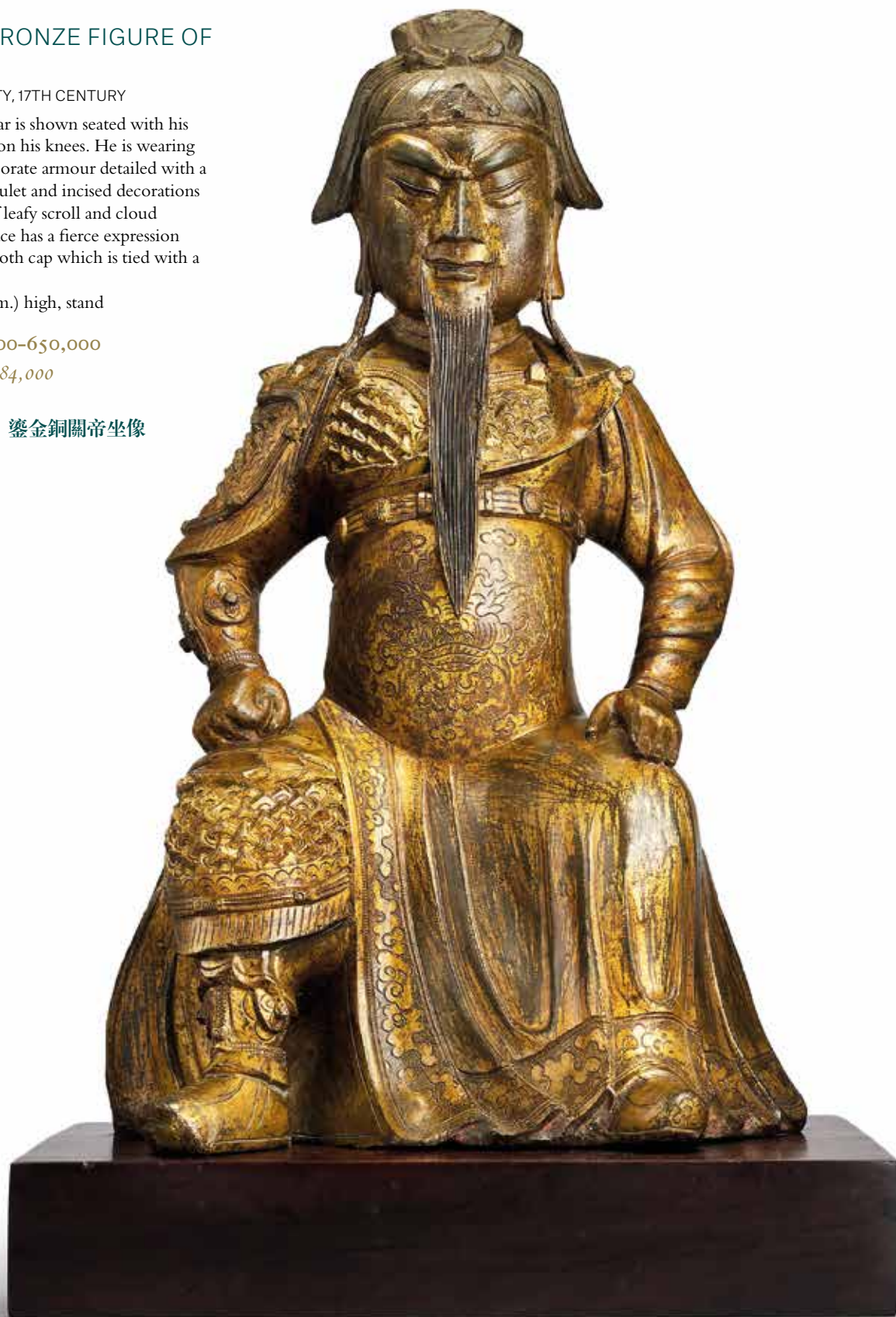
The god of war is shown seated with his hands resting on his knees. He is wearing robes and elaborate armour detailed with a lion-form epaulet and incised decorations in the form of leafy scroll and cloud pattern. His face has a fierce expression beneath the cloth cap which is tied with a ribbon.

14 in. (35.6 cm.) high, stand

HK\$450,000-650,000

US\$59,000-84,000

明十七世紀 鑲金銅關帝坐像



3027

A GILT-BRONZE FIGURE OF LU DONGBIN
AND THE WILLOW DEMON

MING DYNASTY, EARLY 17TH CENTURY

The rectangular stepped stand is surmounted by a standing figure of Lu Dongbin, dressed in scholar's attire with a sword hanging behind his back, with one arm firmly supported by willow demon. 8 $\frac{3}{8}$ in. (21.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

Compare to a slightly smaller example sold at Christie's Hong Kong, 28 May 2014, lot 3525.

明十七世紀 鑲金銅呂洞賓度城南柳立像

比較一近乎相同例，惟較小拍賣於香港佳士得，2014年5月28日，拍品 3525 號。



3027



3028

3028

A GILT-BRONZE FIGURE OF KUI XING

SONG DYNASTY (960-1279)

The god of examinations is cast with a lively expression on his face with his hair and celestial scarves billowing in the wind, holding a brush in the right hand, and in the other an ingot. He is standing on right foot with left foot kicked up.

10.5 cm. high., wood stand, box

HK\$50,000-80,000

US\$6,500-10,000

宋 鑲金銅魁星像



3029

A GILT-BRONZE FIGURE OF BEGTSE CHEN

QIANLONG PERIOD (1736-1795)

The figure is well cast, standing defiantly with one foot on the abdomen of a horse and the other on a man, all above the lotus pedestal. He is wearing armour, with right hand wielding a sword with scorpion handle, and left holding a heart up to his gaping mouth. His ferocious expression enhanced by flame-like hair and skull tiara.

12½ in. (32 cm.) high overall

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

US\$200,000-320,000

Begtse Chen is one of the eight Dharmapala, associated with the Nyingma and Geluk orders. He is named for the great copper coat of mail he wears, which is prominently featured in this dynamic sculpture.

Compare to an almost identical example formerly in the Prince Ukhtomsky Collection, and now in the Hermitage Museum Collection, illustrated in *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 2000, p.307, no. 120. Compare also with a Qianlong-marked gilt-bronze figure of Begtse Chen in the Beijing Palace Museum Collection, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculpture*, Beijing, 2009, no.171, and an 18th-century gilt-bronze figure of Hayagriva with a similar style, accompanied by an yellow label that can be translated as "...Collected in the 26th day of Eighth Month of the Fifty-eighth Year of Qianlong reign...", illustrated in the same volume, no. 177. (fig. 1)

清乾隆 鑲金銅貝格遮造像

像束火焰髮髻，戴五骷髏冠，三目圓睜，毗露獠牙。右手上舉火焰劍，左手持人心舉向口中，呈欲食狀。身著嚴密盔甲，腳踏戰靴，繫鮮人首髮，左展立姿，雙足分踏於象徵魔障之馬與人上，底呈蓮座，後飾火焰背光。

貝格遮，又名兄妹護法，大紅勇保護法等。最初此尊為寧瑪派和格魯派的護法神。佛教中認為，常修持此像，可以佑護修行者不為外敵所傷。俄羅斯冬宮博物館原郎多穆斯契王子舊藏有一尊同本拍品幾乎一致例，著錄於《Wisdom and Compassion: The Sacred Art of Tibet》，紐約，2000年，頁307，圖版120。北京故宮博物院藏一例乾隆時期清宮內務府造辦處所製貝格遮造像，著於《故宮經典—藏傳佛教造像》，北京，2009年，圖版171號。同書另收錄一尊清宮舊藏十八世紀一面二臂馬頭金剛造像，風格同本拍品相仿，隨清宮所系黃紙簽書「...乾隆五十八年八月二十六日收，熱河（殘）」，見圖版177號（圖一）。



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





3030

AN EXCEEDINGLY RARE AND FINELY CARVED IMPERIAL CINNABAR LACQUER 'BUDDHIST ASSEMBLY' SCRIPTURE BOX AND COVER

QIANLONG PERIOD (1736-1795)

The sliding cover is superbly carved through thick layers of cinnabar lacquer to an ochre ground with an elaborate scene depicting Buddha Shakyamuni preaching in an assembly to his disciples including *bodhisattvas*, *luohans*, and heavenly guardians. The narrow sides are each carved with five-clawed dragons amidst dense scrolling clouds. The box is raised on a double-lotus base.

14½ in. (36.9 cm.) long

HK\$6,500,000-8,000,000

US\$840,000-1,000,000

PROVENANCE

Sold at Sotheby's Paris, 22 June 2017, lot 122

清乾隆 御製剔紅釋迦牟尼說法圖經匣

來源

巴黎蘇富比，2017年6月22日，拍品122號

The exceptional workmanship seen on the current scripture box, characterised by its complex composition, meticulous details and careful execution, makes it a true masterpiece of 18th century Imperial lacquer work. Palace records reveal that the Qianlong Emperor took the production of lacquer scripture boxes to heart and made very specific instructions regarding their design. On the 15th day of 11th month of Qianlong eighth year (1743), the Emperor decreed that 'A draft for a polychrome carved lacquer scripture box should be drawn. Make sure figures of Buddha, *bodhisattvas*, guardian deities and *Luohans* are included in the design. The sides should be decorated with dragons. The back should have two dragons supporting a Qianlong reign mark'. On the 28th day of 12th month of the same year, a draft of the Buddhist scripture box was submitted and approved. The finished work was presented in the following year. The design of the current box follows closely the detailed instructions requested by the Qianlong Emperor.

The Emperor also specified the quantity of scripture boxes to be made. On the 26th day of 10th month of Qianlong ninth year (1744), he ordered six Daoist and twenty Buddhist lacquer scripture boxes to be made. He was also very particular about the size and thickness of these boxes. On the 23rd day of 8th month of Qianlong twenty-fourth year (1759), a carved cinnabar lacquer scripture box was sent from Jehol to the workshop in Suzhou, with orders commanding that a new one was to be replicated with the exact size, thickness, shape and decoration.

These precious boxes were made in such limited quantity that towards the later years, when the use of scripture boxes was required, the palace had to request existing boxes to be repaired instead of placing new orders. On the 27th day of 9th month of Qianlong twenty-sixth year (1761), two carved lacquer scripture boxes were sent from the palace to be repaired. It was decreed that 'an earlier order for the manufacture of a new box can be disregarded.' The current box with its back possibly being refreshed, likely belongs to this small group which was treasured and conserved by palace orders.

The same design of the current box, depicting Buddha Shakyamuni preaching to an assembly of followers, can be found on a square cinnabar lacquer box, carved on the other side with characters specifying the box was to contain the Shurangama Sutra personally written by the Qianlong Emperor, in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Qing Dynasty, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, no. 24 (fig. 1)*. Another box of almost identical design, form and size, but carved with a Qianlong mark on the back, is in the Victoria and Albert Museum Collection, published in R. Soame Jenyns & William Watson, *Chinese Art, the Minor Arts: Gold, Silver etc.*, New York, 1963, pl.167.

A closely related Qianlong-marked cinnabar lacquer scripture box of the same shape and structure, but carved with a Daoist assembly on the main side, was formerly in the Irving Collection, sold at Christie's New York, 20 March 2019, lot 809 (price realised USD1,035,000) (fig. 2).



3030 Continued

御製剔彩佛經匣，抽屜面，以黃漆錦紋為地，其上紅漆剔刻佛會圖，形象衆多，雕飾精細，佈局疏密有致。匣身頂面飾以剔紅正面龍紋，兩側剔刻紅雙龍圖案，頂、側面邊框以回紋裝飾，與盒口沿回紋相配，設計法度森嚴。匣底剔紅制仰覆蓮須彌座，便於豎立供養。

乾隆帝篤信佛教，為供養佛經方便，特意親自設計並過問此類佛經匣製作。據《清檔》記載，乾隆八年十一月十五日，七品首領薩木哈來說太監胡世傑交合牌匣盒樣一件、紅雕漆匣一件。傳旨：「……將佛像、菩薩，並從神亦畫樣一張，將諸佛、菩薩、神將、謁諦羅漢，並從神亦俱要畫全；邊牆上仍畫龍，背後亦畫二龍捧籤子，簽上著張若靄寫『大清乾隆年敬製』。其龕座上應畫何樣，先畫樣呈覽，準時交安寧圖拉用五彩漆雕做。欽此。……於十二月二十日，七品首領薩木哈將畫得經匣樣一件持進，交太監胡世傑呈覽。奉旨：將裏口高放二分，寬放二分，薄厚照樣准做，黃漆地杖紅漆做。欽此。於十二月二十八日，七品首領薩木哈將做得玉皇大帝經匣樣一件，並諸佛菩薩經匣樣一件持進，交太監胡世傑呈覽。奉旨：照樣准做，欽此。於九年五月二十六日，將做昨漆經匣二件持進，交太監胡世傑呈進。訖。」

乾隆皇帝不僅特意指示以「黃漆地杖紅漆」製作經匣，並於製作數量亦有要求。《清檔》又載，乾隆九年「十月（蘇州）二十六日，司庫白世秀、七品首領薩木哈、副催總達子將織造圖拉來文內開道經匣並佛經匣，請旨指示數目並雕漆活定限摺片一件持進，交太監張玉胡世傑轉奏。奉旨：道經匣做六件、佛經匣做二十件。欽此。」

雕漆經匣皆按乾隆皇帝要求特意訂製。《清檔》記載，乾隆二十四年「八月二十三日，郎中白世秀由熱河來說，本月初三日交紅雕漆經匣一件，御前侍衛副都統安泰傳旨：著照此匣大小、厚薄、花紋、樣款一樣做匣樣一件，發往織造安寧照樣做雕漆經匣一件。趕過年熱河來以前，七月

初間要得，欽此。於本月初四日，郎中白世秀將畫得紅雕漆經匣樣一件持進，太監胡世傑呈覽，奉旨：照樣准做，欽此」因為經匣製作數量有限，因此當乾隆皇帝特別需要再重新製作時，會將已有需要粘補的經匣收拾一番，以便供養。《清檔》記載：乾隆三十年九月「二十四日，催長四德、筆帖式五德來說太監胡世傑，傳旨：熱河銅殿內現供紅雕漆經匣一件，著畫樣交蘇州織造薩載照樣做一件送來，欽此。於本月二十七日，催長四德、筆帖式五德來說太監胡世傑交紅雕漆經匣二件，傳旨：著粘補收什。其先傳做之經匣不必做了，欽此。於十二月二十六日，催長四德將紅雕漆經匣二粘補收什好持進，交太監胡世傑呈進。訖。」本拍品背後曾經重髹黑漆，可能即為此檔案所載之情況。

此外，《清檔》另有記載乾隆十一年八月「初六日，七品首領薩木哈來說，太監胡世傑傳旨：御筆藏經紙撈嚴經二套，著照雕漆佛經匣樣式花紋配匣盛裝。先做樣呈覽，准時交南邊做雕漆。欽此。於本月十九日，司庫白世秀、七品首領薩木哈、副催總達子將做得雕漆佛像經匣合牌樣一件持進，交太監胡世傑呈覽。奉旨：著照樣准做四面佛像，頂子面上要四海龍王捧簏，雲中多配合縱神，下邊要江芽海水。欽此。於十二年五月二十日，司庫白世秀將織造圖拉送到雕漆經匣一件持進，交太監胡世傑呈進。訖。」此件今藏北京故宮，正面圖案與本拍品相同，可做參證，參見故宮博物院藏文物珍品全集《清代漆器》，香港，2006年，頁38-39，圖24（圖一）。

類似《清檔》所載雕漆佛經匣，可參見 R. H. Palmer 夫婦舊藏，今藏英國倫敦維多利亞和阿爾伯特博物館，出版於 R. Soame Jenyns 和 William Watson 編著《Chinese Art, The Minor Arts》卷二，紐約，1963年，頁354-355，圖167。《清檔》所載雕漆玉皇大帝道經匣，參見紐約佳士得2019年3月21日，歐雲伉儷舊藏專場，拍品編號809（成交價美元1,035,000；圖二）。



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

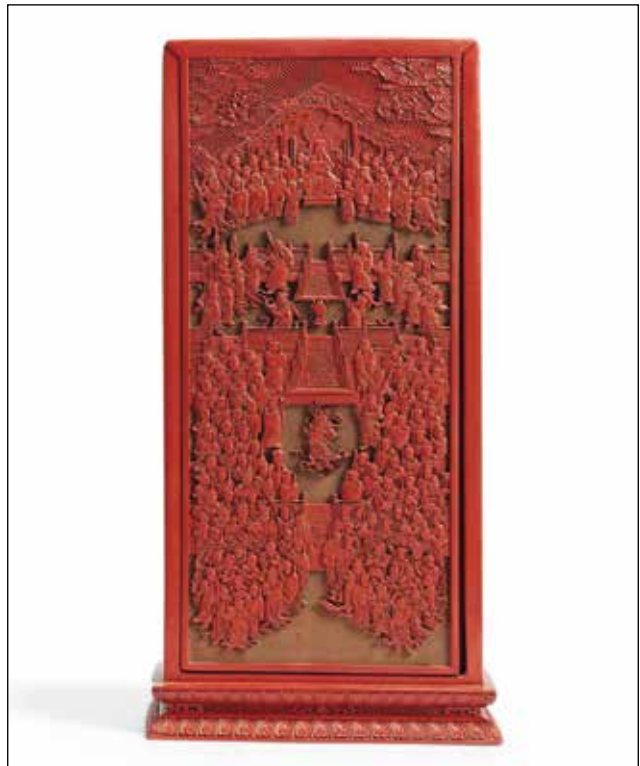


fig. 2 A lacquer 'Daoist assembly' scripture box, formerly in the Irving Collection. Sold at Christie's New York, 20 March 2019, lot 809
圖二 歐雲伉儷舊藏剔紅玉皇大帝道經匣，2019年3月20日於紐約佳士得拍賣，拍品809號



AN EXCEPTIONALLY WELL CARVED LARGE CINNABAR LACQUER OCTAGONAL LOBED BOX AND COVER

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

Of lobed octagonal form, the cover is superbly carved through thick layers of cinnabar lacquer to depict immortals and attendants in an elaborate Daoist paradise, some picking peach fruits, some carrying a treasure box, flower basket, and chime with twin fish, the landscape characterised by a large willow tree presiding over a bridge, detailed with rugged mountains, misty clouds, pine and *wutong* trees and a terrace. The sides are decorated with eight cartouches each depicting a different flower growing from rocks, separated by a floral spray borne on dense leaves, the pattern similarly repeated on the box. The base is incised with a gilt Qianlong mark.

17½ in. (43.4 cm.) wide

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

US\$130,000-190,000

The current box is exceptionally large and well carved, as can be seen from the elaborate scene, thick layers of lacquer and meticulous details. It belongs to a rare group of large lobed boxes of similar form and design, all decorated with a shaped central panel with a landscape scene, enclosed by eight cartouches enclosing flowers and rocks, dating to the mid-Qing dynasty. One example is carved with a scene of boys at play in the National Palace Museum, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, no. 156 (fig. 1). Another example is decorated with figures in a landscape in the Palace Museum, Beijing, illustrated in *Zhongguo qiqi quanji*, vol. 6 – Qing, Fujian, 1993, no. 224 (fig. 2). Compare also to a very similar example decorated with immortals in a landscape, sold at Christie's Hong Kong, 27 November 2007, lot 1796, and another one depicting a scene of boys at play sold at Christie's Hong Kong, 28 November 2006, lot 1699.

清乾隆 剔紅仙人祝壽圖葵式八瓣大盒 「大清乾隆年製」描金刻款

此盒構圖豐富，漆層厚潤，雕工精湛，屬於一組罕有的葵瓣式大盒，均呈八瓣式，中間開光雕不同的人物山水圖，側面開光飾秀石花卉圖，兩岸故宮均有度藏，如國立故宮博物院藏一件剔紅嬰戲圖八瓣盒，定年十八世紀，著錄於《蘇光剔彩：故宮藏漆》，台北，2008年，圖156號（圖一）。北京故宮博物院藏另一件剔紅山水人物圖八瓣盒，定年清中期，著錄於《中國漆器全集》，卷6，清，福建，1993年，圖224號（圖二）。另可比較一件同樣雕仙人祝壽圖的相似例，2007年11月27日於香港佳士得拍賣，拍品1796號；另一件雕嬰戲圖，2006年11月28日於香港佳士得拍賣，拍品1699號。



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

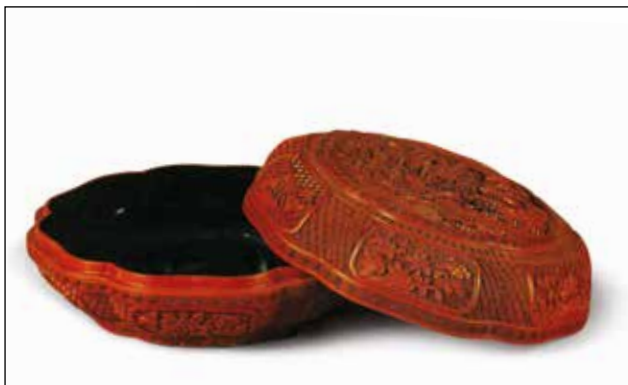


fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品



(mark)





3032

A RARE CARVED POLYCHROME LACQUER 'DRAGON' BOX AND COVER

JIAJING INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)

The box is deeply carved through the layers of cinnabar-red, dark green and yellow lacquered ground depicting a sinuous dragon rising above cresting waves, flanked by peony sprays and *nuyi*-shaped clouds and flaming scrolls, all below a circular *shou* medallion. The rounded sides are decorated with ribboned precious objects, including the flaming pearl, *wan* character and *lingzhi*, the straight rims with an elaborate diaper band, and the foot encircled by keyfret border. The interiors and the base are lacquered black and the reign mark is incised and gilt in a line to the centre of the base.

7¾ in. (19.5 cm.) diam., Japanese wood box

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

Sold at Bonhams London, 11 November 2010, Lot 429

Compare to a similar Jiajing mark and period three-colour lacquer circular 'dragon' box, sold at Christie's Hong Kong, 28 November 2012, lot 2096. Compare also a larger (28.5 cm.) but closely related Jiajing example carved with same theme, illustrated in *The Complete Collection of Treasures of the Palace Museum Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no. 135 (fig. 1).



(mark)



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

明嘉靖 剔彩躍龍捧壽紋圓盒

「大明嘉靖年製」 楷書填金刻款

來源

倫敦邦瀚斯，2010年11月11日，拍品429號

盒平頂，圈足，通體剔彩備紅、綠、黃三色。蓋面中央雕一紅龍雙眼圓睜，鬚髮飄揚，騰飛於江崖海水之上，上方一「壽」字，身旁滿布牡丹靈芝紋。盒壁飾八寶，上下口沿各環錦地一圈，足沿繞回紋一周。底中間刻填金六字楷書直款。

嘉靖款漆盒甚為罕見。可比較同本拍品紋飾極為相似，惟盒壁飾花卉及八寶紋飾的嘉靖款例，拍賣於香港佳士得，2012年11月28日，拍品2096號。另可比較清宮舊藏之定年嘉靖且刻相同主題紋飾的剔彩圓盒，惟略大（28.5公分），著於《故宮博物院藏文物珍品全集：元明漆器》，香港，2006年，圖版135號（圖一）。





明時代
推朱漆器



3033

A PAINTED ENAMEL 'EUROPEAN FIGURES' SNUFF BOX AND COVER

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

The top of the box is delicately enamelled with a European lady and her child in a garden enclosed within a shaped cartouche reserved on a yellow ground with red floral motifs. Each side of the box is painted with a panel depicting a landscape scene on a green-enamelled ground filled with classic scrolls. The reverse of the cover is painted with two crabs among leaves and flowers. The base of the box is inscribed with a Qianlong reign mark in blue enamel on a turquoise ground.

2 cm. (5 cm.) long, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Spink & Son Ltd. (according to label)

Sold at Christie's Paris, 9 June 2015, lot 314

The box is rendered with great precision and much attention has been paid to the details of decoration including the interior. The painting style and composition of this box suggest that the artist was trained in the Western manner. The subject embodies Qianlong's fascination with European subjects as shown in numerous enamelled metalwares and porcelain pieces with similar romanticised vignettes of ladies and children. Compare this box and cover with the examples illustrated in *Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, pl. 206, a champlévé enamel cup enclosing painted enamel vignettes of ladies, and pl. 208, a box with six scenes of ladies and children. Also compare to a similar square box and cover sold at Christie's London, 10 May 2011, lot 166.*

清乾隆 銅胎畫琺瑯西洋人物圖煙盒 藍料雙方框「乾隆年製」款

來源

Spink & Son Ltd. (據標籤)

巴黎佳士得，2015年6月9日，拍品314號

此類繪以西洋人物題材的琺瑯器體現了乾隆皇帝對於西方藝術及工藝的興趣。同期題材類似的金屬胎畫琺瑯器可以比較北京故宮博物院藏一套金胎鑿胎琺瑯盞及托，及一件黃地畫琺瑯瓜棱盒，見故宮博物院藏文物珍品全集《金屬胎琺瑯器》，香港，2002年，圖版206號。亦可參考一件銅胎畫琺瑯西洋人物圖煙盒，2011年5月10日於倫敦佳士得拍賣，拍品166號。



interior
內面



(mark)



3034

A RARE RED AND BLACK TIXI LACQUER
SQUARE BOX AND COVER

SONG-YUAN DYNASTY (960-1368)

The exterior is finely carved through layers of red and black lacquer in *tixi* style with *niyi* motifs. The sides of the box are covered in brown lacquer, and raised on a low stand with curvilinear aprons carved with cloud motifs.

8 $\frac{7}{8}$ in. (22.5 cm.) square, Japanese wood box

HK\$600,000-800,000

US\$78,000-120,000

PROVENANCE

King Kong Lee (1950-2021), Hong Kong

Square and rectangular forms are rare in *tixi* or *guri* lacquer, especially one of this early date. A rectangular panel decorated with black *tixi* lacquer with red underlayers, was discovered in the cargo of a ship, which foundered off the Sinan coast of Korea in A.D. 1323, illustrated in *Relics Salvaged from the Seabed off Sinan: Materials III*, Seoul, 1985, pl. 134.

Compare also with a rectangular red *tixi* lacquer box (20 x 11.8 x 6 cm.) dated to the Yuan dynasty carved with now in the Metropolitan Museum, illustrated by J. Watt and B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1992, p. 49-50, no. 6; and a square black and red *tixi* lacquer box and cover from the Irving Collection, sold at Christie's New York, 21 March 2019, lot 1123.

The icy green colour of this particular stone, chalcedony, was utilised cleverly to resemble jadeite. Compare to a jadeite flower receptacle of similar translucent green tones in the Palace Museum, Beijing, illustrated in *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2009, p. 336, no. 333.

宋 / 元 剔犀如意雲紋方盒

來源

李經港 (1950-2021), 香港

存世的方形剔犀盒相當罕見，而且年代皆稍晚。比較歐雲伉儷贈予大都會博物館一件元代剔犀如意雲紋長方盒，著錄於《East Asian Lacquer: The Florence and Herbert Irving Collection》，紐約，1992年，圖版6號；及歐雲伉儷舊藏一件元明剔犀雲紋正方蓋盒，2019年3月21日於紐約佳士得拍賣，拍品1123號。



3035

A PAIR OF SMALL YELLOW SOAPSTONE SEALS CARVED FOR PRINCE YINLI

YONGZHENG PERIOD (1723-1735)

Each square seal is surmounted by a mythical beast standing foursquare. One seal face is carved with the inscription *huang shiqi zi* 'The seventeenth son of the Emperor', the other with *Guojunwang zhang* 'seal of Prince Guo'.

1 3/16 in. (3 cm.) high, 14g each, box

(2)

HK\$ 120,000-180,000

US\$16,000-23,000

PROVENANCE

A Japanese Kansai private collection

清雍正

黃壽山石獸鈕康熙帝皇十七子胤禮用印一對 (各 14 克)

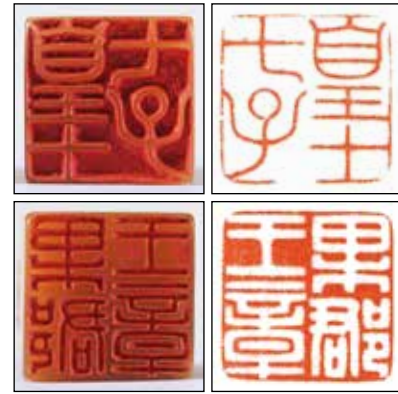
印文：皇十七子、果郡王章

來源

日本關西私人珍藏

愛新覺羅·胤禮（1697—1738），康熙帝第十七子，雍正帝異母弟，母純裕勤妃。雍正元年被封為果郡王，雍正六年進果親王，由此可知此對小印當為胤禮於雍正元年至六年被封果郡王期間所製。

雍正十三年帝臨終時，命允禮輔政。乾隆即位，被授總理事務大臣。乾隆三年二月薨，諡號「毅」。



seal faces
印面

impressions
印文





3036

3036

A SMALL *TIANHUANG* 'PHOENIX' SEAL CARVED BY ZHAO SHURU FOR CHEN BAOCHEN

GUANGXU *BINGWU* YEAR, CORRESPONDING TO 1906 AND OF THE PERIOD

The square seal is incised on one side with an inscription including the signature Shuru, and a *bingwu* cyclical date, surmounted by a finial in the form of a resting phoenix. The seal face is carved with the name Boqian.

1 $\frac{3}{16}$ in. (3 cm.) high, 17g

HK\$60,000-90,000

US\$7,800-12,000

清光緒丙午年（1906）

趙叔孺刻田黃鳳鈕陳寶琛用印（17克）

印文：伯潛

邊款：叔孺擬列國璽，丙午春

陳寶琛（1848-1935年），字伯潛，號弢庵、陶庵、聽水老人，晚清名臣。同治七年進士，歷任江西學政、內閣學士、禮部侍郎。宣統年間成為宣統帝溥儀的師傅，監修《德宗實錄》。民國二十四年卒，追贈太師，諡號「文忠」。

趙叔孺（1874-1945），原名潤祥，字獻忱、叔孺，晚年自號二弩老人。出身官宦世家，清末年間曾任福建同知。民國後活躍於上海文壇，其金石書畫享負盛名，尤擅畫馬，與吳昌碩齊名。



3036 rubbing
拓印



3036 seal face
印面



3036 impression
印文



3037

3037

AN INSCRIBED RECTANGULAR *TIANHUANG* SEAL

LATE QING DYNASTY

The seal is carved with a poetic inscription on one side, followed by the signature Xiaoding, possibly the pseudonym of seal carver Wu Chen (1875-1922) and a *wushen* cyclical year, corresponding to 1908. The seal face is carved in relief with a five-character poetic inscription.

1 $\frac{3}{8}$ in. (3.4 cm.) high, 53g

HK\$300,000-500,000

US\$39,000-65,000

晚清 吳琛款詩文田黃印（53克）

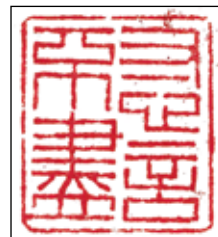
邊款：自古燕趙多壯士，余仰慕之，然壯志未酬，當以自勉也。戊申五月，小丁記。

印面：寸心言不盡

吳琛（1875-1922），字小丁，浙江嘉興人，以篆書與治印見長。



3037 seal face
印面



3037 impression
印文



3038

3038

A TIANHUANG SEAL FOR HE SHAOJI

QING DYNASTY, 19TH CENTURY

The irregularly shaped seal is plain, carved on the seal face with an inscription indicating the seal belongs to 'He Shaoji of Daozhou'. 1¼ in. (4.5 cm.) high, 52g, box

HK\$220,000-320,000

US\$29,000-41,000

PROVENANCE

A Japanese private collection

He Shaoji (1799-1873) was a scholar-official who passed the civil service examination in the Daoguang reign, and was also an accomplished poet, painter and calligrapher.

清十九世紀 田黃何紹基自用印 (52 克)

印文：道州何紹基審釋金石文字印

來源

日本私人珍藏

何紹基 (1799-1873)，字子貞，號東洲，晚清詩人、畫家、書法家。道光十六年進士，後官至戶部尚書。



3038 seal face
印面



3039 seal face
印面



3038 impression
印文



3039 impression
印文



3039 rubbing
拓印



3039 (two views 兩面)

3039

A FURONG SOAPSTONE SEAL CARVED BY CHEN JULAI FOR CHANG HSUEH-LIANG

REPUBLIC PERIOD

The square seal is surmounted by a finial in the form of a recumbent single-horned mythical beast, incised on one side with an inscription reading 'carved by Quezhai for Hanqing'. The seal face reads 'seal of Chang Hsueh-liang'. 1½ in. (4.9 cm.) high, 71g, box

HK\$180,000-260,000

US\$24,000-34,000

Quezhai is the studio name of Chen Julai (1904-1984), a renowned seal carver, calligrapher, painter and poet active in the 20th century. Hanqing is the style name of Chang Hsueh-liang (1901-2001), a prominent warlord in the Republic period, who instigated the Xi'an Incident by imprisoning Chiang Kai-shek in 1936, and was put under house arrest since then. He moved to Taiwan together with the Kuomintang, and spent his last years in Honolulu following his release.

民國 陳巨來刻芙蓉石獸鈕張學良自用印 (71 克)

邊款：漢卿屬塙齋刻

印文：張學良印

張學良 (1901 - 2001)，字漢卿，號毅庵，國民革命軍將領，奉系軍閥首領張作霖之長子。皇姑屯事件之後，繼任為東北保安軍總司令。西安事變後遭蔣介石父子長期軟禁，後隨國民黨遷台，2001年病逝於檀香山。

陳巨來 (1904-1984)，原名暉，字巨來，號塙齋，二十世紀著名篆刻家，工詩，擅書法。曾任上海中國書院畫師、西泠印社社員、上海書法篆刻研究會會員。

本印文著錄於：

- 1: 曾紹傑編，《增訂安持精舍印存》，台灣，1988年2月再版，頁102
- 2: 賈德江編，《近現代篆刻名家精品 -- 陳巨來印集》，北京，1998年
- 3: 李早編，《西泠印社印譜叢編 -- 陳巨來印存》，西泠印社出版社，2000年，頁13
- 4: 《安持精舍印取》，上海，2004年，頁45

3040

A TIANHUANG 'RIVERSCAPE' SEAL CARVED BY WANG BINGTIE FOR YUAN KEWEN

LATE QING DYNASTY-REPUBLIC PERIOD, LATE 19TH-EARLY 20TH CENTURY

The oval seal is carved in low relief depicting a fishing boat in an idyllic riverscape with huts nestled on the banks under the shades of willow trees. It is carved on one side with the signature Bingtie. The seal face is carved with four characters *Hanyun du guo*. 2¹/₆ in. (6.9 cm.) high, 81g

HK\$320,000-500,000

US\$42,000-65,000

PROVENANCE

A Hong Kong private collection, acquired in the 1990s

Bingtie was the style-name of Wang Daxin (1869-1924), a popular seal carver active in Shanghai during the late Qing and early Republic periods. Hanyun was the style-name of Yuan Kewen (1889-1931), the second son of Yuan Shikai, and a scholar, painter, calligrapher, as well as a collector and Peking opera aficionado.

晚清 / 民國 王冰鐵刻田黃薄意橢圓形袁克文用印 (81 克)

印文：寒雲讀過

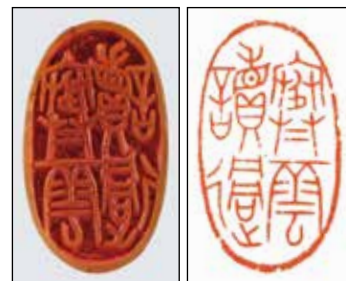
邊款：冰鐵

來源

香港私人珍藏，1990 年代入藏

王大斫（1869-1924），字冠山，號冰鐵、冰鍊。江蘇吳縣人，少居蘇州，二十餘歲移居上海，其印藝受顯貴、藏家、儒士所喜。與吳昌碩（苦鐵）、錢瘦鐵有「江南三鐵」之稱。

袁克文（1889-1931），字抱存、豹岑，別署寒雲。河南項城人，袁世凱次子，生於朝鮮國漢城，精通書畫、長於詩文，喜好收藏，青幫大老，昆曲名家，「民國四公子」之一。



seal face
印面

impression
印文



rubbing
拓印



3041

AN IRREGULARLY-SHAPED *TIANHUANG* SEAL

REPUBLIC PERIOD

The seal has an irregularly shaped sloping top with characteristic 'radish' veining and some white opaque inclusions. The seal face is carved with a four-character poetic inscription.

3 1/6 in. (7.8 cm.) high, 86g

HK\$300,000-500,000

US\$39,000-65,000

民國 隨形田黃印 (86 克)

印面：止於至善



3041 seal face
印面



3041 impression
印文



3041

3042

A GROUP OF THREE SHOUSHAN SOAPSTONE CARVINGS OF LUOHAN

QING DYNASTY (1644-1911)

The group comprises three seated Luohan with hands held in different positions. The back of each figure is incised with the signature Kaitong.

Tallest: 2 1/6 in. (7.5 cm.) boxes

(3)

HK\$100,000-150,000

US\$13,000-19,000



3042 (inscriptions)

清 壽山石雕羅漢三尊

每尊像背後刻有「開通」款。



3042

3043

A LARGE SQUARE *TIANHUANG* SEAL

REPUBLIC PERIOD

The semi-translucent seal of light caramel tone has been left plain to showcase the characteristic 'radish' veining of the stone. The seal face is carved with a seven-character inscription in *intaglio*.

2 $\frac{1}{16}$ in. (5.3 cm.) high, 177g

HK\$600,000-800,000

US\$78,000-100,000

民國 田黃光素印 (177 克)

印文：利名都是一鴻毛



seal face
印面



impression
印文



PROPERTY FROM AN ASIAN COLLECTION

3044

AN INSCRIBED BOXWOOD *RUYI*

QING DYNASTY, 17TH-18TH CENTURY

The smooth wood is well carved as a gnarled *lingzhi* stem with a large *lingzhi* head at one end and smaller heads sprouting from the sides. The reverse is incised with a poetic inscription by the Tang dynasty poet Li Shangyin, followed by a signature and seal. 13¼ in. (34.9 cm.) long, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Zuiun Collection, sold at Bonhams New York, 15 March 2017, lot 5008

清十七/十八世紀 黃楊木靈芝式「龍池」詩文如意

款識：龍池賜酒傲雲屏，羯鼓聲高衆樂停。
夜半宴歸宮漏永，薛王沉（醉）壽王醒。
棲垣道者作于讀書之。

來源

Zuiun 珍藏，紐約邦瀚斯，2017年3月15日，拍品5008號
亞洲私人珍藏



another view
另一面



3045

A BAMBOO 'FIGURE IN LANDSCAPE'
WRIST REST

QING DYNASTY, 19TH CENTURY

The irregularly-shaped wrist rest is carved to the top with a scholar holding his shoe gazing up at a pine tree growing from overhanging cliffs, inscribed with a three-character mark reading *Zhifan zhi*. The underside is carved in low relief depicting leaves growing from the cliff face.

10½ in. (27.1 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 December 2016, lot 693

清十九世紀 竹雕高士圖臂攔

款識：之璠製

來源

香港蘇富比，2016年12月2日，拍品693號



~3046

A 'RED-VEINED' STONE VASE-SHAPED INKSTONE

QING DYNASTY (1644-1911)

The inkstone is carved in the shape of a flattened baluster vase finely incised with archaistic dragons and flanked by a pair of elephant-form handles, enclosing the smoothly polished ink well. The centre of the recessed underside is carved and gilt with a four-character Qianlong reign mark in seal script.

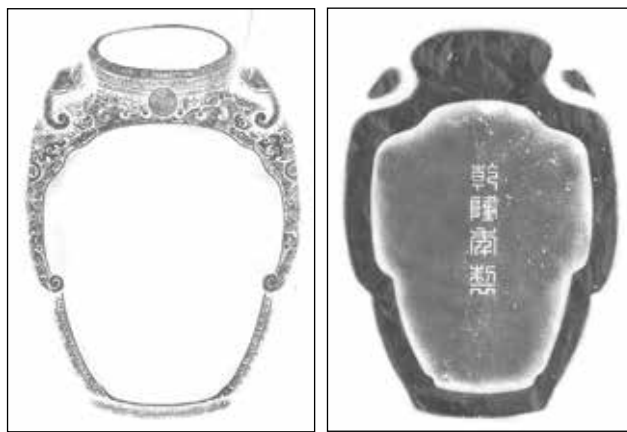
4½ in. (11.5 cm.) long, hongmu box and cover

HK\$280,000-350,000

US\$37,000-45,000

The 'red-veined' stone is native to Shandong, and has been used as a material for carving inkstones since the Tang dynasty. Compare with a 'red-veined' inkstone with similar texture and colour incised with a Qianlong imperial poem praising its quality in the National Palace Museum, Taipei, illustrated in *The National Palace Museum's Ancient Inkstones Illustrated in the Imperial Catalogue His-ch'ing yen-p'u*, Taipei, 1997, p. 382-383, no. 83.

The box and cover accompanying this lot is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.



rubbings
拓印

清 紅絲石太平有象硯

硯背鐫「乾隆年製」款。紅絲石產於山東，以其如絲的紋理、溫潤如玉的質地，及紅黃相間的瑰麗色彩聞名於世，自唐宋以來即為製硯名料。比較清宮舊藏一方收錄於西清硯譜的乾隆御題紅絲石風字硯，其質地、色澤與此類似，見《西清硯譜古硯特展》，台北，1997年，圖版83號。連紅木硯盒。

本拍品所附硯盒由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的作品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品之硯盒只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



box
硯盒



(two views 兩面)

3047

A GREEN CHALCEDONY LOTUS LEAF-FORM VASE

QING DYNASTY, 18TH-19TH CENTURY

The vase is carved in the form of a lotus leaf growing on gnarled stems which form the base, and carved around the sides in high relief with further leaves and lotus bloom.

4 in. (10 cm.) long, silk-bound *zitan* box and cover

HK\$ 130,000-150,000

US\$ 17,000-19,000

清十八 / 十九世紀 玉髓荷形瓶

連紫檀盒。

The icy green colour of this particular stone, chalcedony, was utilised cleverly to resemble jadeite. Compare to a jadeite flower receptacle of similar translucent green tones in the Palace Museum, Beijing, illustrated in *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2009, p. 336, no. 333.



3048

A SMALL AGATE CUP AND CUP STAND

SONG DYNASTY (960-1279)

The cup is of circular shape with thinly carved rounded sides, supported on a short stepped foot of conforming shape. The stand is carved with a circular dish with gently curved sides, surrounding the raised platform in the centre that holds the cup, all above a tall slightly splayed foot.

4¼ in., (11 cm.) overall height (2)

HK\$ 180,000-250,000

US\$ 24,000-32,000

PROVENANCE

A private collection, California, acquired in Japan prior to 1945

It is rare to find an agate vessel from the Song dynasty. Compare to an agate floral-lobed bowl from the Robert Ellsworth Collection, sold at Christie's New York, 19 March 2015, lot 597; and an agate flower-form cup stand from the collection of Jacques and Galila Hollander, Belgium, sold at Christie's Paris, 11 December 2013, lot 27.

宋 瑪瑙盃連盞托一套

來源

加州私人珍藏，1945年前購於日本

宋代瑪瑙器皿存世量非常少。可參考一件瑪瑙花口盃，為安思遠舊藏，2015年3月19日於紐約佳士得拍賣，拍品597號；及一件瑪瑙花口盞托，為比利時 Jacques 及 Galila Hollander 舊藏，2013年12月11日於巴黎佳士得拍賣，拍品27號。



3049

A YUCHENG ZISHA TEAPOT BY WANG DONGSHI

LATE QING DYNASTY, 19TH CENTURY

The teapot is incised on one side with two characters *daji* 'great auspices' above an inscription indicating the vessel was made by Wang Dongshi after the style of the mid-Qing Yixing master Chen Mansheng. The bottom of the handle is impressed with two seals *Wang* and *Dongshi*. The base is impressed with the mark *Yangxian Wang Dongshi mu Mansheng hu* 'Wang Dongshi from Yangxian in imitation of a teapot by Mansheng'.

5 $\frac{7}{8}$ in. (14.9 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

Wang Dongshi was a renowned *zisha* potter active in the late Qing dynasty.

晚清 王東石製玉成窯「大吉」壺

銘文：大吉、東石法桑連理館

手柄印款：王、東石

底款：陽羨王東石摹曼生壺

王東石，別號「苦窳生」，晚清製壺名家。「桑連理館」為乾隆製壺大師陳曼生之齋號。



(mark)

~3050

A CHENXIANG ALOESWOOD FORMATION

The naturally formed wood has been meticulously trimmed to leave the densely formed dark resin. It has a sweet scent mixed with a light vanilla tone.

6 7/8 in. (17.5 cm.) long, 693g, Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

The original Japanese wood box accompanying this lot has an inscription dating to the 11th year of the Bunsei reign in Japan, corresponding to 1828.

沉香木擺件（693 克）

此拍品原裝木盒上書有日本文政十一年（1828）之題記。

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

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Japanese wood box
日本木盒



PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3051

A BRONZE CYLINDRICAL TRIPOD CENSER

QING DYNASTY, 17TH-18TH CENTURY

The broad cylindrical censer is cast in relief with three sets of located concentric bands below the mouth rim, around the body and above the three *nyyi*-form feet. The base is cast with an apocryphal Xuande six-character mark.

7 $\frac{3}{8}$ in. (18.7 cm.) diam.



(mark)

HK\$100,000-200,000

US\$13,000-26,000

清十七/十八世紀 銅三足爐

款識：大明宣德年製



3052

A BRONZE ARABIC-INScribed TRIPOD CENSER

QING DYNASTY, 18TH CENTURY

The compressed globular body is cast on both sides with a cloud-form cartouche enclosing Arabic calligraphy, the shoulder flanked by a pair of C-shaped handles, the base cast with a four-character apocryphal Zhengde mark.

1 1/6 in. (28.1 cm.) wide, box

HK\$300,000-500,000

US\$39,000-65,000



(mark)

清十八世紀 銅阿拉伯文三足爐

款識：正德年製



~3053

A VERY RARE PAIR OF HUANGHUALI 'DRAGON' CABINETS

THE DOORS, YONGZHENG PERIOD (1723-1736)

The doors are superbly carved in high relief and in mirror image, each with a dominant five-clawed dragon above a smaller five-clawed dragon and bulging waves, amidst cloud and fire scrolls with an additional bat in flight descending toward a peach sprig. The *huanghuali* cabinets are constructed in the early 20th century to accommodate the ornately carved 'dragon' doors.

57¾ in. (147 cm.) high,
33¼ in. (84.5 cm.) wide,
21 in. (53.5 cm.)

(2)

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

US\$ 200,000-320,000

PROVENANCE

A French private collection

EXHIBITED

Art Museum, The Chinese University of Hong Kong, and The Oriental Ceramic Society of Hong Kong, *Divine Power - The Dragon in Chinese Art*, February-October 2012

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

清雍正 黃花梨雲龍紋門連方角櫃一對

來源

法國私人珍藏

展覽

曾於 2012 年香港中文大學文物館及香港東方陶瓷學會聯辦的《雲行雨施，中國龍文物》展覽

本拍賣品由黃檀屬的木製造而成。從 2017 年 1 月 2 日起，所有由黃檀屬的木製成的物品受 CITES 出入口管制。除非獲得 CITES 再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。





3053 Continued

A pair of closely related and intact *huanghuali* compound cabinets carved with similar dragons as the principle motif, measuring 113 in. (287 cm.) in height, was sold at China Guardian, 20 November 2010, lot 2105. It is mentioned that in the 1950s, a massive cabinet decorated with dragons amidst clouds was recorded to be in the possession of the Beijing Harwood Furniture Factory. It is possible the cited Beijing factory example is the present pair of cabinets, and that it had been altered at the time due to economic circumstances and to accommodate the size of contemporary households.

The theme of the decoration shows two dragons amongst waves. The upper dragon represents the emperor, while it is likely that the lower dragon represents the crown prince, who is receiving instruction from his father. Parallels can be drawn between this design and the famous hanging scroll on silk, preserved in the Palace Museum, Beijing, entitled, *Spring's peaceful message*, which was painted by the Italian Jesuit missionary artist Giuseppe Castiglione, known at the Chinese court as Lang Shining (illustrated in *The Qianlong Emperor - Treasures from the Forbidden City*, National Museum of Scotland, Edinburgh, 2002, p. 30-31, no. 2). The painting shows a younger man bending slightly from the waist in a gesture of respect, and receiving a floral spray from an older man. The majority of scholars believe that this painting is intended to depict Prince Hongli (the future Qianlong emperor) receiving the sprig of blossom from his father, the Yongzheng emperor. Certainly the Qianlong emperor identified himself as the young man in an inscription which he wrote on the painting in 1782, when he was 71 years old. The painting suggest the respect of the young prince for his father, the emperor, and possibly anticipates the transfer of the mandate of heaven and the responsibility for the good of the empire that went with it. Assuming that this is the correct interpretation of the decoration on the cabinets, then we can speculate that these panels were once part of a larger compound cabinet ordered by the emperor to commemorate some special occasion, possibly a birthday celebration as suggested by the additional motifs of peach sprays and bats.

門面板裝飾華麗，高浮雕大小五爪雲龍，大龍飛躍騰雲，小龍浮游波濤，板身滿刻卷雲，火珠，並飾雲蝠飛繞蟠桃。整體雕刻精美，充滿動感。左右面板雕飾反向對稱，如鏡中倒影。

門面板製於雍正年間，黃花梨櫃身則可能為原大四件櫃於後世改製而成。

此對櫃門面板應源自大四件櫃，屬清代大型傢具，每櫃設櫃子，頂箱，共大小四門。如成對擺設，氣勢非凡。由於大四件櫃體形碩大，可代表身份與地位的象徵，非一般廳堂所能容身，因此多屬大富之家，或宮廷傢俱；隨著社會變遷，大型傢俱較難作家居擺設，大四件櫃於上世紀中葉多被折散或改作它用。

王世襄先生對明清傢具得不到社會重視，曾遭改裝及毀壞賦詩慨嘆：「中歲徒勞振臂呼，檀梨慘澹淚模糊，而今喜入藏家室，免作胡琴與算珠。」

整套傳世大四件櫃的例子簡直鳳毛麟角，或只能在北京故宮博物院才能欣賞。罕見的一對黃花梨大四件龍紋櫃 2010 年 11 月 20 日於中國嘉德拍賣，拍品 2105 (櫃高 287 公分)，另一大四件龍紋櫃亦於 2015 年 11 月 14 日於北京中國嘉德拍出，拍品 4241，(此櫃極可能為中國嘉德 2010 年拍品 2105 號一對大櫃中的其中一件)。

據資料顯示北京硬木傢俱廠舊藏一對 1950 年代從大四件櫃改裝而成的單門衣櫃，或與此拍品同出一轍。

此對櫃門板上圖案顯示象徵皇帝的五爪大龍高高在上，小龍昂首呼應。有如皇子正舉首聆聽天子教誨。甚有教子朝天，皇權交替之意。

雲蝠蟠桃紋寓意「福壽雙全」，因此原來的大四件龍紋櫃亦有可能為雍正皇朝重大節慶時特製之物。



~3054

A HUANGHUALI SQUARE INCENSE STAND, XIANGJI

MING DYNASTY (1368-1644)

Of square section, the lipped-edge top is supported on a high waist and joined by a thick ogee apron, resting on four tapering cabriole legs ending in upturned tendril and ball feet set into the base stretcher.

34½ in. (87 cm.) high, 20 in. (51 cm.) square

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

PROVENANCE

Collection of Ronald W. Longsdorf, no. 479

Incense stands, both in lacquer and hardwood, are found in a variety of forms, including round, square, foliate, hexagonal and octagonal and are constructed with three, four or five legs. To support censers for both secular and religious purposes, incense stands became a standard piece of furniture for any individual who could afford luxury goods. The high waist and the graceful undulations of the cusped apron on the present stand are both distinctive features that have strong links to Buddhism. High waisted pedestal stands, *xumizuo*, were commonly placed in front of Buddhist images, whilst the arched outlines formed by the apron resemble the *kunmen*, the outlines to the openings of Buddhist caves and pagodas. For further discussion, please refer to Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol.1, p.102-103. A *huanghuali* altar table dated to Ming dynasty, second half of 15th century in similar form but significantly larger with more ornate elements (fig. 1), was previously in the T.T. Tsui collection and sold at Christie's Hong Kong, 29 May 2019, lot 2703.

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

明 黃花梨高束腰四足方香几

來源

Ronald W. Longsdorf 舊藏，編號 479

本拍品几面方形，四邊起攔水綫。高束腰，三彎腿，足端上翻，下承圓珠，踩方形托泥。本拍品的整體設計匠心獨運，三彎腿與足端優美婉轉的線條之上，施以素面牙板，上建直線條的高束腰，上下線條譜成和諧的動感，優美靈動。中國古典家具上高束腰及牙板的設計，源於佛教藝術中的須彌座及佛塔佛窟中的壺門，王世襄於其著作中亦有說明，見《明式家具研究》，香港，1990年，第一冊，頁102-103。參考一張造形相似，定年明十五世紀後半期但體量及細節更豐富的徐展堂舊藏黃花梨供桌（圖一），拍賣於香港佳士得，2019年5月29日，拍品編號2703。

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



fig. 1 sold at Christie's Hong Kong, 29 May 2019, lot 2703
圖一 拍賣於香港佳士得，2019年5月29日，拍品編號2703



~3055

A HUANGHUALI WAISTED SQUARE
CORNER-LEG GAMES TABLE,
HUOMIANQIZHUO

QING DYNASTY, 18-19TH CENTURY

The square removable top conceals a rectangular recess for a *shuanglu* board, gaming board and two cylindrical game piece cups. The whole supported on a narrow waist above four hidden drawers and raised on beaded legs of square section joined by humpback stretchers and terminating in hoof feet.

34 in. (86.3 cm.) high, 36¼ in. (92 cm.) square

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

US\$110,000-130,000

PROVENANCE

Ian Mclean Antiques, Hong Kong, 11 June 1996

清十八世紀 / 十九世紀
黃花梨活面方棋桌連象棋圍棋盤、
雙陸棋盤、棋盒

來源

Ian Mclean Antiques, 香港, 1996年6月11日

Games tables enjoyed particular popularity throughout Ming and Qing dynasties. While designed to fulfill the specific requirements of various recreational activities, such tables were still required to serve in everyday use within a household, and could quickly transition between the two roles by simply replacing the top. Games tables are most often seen in square form, as square tables are more commonly associated with communal activities, such as dining and playing games. Compare with a *huanghuali* table dated to the late 16th or early 17th century, illustrated by Grace Wu Bruce in *The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 80-1, no. 27.

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PROPERTY FROM AN ASIAN FAMILY COLLECTION

~3056

A SMALL HUANGHUALI SQUARE-CORNER
CABINET, FANGJIAOGUI

QING DYNASTY, 19TH CENTURY

Of rectangular form with two single-panel doors fitted flush, opening to reveal the shelved interior with two drawers, above shaped beaded apron carved with scrolls and supported on square sectioned legs.

29 $\frac{7}{8}$ in. (76 cm.) high, 23 $\frac{1}{4}$ in. (59 cm.) wide, 17 $\frac{1}{8}$ in. (43.5 cm.) deep

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE

Sold at Sotheby's New York, 3 June 1992, lot 336

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

清十九世紀 黃花梨小方角櫃

來源

紐約蘇富比，1992年6月3日，拍品336號
亞洲家族珍藏

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~3057

A PAIR OF HUANGHUALI LOWBACK
ARMCHAIRS, MEIGUIYI

QING DYNASTY, 18TH CENTURY

Each is composed of members fitted together with characteristic pipe joints. The back is formed by an open rectangular back frame, decorated with beaded aprons on the four sides. The back pillars and the arms continue to form the four legs, embraced together along the lower legs by a foot rest, two side stretchers and an ascending back stretcher.

32 $\frac{1}{2}$ in. (83.3 cm.) high, 22 $\frac{1}{2}$ in. (57.5 cm.) wide,
17 $\frac{3}{8}$ in. (45 cm.) deep

(2)

HK\$2,200,000-4,000,000

US\$290,000-520,000

清十八世紀
黃花梨玫瑰椅一對

Chairs of this type are known as *meiguiyi* in the north but in the south they are known as *wenyi* or scholar's chair. The form is characterised by its low regular back and it is thought that when placed in the scholar's studio, it would fit neatly under the window without obstructing the view outside. It is interesting to note that the rectangular back is fitted with four sides of aprons similar to the pair of low-back chairs illustrated in *Chinese Furniture, One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, p. 85, no. 22. An almost identical pair previously in the Feng Wen Tang Collection was sold in Christie's Hong Kong, 3 June 2015, lot 2812 (fig. 1).

This item is made of a type of *Dalbergia* wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.



靠背與扶手以挖煙袋鍋襖成框，中心開光，四面壺門式券口牙，圓材靠背與腿一木連做，藤心座面，魚肚券口牙邊緣打洼起陽線，腿間施步步高趕腳根。玫瑰椅，為北方的稱謂，南方稱「文椅」，其靠背偏低，不高於窗台和桌沿，以融於文人廳堂的景緻之中。同類低靠背四面券口牙扶手椅，見《洪氏所藏木器百圖》，紐約，1996，第85頁，22號。奉文堂舊藏一對極為相近例(圖一)，拍賣於香港佳士得，2015年6月3日，拍品編號2812。

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fig. 1
圖一



THE PROPERTY OF A LADY

3058

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

REPUBLIC PERIOD

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

Each armchair: 38 $\frac{3}{4}$ in. (98.5 cm.) high, 23 $\frac{5}{8}$ in. (60 cm.) wide, 18 $\frac{7}{8}$ in. (48 cm.) deep

Each side table: 30 $\frac{1}{16}$ in. (77 cm.) high, 17 $\frac{1}{2}$ in. (44.5 cm.) square (6)

HK\$100,000-150,000

US\$13,000-19,000

民國 硬木博古圖扶手椅一組四張及束腰方几兩張





HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

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

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

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀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。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

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. 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: HSBCHKHKKK

(iii) Credit Card.
 We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP

payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
 We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
 You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
 You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at www.christies.com/storage shall apply.
 - (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **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. 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.CHRESTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。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索取鑒定報告。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：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：
+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元的**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

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

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有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：

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

5. 代表賣方競投

拍賣官可選擇代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者之接受。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**香港幣 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**或其任法律上有權這麼做；
- (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 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。

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。您承認佳士得擁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。
 - 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。
- 美國關於非洲象象牙的進口禁令**

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，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象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
- 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 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，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 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 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 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、作者或製作者的作品；
- 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 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。

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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 made loans or advanced money to consignors or prospective purchasers 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注符號，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注以符號○◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

✱ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號✱。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業

務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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

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。佳士得也可按的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。該詞語的使用，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

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ART D'ASIE

Paris, 9 June 2021

VIEWING

5-9 June 2021
9, avenue Matignon
75008 Paris

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A GILT-BRONZE FIGURE OF BUDDHA BHAIJAJYAGURU

Tibet, *circa* 15th Century

€350,000 - 550,000

CHRISTIE'S



Property from an Important East Coast Private Collection
A PAIR OF DALI MARBLE-INSET HUANGHUALI HORSESHOE-BACK ARMCHAIRS
17TH CENTURY
37 ¾ in. (95.8 cm.) high, 23 ¼ in. (59 cm.) wide, 19 in. (48.3 cm.) deep
\$600,000-800,000

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

New York, 23-24 September 2021

VIEWING

17-22 September 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vicki Paloympis
vpaloympis@christies.com
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christies.edu/artinfocus

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BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 19856 The Ultimate Private Collection Featuring The Greatest Burgundies | <input type="checkbox"/> 20193 Chinese Jade Carvings From a Distinguished European Collection |
| <input type="checkbox"/> 19861 Handbags & Accessories | <input type="checkbox"/> 20194 Classical Chinese Furniture from Heveningham Hall * |
| <input type="checkbox"/> 19858 An Exceptional Season of Watches | <input type="checkbox"/> 19677 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20619 The Legends of Time * | <input type="checkbox"/> 16897 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19860 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20265 Legacy: Xu Beihong's Slave and Lion * |
| <input type="checkbox"/> 19679 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16898 20 th and 21 st Century Art Morning Session |
| <input type="checkbox"/> 19678 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 16899 20 th and 21 st Century Art Afternoon Session * |
| | <input type="checkbox"/> 20640 Mr Doodle : Caravan Chaos |

* If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

* If you intend to bid on the "Slave and Lion" by Xu Beihong, please tick the box below.

I wish to apply for a HVL paddle designated for the "Slave and Lion".

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

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

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

A 投標者資料

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

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

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

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"/> 19856 絕代私人窖藏布良地稀世名釀 | <input type="checkbox"/> 20193 凝秀輝英 — 歐洲私人珍藏玉雕 |
| <input type="checkbox"/> 19861 典雅傳承：手袋及配件 | <input type="checkbox"/> 20194 赫維寧漢莊園珍藏中國古典家具 * |
| <input type="checkbox"/> 19858 時代巨鑄 | <input type="checkbox"/> 19677 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 20619 驚世傳奇 * | <input type="checkbox"/> 16897 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 19860 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 20265 國之瑰寶：徐悲鴻不朽傑作 * |
| <input type="checkbox"/> 19679 中國古代書畫 * | <input type="checkbox"/> 16898 二十及二十一世紀藝術 上午拍賣 |
| <input type="checkbox"/> 19678 中國近現代及當代書畫 * | <input type="checkbox"/> 16899 二十及二十一世紀藝術 下午拍賣 * |
| | <input type="checkbox"/> 20640 Mr Doodle：瘋狂旅行車 |

*如閣下有意競投 (i) 佳士得二十及二十一世紀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。

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本人有意登記有關《奴隸與獅》的高額拍品競投牌。

請提供閣下之競投總額：

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

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13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
THURSDAY 20 MAY
11.00 AM

HANDBAGS & ACCESSORIES

Sale number: 19861
FRIDAY 21 MAY
1.00 PM
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
SATURDAY 22 MAY
2.00 PM
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
SATURDAY 22 MAY
7.00 PM
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
SUNDAY 23 MAY
2.00 PM
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
TUESDAY 25 MAY
10.30 AM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
WEDNESDAY 26 MAY
2.00 PM
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
THURSDAY 27 MAY
10.00 AM & 2.30 PM
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
FRIDAY 28 MAY
11.00 AM
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
FRIDAY 28 MAY
2.00 PM
Viewing: 21-27 May



CHRISTIE'S 佳士得

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