



IMPORTANT CHINESE
CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 3 December 2021 | 香港 2021年12月3日

CHRISTIE'S 佳士得

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



Marco Almeida



Ruben Lien



Liang-Lin Chen



Sherese Tong



Timothy Lai



Cecilia Zi



Yunhan Sun



Dai Dai



Felix Pei



Masahiko Kuze

CHINESE CERAMICS AND WORKS OF ART

HONG KONG

Pola Antebi,
International Director &
Head of Private Sales
Tel: +852 2978 9950
Chi Fan Tsang,
International Director
Tel: +852 2978 9954
Marco Almeida,
Specialist Head of
Department
Tel: +852 2978 6810
Liang-Lin Chen,
Specialist Head of Sale
Tel: +852 2978 6725
Timothy Lai,
Associate Specialist
Tel: +852 2978 9943
Cecilia Zi, Associate Specialist
Tel: +852 2978 9958
Yunhan Sun, Junior Specialist
Tel: +852 2978 6863
Fax: +852 2973 0521

BEIJING

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

SHANGHAI

Sherese Tong, Specialist
Tel: +86 (0) 21 2226 1512
Fax: +86 (0) 21 6355 1767

TAIPEI

Ruben Lien, Senior Specialist
Tel: +886 2 2322 0010
Fax: +886 2 2736 4856

TOKYO

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

SALE CO-ORDINATORS

Yvonne Jiang
yvonnejiang@christies.com
Tel: +852 2978 9955
Celine Liu
celineliu@christies.com
Tel: +852 2978 6810
Calista Cheung
calistacheung@christies.com
Tel: +852 2978 6734
Fax: +852 2973 0521

GLOBAL MANAGING DIRECTOR

Heidi Yang
Tel: +852 2978 6804
Fax: +852 2525 5398

REGIONAL MANAGING DIRECTOR

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

HEAD OF SALE MANAGEMENT

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

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

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

PADDLE REGISTRATION

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

AUCTION RESULTS

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

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

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

POST-SALE SERVICES

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

www.christies.com

EMAIL

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

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

FRIDAY 3 DECEMBER 2021 · 2021年12月3日(星期五)

AUCTION CODE AND NUMBER

拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **JINGTAI-20163**

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**景泰-20163**。

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

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots. [400]

此次拍賣受限於重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[400]

ENQUIRIES · 查詢

HK 香港：+852 2760 1766

UK 英國：+44 (0)20 7627 2707

US 美國：+1 212 703 8080



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



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



Follow us
關注佳士得
ChristiesAsia

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide

christies.com

AUCTION · 拍賣

Friday 3 December · 12月3日(星期五)

3.00pm (Lots 2901-3112) · 下午3.00(拍賣品編號2901-3112)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday – Thursday, 26 November – 2 December · 11月26日至12月2日(星期五至四)

10.30am – 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 23 – 24 October · 10月23至24日(星期六至日)

11.00am – 6.00pm

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Sunday – Monday, 7 – 8 November · 11月7至8日(星期日至一)

10.00am – 6.00pm

SHANGHAI, Peninsula Shanghai

上海，上海半島酒店

Thursday, 11 November · 11月11日(星期四)

10.00am – 6.00pm

Friday, 12 November · 11月12日(星期五)

10.00am – 4.00pm

AUCTIONEERS · 拍賣官

Chen Liang-Lin

Elaine Kwok

Cecilia Zi

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

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

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

CHRISTIE'S 佳士得

THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2901

A BLUE AND WHITE 'DRAGON' JARDINIÈRE

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

The well-potted *jardinière* is decorated to the bulbous body with two five-clawed dragons amongst *nuyi*-head shaped clouds, all above a band of crashing waves enclosing the foot.
8 $\frac{5}{8}$ in. (22 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

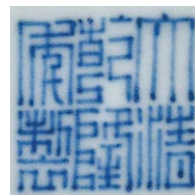
PROVENANCE

Sold at Christie's Hong Kong, 28 April 1997, lot 1165

清乾隆 青花雙龍紋案缸 六字篆書款

來源

香港佳士得，1997年4月28日，拍品1165號



(mark)



2902

A BLUE AND WHITE INSCRIBED TEAPOT

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The teapot is finely inscribed both sides with a poem and dated to the *dingsi* year of Jiaqing, corresponding to 1797, all framed by two shaped cartouches enclosed by scrolling lotus, with a band of stylised petals to the foot rim and a band of *ruyi*-heads to the shoulder.

8 7/8 in. (20.7 cm.) across handle

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sold at Christie's Hong Kong, 13 January 1987, lot 523

Sold at Christie's Hong Kong, 1 May 1995, lot 749 (part)

清嘉慶 青花纏枝蓮紋御製詩茶壺 六字篆書款

來源

香港佳士得，1987年1月13日，拍品523號

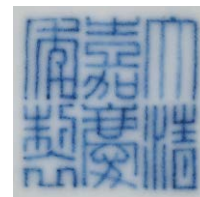
香港佳士得，1995年5月1日，拍品749號（兩件之一）

The poem may be found on a small number of Jiaqing-period teapots and tea-trays, as it praises well-prepared tea.

S.W. Bushell translates the poem in *Oriental Ceramic Art* (London, 1981 (1896), p. 239) as:

'Finest tribute tea of the first picking
And a bright full moon prompt a line of
verse.

A lively fire glows in the bamboo stove,
The water is boiling in the stone griddle,
Small bubbles rise like ears of fish or crab.
Of rare Ch'i-ch'iang tea, rolled in tiny balls,
One cup is enough to lighten the heart,
And dissipate the early winter chill.'



(mark)

There are two lime-green-ground teapots inscribed with the same poem, one from the National Palace Museum, Taiwan, illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taiwan, 1991, p. 216; and the other was sold at Sotheby's London, 6 December 1994, lot 212. Compare also a coral-ground teapot with the same poem, sold at Sotheby's London, 20 June 2001, lot 39; and a blue and white version sold Christie's London, 1 May 1995, lot 749. Liu also illustrates a lime-ground quatrefoil tray inscribed with the poem, *ibid.*, p. 256.



(another view 另一面)



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2903

TWO BLUE AND WHITE ARCHAISTIC WINE VESSELS AND STANDS, *JUE*

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

Each *jue* is decorated to the exterior in vibrant shades of cobalt blue depicting cranes in flight amidst scrolling clouds. The body is supported on three feet decorated with floral scrolls. Both stands are similarly decorated with further cranes in flight amongst clouds.

The larger, 5 $\frac{3}{8}$ in. (13.5 cm.) high overall (4)

HK\$500,000-700,000 US\$65,000-90,000

PROVENANCE

The collection of Kenneth Robert Malcolm, C.B.E.
Sold at Sotheby's London, 16 June 1999, lot 874 (the left of the present illustration)

LITERATURE

Chugoku meito ten: Chugoku toji 2000- nen no seika (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Tokyo, 1992, no. 141 (the right of the present illustration)

Compare the present lot with a blue and white decorated *jue* and stand in the collection of the Victoria and Albert Museum, illustrated by Rose Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 67, no. 44. Another very similar *jue* and stand with the same crane and cloud decoration were sold at Christie's London, 6 November 2018, lot 244.

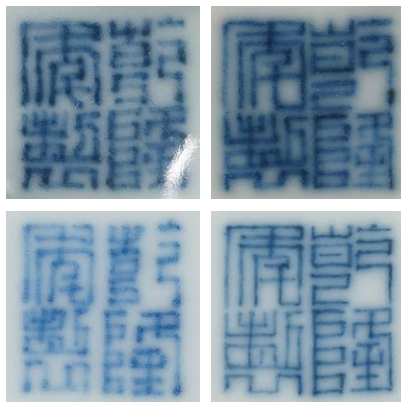
清乾隆 青花海水江崖雲鶴紋爵及托一組四件
四字篆書款

來源

Kenneth Robert Malcolm 舊藏，英國
倫敦蘇富比，1999年6月16日，拍品874號（左邊拍品）

出版

《中国名陶展：中国陶磁2000年の精華》，東京，1992年，
圖版141號（右邊拍品）



(marks)



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2904

A PAIR OF SMALL FAMILLE ROSE 'PEACH AND BATS'
BOTTLE VASES, TIANQIUPING

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

Each vase is decorated to the bulbous body and the long neck with bats in flight amongst large flowering leafy branches bearing nine peaches, all framed by a band of stylised ruyi-heads enclosing the mouth rim and a band of stylised lappets to the foot.

11¼ in. (28.5 cm.) high

HK\$500,000-800,000

US\$65,000-100,000



(2)

(marks)

清道光 粉彩九桃天球瓶一對 礬紅六字篆書款



PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2905

A RARE RUBY-GROUND *FAMILLE ROSE*
'PEACH' DISH

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

The well-potted dish is decorated to the centre of the interior with a large peach depicting the characters *Wan Shou Wu Jiang*, which can be translated as 'long life without end'. The exterior is covered in a rich ruby-pink enamel.
10¼ in. (26.5 cm.) diam.

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

US\$110,000-150,000

PROVENANCE

Sold at Christie's London, 14 July 1980, lot 242
Offered at Christie's Hong Kong, 31 October 2000, lot 914

LITERATURE

Anthony du Boulay, *Christie's Pictorial History of Chinese ceramics*,
Oxford, 1984, p. 236, fig. 1

清雍正 外胭脂紅釉內粉彩「萬壽無疆」桃紋盤
雙圈六字楷書款

來源

倫敦佳士得，1980年7月14日，拍品242號
拍賣於香港佳士得，2000年10月31日，拍品914號

出版

Anthony du Boulay, 《*Christie's Pictorial History of Chinese ceramics*》, 牛津, 1984年, 頁236, 圖版1號



(mark)



2906

A GILT-DECORATED AND ENAMELLED FIGURE OF AVALOKITESVARA

QING DYNASTY, 18TH-19TH CENTURY

The figure is well-modelled kneeling on a circular lotus petal base with both hands raised in front of the chest bejewelled with long tasselled necklaces, the lower body and the shoulders are covered in loose robes decorated with dragon roundels, birds and scrolling tendrils. The rounded face has a graceful smiling expression below the large crown, covered overall in a brownish-red, gilt and light blue enamel.

11¼ in. (29.8 cm.) high

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

The present figure with its arms raised in a gesture of offering is extremely rare amongst Buddhist images of the Qing period. It appears the inspiration of this unusual posture is modelled after gilt bronze originals from the Xuande period in the Ming dynasty, where it might have been copied from earlier Tang dynasty figures. Compare the present figure with a kneeling figure holding the arms in the same pose of offering and dated to the Xuande period from the Collection of Berti Ashmann Foundation, now in the collection of the Museum Rietberg, Zurich, illustrated in *On the Path to Enlightenment*, 1995, p. 122, no. 72.

A nearly identical figure dated to the Qianlong period is illustrated by I. L. Legeza, *A Descriptive and Illustrated Catalogue of the Malcolm MacDonald Collection of Chinese Ceramics in the Gulbenkian Museum of Oriental Art and Archaeology*, London, 1972, p. 79, no. 384. A group of three related polychrome and gilt decorated figures of Shakyamuni from the 18th century, each with their hands held in different *mudras*, are in the collection of the National Palace Museum, Taipei, illustrated in *Monarchy and its Buddhist Way: Tibetan-Buddhist Ritual Implements*, National Palace Museum, Taipei, 1999, no. 23

Compare to a very similarly decorated figure with the same gesture, sold at Christie's New York, 22-23 March 2012, lot 2124. Another kneeling figure of Avalokitesvara with the same decoration was sold at Christie's Hong Kong, 29 April 2002, lot 539.

清十八/十九世紀 爐鈞釉加金彩供養菩薩像



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2907

A PAIR OF GILT-DECORATED ARCHAISTIC WINE VESSELS, *JUE*

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

The vessels are finely potted in imitation of early archaic bronzes with a c-shaped handle to one side and resting on three tall legs. The body is decorated in gilt with four dragon roundels amongst clouds.

4½ in. (11.5 cm.) high

HK\$300,000-500,000

(2)

US\$39,000-65,000



(marks)

清乾隆 描金雲龍紋爵一對 礬紅四字篆書款



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2908

A PAIR OF *FAMILLE ROSE* YELLOW-GROUND 'FLOWER' MEDALLION BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl is decorated and gilt to the exterior with four medallions, each enclosing flower and *lingzhi* sprays, and separated by leafy branches bearing a pair of peaches rising from a beribboned *swastika* symbol, all reserved on a lemon-yellow *graffiato* ground. The interior is decorated in underglaze blue with a large medallion enclosing further *lingzhi* and rock rising from crashing waves, encircled by four branches of flowers and further *lingzhi* sprays.

5 $\frac{7}{8}$ in. (15 cm.) diam. (2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The De Vermes Collection
S. Marchant & Son, London, 2005

EXHIBITED

S. Marchant & Son, *80th Anniversary Exhibition of Chinese Imperial & Export Porcelain, Cloisonne & Enamel Wares*, London, 2005, Catalogue, pl. 58

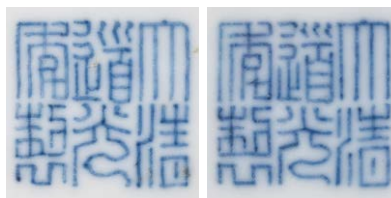
清道光 外黃地粉彩內青花開光花卉紋盤一對 六字篆書款

來源

De Vermes 舊藏
S. Marchant & Son 古董商，倫敦，2005年

展覽

S. Marchant & Son，《80th Anniversary Exhibition of Chinese Imperial & Export Porcelain, Cloisonne & Enamel Wares》，倫敦，2005年，圖錄圖版 58 號



(marks)





THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2909

A PAIR OF FAMILLE ROSE TIBETAN-STYLE ALTAR VASES, *BENBAPING*

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

Each globular body is finely decorated with *chilong* and lotus heads amongst leafy tendrils framed by a band of stylised lappets above the foot and a *ruyi*-head band to the shoulder. The moulded neck is decorated with slim petals imitating a Tibetan banner, surmounted by a drum-shaped top decorated with further scrolling lotus.

10½ in. (26.7 cm.) high (2)

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

US\$320,000-460,000

PROVENANCE

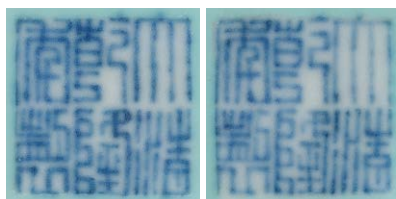
Sold at Sotheby's New York, 23-24 March 1998, lot 637

The form of these altar vases are known as *benbaping* and was made to contain Sacred Plants for rituals associated with Lamaist Buddhism. The form is probably based on a jewel-encrusted silver original known as a *Bumpa*, the Tibetan word for 'vase'. Vessels of this type were made for use in Buddhist temples situated within the Palace grounds that were constructed throughout the Qianlong period. For an illustration of a silver *Bumpa*, see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1996, pl. 146, where the author mentions *Bumpa* vessels were originally used in Tibet for displaying sprays of herbs and placed in front of images of Buddha. The colourful banding seen on the neck of the current vases resembled the multi-coloured silk banners, often suspended in cylindrical form, in Buddhist temples. Examples can be seen in the Hall of Long Life of the Potala illustrated in *The Potala*, Encyclopedia of China Publishing House, Beijing, 1995, p. 52, no. 11.

清乾隆 粉彩夔龍蓮花紋賁巴瓶一對 六字篆書款

來源

紐約蘇富比，1998年3月23至24日，拍品637號



(marks)



THE ZANDE LOU
MONOCHROME PORCELAIN

暫得樓舊藏單色釉瓷器





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人珍藏

2910

A FINE AND VERY RARE CARVED CELADON-GLAZED 'CHILONG' VASE

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

The baluster vase is exquisitely potted with a tapered body rising to a waisted neck and a flared mouth. The exterior of the body is finely moulded with two medallions each containing three *chilong*, one with a foliate tail, the other two with bi-furcated tails, below a pendent *ruyi* collar, a band comprising florettes and dots, and a wide band of upright plantain leaves interspersed with florettes and dots. The lower body of the vase is similarly moulded with bands of plantain leaves and florettes.

9 $\frac{1}{8}$ in. (23.2 cm.) high, box

HK\$3,500,000-4,500,000 US\$460,000-580,000

PROVENANCE

The J.M. Hu (1911-1995), Zande Lou Collection

EXHIBITED

Shanghai Museum, Beijing Museum, Art Museum, The Chinese University of Hong Kong, *Qing Imperial Monochromes. The Zande Lou Collection*, 2005, Catalogue, pp. 116-117, no. 41

LITERATURE

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. III, Hong Kong, 1950, pl. 183 (fig. 1)

清乾隆 粉青釉凸花團螭紋觀音尊 六字篆書款

來源

暫得樓舊藏

展覽

上海博物館、首都博物館、香港中文大學文物館，《暫得樓清代官窯單色釉瓷器》，2005年，展覽圖錄，頁116-117，圖版41號

出版

Helen D. Ling 及仇焱之，《暫得樓珍藏歷代名瓷影譜》，卷3，香港，1950年，圖版183（圖一）



(mark)

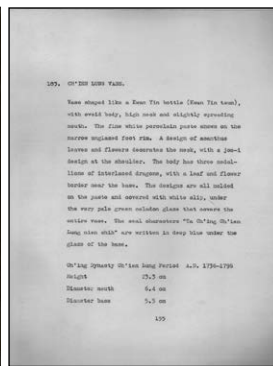
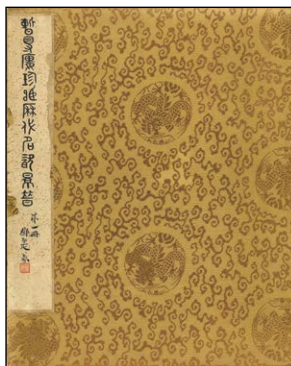


fig. 1
圖一

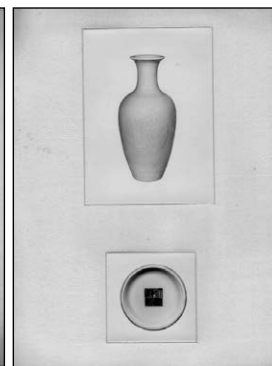






fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

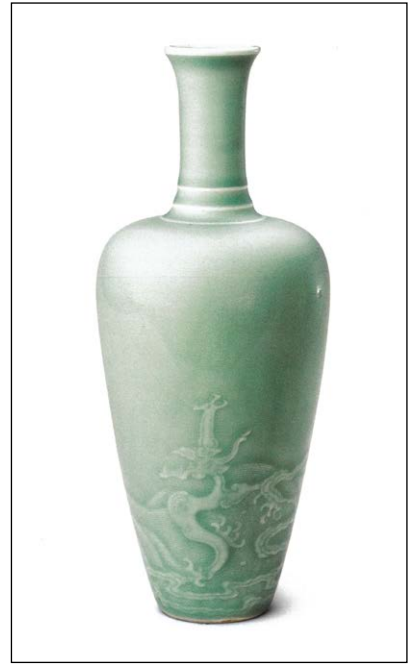


fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品

2910 Continued

The present vase ranks among one of the finest celadon-glazed vessels produced during the Qianlong period. While celadon-glazed vessels were popular during the Qianlong period, it is very rare to find one with such exquisite moulding and superb quality of glaze, in fact, no other vase of the same design appears to have been published.

Monochrome vessels with carved 'chilong' medallions appeared as early as the Kangxi period, for example, compare a white-glazed water pot, *taibaizun*, carved with similar 'chilong' medallions in low-relief in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang Qingdai yuyao qiqi*, vol. 1-1, Beijing, 2005, no. 119 (fig. 2). While *chilong* medallions are also found on peachbloom-glazed water pots from the Kangxi period, they are incised in *intaglio* rather than carved in low relief, see for example the Kangxi vase in the National Palace Museum, Taipei, illustrated in *Catalogue of a Special Exhibition of Qing Monochromes*, Taipei, 1981, no. 3.

It is also interesting to compare the present vase to celadon-glazed vases carved with dragons and waves from the Kangxi period, which share a similar combination of low-relief carving and glaze colour, although in a more greyish tone than their successors, see the examples in the Palace Museum, Beijing, *ibid.*, nos. 112 (fig. 3) and 113, and one sold at Sotheby's New York, 16 September 2014, lot 156.

本瓶器形簡練，體態雅致。紋飾以減地錐拱技法而成，團螭紋分佈於腹部兩側，頸部飾蕉葉紋，間以花卉及圓點，肩頂再飾一圈花卉、圓點，於一圈如意雲肩之上，脛部為花卉紋及蕉葉紋。整體紋飾於瑩潤的粉青釉下若隱若現，清雅致極。

粉青釉瓷器於乾隆時期頗為盛行，但釉色純淨及紋飾細緻如此瓶者極為罕見，爬梳全球公私珍藏，似未見其他相同之例。暗花團螭紋於康熙時期已有所見。康熙白釉太白尊上有與此相當類似的團螭紋，亦以減低浮雕手法而成，見北京故宮博物院藏一例，載於《故宮博物院藏清代御窯瓷器》卷一，上冊，北京，2005年，圖版119號（圖二）。而康熙豇豆紅太白尊上的團螭紋則以淺刻方式描繪了相同的主题，見《清代單色釉瓷器特展目錄》，台北，1981年，圖版3號。

本瓶亦令人聯想到康熙時期的青釉凸花海水龍紋萊菔尊。或許是因為康熙時期的御窯廠尚未掌握控制青釉深淺的技巧，該類萊菔尊的釉色普遍較深，但減地浮雕的紋飾及青釉的搭配，呈現與此瓶類似的視覺效果，見北京故宮博物院藏品兩件，上揭書，圖版112（圖三）、113號，及紐約蘇富比2014年9月16日拍賣一件，拍品156號。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人珍藏

2911

A FINE AND EXCEPTIONALLY RARE CELADON-GLAZED RECTANGULAR JARDINIÈRE

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

The *jardinière* is superbly potted with flared sides rising to a rounded mouth rim, moulded on the exterior with a wide raised band to the mid-section and another raised band above the six bracket feet. It is covered overall in an even pale sea-green glaze, with the reign mark inscribed on the centre of the underside base. 14 $\frac{3}{4}$ in. (37.3 cm.) long

HK\$3,000,000-5,000,000 US\$390,000-650,000

PROVENANCE

The J.M. Hu (1911-1995), Zande Lou Collection

EXHIBITED

Shanghai Museum, Beijing Museum, Art Museum, The Chinese University of Hong Kong, *Qing Imperial Monochromes. The Zande Lou Collection*, 2005, Catalogue, pp. 60-61, no. 13

LITERATURE

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. III, Hong Kong, 1950, pl. 122 (fig. 1)

清雍正 粉青釉弦紋長方花盆 六字篆書款

來源

暫得樓舊藏

展覽

上海博物館、首都博物館、香港中文大學文物館，《暫得樓清代官窯單色釉瓷器》，2005年，展覽圖錄，頁60-61，圖版13號

出版

Helen D. Ling 及仇焱之，《暫得樓珍藏歷代名瓷影譜》，卷3，香港，1950年，圖版122（圖一）



(mark)

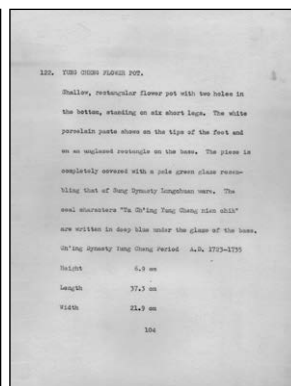
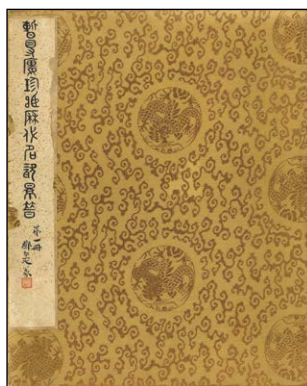
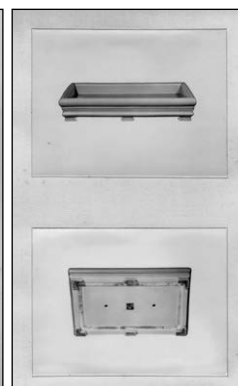


fig. 1
圖一





2911 Continued

The present *jardinière* is one of the finest *jardinières* and celadon-glazed vessels made during the Yongzheng period, in fact, no other identical *jardinière* of this design and glaze colour appears to have been published.

Large-sized rectangular *jardinières* of this type were used for artistically arranged plants at the palaces. A painting by the Qianlong-period court painter Jin Tingbiao shows a similar monochrome rectangular *jardinière* holding narcissus plants grown among scholar's rocks (fig. 2); illustrated in *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from Ming and Qing Dynasties*, Taipei, 2014, p. 63. For another similar Yongzheng monochrome rectangular *jardinière*, see a robin's egg-glazed example in the National Palace Museum, Taipei, illustrated *ibid.*, no. 1-16. (fig. 3)

雍正皇帝重視生活美學，插花、盆景作為歷代文人雅士生活情趣的載體，亦為雍正時期宮廷生活重要的一環。清宮舊藏中保存了不少雍正時期單色釉的花盆，釉色種類多樣，包括銅紅釉、霽藍釉、鐵鏽花釉、仿鈎窯、仿汝釉等。此類尺寸較大的長方盆，應用於種植網罟造型的樹石盆景為主。如清乾隆金廷標作《曹大家授書圖》軸，畫中長方盆即置奇石造景，養植水仙（圖二）。此盆釉色青翠，釉質溫潤，為雍正御窯廠仿南宋龍泉青釉的絕佳作品，迄今未見其他相同作品，應為孤品。器形相近的雍正長方盆可比較台北故宮博物院藏一件雍正爐鈎釉長方盆（寬44.2公分）（圖三），見《瓶盆風華：明清花器特展》，台北，2014年，圖版1-16。





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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人珍藏

2912

A FINE AND VERY RARE PAIR OF CELADON-GLAZED OVOID VASES WITH CHILONG APPLIQUES

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

Well potted and resting on its recessed base, each ovoid vase
is applied with an exquisite *chilong* with well-defined features
clambering over the mouth rim, covered overall with an even and
delicate bluish-celadon glaze.

10¼ in. (26.1 cm.) high, boxes (2)

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

PROVENANCE

The J.M. Hu (1911-1995), Zande Lou Collection

EXHIBITED

Shanghai Museum, Beijing Museum, Art Museum, The Chinese
University of Hong Kong, *Qing Imperial Monochromes. The Zande
Lou Collection*, 2005, Catalogue, pp. 114-115, no. 40

Hong Kong Museum of Art, Hong Kong, *In Pursuit of Antiquities:
40th Anniversary Exhibition of the Min Chiu Society*, 6 July-26 August
2001, Catalogue no. 186

LITERATURE

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics
from the Pavilion of Ephemeral Attainment*, vol. III, Hong Kong,
1950, pl. 181 (fig. 1)

清乾隆 粉青釉堆塑螭龍紋冬瓜尊一對 六字篆書款

來源

暫得樓舊藏

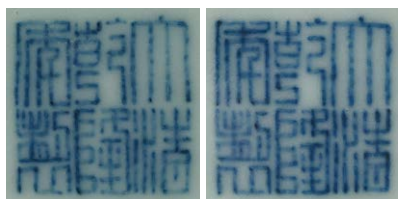
展覽

上海博物館、首都博物館、香港中文大學文物館，《暫得樓
清代官窯單色釉瓷器》，2005年，展覽圖錄，頁114-115，
圖版40號

香港藝術館，香港，《好古敏求：敏求精舍四十週年紀念
展》，2001年7月6日-8月26日，圖錄圖版186號

出版

Helen D. Ling及仇焱之，《暫得樓珍藏歷代名瓷影譜》，
卷3，香港，1950年，圖版181（圖一）



(marks)

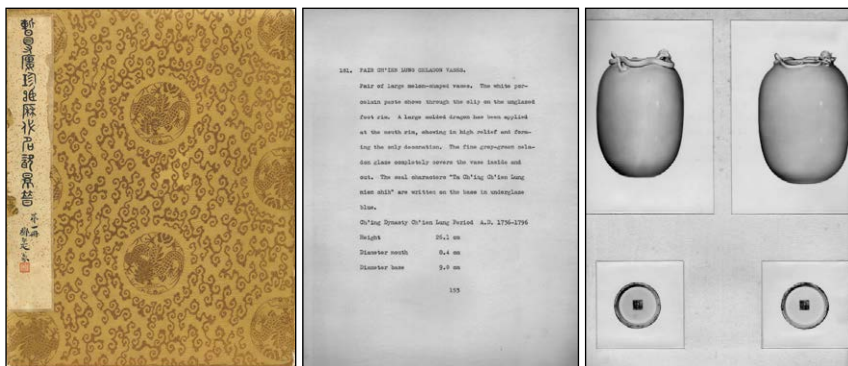


fig. 1
圖一



2912 Continued

The present pair of vases exemplify the technical and artistic genius of the imperial kilns during the Qianlong reign. The semi-translucent and delicate glaze covering the jars, inspired by the Longquan celadon glaze of the Southern Song, is a testament to the success of the 18th-century Jingdezhen imperial kilns in perfecting the application of celadon glazes on to a white porcelain body. In addition, the moulding of the *chilong*, shown clambering over the mouth rims, as if taking a peek inside the jars, is particularly and exquisite with a sense of liveliness, imbuing the otherwise minimalist vases with a sense of dimensions and liveliness.

The present pair of vases appears to be unique. The closest comparable example seems to be a pair of unmarked Jun-type glazed ovoid jars with *chilong* appliqués dated to the Yongzheng period in the Walters Art Museum, Baltimore, accession numbers 49.2060 and 49.2061 (fig. 2). It is interesting to note that the glazes on the Yongzheng and Qianlong examples are both inspired by classic Song glazes, which were perfected at the Imperial kilns at Jingdezhen under the renowned superintendent Tang Ying, reflecting the trend of archaism popular during the 18th-century advocated by the Emperors themselves.

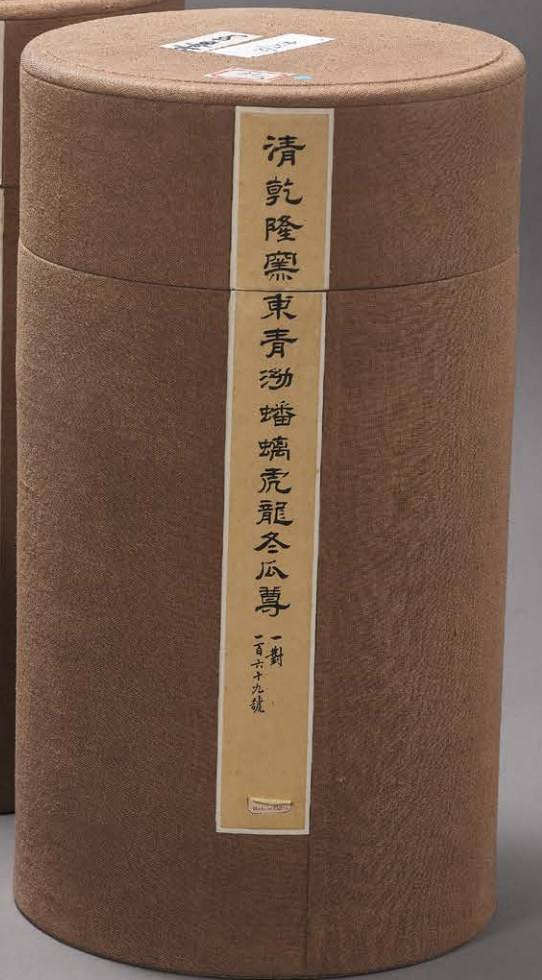
此對瓶器形圓潤，口沿堆塑龍形，首尾相接，攀緣於器口。此器釉層極厚，潤如凝脂，龍紋於厚實的釉層下筋骨漸透，更顯遒勁靈動。為乾隆官窯單色釉中難能可貴之佳作。

青瓷為中國瓷器的主要產品，歷經東漢、六朝、唐、宋、元至明、清不絕。本對瓶上的青釉溫潤如玉，其發展起源可上溯至唐代越窯秘色瓷。越窯做為當時中國青瓷的代表，先後引領了各地之後青瓷的發展，包括北宋陝西耀州窯青瓷、河南汝窯、及浙江龍泉窯等。明清景德鎮窯繼承了龍泉青瓷的傳統，明初時已進行燒造，但一直到清康熙時期，才達到呈色均勻、穩定的燒造水平。雍正時期，御窯廠技術又更勝一籌，成功燒造了深淺不一的青釉瓷器，並根據深淺觀感劃分類別：淡青色稱粉青，稍深者稱東（冬）青，最深者為豆青。

乾隆時期的御窯廠承襲了前朝的優良傳統，將青釉瓷器的燒造推向了高峰，不同深淺的青釉被運用於多種不同的器形上，本對瓶即為其中最為成功的例子。而且，本對瓶應為孤品，迄今未見其他相同器形及釉色的作品。與此最接近的例子應為美國巴爾的摩華特斯博物館所藏一對定年雍正的仿鈞釉貼花龍紋瓶，藏品編號49.2060、49.2061（圖二），其器形與此基本類似，或為本對瓶之追摹對象。雍正、乾隆兩朝先後將仿鈞釉及仿龍泉釉兩種仿古釉色運用於此嶄新的器形上，反映了清代宮廷仿古卻不擬古的時尚風潮。



fig. 2 © The Walters Art Museum, Baltimore
圖二 華特斯博物館藏品



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

2913

A LARGE MOULDED AND CARVED CELADON-GLAZED 'LOTUS' VASE

QIANLONG PERIOD (1736-1795)

The ovoid body and tall waisted neck are moulded and carved with a bold design of stylised lotus blooms on scrolling stems bearing curling feathery leaves, applied overall with a rich sea-green glaze pooling to a deeper tone in the recesses and continuing over the widely flaring dish mouth rim into the interior.
19¼ in. (48.8 cm.) high

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Alfred E. Guntermann (1943-2013) Collection

Sold at Christie's New York, 18-19 September 2014, lot 865

This vase, decorated with bold designs of luxuriant lotus scrolls, is very rare. Compare with a very similar vase bearing a Qianlong impressed mark on the base sold at Christie's Hong Kong, 9 July 2020, lot 2843, and a smaller vase (31.5 cm.) of similar form and decoration with an underglaze-blue Qianlong seal mark from the Huaihaitang illustrated in *Ethereal Elegance: Porcelain Vases of the Imperial Qing*, Hong Kong, 2007, no. 51.

清乾隆 豆青釉凸花纏枝蓮紋盤口大瓶

來源

Alfred E. Guntermann (1943-2013) 舊藏

紐約佳士得，2014年9月18-19日，拍品865號

參考香港佳士得2020年7月9日拍賣一件造型、紋飾、尺寸皆近乎相同的例子，其底部印有乾隆六字篆書款，見拍品2843號；以及懷海堂收藏一件尺寸較小（31.5公分），底書青花六字篆書款的例子，見《機暇清賞：懷海堂藏清代御審瓷研》，香港，2007年，編號51。



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2914

A RARE AND FINE GUAN-TYPE PENTA-LOBED BOTTLE VASE

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

The body of the vase is potted with five facets separated by indented corners between the neck and the foot ring, covered all over in a glaze of even sky-blue tone suffused with wide crackles. 9 $\frac{5}{8}$ in. (24.5 cm.) high

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

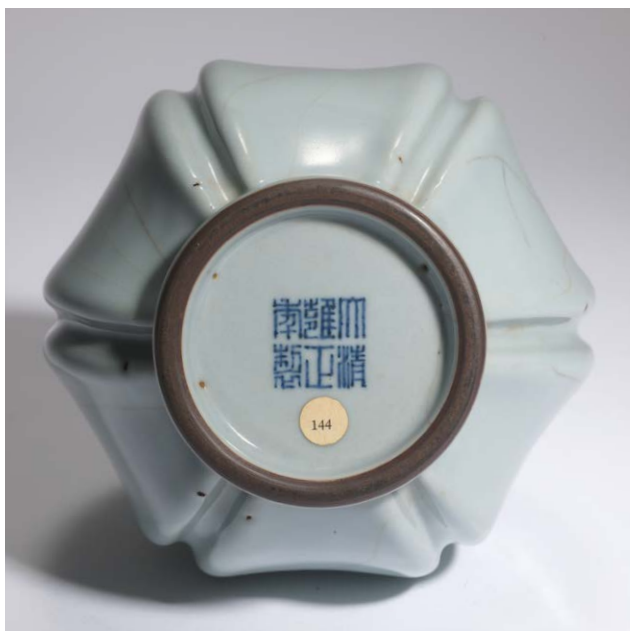
US\$330,000-390,000

PROVENANCE

A French private collection, formed in the early 20th century

The glaze on the present vase is based on that of Song-dynasty Guan ware, one of the 'five famous wares of the Song dynasty'. Song-dynasty wares were highly admired by the Yongzheng emperor, a keen antiquarian who collected and studied material from earlier dynasties. The Yongzheng emperor is recorded to have specifically ordered that porcelain wares imitating the various stoneware glazes of the Song dynasty be produced at the imperial kilns in Jingdezhen. In fact, the famous kiln director Tang Yin became particularly well-known for the success of these imitation Song wares. Some of the finer imitation wares bear imperial reign marks, as seen on the base of the present vase.

The combination of the five-lobed form and delicate size of this vase appear to be extremely rare. All other similar examples are found in Ge-type glaze, including one in the collection of the Palace Museum, Beijing, illustrated in *Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries*, Beijing, 2017, pp. 270-71, no. 132 (28 cm.); one in the Wang Xing Lou Collection, illustrated in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong, Hong Kong*, 2004, no. 79 (27.9 cm.) (fig. 1); one from The Irving Collection, sold at Christie's New York, 20 March 2019, lot 826 (21 cm.); and one from the collections of H. F. Parfitt and Mrs Alfred Clark, sold at Sotheby's London, 25 March 1975, lot 113.



(base 底部)

清雍正 仿官釉五瓣瓜棱瓶 六字篆書款

來源

法國私人珍藏，建立於二十世紀初期

瓶開五棱，長頸直口，通體施仿官窯天青釉，足圈棕褐，沉博絕麗，清雅出塵，為雍正時期仿宋官窯之珍品。雍正皇帝與皇父康熙和皇子乾隆一樣，俱鍾情於蒐求古玩，並曾多次下令製作仿古用器，其中仿古陶瓷種類尤其繁多。御窯督陶官中的翹楚——唐英於1735年撰成《陶成記事碑記》，文中即列舉了約五十七類器物 and 近四十種釉料，包括一批從宋瓷汲取靈感的釉料，位列仿宋器首位的即是本瓶上所見的「仿鐵骨大觀釉」，其重要性可見一斑。

器形相近的雍正五瓣瓜棱瓶雖經著錄，但皆施仿哥釉，仿官釉者除此瓶之外似不見他例，此瓶可能為孤品。雍正仿哥釉五瓣瓜棱瓶可參考北京故宮博物院所藏一件（28公分），見《哥瓷雅集故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，圖版132號；望星樓所藏一件（27.9 cm.），見《清代康雍乾官窯瓷器》，香港，2003年，頁186-87，圖版79號（圖一）；歐雲伉儷舊藏一件（21公分），2019年3月20日於紐約佳士得拍賣，拍品826號；以及H.F.Parfitt及克拉克夫人舊藏一件，1975年3月25日於倫敦蘇富比拍賣，拍品113號。



fig. 1 Wang Xing Lou Collection
圖一 望星樓藏品



PROPERTY OF A LADY
女史珍藏

2915

A FINE BLUE AND WHITE *HU*-FORM VASE

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

The vase is vividly painted with a lotus scroll band and a composite floral scroll, above cresting waves and below overlapping stylised plantain leaves around the waisted neck, all divided by raised double-moulded line borders. The shoulder is set with a pair of integral animal-mask ring handles in relief, the spreading foot encircled by stiff lappets, and the mouth rim with a narrow band of waves.

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

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

US\$200,000-260,000

PROVENANCE

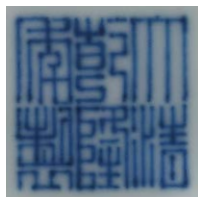
Sold at Christie's Hong Kong, 31 May 2017, lot 3201

Compare to a nearly identical Qianlong vase in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 235 and another example in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum, Blue-and-White Ware of the Ch'ing Dynasty*, CAFA, Book II, 1968, pl. 2.

清乾隆 青花纏枝花卉紋鋪首耳壺 六字篆書款

來源

香港佳士得，2017年5月31日，拍品3201號



(mark)



2916

A RARE ENAMELLED YELLOW-GROUND 'NINE BATS' BOWL

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

The interior and exterior of the bowl are decorated in yellow, with the exterior detailed with nine bats in flight carrying double gourds which are tied with fluttering blue ribbons, surrounded by green scrolling clouds.

4¹/₆ in. (12.2 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A French private collection

Sold at Christie's London, 3 November 2020, lot 34

清雍正 黃地粉彩雲蝠紋雞心盤 雙圈六字楷書款

來源

法國私人舊藏

倫敦佳士得，2020年11月3日，拍品34號

Bowls of this design are unusual as they depart from the usual convention of only having green-enamelled decorative elements on a yellow ground. Vessels with various coloured enamels on yellow ground are referred to in the imperial archives as 'a new category of *wucai*, an innovation of the Yongzheng period. In both cases, however, the designs were incised with crisp details.

Examples of Yongzheng bowls decorated with this pattern include one from the Constantinidi Collection, illustrated by S. Jenyns, *Later Chinese Porcelain*, 1971, pl. LXIX, no. 3; one in the Beijing Palace Museum, illustrated in *Kangxi Yongzheng Qianlong*, 1989, p. 238, pl. 67; and various others sold at auction, such as one from the British Rail Pension Fund, sold at Sotheby's Hong Kong, 16 May 1989, lot 78, then again at Christie's Hong Kong, 29 April 2001, lot 545.



(mark)



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

2917

A CAFE-AU-LAIT-GLAZED DISH

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

The dish is potted with rounded sides flaring towards the slightly everted rim, encircled by two bow-string bands on the exterior, and covered inside and out with a glaze of rich *cafe-au-lait* colour. 6 $\frac{1}{8}$ in. (16.8 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The Lorant J. Goldschlager Collection, no. 37
Sold at Christie's London, 4-5 June 1973, lot 195
Sold at Sotheby's Hong Kong, 1 May 2001, lot 597
Sold at Christie's New York, 18 September 2015, lot 2156

Dishes of this type appear to have been first made during the Kangxi period (1662-1722), and one in the Percival David Foundation is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 233. The eight-character mark on the base may be translated, 'made for the Zhonghe Pavilion in the *renzi* year of Kangxi', corresponding to 1672. Yongzheng-marked examples are represented by one illustrated in *Old Oriental Ceramics Donated by Mr. Yokogawa*, Tokyo National Museum, 1953, pl. 389; one included in the exhibition, *Chinese Antiquities from the Brian S. McElney Collection*, Hong Kong Museum of Art, 1987, no. 100; one from the T. Y. Chao Collection included in the exhibition, *Ch'ing Porcelain from the Wah Kwong Collection*, 1973, no. 35; and another in the Asian Art Museum of San Francisco is illustrated by He Li in *Chinese Ceramics*, New York, 1996, p. 285, no. 173.

清雍正 紫金釉弦紋盤 雙圈六字楷書款

來源

Lorant J. Goldschlager 舊藏，編號 37
倫敦佳士得，1973 年 6 月 4-5 日，拍品 195 號
香港蘇富比，2001 年 5 月 1 日，拍品 597 號
紐約佳士得，2015 年 9 月 18 日，拍品 2156 號

此類紫金釉弦紋盤似於康熙時期首次燒造，倫敦大維德中國藝術基金會藏有一件款識為「康熙壬子中和堂製」的例子，見《*Oriental Ceramics, The World's Great Collections*》，第六冊，東京，1982 年，圖版 233 號。其他雍正紫金釉弦紋盤見諸於全球公私珍藏，包括東京國立博物館一件，載於《*Old Oriental Ceramics Donated by Mr. Yokogawa*》，東京，1953 年，圖版 389 號；舊金山亞洲藝術博物館一件，見《*Chinese Ceramics*》，紐約，1996 年，圖版 173 號；趙從衍藏一件，見《*華光草堂珍藏清代瓷器*》，1973 年，圖版 35 號；及麥雅理藏一件，見《*麥雅理珍藏中國古物*》，香港，1987 年，圖版 100 號。



(mark)



THE PROPERTY OF A LADY
女史珍藏

2918

A RARE MINT-GREEN-GROUND FAMILLE ROSE 'FIGURAL' VASE

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

The vase is finely potted with a waisted neck and a flaring rim. The oval shaped body is decorated with a lady standing next to a young boy, fanning towards a pair of butterflies. The reverse is enamelled with a peony, all against a mint-green ground.

7¼ in. (19 cm.) high

HK\$700,000-900,000 US\$91,000-120,000

PROVENANCE

Edward. T. Chow (by repute)

The Y.C. Chen (1932-2012) Collection

Sold at Christie's Hong Kong, 31 May 2010, lot 2060

清乾隆 綠地粉彩教子圖觀音瓶 礬紅六字篆書款

來源

仇焱之（傳）

陳玉階（1932-2012）舊藏

香港佳士得，2010年5月31日，拍品2060號



(detail 細部)



(mark)



THE PROPERTY OF A LADY
女史珍藏

2919

A FINE BLUE AND WHITE 'MING-STYLE' BOTTLE VASE

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

The globular body is decorated with a band of composite floral scrolls above stylised lappets, all below a band of *nuyi*-heads and a further floral band to the shoulder. The neck is decorated with stiff leaves below a band of crashing waves enclosing the mouth rim.

14¾ in. (37.5 cm.) high

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

US\$160,000-230,000

PROVENANCE

The Y.C. Chen (1932-2012) Collection
Sold at Christie's Hong Kong, 31 May 2010, lot 1999

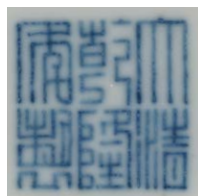
Four vases of this pattern are illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. III, London, 1986, p. 1105, no. 2564; where they have been fitted with metal mounts to suit Ottoman use. Other examples include one illustrated in *Qingdai Ciqi Shangjian*, Hong Kong, 1994, pl. 165; one from the Shanghai Museum, illustrated in *Zhongguo Taoci Quanji*, part 2, vol. 15, Shanghai, 2000, pl. 2; and one from the Toguri collection, sold at Sotheby's London, 9 June 2004, lot 5.

清乾隆 青花纏枝蓮紋賞瓶 六字篆書款

來源

陳玉階（1932-2012）舊藏

香港佳士得，2010年5月31日，拍品1999號



(mark)

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

2920

A FINE INCISED AUBERGINE-GLAZED 'POMEGRANATE' DISH

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

The finely potted dish is incised on the exterior with leafy scrolls bearing pomegranates. The dish is covered inside and out with an iridescent aubergine-purple glaze. The base is covered with a clear glaze. 4⅜ in. (11.2 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The Feihong Ge Collection

Sold at Christie's Hong Kong, 26 April 2004, lot 1088

Sold at Christie's Hong Kong, 28 Nov 2012, lot 2305

Similar aubergine-glazed dishes with incised pomegranate scrolls include an example in the Museum of East Asian Art, Bath, *Inaugural Exhibition - Chinese Ceramics*, vol. 1, 1993, no. 203; one sold at Christie's New York, 16 September 1999, lot 379, another from the Meiyintang Collection, sold at Poly Beijing, 2 October 2017, no. 3011. The design of the Eight Buddhist Emblems appear to be more common than that of scrolling pomegranates on dishes of this type. See, for example, the dish illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 318 [A476]; and another from the National Palace Museum, Taipei, included in *Catalogue of a Special Exhibition of Qing Monochromes*, Taipei, 1981, no. 45.

清雍正 茄皮紫釉暗刻纏枝石榴紋盤 雙圈六字楷書款

來源

飛鴻閣舊藏

香港佳士得，2004年4月26日，拍品1088號

香港佳士得，2012年11月28日，拍品2305號

本盤修胎規整，石榴紋暗刻精細，茄皮紫釉透亮，品相極佳，為雍正官窯單色釉之佳作。近似例包括英國巴斯東方藝術博物館所藏一件，見《Inaugural Exhibition - Chinese Ceramics》，第一冊，1993年，圖版203號；紐約佳士得拍賣一件，1999年9月16日，拍品379號；及玫瑰堂舊藏一件，2017年10月2日於北京保利拍賣，拍品3011號。此類雍正茄皮紫釉小盤多見八吉祥紋，如台北故宮博物院藏一件，見《清代單色釉瓷器》，台北，1981年，圖版45號；及瑞士鮑氏東方藝術館藏一件，見《Chinese Ceramics in the Baur Collection》，第二冊，日內瓦，1999年，圖318[A476]。



(back view 背面)



THE PROPERTY OF A LADY
女史珍藏

2921

A FINE BLUE AND WHITE 'MING-STYLE' BOTTLE VASE

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bulbous body is decorated in vibrant tones with a band of composite floral scrolls above stylised lappets. The shoulder is decorated with a band of *nuyi*-heads and a further floral band, all below upright leaves to the neck and a band of crashing waves enclosing the mouth rim. 14¾ in. (37.5 cm.) high

HK\$500,000-700,000 US\$65,000-90,000

PROVENANCE

The Y.C. Chen (1932-2012) Collection
Sold at Christie's Hong Kong, 31 May 2010, lot 2000

清道光 青花纏枝蓮紋賞瓶 六字篆書款

來源

陳玉階（1932-2012）舊藏
佳士得香港，2010年5月31日，拍品2000號



(mark)

2922

A FLAMBÉ-GLAZED VASE, FANGHU

DAO GUANG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1821-1850)

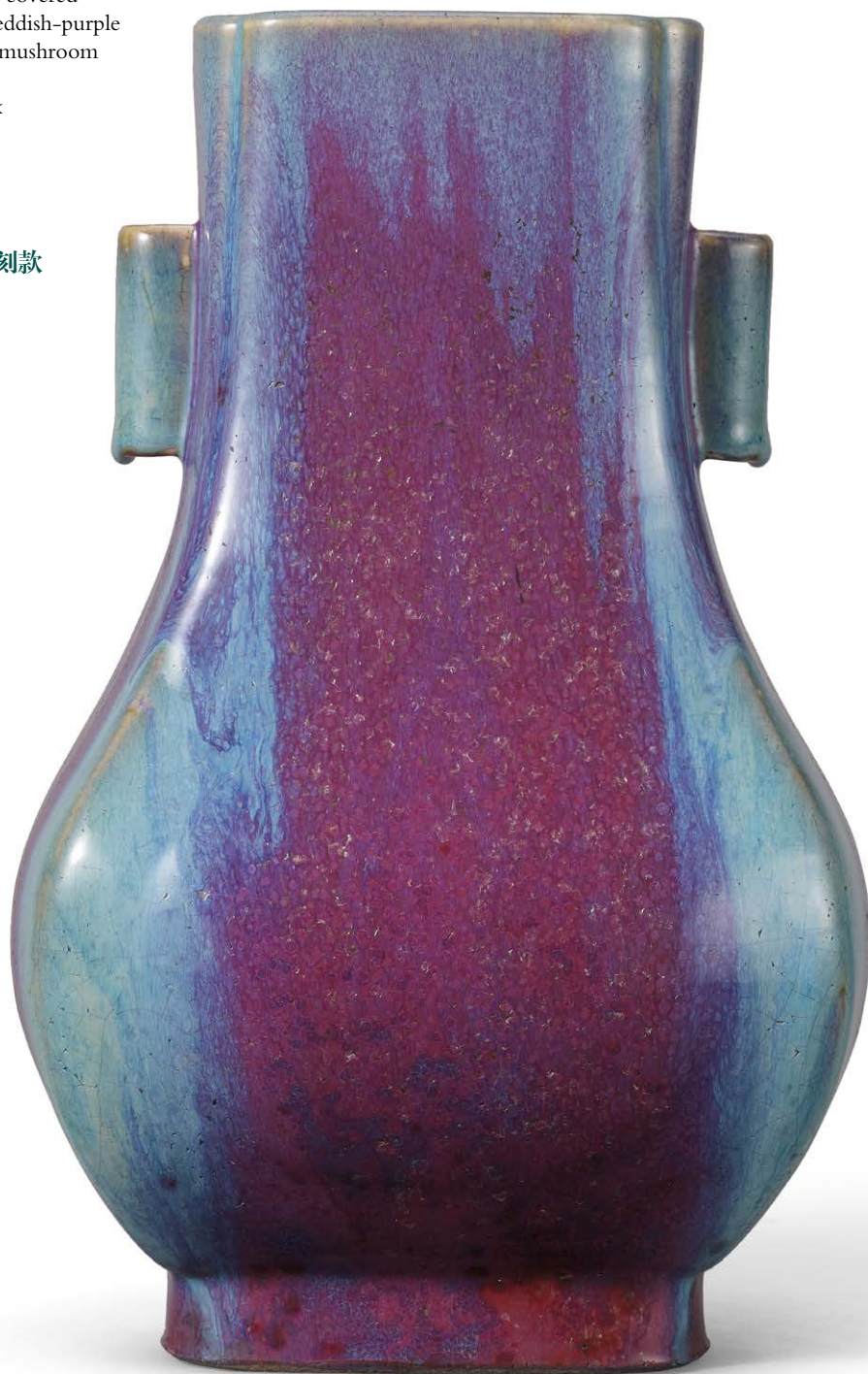
The rectangular vase is raised on a short foot and has a pair of lug handles applied to the neck. Each side is moulded with peach-shaped panels. It is covered overall in a rich glaze ranging from dark reddish-purple to pale lavender-blue tones, thinning to a mushroom colour at the edges.

11¼ in. (30 cm.) high, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

清道光 窯變釉貫耳方壺 六字篆書刻款



(mark)



PROPERTY OF A LADY
女史珍藏

2923

A FINE PAIR OF PINK-GROUND *FAMILLE ROSE* 'MEDALLION' BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The exterior of each bowl is delicately enamelled with stylised lotus sprays on a pink *graffiato* ground reserved with four circular panels of flowering shrubs and trees. The interior is painted in underglaze-blue on a white ground with a rabbit below a paulownia tree in a roundel at the centre below four composite flowering shrubs at the sides.

5¾ in. (14.8 cm.) diam., box (2)

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

PROVENANCE

The Yangzhitang Collection
The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty, sold at Christie's Singapore, 30 March 1997, lot 270
Sold at Christie's Hong Kong, 1 December 2010, lot 3207

EXHIBITED

Art Gallery, The Chinese University of Hong Kong, *Imperial Porcelain of Late Qing From the Simon Kwan Collection*, 1983, Catalogue, p. 63, no. 37 (one illustrated)

A pair of bowls of this design in the Hong Kong Museum of Art was included in their exhibition *The Wonders of the Potter's Palette*, Hong Kong, 1984, illustrated in the Catalogue, no. 103; and another in the Roemer Museum Hildesheim by S. Lee, *Selected Far Eastern Art in the Yale University Art Gallery*, no. 389. A single example in the Musée Guimet is illustrated by D. Lion-Goldschmidt, *Les Poteries et Porcelaines Chinoises*, pl XXVII (D); and one in the National Gallery of Victoria was included in the Art Gallery of New South Wales, *Exhibition of late Chinese Imperial Porcelain*, 1980, illustrated in the Catalogue, no. 16. A similar pair was sold at Christie's Hong Kong, 31 October 1994, lot 675.

清道光 粉紅地軌道外粉彩內青花開光花卉玉兔紋盤一對
六字篆書款

來源

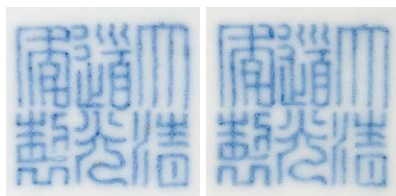
養志堂舊藏
養志堂珍藏晚清御製瓷器專場拍賣，新加坡佳士得，1997年3月30日於，拍品 270 號
香港佳士得，2010年12月1日，拍品 3207 號

展覽

香港中文大學文物館，《晚清官窯瓷器》，1983年，圖錄圖版 37 號（其一）



(detail 細部)



(marks)



2924

A LARGE FAMILLE NOIRE
'PHOENIX-TAIL' VASE

KANGXI PERIOD (1662-1722)

The body of the vase is finely decorated with polychrome enamels depicting birds on blossoming leafy branches. The neck is similarly decorated with further peony, chrysanthemum, aster and mallow blooms.

28 $\frac{3}{8}$ in. (72 cm.) high

HK\$500,000-800,000 US\$65,000-100,000

PROVENANCE

Sold at Bonhams London, 11 November 2002, lot 152

The present vase can be compared to a very similarly decorated 'phoenix-tail' vase from the Kangxi period of almost the same size in the collection of the Metropolitan Museum of Art, New York, bequest of John D. Rockefeller Jr, 1960, accession number 61.200.9.

清康熙 黑地五彩花鳥紋鳳尾尊

來源

倫敦邦瀚斯，2002年11月11日，拍品152號



2925

A FAMILLE VERTE AND IRON-RED
DECORATED 'BIRTHDAY' DISH

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

The dish is finely decorated to the centre with a scholar standing
in a rocky landscape holding a long staff and accompanied by an
attendant. The everted rim is encircled by iron-red floral blooms
and butterflies.

6 in. (15.2 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Acquired from Shogado, Tokyo, 23 November 1989
Marchant Ltd., London

An Asian Private Collection, acquired on 25 June 1990
Sold at Sotheby's London, 14 May 2014, lot 115

Dishes of this type made during the Kangxi period are known as
'birthday' dishes, as they are thought to have been made in sets to
celebrate the 60th birthday of the Emperor Kangxi in 1713.

清康熙 五彩高士賞遊圖盤 雙圈六字楷書款

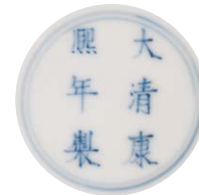
來源

尙雅堂，東京，1989年11月23日

Marchant Ltd.，倫敦

亞洲私人舊藏，於1990年6月25日入藏

倫敦蘇富比，2014年5月14日，拍品115號



(mark)



2926

A PAIR OF POLYCHROME ENAMEL AND GILT-
DECORATED DISHES

DAOGUANG PERIOD (1821-1850), SHENDETANG FOUR-CHARACTER MARKS IN IRON-RED

Each dish is enamelled to the interior with a central medallion enclosing five bats in flight on a key-fret ground facing a stylised *shou* roundel, all below a band of *kui*-dragons separated by *shou* characters just below the mouth rim. The exterior is similarly decorated with four pairs of bats each facing a *shou* roundel, all on an archaistic key-fret ground and below a band of alternating bats and *wan* characters to the mouth rim.

6 $\frac{3}{8}$ in. (16.2 cm.) diam.

(2)

HK\$ 500,000-700,000

US\$ 65,000-90,000



(marks)

清道光 彩繪描金五蝠拱壽紋盤一對 礬紅「慎德堂製」款



2927

AN IMPERIAL INSCRIBED GILT-
DECORATED CELADON-GLAZED MELON-
FORM JARLET

QIANLONG CYCLICAL WUCHEN MARK CORRESPONDING TO 1748
AND OF THE PERIOD

The small jar is finely potted with ribbed sides in the shape of a melon and inscribed in gilt with an imperial poem, all below a band of stylised *nuyi*-heads to the shoulder and a band of upright lappets enclosing the foot rim.

3 3/8 in. (8.6 cm.) high

HK\$ 500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Christie's London, 6 November 2012, lot 275

The Imperial poem inscribed on the present jarlet is recorded in *Siku Quanshu* (The Complete Library of the Four Treasures). For a blue-ground wall-vase with *kui*-dragons with the same calligraphic poem; and another pair of wall-vases with the same poem decorated with iron-red *kui*-dragons, see *Poem and Porcelain: The Yu Zhi Shi Ceramics in the Palace Museum*, Beijing, 2016, p. 170, no. 52 and p. 88, no. 61.

清乾隆戊辰年（1748年）青釉地描金御題詩瓜棱小罐

「大邑冰瓷巧就模 擷芳隨處貯瓊敷
郵程水陸延羣玉 風月三千護蕊珠
不是文殊命童子 定為長吉背奚奴
一塵弗染諸緣靜 豈識尋常有苑枯
乾隆戊辰春月御題」

印文：「乾」「隆」

來源

倫敦佳士得，2012年11月6日，拍品275號



(another view 另一面)



2928

A FAMILLE ROSE 'CRANE AND DEER'
BOTTLE VASE

XUANTONG SIX-CHARACTER MARK IN IRON-RED AND OF
THE PERIOD (1909-1911)

The vase is decorated to the compressed globular body
with a pair of cranes perching on a large tree rising from
a rock, next to a deer grasping in its mouth a *lingzhi* spray
amidst large peony and pomegranate branches
13¼ in. (33.5 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Offered at Christie's Hong Kong, 30 May 2012, lot 4258

清宣統 粉彩鹿鶴同春紋荸薺瓶 礮紅六字楷書款

來源

拍賣於香港佳士得，2012年5月30日，拍品4258號



大清宣
統年製

2929

A YELLOW-GROUND *FAMILLE ROSE* 'MEDALLION' BOWL

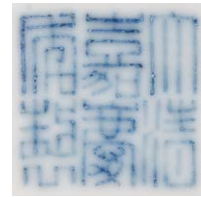
JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1796-1820)

The bowl is decorated to the exterior with four pink-ground medallions, each bearing a character forming the phrase *Fori Changming*, which can be translated as 'Eternal light of Buddhism', all enclosed by stylised lotus sprays on a bright lemon-yellow ground.

4 $\frac{3}{8}$ in. (11.6 cm.) diam.

HK\$250,000-350,000

US\$33,000-45,000



(mark)

清嘉慶 黃地粉彩「佛日長明」盃 六字篆書款



2930

A PAIR OF *FAMILLE ROSE* PINK-GROUND *GU*-FORM
VASES

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

Each vase is elaborately decorated with lotus sprays and four of the Eight Buddhist Emblems, *bajixiang*, on the trumpet-shaped top section, all framed between a band of *nuyi*-heads to the mouth rim and stylised upright lappets above a band of key-fret interrupted by the reign mark. The bell-shaped foot bears the other four emblems above a band of blue key-fret. The interior and base are covered with turquoise enamel.

9¾ in. (24.7 cm.) high

(2)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Sold at Christie's London, 6 November 2012, lot 250

清嘉慶 粉紅地粉彩八吉祥纏枝蓮紋花觚一對 礬紅六字篆書款

來源

倫敦佳士得，2012年11月6日，拍品250號



2931

A PAIR OF DOUCAI 'PEACH' DISHES

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

Each dish is finely potted and decorated to the centre with a blossoming branch bearing two peaches amid rocks and bamboo, accompanied by a pair of butterflies, all encircled by a wide border similarly decorated with further flowering peach sprays and two pairs of butterflies.

5 $\frac{7}{8}$ in. (15 in.) diam.

HK\$500,000-700,000

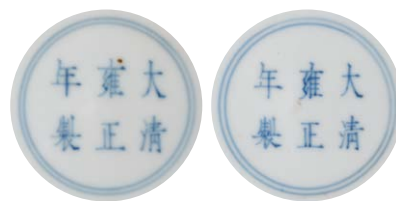
PROVENANCE

Sold at Bonhams London, 17 May 2012, lot 341

清雍正 鬥彩桃紋盤一對 雙圈三行六字楷書款

來源

倫敦邦瀚斯，2012年5月17日，拍品341號



(2)

(marks)

US\$65,000-90,000



2932

A YELLOW-GROUND BLUE ENAMELLED 'BATS AND SHOU' CIRCULAR BOX AND COVER

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The box and cover are enamelled to the sides with a dense stylised *wan* character motif on the lemon-yellow ground and the interior is divided into two compartments. The cover is decorated to the centre with five bats in flight enclosing a stylised *shou* roundel, encircled by alternating *shou* roundels and characters in polychrome enamels.

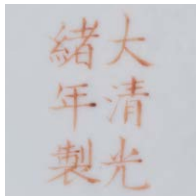
6¼ in. (16 cm.) diam.

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



2932

清光緒 彩繪五蝠拱壽紋蓋盒 礬紅六字楷書款



2932 (mark)

2933

A SMALL FAMILLE ROSE 'BAJIXIANG' CUP

XIANFENG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1851-1861)

The small cup is decorated to the exterior with the Eight Buddhist Emblems, *bajixiang*, tied in ribbons and grouped into pairs, all between stylised flower-head borders in turquoise enamels to the mouth and foot rim.

2¼ in. (7 cm.) diam.

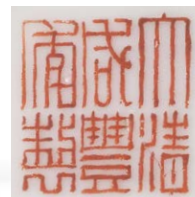
HK\$120,000-150,000

US\$16,000-19,000



2933

清咸豐 粉彩八吉祥紋臥足盃 礬紅六字篆書款



2933 (mark)

2934

A RARE FAHUA FIGURE OF SHAKYAMUNI

MING DYNASTY (1368-1644)

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

24½ in. (62 cm.) high

HK\$ 150,000-250,000

US\$20,000-32,000

明 珐華釉釋迦牟尼坐像



2934

2935

A FAHUA 'PEACOCK' JAR AND COVER

MING DYNASTY, 16TH CENTURY

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

16½ in. (42 cm.) overall height

HK\$ 150,000-250,000

US\$20,000-32,000

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

明十六世紀 珐華釉孔雀牡丹紋蓋罐

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



2935

2936

A WUCAI 'SCHOLARS' TEAPOT AND COVER

WANLI PERIOD (1573-1620)

The teapot is decorated around the globular body with scholars and attendants in a landscape, all below cartouches of birds and flowers against a diaper ground at the shoulder.

6 $\frac{3}{8}$ in. (16.3 cm.) high., Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

The Touhouan Collection, Toyama, Japan

Sold at Sotheby's Hong Kong, 29 November 2018, lot 668

明萬曆 青花五彩人物圖提樑壺

來源

東方庵收藏，富山縣

香港蘇富比，2018年11月29日，拍品668號

參考北京故宮博物院藏一例萬曆款五彩花鳥紋提樑壺，見故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，圖版38號。



PROPERTY FROM A SOUTHEAST ASIAN PRIVATE COLLECTION
東南亞私人珍藏

2937

A PAIR OF GE-TYPE FOLIATE DISHES

MING DYNASTY, 15TH CENTURY

Each dish is well potted with gently out-curved sides and subtle ribs on the interior that rise to each notch in the hexalobed rim. It is covered overall with a greyish-cream glaze with a dense network of dark brown crackles interspersed with light brown crackles, with the exception of the foot ring which is burnt orange in the firing.

4¾ in. (12 cm.) diam., box (2)

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Sold at Christie's Hong Kong, 2 December 2015, lot 3177

明十五世紀 仿哥釉葵口盤一對

來源

香港佳士得，2015年12月2日，拍品3177號



PROPERTY FROM A JAPANESE PRIVATE COLLECTION
日本私人珍藏

2938

AN INSCRIBED BLUE AND WHITE 'EIGHT VIEWS OF LAKE BIWA' PLAQUE

DATED TO THE JIAQING 18TH YEAR, CORRESPONDING TO 1813 AND OF THE PERIOD

The top of the plaque is painted with the 'Eight Views of Lake Biwa' with an inscription to the upper right corner incorporating the title of the painting and the signature of Kano Eigaku (1790-1867). The sides of the plaque are inscribed with eight poems composed by a Japanese monk from Shokokuji in Kyoto. The reverse is painted with a medallion containing an inscription incorporating the names of the commissioner, Jingliu *jushi* of Hashimoto, the maker, Tao Zhen, the year of production, 1813, and the quantity, 15, reserved on a ground of waves.

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

A Japanese private collection since the 19th century

The present plaque belongs to a set of 15 plaques made in Jingdezhen for the Japanese market. According to the inscriptions, the plaque was commissioned by a Japanese patron named Jingliu *jushi* of Hashimoto (present-day Hashimoto, Wakayama Prefecture) based on the painting 'Eight Views of Lake Biwa' by Kano Eigaku (1790-1867), the ninth head of Kyo-Kano School. The 'Eight Views of Lake Biwa' was in turn inspired by the 'Eight Views of Xiangjiang' of the Dongting Lake region in China. For other plaques from this set, see one in the Shanghai Museum, illustrated in *Zhongguo taoci quanji-15-Qing*, Shanghai, 1999, no. 124 (fig. 1); one in the Hikone Castle Museum; and one in the Otsu City Museum of History.

清嘉慶十八年（1813）青花琵琶湖八景圖瓷板

來源

日本私人珍藏，建立於 19 世紀

正面以青花繪琵琶湖八景，右上角銘款：「江州琵琶湖八景。皇朝 狩野 縫殿助金門畫史藤原永岳」。四面書京都相國寺朴長老作近江八景七言詩八首。背面中間圓形開光內書「大日本撰州橋本景留居士囑。清嘉慶 昭陽作 靈藏宦工陶貞恭製。十五枚。」

琵琶湖位於日本滋賀縣，為日本第一大湖。此牌上所繪琵琶湖八景，又名近江八景，為桃山時代公卿近衛信尹（1565-1614）仿照洞庭湖的「瀟湘八景」自琵琶湖所選取的八個景點，後世文人、畫家多取材於此。此牌原圖為京狩野家第九代狩野永岳（1790-1867）所繪。據此牌背面所書「十五枚」推測，此類瓷牌應燒造了十五件。現知其他例子分別藏於上海博物館、彥根城博物館及天津市歷史博物館；參見《中國陶瓷全集·第15卷·清（下）》，上海人民美術出版社，1999年，圖124（圖一）。

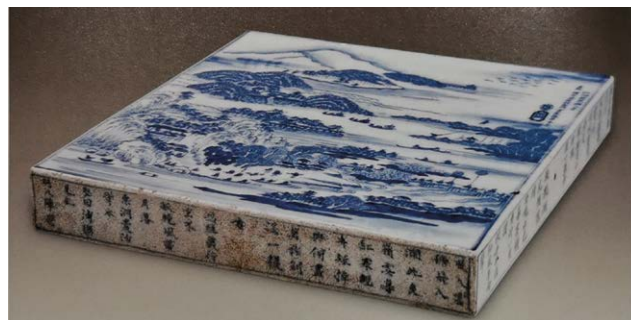
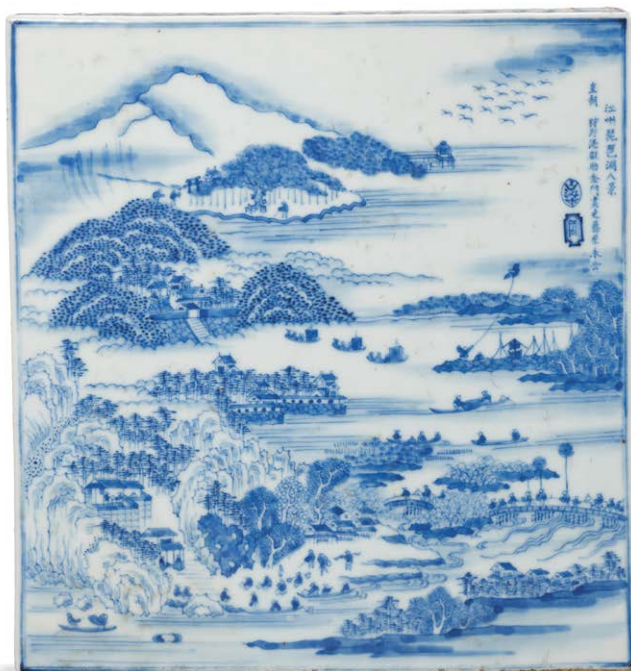


fig. 1 Collection of the Shanghai Museum
圖一 上海博物館藏品



(two views 兩面)

THE PROPERTY OF A GENTLEMAN
士紳珍藏

2939

A FAMILLE VERTE QUATREFOIL JARDINIÈRE

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

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

14¼ in. (36 cm.) wide, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

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

清康熙 五彩花鳥紋海棠式花盆 六字楷書橫款

來源

香港佳士得，2012年5月30日，拍品4101號

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



(mark)



2940

A RARE MING-STYLE INCISED
AND GREEN-ENAMELLED
'DRAGON' VASE, MEIPING

KANGXI PERIOD (1662-1722)

The vase is rising from a slightly flared foot to a high rounded shoulder, surmounted by a short neck and lipped rim, boldly incised and brightly enamelled in green with two pairs of dragons pursuing the flaming pearls, above two further dragons among scattered cloud scrolls, and with traces of lightly incised *anhua* decoration.

15½ in. (39.5 cm.) high, box

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

US\$ 130,000-260,000

PROVENANCE

The H.M. Knight (d. 1971) Collection
Sold at Sotheby's Hong Kong, 21-21 May 1980, lot
212
Ralph M. Chait Gallery, New York (according to
label)

The shape and unusual decoration of this *meiping* are based on Ming prototypes such as the example with a Hongzhi mark in the British Museum, illustrated by S. Jenyns, in *Ming Pottery and Porcelain*, London, 1953, pl. 76B. Compare to a Kangxi mark and period green-enamelled 'dragon' bowl in the Palace Museum collection, illustrated in *Gugong bowuyuan cang gutaoci ziliao xuancui*, Volume 2, Beijing, 2005, p. 103, no. 81 (fig. 1).

清康熙 白釉綠彩暗刻龍紋梅瓶

來源

H.M. Knight 舊藏
香港蘇富比，1980年5月21-22日，拍品212號
Ralph M. Chait Gallery，紐約（據標籤）

白地綠彩龍紋瓷器於明中期流行。比較一件大英博物館藏弘治款白地綠彩龍紋梅瓶，見 S. Jenyns 著《Ming Pottery and Porcelain》，倫敦，1953年，圖版76B。另見北京故宮博物院藏一例弘治款綠彩雙龍戲珠紋盤，見《明代弘治正德御窯瓷器》，北京，2017年，圖版54號。此品類延續至清代，器型多為盃、盤。參閱康熙款白釉綠彩雲龍紋大盃，見《故宮博物院藏 古陶瓷資料選萃》，卷二，北京，2005年，103頁，81號（圖一）。如本拍品之梅瓶則更為稀罕。



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



THE EDWARD T. CHOW YONGLE
BLUE AND WHITE *YUHUCHUNPING*

仇焱之舊藏永樂青花玉壺春瓶



AN IMPORTANT AND RARE BLUE AND WHITE YUHUCHUNPING

ROSEMARY SCOTT, SENIOR INTERNATIONAL CONSULTANT, ASIAN ART

The elegant form of this Yongle pear-shaped vase is one that came to prominence in the Yuan dynasty, underwent some proportional changes in the first Ming dynasty reign of the Hongwu emperor, and then in the Yongle reign developed its classic shape. In addition to subtle alterations in form, the Yongle *yuhuchunping* also benefited from a greater range of decorative motifs, a reduction in the number of decorative bands, and a greater flexibility as to the width of those bands and their relationship to each other.

While relatively few Yongle pear-shaped vases have survived – apparently fewer than pear-shaped ewers – an identical vase to the current example is in the collection of the National Palace Museum, Taipei (illustrated in *Porcelain of the National Palace Museum, Blue-and-white Ware of the Ming Dynasty - Book I*, Hong Kong, 1963, pp. 44–5, pls. 2 and 2a–b) (fig. 1). Three features on these two vases are particularly distinctive. Firstly, around the base of the body is a vividly painted band of turbulent waves, rather than the lotus petal band seen on most other examples. Secondly, they have a band of plantain leaves around the middle of the neck, above which is a band of knobbed classic scrolls. This is unusual, since plantain leaves are generally placed just below the rim, as on the pear-shaped vase decorated in its major band with plants and rocks, from the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 35, no. 33), on which the position of the plantain leaves and the knobbed classic scroll are reversed, with the latter appearing below the plantain leaves.

Nevertheless, two more Yongle pear-shaped vases have the feature of a band of plantain leaves around the middle of the neck, in their case below a band of *lingzhi* fungus. These vases from the collection of the National Palace Museum, Taipei (illustrated in *Catalogue of A Special Exhibition of Early Ming Period Porcelain*, Taipei, 1982, p. 47, no. 14) and the collection of the Percival David Foundation (illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 38, no. 25), have daylilies and butterflies in their major decorative band, above which is a band of small *ruyi*, above which is a peony scroll.

Interestingly, two further Yongle *yuhuchunping* have leaf or elongated petal bands in the middle of the neck. These are a vase in the collection of the Ardebil Shrine in Iran (illustrated by John Pope in *Chinese Porcelains from the Ardebil Shrine*, London, reprinted 1981 edition, pl. 53, no. 29.447), and a vase from the Oppenheimer collection, now in the British Museum, London (illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 107, no. 3:17). The leaf/petal bands on the Ardebil and British

Museum vases are not strictly plantain leaves, but are shorter and much simplified by comparison. On these two vases the band above the plantain is filled by a lotus scroll, rather than the knobbed classic scroll on the current vase and its companion in the National Palace Museum. The third distinctive feature of the two latter vases is that they have well-proportioned single flower sprays in the extended band on their shoulders, in contrast to the various scrolls seen on the majority of other Yongle vases of this form. Although single flower sprays and fruiting sprays were among the most attractive of the decorative devices of Yongle blue and white porcelain, they are rare on pear-shaped vases. However both single flower sprays and fruiting sprays can be seen on a Yongle pear-shaped vase in the Shanghai Museum (illustrated by Wang Qing-zheng in *Underglaze Blue and Red*, Hong Kong, 1987, p. 63, no. 49). Interestingly the Shanghai vase shares with the current vase, and the similar example in the National Palace Museum, a knobbed classic scroll under the rim.

A second Yongle pear-shaped vase in the National Palace Museum (illustrated by Liu Liang-yu in *A Survey of Chinese Ceramics 4 Ming Official Wares*, Taipei, 1991, p. 55, left-hand image) is identical to a further vase from the Ardebil Shrine in Iran (illustrated by John Pope in *Chinese Porcelains from the Ardebil Shrine*, *op. cit.*, pl. 53, no. 29.448). These two vases have a petal band around the base of the body, a large-scale mixed floral scroll as the main band, a large, heavily drawn, knobbed scroll on the shoulder, above which is a band of squared spirals, topped by an inverted cloud collar band.

Two blue and white pear-shaped vases excavated from the imperial kilns at Jingdezhen have been published by the Chang Foundation in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 182–5, nos. 60 and 61. Like the current vase, and the similar vase in the National Palace Museum, the two excavated vases have floral scrolls as their major decorative band. One has a band of scrolling hibiscus (no. 61) while the other has a band of scrolling lotus (no. 60). The scrolling lotuses on the excavated vase are smaller than those on the current vase, but the flower heads have been similarly painted. Interestingly, the vase with hibiscus has a much-reduced plantain band in the middle of the neck, below a narrow floral scroll. It may be argued that the decorative scheme of the current vase, and the one in the National Palace Museum, is the most elegant of the schemes seen on Yongle *yuhuchunping*. The richly painted blossoms of the lotus scrolls are complemented by the delicate and widely-spaced leafy stems, while the single floral sprays on the shoulder allow a perfect amount of the fine white body to be seen. This elegant scheme is perfectly matched by the brilliance of the cobalt blue used on this vase, which is of the highest quality, and the painting of all the bands, which is accomplished with consummate skill.

明永樂青花纏枝蓮紋玉壺春瓶

蘇玫瑰 國際亞洲藝術部學術總監

形態優雅的明永樂玉壺春瓶是承元朝之遺風演變出來的傑作，洪武年間在器形上稍作改變，至永樂已創出了本朝經典的造型。永樂的紋飾疏朗秀麗、筆意自然。

傳世品中永樂玉壺春瓶不為多見，比執壺更為珍罕。台北故宮博物院藏一件與本器相同的玉壺春瓶，見1963年香港出版《故宮藏瓷，明青花瓷一》44-45頁（圖一）。此兩件精美的玉壺春瓶有三個共同的特點：

其一，腹下近足處繪浪濤紋，有別於一般的蓮瓣紋。

其二，器頸中層繪一周蕉葉紋，上飾卷草紋。這是很少見的裝飾手法，一般蕉葉紋都飾於口沿下，見故宮博物院藏文物珍品全集《青花釉裏紅，上》圖版33，卷草紋在蕉葉紋之下。另有兩件永樂玉壺春瓶器頸中層繪蕉葉紋，下飾靈芝紋，器腹飾野菊和蝴蝶，上有如意紋和牡丹紋。它們分別藏於台北故宮博物院和英國大維德基金會。有趣的是，有兩件永樂玉壺春瓶都在器頸中層繪花葉紋和蓮瓣紋。一件藏伊朗阿爾德比爾神廟；另一件來自 Oppenheimer 收藏，現藏大英博物館。此兩件永樂玉壺春瓶上的花葉紋和蓮瓣紋不算蕉葉紋，花葉較短，畫意較簡單：花葉紋上均飾纏枝蓮紋，非如本拍品和台北故宮所藏的一樣飾卷草紋。

其三，本拍品和台北故宮所藏的永樂玉壺春瓶器肩飾對稱折枝花紋，與其它所見的永樂玉壺春瓶有所不同。雖然折枝花果紋多見於永樂的青花瓷器上，但未見於玉壺春瓶上。上海博物館藏一件飾折枝花果紋的永樂玉壺春瓶，其口沿下同樣飾有與本拍品和台北故宮所藏的永樂玉壺春瓶一樣的卷草紋。

台北故宮博物院另藏有一件永樂玉壺春瓶，見劉良佑著1991年台北出版《中國歷代陶瓷鑒賞4明官窯》55頁左邊圖版，與伊朗阿爾德比爾神廟藏的一件一樣腹部下近足處繪蓮瓣紋一周，腹部繪豐滿的纏枝花卉紋，



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

肩飾卷草紋，肩上層飾回紋，口沿下飾如意雲頭紋。

景德鎮御窯廠遺址出土了兩件青花玉壺春瓶，見鴻禧美術館出版《景德出土明初官窯瓷器》圖版60、61。如本拍品和台北故宮所藏的永樂玉壺春瓶，腹部繪纏枝花卉紋為主紋飾，一繪蓮紋，一繪秋葵紋。其中繪纏枝蓮紋的比本拍品稍小，但花卉的畫法甚為相似。而繪秋葵紋的玉壺春瓶器頸中層的蕉葉紋比較短小。

本拍品和台北故宮所藏的永樂玉壺春瓶可算是在同期燒製的玉壺春瓶中之上乘作品。其釉色明亮艷麗，筆意自然流暢，翻卷的枝葉優雅而充滿動感，肩上的折枝花卉紋和留白處恰如其分。為難得的精品。

2941

AN IMPORTANT AND VERY RARE EARLY-MING BLUE AND WHITE PEAR-SHAPED BOTTLE VASE, YUHUCHUNPING

YONGLE PERIOD (1403-1425)

The rounded body finely painted with bold strokes to depict a continuous scroll of four large lotus blooms borne on an undulating vine growing leaves to the sides, above cresting waves around the base, below borders enclosing detached sprigs of peony, rose, lotus and camellia, overlapping stiff plantain leaves and leafy meander on the waisted neck below the everted rim, each band bordered by thin double lines, the cobalt of deep purplish-blue tone with saturated 'heaped and piled' spots of intense colour.

11 $\frac{1}{6}$ in. (28 cm.) high, Japanese double wood boxes

HK\$20,000,000-30,000,000

US\$2,600,000-3,900,000

PROVENANCE

Edward T. Chow

A European private collection

Sold at Christie's Hong Kong, 1 May 1995, lot 642

An Asian Family Collection

Sold at Christie's Hong Kong, 1 December 2009, lot 1872

EXHIBITED

Chang Foundation, Taipei, *Chinese Art from the Ching Wan Society Collections*, 1998, illustrated in the Catalogue, no. 9

LITERATURE

H. Ling and E. T. Chow, *The Complete Collection of Ming Dynasty Kingtehchen Porcelain from The Hall of Disciplined Learning - Collection of E. T. Chow*, vol. II, 1950, no. 16 (fig. 1)

National Museum of History, Taipei, *The Exquisite Chinese Artifacts: Collection of Ching Wan Society*, Taipei, 1995, Catalogue no. 118

明永樂 青花纏枝蓮紋玉壺春瓶

撇口，細頸，垂腹，圈足。通體繪五組青花紋飾，以雙線相隔。頸飾卷草紋和蕉葉紋；肩飾折枝牡丹，月季，山茶和蓮花；腹繪四朵纏枝蓮花，枝葉相纏；近足處繪浪濤紋。此器造型秀麗俊俏，發色鮮明，釉色瑩潤。永樂青花有「諸料悉精，青花最貴」之說法，在紋飾和造型上都出現了新的風格，逐漸擺脫了元朝的遺風。青料採用進口的「蘇麻離青」，發色青翠濃艷，背花紋飾泛出點點銀黑色結晶斑，與前朝所用之國產青料形成了強烈的對比，為明早期青花瓷器的經典佳作。傳世品中只有一件相同的例子現藏台北國立故宮博物院，此器故更具收藏價值。

來源

仇焱之

歐洲私人舊藏

香港佳士得，1995年5月1日，拍品642號

亞洲家族舊藏

香港佳士得，2009年12月1日，拍品1872號

展覽

鴻禧美術館，台北，《清翫雅集收藏展》，1998年，圖錄圖版9號

出版

H. Ling 及仇焱之，《抗希齋珍藏有明全代景德明瓷影譜·下》，1950年，16號（圖一）

《中華文物集粹：清翫雅集收藏展》，台北，1995年，圖錄圖版118號

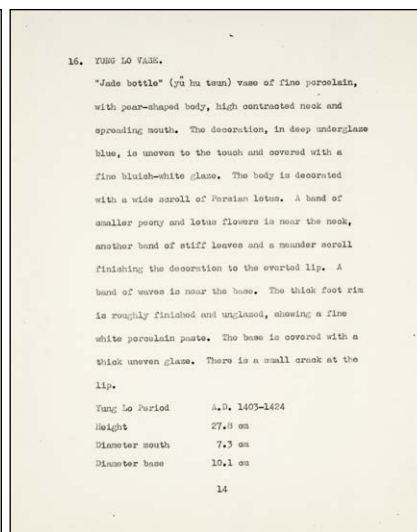
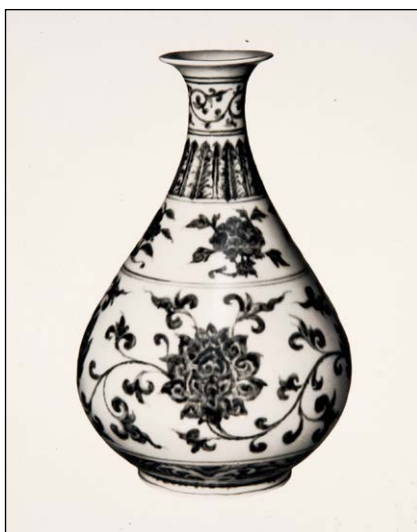
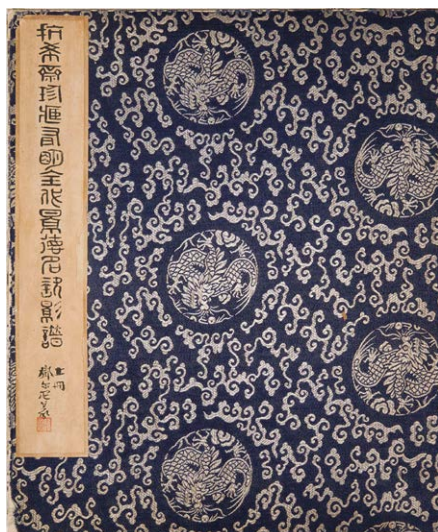


fig. 1
圖一



PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2942

A RARE AND LARGE BLUE AND WHITE 'BOYS' BOWL

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

The bowl is painted in bright blue of purplish tone with a
continuous scene of sixteen boys at play in a garden with peonies
and plantain trees emerging from ornamental rocks, all above a
band of conjoined *ruyi* heads around the base. The centre of the
interior is painted with a medallion depicting boys seated at a low
table watching a spinning top within a fenced garden.

14 $\frac{5}{8}$ in. (37 cm.) diam., Japanese wood box

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

US\$160,000-230,000

PROVENANCE

Collection of Charles Russell (1866-1960) (by repute)
Sold at Sotheby's Hong Kong, 25 April 2004, lot 296

For other large Wanli-marked bowls of this design, compare an example
(34 cm.) sold at Christie's London, 25 May 1964, and illustrated by A.
du Boulay, *Christie's Pictorial History of Chinese Ceramics*, New Jersey,
1984, p. 136, no. 4, and another (35.8 cm diam.) sold at Christie's New
York, 16 September 1998, lot 59.

Compare also with an earlier Jiajing-marked bowl of this design from
the British Rail Pension Fund, sold at Sotheby's Hong Kong, 16 May
1989, lot 21, and at Christie's Hong Kong, 28 April 2003, lot 654; and
three unmarked examples from the Chenghua period, one illustrated by
Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, no. 49,
another in the Percival David Foundation, exhibited in *Elegant Form and
Harmonious Decoration, Catalogue*, 1992, p. 56, no. 47, and one from the
Riesco Collection, sold at Christie's Hong Kong, 27 November 2013,
lot 3113.

明萬曆 青花十六子嬰戲圖大盃 雙圈六字楷書款

來源

Charles Russel (1866-1960) 舊藏 (傳)

香港蘇富比, 2004年4月25日, 拍品 296 號

嬰戲圖自宋代起步發展, 於明清兩代到達巔峰, 明初時陸續出現於青
花瓷器上。萬曆嬰戲圖盃尺寸普遍較大, 如倫敦佳士得 1964年5月25
日拍賣一例 (直徑 34 公分), 著錄於 A. du Boulay 《Christie's Pictorial
History of Chinese Ceramics》, 紐澤西, 1984年, 頁 136, 圖 4, 及紐約
佳士得 1998年9月16日拍賣一例, 拍品 59 號。

另可參考英國鐵路基金會舊藏一件嘉靖嬰戲圖盃, 於香港佳士得 2003年
4月28日拍賣, 拍品 654 號; 及三件成化無款嬰戲圖盃, 一件藏於英國
維多利亞與艾伯特博物館, 一件為大維德珍藏, 一件為里埃斯科舊藏,
2013年11月27日於香港佳士得拍賣, 拍品 3113 號。



(mark)





2943

A SMALL JUN PURPLE-SPLASHED 'BUBBLE' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is well potted with rounded sides rising from the tapered foot to the slightly incurved mouth rim, the interior is covered with an attractive evenly speckled purple and lavender glaze thinning to mushroom colour at the rim, the exterior splashed with an irregular mottled purple band, the interior of the small unglazed foot with a small splash of pale blue glaze.

3½ in. (9.2 cm.) diam., Japanese wood box

HK\$3,000,000-5,000,000 US\$390,000-650,000

PROVENANCE

A Japanese private collection

Sold at Christie's Hong Kong, 30 November 2011, lot 3000

The prominent splashes of purple, red or green on *Junyao* wares were produced by potters who deliberately added copper to the glaze. Datable examples of *Junyao* bowls with splashes were found in the tomb of Feng Daozhen (d. 1265) near Datong, Shanxi, excavated in 1958, and illustrated in *Wenwu*, 1962, no. 10, pp. 34-42, figs. 7-10.

The brilliant purple splashes on the current bowl were produced by the addition of copper oxides to the surface of unfired glaze, a decorative technique that appeared on Jun wares starting from the end of the 11th century. In the 2001 excavation of the Liujiamen Jun ware kiln site in Shenhou, Yuzhou city, Jun ware shards decorated with large red and purple areas were found in the late Northern Song strata, and illustrated in 'Liujiamen junyao fajue jianbao' (Brief of the Excavation of Jun Ware at Liujiamen), *Wenwu*, 2003, no. 11, fig. 13 and 19. From the same excavation, shard of a small bowl with rounded sides and a slightly inverted rim, strongly reminiscent of the current bowl was also found in the late Northern Song stratum, and a line drawing is illustrated *ibid.*, p. 34, fig. 15.7

Small *Junyao* bowls with splashes both on the inside and out are highly sought after. Examples of 'bubble' bowls include one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty*, Hong Kong, 1996, p. 246, pl. 222 (8.3 cm. diam.) (fig. 1); two in the collection of the Percival David Foundation, PDF. 44 (8.6 cm. diam.) and PDF. 45 (8.5 cm.); one in the Metropolitan Museum of Art illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 87, no. 80 (50.145.316) (8.6 cm. diam.); two illustrated by J. Ayers, *The Baur Collection*, Geneva, 1968, vol. 1, nos. A31 and A32 (both 8.5 cm. diam.); one from the T.Y. Chao collection, sold at Sotheby's Hong Kong, 19 May 1987, lot 209 (9.2 cm. diam.); one (9 cm. diam.) from the collection of Edward T. Chow and Sakamoto Goro, sold at Sotheby's Hong Kong, 3 October 2018, lot 3109 (9 cm. diam.); and one sold at Sotheby's Hong Kong, 3 April 2018, lot 3605 (9 cm. diam.).



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

北宋/金 鈞窯玫瑰紫釉小盃

來源

日本私人舊藏

香港佳士得，2011年11月30日，拍品3000號

小盃造型飽滿而靈巧，斂口，盃壁上豐而下收，小圈足。口緣胎骨較薄，盃底較厚重。口沿及足底塗褐色釉汁。釉水肥厚，紅藍相間，釉色宛若玫瑰。

此件鈞窯小盃造型雋秀，盈盈可握。其瑩潤光亮的天藍釉面之中飾有不規則的玫瑰紫色斑塊，觀之如晚霞變幻又如山水氤氳，引人入勝。鈞窯的銅紅釉裝飾始於十一世紀末的北宋晚期。2001年禹州劉家門窯址的發掘中，在北宋晚期地層發現了使用大面積銅紅釉以及用紫斑裝飾的瓷片，見劉家門鈞窯發掘簡報《文物》2003年第11期，圖13及19。在同一地層亦發現了此類小盃的殘片，其線圖發表於前揭書34頁，圖15.7。

此類紫斑小盃為鈞窯名品。傳世的同類小盃可參照北京故宮博物院藏一例（口徑8.3公分），故宮博物院藏文物珍品全集《兩宋瓷器（上）》，香港，1996年，圖版222號（圖一）；大維德珍藏兩例，藏品編號PDF.44（口徑8.6公分）、PDF.45（口徑8.5公分）；大都會博物館一例（口徑8.6公分），著錄於《A Handbook of Chinese Ceramics》，紐約，1975年，圖版80號；瑞士鮑氏東方藝術館藏二例，見《The Baur Collection》，日內瓦，第1冊，編號A31、A32（口徑皆為8.5公分）；趙從衍舊藏一例（口徑9.2公分），1987年5月19日於香港蘇富比拍賣，拍品209號；仇焱之、坂本五郎先後遞藏一例（口徑9公分），2018年10月3日於香港蘇富比拍賣，拍品3109號；及香港蘇富比2018年4月3日拍賣一例（口徑9公分），拍品3605號。



(other views)



PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2944

A FINE AND RARE DOUCAI 'SWALLOW' CONICAL BOWL AND COVER

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

The deep bowl and rounded cover are each decorated with a green and blue swallow perched on a thick flowering prunus branch entwined with branches of flowering hibiscus above a butterfly, the reverse with a descending swallow, all in tones of green, aubergine, and iron-red, the rims encircled by double-line borders. 8 $\frac{3}{16}$ in. (20.8 cm.) diam., Japanese wood box

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

PROVENANCE

Sold at Sotheby's London, 9 July 1974, lot 436
Sold at Sotheby's Hong Kong, 29 November 1977, lot 178
T.T. Tsui
The Jingguantang Collection, sold at Christie's Hong Kong, 3
November 1996, lot 578
Sold at Christie's Hong Kong, 1 December 2009, lot 1918

EXHIBITED

Joint exhibition by the Urban Council, and the Min Chiu Society,
Hong Kong Museum of Art, Hong Kong, *Splendour of the Qing
Dynasty*, 9 June – 2 August 1992, *Catalogue*, no. 178

LITERATURE

The Tsui Museum of Art, Hong Kong, 1991, no. 113
The Tsui Museum of Art, Chinese Ceramics, vol. IV, Hong Kong,
1995, no. 128

Compare to a very similar example with gilt rims in the Palace Museum collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 223 (fig. 1); another Yongzheng bowl and cover of this pattern in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 8, Tokyo, 1982, col. pl. 65; other bowls in public and private collections include the British Museum example, illustrated by R.L. Hobson, *The Later Ceramic Wares of China*, pl. LV, fig. 1; three in the Shanghai Museum, one missing its cover, one of which is illustrated in *Chugoku Toji Zenshu*, Kyoto, 1981, vol. 21, pl. 104; and one from the Pilkington Collection, sold at Sotheby's Hong Kong, 6 April 2016, lot 55. The present lot appears to be one of the only two examples of this type that have appeared on the market recently.

清雍正 鬥彩喜上眉梢紋蓋盃 雙圈三行六字楷書款

來源

倫敦蘇富比，1974年7月9日，拍品436號
香港蘇富比，1977年11月29日，拍品178號
徐展堂舊藏
靜觀堂珍藏專場拍賣，香港佳士得，1996年11月3日，拍品
578號
香港佳士得，2009年12月1日，拍品1918號

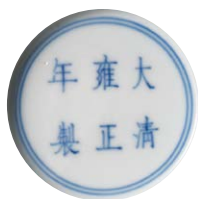
展覽

香港市政局及敏求精舍聯合主辦香港藝術館籌劃，香港藝術館，香港，《清朝瑰寶》，1992年6月9日至8月2日，圖錄圖
版178號

出版

《徐氏藝術館》，香港，1991年，圖版113號
《徐氏藝術館—陶瓷 IV—清代》，香港，1995年，圖版128號

盃撇口，斜壁，圈足，傘形蓋。通體繪鬥彩花鳥紋蓋面及器壁均繪一喜鵲棲息於梅花和芙蓉花枝上，另一喜鵲展翅空中。圈足內青花雙圈內書《大清雍正年製》三行六字楷書款。此盃造型規整，胎薄體輕，器蓋與盃能嚴密扣合。紋飾以青花勾出線條，再填彩，技法嫺熟，紋飾生動逼真，色彩瑰麗，為雍正鬥彩器中之上上佳作。近似例見於全球知名珍藏，包括北京故宮博物院一例（圖一），見故宮博物院藏文物珍品全集，《五彩·鬥彩》，香港，1999年，圖版223號；瑞典遠東文物博物館一例，見《Oriental Ceramics》，第8冊，圖版65號；大英博物館一例，見霍蒲孫著《The Later Ceramic Wares of China》，圖LV，圖1；上海博物館三例，一件缺蓋，其一見《中國陶瓷全集》，第21冊，京都，1981年，圖版104號。除本拍品以外，流通領域近年似僅見另一例，其為琺金頓舊藏，2016年4月6日於香港蘇富比拍賣，拍品55號。



(mark)







PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2945

A FINE PAIR OF *DOUCAI* 'LANÇA CHARACTERS' CUPS

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

Each is decorated on the exterior with a frieze of Sanskrit script in *Lança* characters in underglaze-blue, each supported on a lotus flower in a different shade of enamel, enclosed by a slender undulating stem with clusters of spiky leaves, above a band of *myi*-heads interspersed by petals encircling the base.

2⁷/₁₆ (6.2 cm.) diam., Japanese wood box

(2)

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

US\$650,000-900,000

PROVENANCE

Sold at Sotheby's Hong Kong, 20-21 May 1987, lot 540

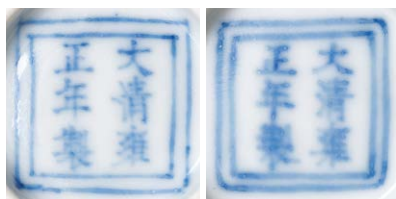
Sold at Beijing Chengxuan, 11 May 2013, lot 829

清雍正 鬥彩纏枝蓮托蘭札體梵文小盃一對 雙方框六字楷書款

來源

香港蘇富比，1987年5月20-21日，拍品540號

北京誠軒，2013年5月11日，拍品829號



(marks)



2945 Continued

Finely potted and exquisitely enamelled, the present pair of cups was part of the Tibetan-Buddhist ritual implements of the Qing court during the Yongzheng period. The shape and design are closely modelled after their Chenghua prototype, such as an example in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003, p. 166-167, no. 168 (fig. 1).

For other Yongzheng cups of this design, see a pair in the National Palace Museum, Taipei, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p. 197, no. 101 (fig. 2), which was originally stored in the Jingren Palace at Forbidden City; a pair gifted by Mr and Mrs Paul Bernat to the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collection.*, vol. 10, Tokyo, 1980, no. 255; one gifted by Dr K.S. Lo to the Hong Kong Museum of Art, illustrated in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, no. 46. Examples of this type are quite rare in private collections, pairs are even rarer. Compare a pair from the E.T. Chow Collection, sold at Sotheby's Hong Kong, 19 May 1981, lot 562; and another pair from the Meiyintang Collection, sold at Sotheby's Hong Kong, 8 April 2013, lot 14.

此對珍稀的小盃為雍正時期內廷佛堂用品，其外壁以青花門彩描繪繁密的番蓮卷草紋，每朵番蓮上托一蘭札體梵文，用筆纖細，色澤雅緻，底書「大清雍正年製」六字雙行雙方框款，為雍正朝官窯瓷器之佳作。此類小盃依據明成化原型（圖一）所作，無論器形、紋飾皆近乎相同。

近似的雍正門彩梵文小盃多為博物館珍藏，如台北故宮博物院藏原存景仁宮一對，見《皇權與佛法：藏傳佛教法器特展圖錄》，台北，1999年，圖版101號（圖二）；Bernat伉儷贈予波士頓美術館一對，《Oriental Ceramics》，第10冊，1980年，圖255；羅桂祥博士贈予香港藝術館一件，《清瓷薈錦：香港藝術館藏清代陶瓷》，香港，1984年，圖版46號。此類小盃於流通領域中相當罕見，成對者更為稀罕，參考仇焱之舊藏一對，1981年5月19日於香港蘇富比拍賣，拍品562號；及玫茵堂舊藏一對，2013年4月8日於香港蘇富比拍賣，拍品14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 National Palace Museum, Taipei
圖二 國立故宮博物院藏品



(another view 另一面)

PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2946

A FINE PAIR OF DOUCAI 'SANDUO' WINE CUPS

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

Each thinly potted cup is delicately enamelled on the exterior with fruiting sprigs of peach, finger citron, and lychees forming the *sanduo*, in tones of lemon-yellow, two shades of green, russet and iron-red within underglaze blue borders, the interior with a central medallion enclosing a flowering rose on a curled thorny stem.

2¾ in. (7.1 cm.) diam., box (2)

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

PROVENANCE

Edward T. Chow

The Edward T. Chow Collection, Part III, sold at Sotheby's Hong Kong, 19 May 1981, lot 561

Sold at Sotheby's Hong Kong, 29 April 1992, lot 211

David Lin & Co., Taipei

A Far Eastern Collection

Sold at Christie's Hong Kong, 1 December 2009, lot 1920

EXHIBITED

David Lin & Co., *Qing Dynasty Polychrome Porcelains*, Taipei, 2000, pl. 8

National Museum of History, Taipei, *The Exquisite Chinese Artifacts: Collection of Ching Wan Society*, Taipei, 1995, Catalogue no.118

The three types of fruiting branches combined together forms the 'Three Abundances', *sanduo*, and together they symbolise the wish for numerous sons, a long life and blessings.

While other similar cups of this design are known, it is rare to find a pair as exquisitely enamelled and well fired as the present pair. Other Yongzheng examples of this design include a pair illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 98; a pair from the R. I. C. Herridge Collection, sold at Sotheby's Hong Kong, 20-21 May 1987, lot 539; a pair from the Paul and Helen Bernat collection, sold at Sotheby's Hong Kong, 15 November, 1988, lot 6; a pair sold at Christie's Hong Kong, 31 May 2010, lot 1878; a pair from the Greenwald Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2818; a pair sold at Sotheby's Hong Kong, 8 October 2019, lot 3017; and a single winecup was sold at Christie's Hong Kong, 29 May 2007, lot 1495.

清雍正 鬥彩三多紋盃一對 雙圈六字楷書款

來源

仇焱之

仇焱之珍藏專場拍賣 – 第三部分, 香港蘇富比, 1981年5月19日, 拍品 561 號

香港蘇富比, 1992年4月29日, 拍品 211 號

大衛古董, 台北

遠東私人舊藏

香港佳士得, 2009年12月1日, 拍品 1920 號

展覽

大衛古董, 《Qing Dynasty Polychrome Porcelains》, 台北, 2000年, 圖版 8 號

國立歷史博物館, 台北, 《中華文物集粹: 清甌雅集收藏展》, 台北, 1995年, 圖錄圖版 118 號

小盃外壁繪折枝壽桃、佛手、及荔枝各一枝, 共組成三多紋。盃心青花雙圈內繪月季紋。外底青花雙圈內楷書「大清雍正年製」款。此對盃造型輕靈纖巧, 青花及釉彩發色柔麗, 充分體現了雍正官窯清新淡雅之特色。

雖偶見類似的雍正鬥彩三多紋盃, 但釉彩發色多不及此。其他例子包括: 天民樓珍藏一對, 見《天民樓藏瓷》, 香港, 1987年, 圖版 98 號; R. I. C. Herridge 舊藏一對, 1987年5月20-21日於香港蘇富比拍賣, 拍品 539 號; Bernat 伉儷舊藏一對, 1988年11月15日於香港蘇富比拍賣, 拍品 6 號; 香港佳士得 2010年5月31日拍賣一對, 拍品 1878 號; 葛沃得舊藏一對, 2010年12月1日於香港佳士得拍賣, 拍品 2818 號; 香港蘇富比 2019年10月8日拍賣一對, 拍品 3017 號; 及香港佳士得 2007年5月29日拍賣一件, 拍品 1495 號。



(marks)



PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2947

A FINE FAMILLE VERTE 'LOTUS' WINE CUP

QING DYNASTY (1644-1911)

The cup is delicately potted with flaring sides, with the exterior painted and enamelled representing the sixth month with a mandarin duck swimming in a lotus pond with a kingfisher in flight overhead. The reverse has an inscription which may be translated as 'jade-like, the lotus root is untainted by muddy waters; the gathering dew drops are like pearls on its heart-shaped leaves', followed by a seal mark reading *shang*, 'appreciation'. The base is inscribed with an apocryphal Kangxi mark.

2½ in. (6.4 cm.) diam.

HK\$450,000-600,000

US\$59,000-77,000

PROVENANCE

The YC Chen (1932-2012) Collection
Sold at Christie's Hong Kong, 29 May 2013, lot 1921

清 五彩「荷花」花神盃

盃通體青花五彩紋飾，一面繪六月花神荷花，背面青花書唐李群玉詩句：「根是泥中玉，心承露下珠」，尾隨篆體「賞」方印底青花雙圈內書「大清康熙年製」楷書款。

來源

陳玉階（1932-2012）舊藏
香港佳士得，2013年5月29日，拍品1921號



(reverse 背面)



PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR
亞洲顯赫私人珍藏

2948

A FINE AND RARE DOUCAI 'FLORAL' BOWL

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

The bowl is delicately painted and enamelled to the exterior with a floral scroll alternately comprising peonies and mallows, amid large curled leaves, buds and smaller flowers emerging from scrolling stems, the centre of the interior is decorated with a medallion containing a single iron-red tree-peony surrounded by undulating stems and green leaves, all between single and double underglaze-blue line borders.

5¼ in. (13.3 cm.) diam.

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Sold at Christie's Hong Kong, 26 & 27 April 1998, lot 518

An English private collection

Sold at Sotheby's Hong Kong, 25 April 2004, lot 209

Compare two other Yongzheng bowls decorated with this exquisite design, one is in the Museum of East Asian Art, Bath, record no. BATEA:199 (fig. 1), another was included in the *Min Chiu Society Thirtieth Anniversary Exhibition Selected Treasures of Chinese Art*, Hong Kong, 1990, no. 163. Compare also with a related pair of Yongzheng bowls decorated with a similar design depicting six flower heads, sold at Sotheby's Hong Kong, 8 October 2019, lot 3103.

清雍正 鬥彩纏枝花卉紋盃 雙圈六字楷書款

來源

香港佳士得，1998年26-27日，拍品518號

英國私人舊藏

香港蘇富比，2004年4月25日，拍品209號

參考兩件相同紋飾的雍正盃，一件為英國巴斯東亞藝術博物館藏品，藏品編號：BATEA:199（圖一）；另一件著錄於《歷代文物萃珍：敏求精舍三十週年紀念展》，香港，1990年，圖版163號。另比較一對釉彩、佈局近似但不同花卉的雍正盃，2019年10月8日於香港蘇富比拍賣，拍品3103號。



(mark)



fig. 1 © The Museum of East Asian Art / Heritage Images
圖一 巴斯東亞藝術博物館藏品



2949

A SMALL PAINTED ENAMEL 'BATS AND PEACHES' SQUARE 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 painted in blue enamel with a blossoming and fruiting peach spray below a bat in flight with an additional floral spray at each of the corner. The interior of the cover is painted in *famille rose* with a further peach spray below three bats in flight. Each side of the box and cover are painted with a different floral spray, including morning glory, lotus, daylily, camellia, chrysanthemum. The reign mark is inscribed to the centre of the outer base of the box.

1 $\frac{3}{8}$ in. (3.3 cm.) square, box

HK\$300,000-500,000

US\$39,000-65,000

The box is rendered with great precision and much attention has been paid to the details of decoration including the interior. The floral sprays are painted in a naturalistic style, suggesting that the artist was trained in the Western manner. Small painted enamel boxes bearing Qianlong marks are rare, compare with a slightly larger box painted with birds and flower in the Palace Museum, Beijing, illustrated in *Zhongguo jinyin boli falangqi quanji*, vol. 6, Hebei, p. 99, no. 152, which is inscribed with a Qianlong mark enclosed within a double gourd on the base; and a rectangular box and cover with European figures bearing a similar mark sold at Christie's Paris, 9 June 2015, lot 314.



(mark)

清乾隆 銅胎畫琺瑯花卉福壽圖四方小盒 藍料雙方款「乾隆年製」楷書款

此類帶有西洋畫風的琺瑯器體現了乾隆皇帝對於西方藝術及工藝的興趣。同期類似的金屬胎畫琺瑯器可以比較北京故宮博物院藏一件銅胎畫琺瑯花鳥圖委角長方盒，外底繪葫蘆紋，內書乾隆年款，見《中國金銀玻璃琺瑯器全集 6·琺瑯器二》，圖版 152 號；及一件銅胎畫琺瑯西洋人物圖長方盒，其年款寫法與此相近，2015 年 6 月 9 日於巴黎佳士得拍賣，拍品 314 號。



(another view 另一面)



THE PROPERTY OF A LADY
女史珍藏

2950

A CLOISSONNE ENAMEL TRIPOD CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is flanked by upswept handles and is raised on three cabriole legs surmounted by dragon heads that support the censer. The globular body is decorated around the sides with *bajixiang*, the Eight Buddhist Emblems, surrounded by flower scroll below a *nuyi* border and above a flower head in the centre of the underside. The cover has three large and pierced gilt-bronze panels of *nuyi* shape, chased with flower scroll below a large, similarly pierced finial.

10 $\frac{1}{2}$ in. (27 cm.) high

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Sold at Christie's Hong Kong, 1-2 October 1991, lot 1682

The David B. Peck III Collection

Sold at Christie's New York, 18 September 2014, lot 626

清乾隆 掐絲琺瑯蓮托八吉祥紋雙耳三足蓋爐

來源

香港佳士得，1991年10月1-2日，拍品1682號

David B. Peck III 舊藏

紐約佳士得，2014年9月18日，拍品626號



2951

A VERY RARE AND LARGE PAIR OF
CLOISONNE ENAMEL ZUN-FORM VASES

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

The vases are enamelled in vibrant tones on the exterior and interior mouth with a dense design of a multitude of various flowers. It is wrapped around the shoulders with a simulated brocade sash tied in a large bow picked out in gilt, all against a dark turquoise ground.

34¼ in. (87 cm.) high (2)

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

PROVENANCE

A European Private Collection

Sold at Sotheby's Paris, 13 June 2012, lot 162

The present vases with exquisite enamelling and elaborately cast were undoubtedly made for Imperial use and were representative of Qing Imperial cloisonné enamels of the highest quality.

Compare to a twin-vase tied in a similarly style with a large brocade sash in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum. Metal-bodied Enamel Ware*, Hong Kong, 2002, pl. 98.

清乾隆 掐絲琺瑯百花圖廣口包袱尊一對 六字篆書鑄款

來源

歐洲私人舊藏

巴黎蘇富比，2012年6月13日，拍品162號

比較一件清宮舊藏乾隆四字款掐絲琺瑯雙聯瓶，瓶腹部以綠色團花壽字錦袱裏繫，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98號。



(marks)



2952

A RARE CLOISSONNE ENAMEL 'DRAGON' TRIPOD CENSER AND COVER

KANGXI PERIOD (1662-1722)

The circular body is enamelled with large lotus heads borne on leafy tendrils, rising to a broad everted rim decorated with *shou* characters and flanked by a pair of gilt *chilong*-handles, all resting on three elephant-head feet. The detachable wall is pierced with a band of *kui*-dragons between bands of flower tendrils. The domed and pierced cover is decorated with a further band of archaistic *kui*-dragons below the pierced gilt 'dragon' finial.

13 in. (33 cm.) wide across handles

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

US\$260,000-390,000

PROVENANCE

Sold at Sotheby's London, 16 May 2007, lot 46

The tradition of using three elephant heads as the feet of bronze censers and braziers can be traced back to at least as far as the Xuande reign (1426 - 35). An example of a bronze censer with three large naturalistically formed elephant heads as feet, with a six-character Xuande mark and of the period, is in the collection of the National Palace Museum, illustrated in *A Special Exhibition of Incense Burners and Perfumiers Throughout the Dynasties*, National Palace Museum, Taipei, 1994, p. 199, no. 54. A closely related cloisonné enamel censer of this shape with elephant-head feet and an openwork cover, dated to the Jingtai period (1450-1456), also in the Collection of the National Palace Museum, is illustrated in *Masterworks of Chinese Enamel Ware in the National Palace Museum*, Taipei, 1971, p.3. Also compare to another cloisonné censer of this shape and with elephant-head feet but without the dragon handles, sold at Christie's London, 8 November 2011, lot 65.

清康熙 掐絲琺瑯纏枝蓮紋夔龍耳象足蓋爐

來源

倫敦蘇富比，2007年5月16日，拍品46號

於銅爐及火盆上以象首為足之裝飾手法，可上溯至明宣德時期（1426-1435）。今有台北故宮清宮舊藏宣德款藏品可供參考，參見《故宮歷代香具圖錄》，台北故宮，1994年，頁199，圖54。台北故宮亦收藏一件近似之景泰款銅胎掐絲琺瑯象足蓋爐，參見《故宮琺瑯器選粹》，台北故宮1971年，頁3。此外另參照一件明末/清初十七世紀掐絲琺瑯壽字龍紋象耳三足蓋爐，2011年11月8日於倫敦佳士得拍賣，拍品編號65。





2953

A PAIR OF CLOISONNÉ ENAMEL PETREL-FORM CANDLESTICK HOLDERS

EARLY QING DYNASTY, 17TH CENTURY

Each is modelled in the form of a petrel with outstretched wings, clutching in its beak a pearl and standing on top of a turtle above two serpents to the centre of an everted tripod shallow dish, while supporting a drip-pan and a holder on top of the head.

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

(2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Hélène Rochas Collection

Sold at Christie's Paris, 27 September 2012, lot 132 (fig. 1)

This unusual combination of a bird, representing a petrel, standing on a turtle in breaking waves is symbolic of peace. The imagery is from a legendary reference *Haiyen Heqing* which purports that the sea will not be calm until the arrival of sages, and on their eventual appearance the Yellow River will be clear and tranquil.

For a single example from the Qing Court Collection at the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Metal-bodied Enamel Ware*, Hong Kong, 2002, pl.151; for a pair in the National Palace Museum Collection, Taipei, see *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl.55. For a similar example in the Robert Chang Collection, see *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou, 2007, p.72.

清初 掐絲琺瑯海晏河清燭台一對

來源

Hélène Rochas 舊藏，巴黎

巴黎佳士得，2012年9月27日，拍品132號（圖一）

此對燭台原為巴黎 Hélène Rochas 女士舊藏。Rochas 女士之夫婿創立了聞名全球的香水品牌 Rochas。Rochas 女士品味優雅，並與諸多服裝設計師及藝術家如波普藝術大師安迪·沃荷關係良好。清宮舊藏中有數件造型類似的掐絲琺瑯燭台，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151號，及《明清琺瑯器展覽圖錄》，台北，1999年，圖版55號。張宗憲先生亦藏有一件，見《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》，蘇州，2007年，頁72。

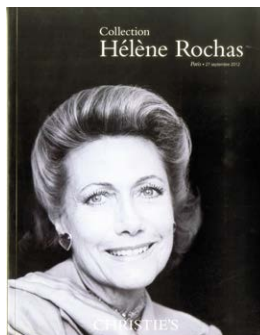


fig. 1
圖一



THE PROPERTY OF A LADY
女史珍藏

2954

A GILT-BRONZE CHAMPLEVE AND
CLOISSONNE ENAMEL ELEPHANT-FORM
CANDLESTICK

QING DYNASTY, 18TH CENTURY

The candlestick is modelled as an elephant rendered in horn encased in inlaid gilt-bronze representing the wrinkled hide, tusks and trunk, supporting a gilt-bronze and cloisonné enamel saddle draped with a blanket inset with hardstones. The saddle is surmounted by a reticulated inlaid gilt-bronze vase supporting a candlestick with a champlevé enamel drip pan decorated with scrolling clouds enclosing the pricket, together with a gilt-bronze and cloisonné enamel cover.

11¼ in. (28.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sold at Christie's Hong Kong,
4 April 2017, lot 198

清十八世紀 鑿胎掐絲琺瑯嵌寶石太平有象燭台
連鏤空鑲金銅掐絲琺瑯蓋

來源

香港佳士得，2017年4月4日，拍品198號



2955

A VERY FINE CLOISSONNE ENAMEL CENSER AND COVER

KANGXI PERIOD (1662-1722)

The censer is cast in the form of an archaic bronze *liding* with a tri-lobed body raised on three short tapering legs and a pair of rope-twist handles rising from the rim. The exterior of the body and the legs are finely decorated with lotus scrolls below a band of florettes encircling the neck. The gilt-bronze cover is cast in openwork with a pair of dragons confronting the flaming pearl amid clouds, below a bud-form finial cast with interlinked *nuyi* clouds.

7 in. (18 cm.) high, box

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

A New England private collection

清康熙 掐絲琺瑯纏枝蓮紋鬲式蓋爐

來源

美國新英格蘭舊藏

This exquisite censer is extraordinarily well-crafted and features strong colours precisely applied within fine, accurately bent wires that delineate the contours of the emphatic design. This refinement is echoed in the precise execution of the key-fret pattern around the edges of the mouth rim, the elegantly splayed rope-twist handles, and the superb casting of the pierced cover decorated with five-clawed dragons amidst vaporous clouds below stalks of *lingzhi* that rise like flames on the bud-form finial.

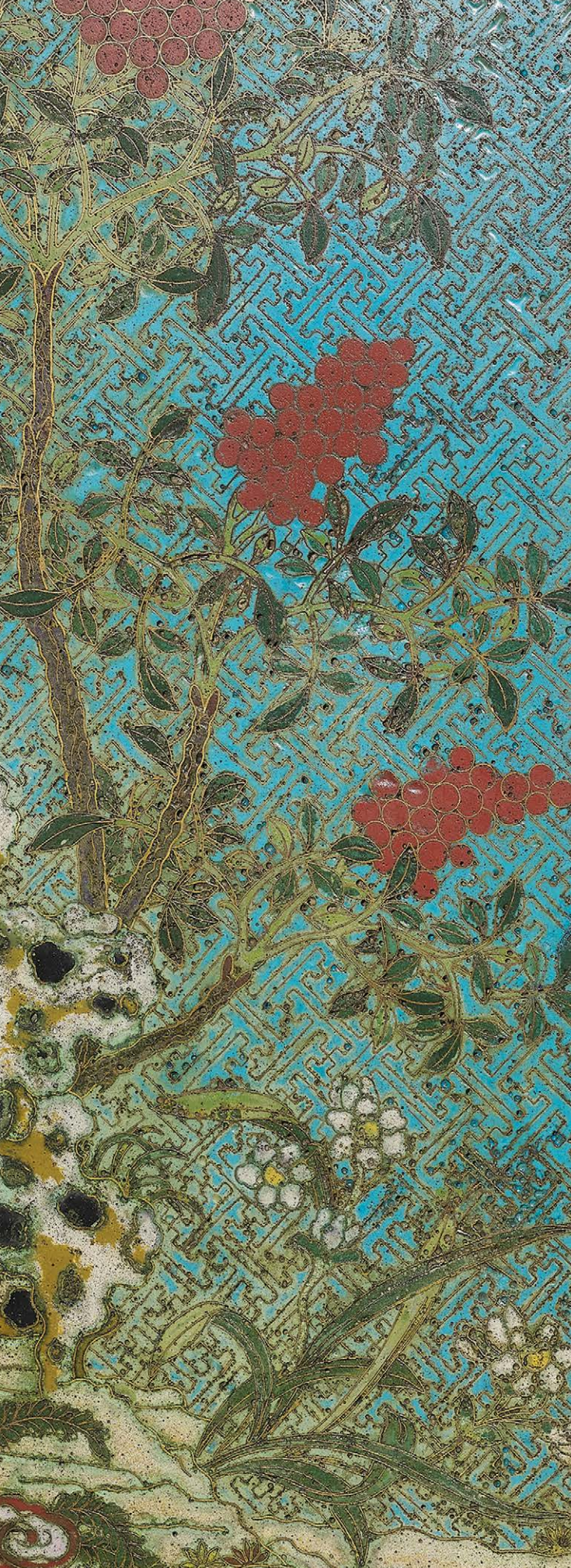
The proportions of the censer, with its generously rounded body tapering to the three tiny feet, are similar to a Kangxi mark-and-period cloisonné enamel censer in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 83, no. 80. Also illustrated, p. 82, no. 79, is another Kangxi mark-and-period cloisonné enamel censer in the Qing Court Collection that is also raised on three small tapering feet, but has a broader, more compressed body and plain loop handles. Similar small tapering feet can also be seen on the painted enamel tripod censer, bearing a Kangxi *yuzhi* mark, from the Alfred Morrison Collection, Fonthill House, sold at Christie's London, 9 November 2004, lot 21.

Similar treatment of the lotus blossoms can be seen on the cloisonné enamel 'champion vase' dated to the Kangxi period from the Springfield Museums Collection, and formerly in the collection of George Walter Vincent Smith (1832-1923), sold at Christie's Hong Kong, 30 November 2020, lot 2907. See also, a Kangxi-period cloisonné enamel vase with similar lotus scroll decoration, from the collection of Juan Jose Amezaga, sold at Christie's Paris, 13 June 2007, lot 19.



(another view 另一面)





2956

A RARE AND LARGE CLOISSONNE ENAMEL SQUARE VASE, CONG

QIANLONG PERIOD (1736-1795)

The body of square cross section rises from a splayed foot towards a tapered neck. Each side is brightly enamelled with alternating scenes depicting grapes, peaches, finger citron, and pomegranate growing from gnarled branches amongst jagged rocks and bats in flight. The foot and neck are decorated with stylised lotus scrolls against a turquoise ground while the borders are covered in gilt.

25 in. (63.4 cm.) high

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

US\$240,000-340,000

PROVENANCE

Cathay Art Museum, Taipei

Acquired on 26 June 2010

Compare the slightly smaller *cong* vase in the Palace Museum, Beijing (fig. 1), illustrated in *Compendium of Collections in the Palace Museum, Enamels - 3- Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, p. 171, no. 136 (33.5 cm. high).

清乾隆 掐絲琺瑯福壽長春圖琮式瓶

來源

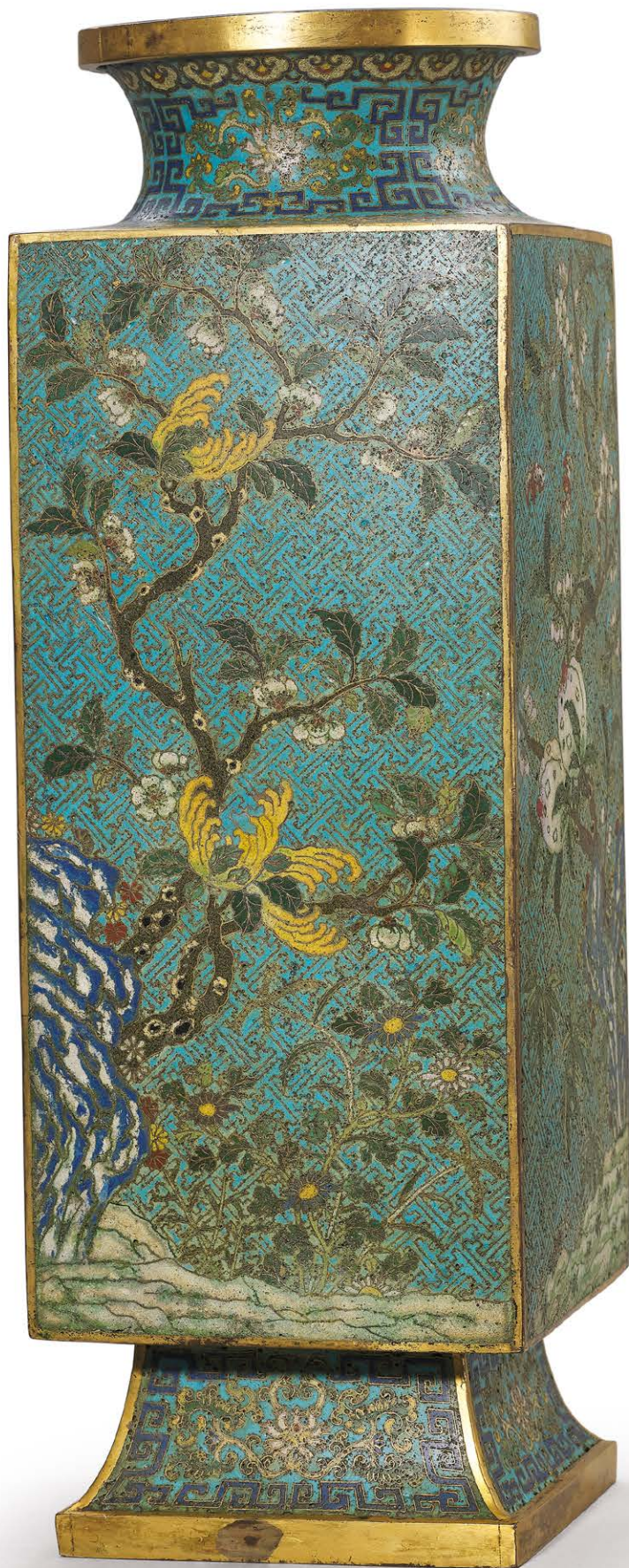
台北國泰美術館舊藏

2010年6月26日購入

比較北京故宮博物院藏一件銅鑲金掐絲琺瑯四季花卉紋琮式瓶（高33.5公分），見《琺瑯器編—3—清掐絲琺瑯》，北京，2011年，頁171，圖版136號（圖一）。



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



THE T.B. KITSON JINGTAI CLOISONNE
ENAMEL 'LOTUS' BOX

T.B. KITSON 舊藏御製景泰掐絲琺瑯盒





AN EARLY MING TREASURE: CLOISSONNE ENAMEL LOTUS BOX AND COVER

ZHANG RONG

The copper-bodied box is cast in the form of an eight-petalled lotus bloom standing on a short foot ring. It is 12.4 cm. in diameter and enamelled on the exterior in blue as its ground colour. The centre of the cover is decorated with a lotus pod, and each of the lotus petal is decorated with a lotus flower spray in either red, yellow, white or blue, borne on leafy stems. The interior of the box and cover and the base is gilt. The base is incised in the centre with a single-line six-character inscription (made in the Jingtai reign of the Great Ming) in regular script. The lotus petals made in relief are a unique design that requires sophisticated workmanship. The lotus pod motif is derived from elements of Buddhist mural paintings or stone carvings in Dunhuang. The leaves are decorated in two or three colours to denote shading, while all the lotus blooms are decorated in three colours to give a sense of richness and sumptuousness. There are scattered enamel pits on the surface due to technical insufficiency, adding a sense of antiquity. There is an almost identical Jingtai-marked example in the Taipei Palace Museum (fig. 1), the only difference being the location of the mark. According to the exhibition catalogue, “the base and interior of the box is undecorated and gilt, and the interior centre of the box is incised with the single-line mark from right to left.”¹ Careful inspection reveals that the two marks are very closely related in style and appear to be done by the same hand. Chen Hsia-sheng of the Taipei Palace Museum is of the opinion that “the fullness of the petals; the two or three-coloured leaves; the heaviness of the body; the thickness of the enamel and the hidden ends of the all point to an early dating. Also the way the mark is done is consistent to those on lacquer and porcelain of the same period. This is undoubtedly a real Jingtai period example.”²

What real Jingtai cloisonné enamels look like has always been a difficult subject

for the researcher. This is probably due to the reputation of Jingtai-period enamels which spawned a myriad of copies that appeared in later periods, and in turn gave rise to the nomenclature ‘Jingtai blue’ – a popular term for cloisonné enamel which uses a reign name to denote an entire genre of craft. Nowadays the term ‘cloisonné enamel’ is mostly used in English and in the academic world, while ‘Jingtai blue’ is widely used by the public. Just like ‘Xuande censer’, which is the popular name for bronze incense burners, ‘Jingtai blue’ and ‘Xuande censer’ are both now widely accepted trademarks.

A survey of cloisonné enamels with Ming reign marks reveals that only four reign marks are found on extant examples – Xuande, Jingtai, Jiajing and Wanli. Amongst these, the ones bearing Jingtai marks number the most numerous and most problematic in dating. In the Palace Museum there are more than one hundred cloisonné enamel works with Jingtai marks, not to mention museums worldwide, such as the British Museum, the Brooklyn Museum, and the Hermitage Museum, which all have substantial collections of Jingtai-marked cloisonné enamels.

The dating of these Jingtai-marked pieces encompasses Yuan, Ming, Qing and Republic period. The current survey shows that most Jingtai-marked examples are made in the Kangxi period. These include refashioned examples, earlier examples that are added with marks and Kangxi examples with Jingtai marks. The reason behind the making of these pieces is still unclear. In the records of the Zaobanchu ateliers it is also recorded that the Qianlong Emperor Hongli also ordered some Jingtai-marked cloisonné enamels. Do real Jingtai-marked vessels exist? In the accounts by Late Ming/Early Qing collector Sun Chengze in (Writings after a Bright

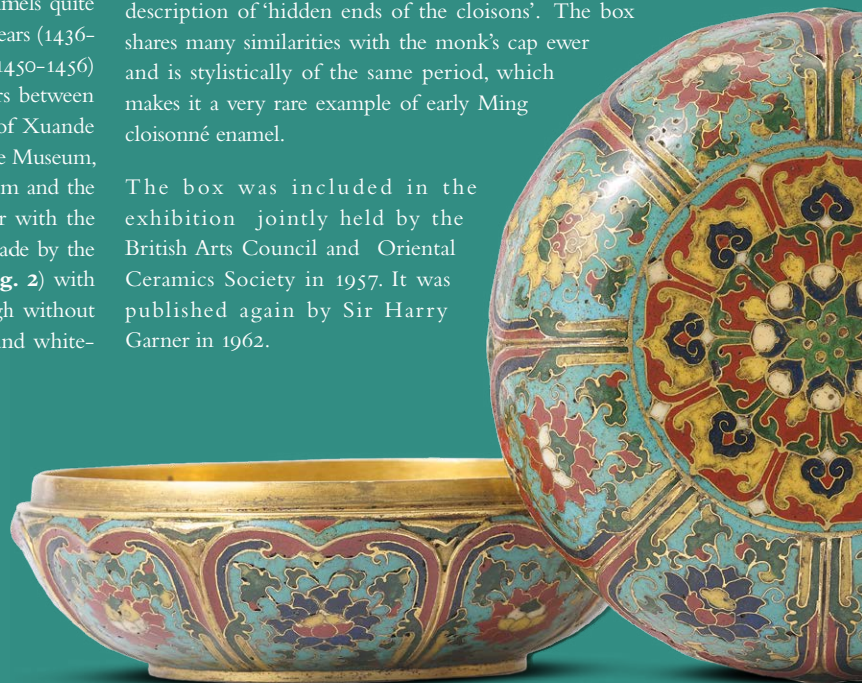


Spring Dream), it is recorded “outside the Xuanwu gate on the 4th of each month a market forms, called the ‘Inner Market’” where precious and rare treasures made for the inner court were exchanged “such as Xuande bronze censers, Chenghua porcelain, Yongle lacquer made in the Guoyuanchang and Jingtai enamels made in the Imperial atelier. Their refined quality far surpassed those of previous dynasties and connoisseurs from everywhere purchased them with high prices at the Inner Market.” From this account we can see that Jingtai cloisonné enamels made in the Imperial atelier were as precious as Xuande bronze censers, Chenghua porcelains and Yongle lacquers. Therefore, identifying those enamels that are truly of the Jingtai period has always been a most pressing issue. Up until now there has not been a universal understanding of what constitutes real Jingtai enamel. There are three principle theories: Mr. Yang Boda of Beijing Palace Museum is of the opinion that the vase with mark is a real example;³ Mr. Li Jiufang of Beijing Palace Museum is of the opinion that the parfumer decorated with butterflies and flowers is stylistically close to the Jingtai period;⁴ Ms. Chen Hsia-sheng of Taipei Palace Museum is of the opinion that the cloisonné enamel lotus box and cover is a real example of Jingtai period enamel.⁵ From my own research over the years, I think Ms. Chen’s theory is the most plausible, if Jingtai period enamels indeed exist.

The general rule of stylistic dating would place Jingtai enamels quite close in style to that of Xuande enamels. Xuande lasted 10 years (1436–1449), followed by Zhengtong (1436–1449), then Jingtai (1450–1456) at only 7 years. This means there is only a gap of 14 years between Xuande and Jingtai. There are very few extant examples of Xuande cloisonné enamel, and most of them are in the Beijing Palace Museum, with a range of styles. Apart from these, the British Museum and the Uldry Collection in Switzerland each owns a dragon jar with the marks (made in the Xuande year of Great Ming) and (made by the Imperial Atelier). A cloisonné enamel monk’s cap ewer (fig. 2) with its original case (fig. 3) in the Museum of Tibet⁶, although without a mark, is closely related to Xuande-marked red-glazed and white-

glazed monk’s cap ewers, and is a benchmark example of early Ming cloisonné enamel works. The ewer has been exhibited in the Shanghai Museum, Palace Museum and the Capital museum. It has a cover, handle and spout, and the neck and body is decorated with cartouches, each containing a lotus spray. The lotus is sumptuously decorated with brilliant and harmonious coloured enamels. The cloisons are fluid and full of movement, with bright, well-preserved gilding. To add to its preciousness, it also comes with the original red-lacquered case decorated with scrolling lotus. The technique was developed in the Southern Song dynasty and continued till the early Ming Yongle and Xuande periods. The red-lacquered box with sloping top excavated from the tomb of Zhu Tan (1370–1390) now in the Shandong Provincial Museum, and the red-lacquered box inscribed (Genealogy of the Great Ming) in the Palace Museum (fig. 4) are both examples of early Ming lacquer works. This genre became extinct after the Yongle Xuande period and was replaced with polychrome lacquer, in which polychrome lacquer is combined with incised gilt decoration. The red lacquer and the decoration on this case show distinctive early Ming characteristics, and is likely made in the same period as the monk’s cap ewer. The cloisonné enamel ‘lotus’ box offered at Christie’s is very closely related to the monk’s cap ewer both in terms of its enamel colours, the decoration and the gilding. Specifically, the way the cloisons are laid is consistent with Ms. Chen Hsia-sheng’s description of ‘hidden ends of the cloisons’. The box shares many similarities with the monk’s cap ewer and is stylistically of the same period, which makes it a very rare example of early Ming cloisonné enamel.

The box was included in the exhibition jointly held by the British Arts Council and Oriental Ceramics Society in 1957. It was published again by Sir Harry Garner in 1962.



¹ Enamel Wares of the Ming and Qing Dynasties, fig. 1, p. 66, Taipei 1999

² Enamel Wares of the Ming and Qing Dynasties, fig. 1, p. 66, Taipei 1999

³ Yang Boda, *Jingtai qiasi falang de zhenxiang* (The truth of Jingtai cloisonné enamel), *Gugong bowuyuan yuankan*, 1981:2

⁴ Li Jiufang, *Gugong bowuyuan zhenpin quanji: 43 Jinshutai falangqi*, Hong Kong Commercial Press, 2002

⁵ Chen Hsiasheng, *Cloisonné Enamels of Ming and Qing Dynasties*, Taipei Palace Museum, 1999

⁶ *Yongxuan wenwu cüzhen – Ming Yongle Xuande wenwu tezhan*, Beijing Palace Museum, 2010, p. 282

寶品一 掐絲琺瑯番蓮紋盒

張榮



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

盒為銅胎，呈八瓣蓮花形，矮圈足。口徑 12.4 釐米，器身外施藍色琺瑯釉為地色，蓋中心飾蓮心紋，蓋及器身蓮瓣內均飾紅、黃、白、藍八朵折枝蓮花及葉。盒內及底銅鍍金，金光燦燦，底的正中陰刻“大明景泰年製”楷書款。盒的蓮瓣呈立體感，在製作胎體時需要特別的設計與打造，盒面蓮心圖案源于敦煌佛教壁畫和畫像磚的紋樣，花葉使用二色或三色，是爲了表現葉子的暈染效果，每朵蓮花皆用三色琺瑯表現，亦是增加花朵的層次與飽滿。礙於當時的製作技術，仔細觀察盒表面有大小不一的砂眼，仿佛歲月的滄桑。無獨有偶，臺北故宮收藏一件幾乎一模一樣的同款盒（圖一），唯有刻款位置不同。據《明清琺瑯器展覽圖錄》記載“底及盒內光素鍍金，盒心陰刻‘大明景泰年制’，自右向左一行楷書款。”¹仔細觀察，兩個盒的字體很接近，似乎出自同一個工匠之手。臺北故宮陳夏生認爲，“此盒紋飾中的花瓣豐滿，同一葉上往往施二至三種顏色，胎體厚重，釉層深厚以及掐絲末端以隱藏的方式處理，均具早期掐絲琺瑯的特色，而且落款的方式與當時漆器瓷器落款的特色也相同，無可質疑的是景泰年間製作之真品。”²

所謂景泰琺瑯真品問題始終是掐絲琺瑯研究中的疑點與難點，也許是因爲景泰琺瑯名噪一時，後世仿品太多，才有了以皇帝年號命名的工藝——景泰藍。如今“掐絲琺瑯”

一詞只在學術界使用，景泰藍是掐絲琺瑯在民間的代名詞，如同宣德爐一樣，成爲了銅爐的代名詞，“景泰藍”、“宣德爐”成爲家喻戶曉的“老字型大小”。

縱觀傳世帶明代官造款的掐絲琺瑯器，只有宣德、景泰、嘉靖和萬曆四個年號的器物。其中“景泰”款掐絲琺瑯數量最多、問題最多，僅故宮博物院就有一百餘件景泰款掐絲琺瑯，世界各地博物館，如大英博物館、美國布魯克林博物館、俄羅斯埃爾米塔什博物館等均有一定數量的景泰款掐絲琺瑯的收藏。景泰款掐絲琺瑯涵蓋了元、明、清、民國四個朝代。就目前的研究成果顯示，清代康熙朝“創造”出了絕大部分的“景泰器”，包括改器、加款、本朝器加景泰款等手段，其中的原因還在探討中。清代內務府造辦處《各作成做活計清檔》中記錄了乾隆皇帝弘曆也“製作”了少量“景泰款”掐絲琺瑯。“景泰款”真器是否存在呢？明末清初收藏家孫承澤《春明夢餘錄》記載：“在玄武門外，每月逢四則開市，謂之內市。”交易奇珍異寶，“至內造如宣德之銅器、成化之窯器、永樂果園廠之髹器、景泰御前作坊之琺瑯，精巧遠邁前古，四方好事者，亦於內市重價購之。”從這段記載可知，景泰御前琺瑯可與宣德之銅、成化之瓷、永樂之漆競相媲美。對景泰款掐絲琺瑯真品的確認始終是琺瑯器研究中最重要的一課。到目前爲止，學術界對景泰款琺瑯還沒有形成統一的認知，主要



fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品



fig. 4 Collection of the Palace Museum, Beijing
圖四 北京故宮博物院藏品

有三個觀點，北京故宮楊伯達先生認為，“大明景泰年製”款掐絲琺瑯觚是標準的景泰琺瑯；³北京故宮李久芳先生認為，掐絲琺瑯花蝶紋香筒是比較近似景泰琺瑯風格的作品；⁴臺北故宮陳夏生先生認為，掐絲琺瑯番蓮紋盒是“景泰年間製作琺瑯之真品”。⁵筆者根據多年的研究認為，如果景泰琺瑯真實存在的話，臺北故宮陳夏生的觀點更接近事實。

按照文物研究的普遍規律判斷，景泰款琺瑯的風格應靠近宣德琺瑯。宣德皇帝在位十年（1426—1435），宣德之後是正統（1436—1449），景泰僅僅七年（1450—1456）。景泰與宣德間隔十四年。傳世的宣德款琺瑯數量不多，大部分在北京故宮，風格也不盡相同。除此之外大英博物館和瑞士烏士收藏家各有一件“大明宣德年製”、“御用監造”款龍紋罐。西藏博物館收藏一件掐絲琺瑯僧帽壺（圖二）並帶有原包裝（圖三）。⁶此壺雖無款識，但與傳世宣德款紅釉、白釉瓷僧帽壺如出一轍，是可信的明早期掐絲琺瑯器。該掐絲琺瑯僧帽壺曾在上海博物館、故宮博物院、首都博物館公開展示過。該器有蓋、柄、流，頸部和腹部皆為開光，開光內裝飾一朵掐絲蓮花紋，花朵飽滿富麗，釉色鮮豔和諧，掐絲靈活流暢，鑲金光亮如新。最為珍貴的不僅僅是這件掐絲琺瑯僧帽壺，還有紅漆戩金纏枝蓮紋包裝盒。該盒採用漆器中的“戩金”

工藝，這種工藝從南宋開始，一直流傳至明代永宣時期，山東省博物館藏朱檀墓出土的紅漆戩金盞頂盒、故宮博物院藏紅漆戩金大明譜系長方盒（圖四）皆是明早期戩金漆器代表作。永宣之後此工藝基本消失，與彩漆工藝結合，誕生了新的“戩金彩漆工藝”。這件包裝盒所用的紅色大漆及裝飾紋樣皆具有明早期風格，與盒內的掐絲琺瑯僧帽壺應是同一時期的器物。而佳士得秋拍的掐絲琺瑯番蓮紋盒的琺瑯釉色、紋樣、鑲金基本與僧帽壺相同，特別是掐絲的做法，正如臺北故宮陳夏生所言“掐絲末端以隱藏的方式處理”。這件掐絲琺瑯番蓮紋盒與掐絲琺瑯僧帽壺有太多相似或相同的地方，可以認定風格基本一致，是傳世的明早期琺瑯器，彌足珍貴。

該件掐絲琺瑯番蓮紋盒 1957 年參加了由大英藝術會及東方陶器研究所舉辦的《明代藝術展》，1962 年在《中日景泰藍琺瑯》（Chinese and Japanese Cloisonne Enamels—Sir Harry Garner）中再次出版。

¹ 《明清琺瑯器展覽圖錄》，圖 1，頁 66。1999 年出版。

² 《明清琺瑯器展覽圖錄》，圖 1，頁 66。1999 年出版。

³ 楊伯達：《景泰掐絲琺瑯的真相》，《故宮博物院院刊》1981 年第 2 期

⁴ 李久芳：《故宮博物院珍品全集—43 金屬胎琺瑯器》，香港商務印書館 2002 年。

⁵ 陳夏生：《明清琺瑯器展覽圖錄》，台北故宮 1999 年。

⁶ 故宮博物院編：《永宣文物萃珍——明永樂宣德文物特展》，頁 282，紫禁城出版社 2010 年。

2957

AN IMPORTANT AND EXTREMELY RARE IMPERIAL MING CLOISSONNE ENAMEL BRACKET-LOBED BOX AND COVER

JINGTAI INCISED SIX-CHARACTER MARK AND OF THE
PERIOD (1450-1456)

The domed circular cover is exquisitely enamelled with a lotus seed-pod surrounded by rings of petals, and the rounded sides are decorated with eight multi-hued lotus sprays, each enclosed within large moulded lotus petal panels emerging from the central medallion, the pointed tip of each panel curling naturalistically, the overlapping lotus panel band repeated around the sides of the box, the reign mark incised in a line across the gilded base. 4 $\frac{7}{8}$ in. (12.4 cm.) diam., box

Estimate on Request
估價待詢

PROVENANCE

Sold by Order of the Executors, The Property of the Late T.B. Kitson, Esq
Sold at Sotheby's London, 21 February 1961, lot 277
Mr. and Mrs. A. S. de Breyne
Ming-The Age of Refinement, sold at Christie's London, 16 November 1998, lot 1
Sold at Christie's Hong Kong, 28 October 2002, lot 612

EXHIBITED

The Arts of the Ming Dynasty, The Arts Council Gallery, London, 1957, no. 316

LITERATURE

The Arts of the Ming Dynasty, Transactions of the Oriental Ceramic Society, London, 1958, pl. 86, no. 316 (fig. 5)
Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, Faber and Faber, London, 1962, pl. 19B (fig. 6)
Christie's 20 Years in Hong Kong, 1986-2006, Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 273

明景泰 御製掐絲琺瑯纏枝番蓮紋盒

「大明景泰年製」刻款

銅胎，蓋與器盒鑄成浮雕式八瓣蓮花形，器外施淺藍釉為地色，蓋頂飾花心盛開之蓮紋，蓋壁與器身各蓮瓣內飾以不同顏色的折枝番蓮花葉，底及盒內光素鑲金，盒心陰刻「大明景泰年製楷書款。」為景泰年間（1450-1456）製作之代表性器物。

來源

T.B. Kitson 舊藏
倫敦蘇富比，1961年2月21日，拍品277號
A.S. de Breyne 伉儷舊藏
Ming – The Age of Refinement 專場拍賣，倫敦佳士得，1998年
11月16日，拍品1號
香港佳士得，2002年10月28日，拍品612號

展覽

《The Arts of the Ming Dynasty》，藝術委員會藝廊，倫敦，1957年，圖錄圖版316號

出版

《The Arts of the Ming Dynasty》，東方陶瓷學會期刊，倫敦，1958年，圖版86號，編號316（圖五）
Harry Garner 爵士，《Chinese and Japanese Cloisonné Enamels》，倫敦，1962年，圖版19B（圖六）
《香港佳士得二十週年回顧 1986-2006 中國瓷器及工藝品精選》，香港，2006年，頁273



(mark)

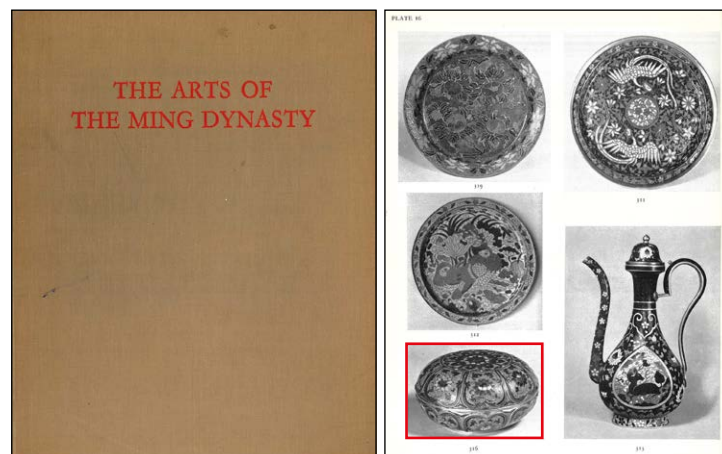


fig. 5
圖五

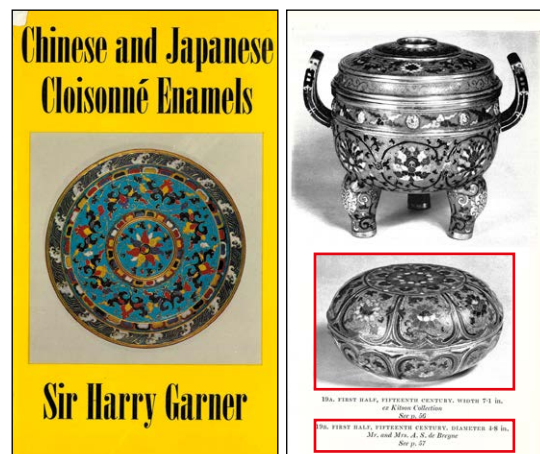


fig. 6
圖六



THE PROPERTY OF A LADY
女史珍藏

2958

A PAIR OF CLOISSONNE ENAMEL FIGURES OF QILIN

QING DYNASTY, 18TH-19TH CENTURY

Each mythical beast is shown standing foursquare with jaws open, the long whiskers swept back under the horns, and the curly brows raised above the eyes. The head is decorated with a pattern of small red squares on a blue ground, and the body with turquoise and blue scales.

12½ in. (31.8 cm.) long

(2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's New York, 18 September 2014, lot 632

A very similar pair of *cloisonné* enamel *qilin*, of slightly smaller size (27.6 cm. long), from the Mandel Collection, was sold at Christie's Hong Kong, 30 May 2012, lot 3918. A larger figure of similar type (49.5 cm. long) in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum, Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 168, pl. 160.

The *qilin* is an auspicious symbol of longevity, fertility and wise administration, as it only appears during the reign of a benevolent ruler. It is also associated with the Confucian virtue of *ren*, as it is benevolent to all living creatures. When combined with a boy seated on its back, the *qilin* represents the bringing of illustrious sons.

清十八 / 十九世紀 掐絲琺瑯麒麟一對

來源

紐約佳士得，2014年9月18日，拍品 632 號



THE PROPERTY OF A LADY
女史珍藏

2959

A PAIR OF PALE GREY-BLUE CLOISSONNE ENAMEL FIGURES OF ELEPHANTS

QING DYNASTY, 19TH CENTURY

Each standing figure has gilt tusks and is richly caparisoned in separately made trappings, including gilt-copper straps and a removable, fringed cloisonné enamel blanket decorated on each side with a bat suspending a chime below a removable section in the shape of a saddle supporting a vase.

8¼ in. (22.2 cm.) high

(2)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

The David B. Peck III Collection

Sold at Christie's New York, 18 Septemebr 2014, lot 644

The elephant is the embodiment of strength, wisdom and intelligence, and the vase represents eternal harmony. The combination of the two conveys the rebus *taiping youxiang*, 'peaceful times' or 'when there is peace, there are signs'.

A pair of cloisonné enamel caparisoned elephants of a colour similar to that of the present pair, which also supports vase, is seen flanking a throne in a photograph of The Eastern Warming Chamber in the Hall of Mental Cultivation, where the Empress Dowager Cixi summoned ministers to audiences, illustrated by Wan Yi *et al.* in *Daily Life in the Forbidden City*, New York, 1988, p. 64, pl. 86.

清十九世紀 掐絲琺瑯太平有象擺件一對

來源

David B. Peck III 舊藏

紐約佳士得，2014年9月18日，拍品644號



2960

A RARE INSCRIBED DING-TYPE WHITE
GLAZED VASE

NORTHERN SONG DYNASTY (960-1127)

The vase is finely potted with a high shoulder incised with a double-band below a tube-shaped neck and a wide flaring mouth rim covered in gilt foil decorated with flowers. The body is tapered towards the foot and covered in an ivory white glaze stopping at the foot rim revealing the incised two-character mark 'hou yuan', which can be translated as 'back garden'.

11¼ in. (32.5 cm.) high

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

US\$390,000-650,000

PROVENANCE

A Japanese private collection acquired in 1988 (by repute) and sold to the present collector, 1999

北宋 定窯系白釉梅瓶 「後苑」刻款

來源

日本私人舊藏，於 1988 年入藏（傳）

現藏家於 1999 年購自以上藏家



(top 頂部)



(base 底部)



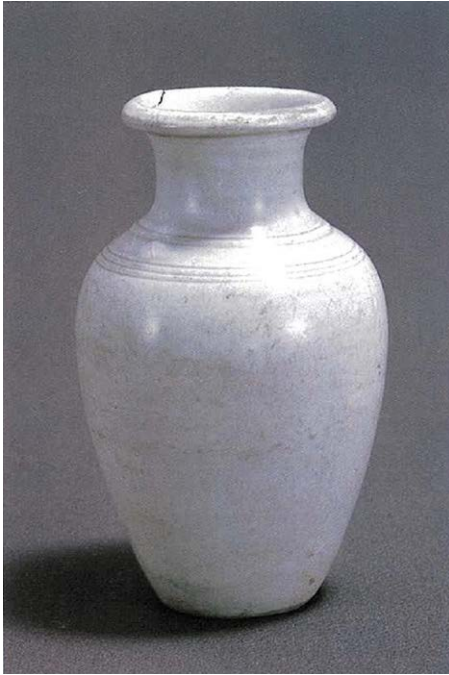


fig. 1 A Xing white-glazed vase, Tang dynasty.
Collection of the Palace Museum, Beijing
圖一 唐代邢窯白瓷瓶
北京故宮博物院藏品



fig. 2 A Yue sherd incised with houyuan,
excavated from a chemical plant in Hangzhou
圖二 原杭州東南化工廠廠址出土刻有「後苑」二字的越窯瓷片
圖片來源：鄧禾穎：〈南宋早期宮廷用瓷及相關問題探析——從原杭州東南化工廠出土瓷器談起〉，載於《東方博物》2012年01期

2960 Continued

This gracefully potted vase, with its ovoid body, lipped rim and incised bands on the neck and shoulder, is very similar in shape and proportion to a Tang dynasty Xing white-glazed vase in the Palace Museum Collection (fig. 1), illustrated in *Zhongguo wenwu daquan- taoci bian*, Taipei, 1993, pl. 190. However, with a lustrous ivory-tinged glaze and fine body, this vase is more refined than those produced during the Tang dynasty, and was more likely a Ding-type piece made during the 11th-12th century when coal was used as fuel at the kilns instead of wood, as with its prototype Xing wares.

The unglazed base of the current vase is incised with the characters *Houyuan* (literal meaning the 'back garden'). *Houyuan* is the name of a palace institute under the imperial household department, which according to *Song Shi* (The History of Song), was in charge of palace maintenance as well as utensils used by imperial members. This vase was therefore very likely once used within the palace complex of the Song dynasty.

The *Houyuan* institute continued its existence during the Southern Song dynasty, after the Jurchens took over the northern part of China in the 12th century. According to the early Yuan text *Wulin Jiushi*, the appreciation of flowers within the Southern Song court was organised by the *Houyuan*, which also took care of the display of imperial utensils during such events. In 2009, numerous Song-dynasty sherds were excavated from a chemical plant in Hangzhou, which sits on a site where government officials hosted foreign diplomats within the capital during the Southern Song dynasty. One Yue sherd is incised with the same characters *Houyuan* (fig. 2), suggesting that ceramic pieces with *Houyuan* inscription were used by Southern Song government agencies.

While the current vase was likely made during the Northern Song dynasty, it is equally possible that it was once used by the *Houyuan* institute during the Southern Song dynasty. While the Ding kilns in Hebei fell under Jin territory after the Jurchen takeover, it appears that the Southern Song court maintained admiration for northern Ding wares, as indicated by a number of extant Ding pieces inscribed with Southern Song palace names. Once such example is a Ding dish carved with *chilong* dragons and incised on the base with the Southern Song palace name *Shoucheng Dian* (museum number: *guci007714N000000000*) (fig. 3). This suggests Ding wares made in the north made their way to the Southern Song court and were labelled with palace names. The Palace Museum also has a number of Ding wares incised with various palace names, illustrated by Feng Xianming in '*Ciqi qianshuo*', *Wenwu*, 1959, issue 7 (fig. 4).

Aside from the current vase, there appears to be no other known Ding piece bearing the same inscription, making it even more rare with great historical importance, shedding light on the usage of ceramic wares in the palace during the Song dynasty.



fig. 3 A Ding dish later carved with Southern Song Shoucheng Palace inscription. Collection of National Palace Museum
圖三 刻「壽成殿」款的金代定窯螭紋盤
國立故宮博物院藏品

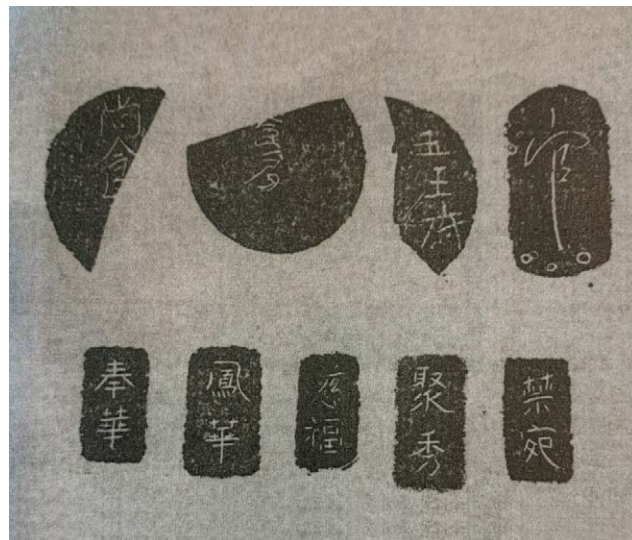


fig. 4 Rubbings of inscriptions on Ding pieces bearing Song dynasty palace names. Collection of the Palace Museum, Beijing
圖四 北京故宮博物院藏定窯銘文拓本
圖片來源：馮先銘：〈瓷器淺說（續）〉，載於《文物》，1959年7期

此瓶器身修長，唇口外翻，頸肩以幾道陰刻弦紋作裝飾，無論造型或弦紋分佈，都與北京故宮博物院藏一件邢窯白瓷瓶非常接近（圖一）。但本瓶胎土堅細，釉色呈象牙調，應為定窯系十一至十二世紀作品，很可能是受前述唐代邢窯器影響而產生的作品，可參考國家文物局主編《中國文物精華大全—陶瓷卷》，台北，1993年，圖版190。

對於本瓶的斷代，另可從底部刻款得到啓示。本瓶底部無釉，陰刻「後苑」二字。據《宋史》〈職官五〉記載：「少府監舊制，判監事一人。以朝官充。凡進御器玩、后妃服飾、雕文錯彩工巧之事，分隸文思院、後苑造作所。」〈職官六〉又記：「後苑勾當官，無定員，以內侍充，掌苑囿、池沼、臺殿種藝雜飾，以備游幸。造作所，掌造作禁中及皇屬婚娶之名物。」可見後苑乃宋代掌管宮廷生活所需的內廷官署，並負責「御器玩」等御用器物之應用。本瓶刻有「後苑」款，很可能為宋代宮廷器物。

後苑官署至南宋時期依然存在。據元初周密《武林舊事》〈卷二〉記載：「禁中賞花非一。先期後苑及修內司分任排辦，凡諸苑亭樹花木，妝點一新，錦簾綉幕，飛梭繡球，以至裊褥設放，器玩盆窠，珍禽異物，各務奇麗。」可見後苑在南宋的工作性質基本不變，依然掌管皇家器物珍玩。2009年，原杭州東南化工廠廠址出土了大量南宋瓷片標本，經考證，該地點為南宋臨安城都亭驛位置所在，當中一塊越窯瓷片刻有「後苑」二字（圖二），可見後苑銘瓷器確實曾為南宋政府機構使用（可參考鄧禾穎：〈南宋早期宮廷用瓷及相關問題探析——從原杭州東南化工廠出土瓷器談起〉，載於《東方博物》2012年01期）。

至於本瓶是否曾為南宋後苑機構所用，也不是全無可能性。南宋周輝《清波雜誌》記：「輝出疆時見虜中所用定器，色瑩淨可愛，近年所用乃宿、泗近處所出，非真也。」可見入金以後，定窯瓷器依然受南宋人所珍視。存世品中亦見刻有南宋宮殿銘的定窯瓷器，例如國立故宮博物院藏一件刻「壽成殿」款的金代定窯螭紋盤（典藏編號：故瓷007714N000000000），顯然是流入南宋國土後被後苑宮殿銘款的定窯器（圖三）。北京故宮博物院亦藏數件刻有宋代宮殿款的定窯器，款識包括「奉華」、「慈福」、「聚秀」、「禁苑」（苑可能為苑之誤），可參考馮先銘先生發表之銘文拓本（圖四）。

除本拍品外，暫未見其他刻「後苑」款的定窯例子，足見其彌足珍貴，並對宋代宮廷器物之研究提供重要價值。



2961

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

2961

A JIZHOU 'LEAF' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The interior of the bowl bears the imprint of a leaf fired to a yellowish-buff colour, in contrast to the matte glaze of dark brown colour which covers the interior and exterior stopping just above the foot revealing the stoneware body.

5¾ in. (14.6 cm.) diam., box

HK\$ 100,000-150,000

US\$13,000-19,000

南宋 吉州窯木葉紋盞



2962

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

2962

A JIZHOU PAPER-CUT RESIST- DECORATED 'PRUNUS' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The conical bowl is decorated on the interior in resist technique with branches of blossoming prunus on a dark-brown glaze against a variegated olive-beige ground. The exterior is decorated with isolated 'buff spots' against a blackish-brown ground that stops above the exposed stoneware body.

5¼ in. (14.5 cm.) diam., box

HK\$ 100,000-150,000

US\$13,000-19,000

南宋 吉州窯剪紙貼花梅枝紋盞



2963

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

2963

A SMALL LONGQUAN CELADON BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is well potted with deep rounded sides rising to a softly grooved band below the slightly flared rim, covered overall under an even soft bluish-green glaze with the exception of the foot rim. 4 $\frac{1}{8}$ in. (10.6 cm.) diam., box

HK\$120,000-250,000

US\$16,000-32,000

A nearly identical Longquan bowl, recovered from the Sinan wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, col. pl. 8. Another similar bowl was recovered from a tomb dated to 1274 in the city of Quzhou, Zhejiang province, see 'Zhejiang Qizhoushi nan Song mu chutu qiwu', *Kaogu*, 1983:11, pl. 5:2. Other examples include the bowl in the Percival David Foundation, included in *Illustrated Catalogue of Celadon Wares*, p. 40, no. 252; the bowl from the trust of 1983, George de Batz, sold in these rooms, 30 November 1983, lot 331; and the bowl from the Lord Cunliffe Collection, sold at Christie's New York, 30 March 2005, lot 316.

南宋 龍泉青釉茶盃



2964

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

2964

A LONGQUAN CELADON CUP STAND

SOUTHERN SONG DYNASTY (1127-1279)

The hollow cup-shaped receptacle is covered under a sea-green glaze with the exception of the mouth rim and the foot rim. 5 $\frac{1}{8}$ in. (13 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

南宋 龍泉青釉盞托

THE PROPERTY OF A LADY
女史珍藏

2965

A RARE CARVED CIZHOU 'PEONY' JAR AND A COVER

NORTHERN SONG-JIN DYNASTY (960-1234)

The globular jar is raised on a splayed foot, finely carved around the body through the white slip with a wide band of leafy peony scroll below a band of lappets.

7 $\frac{5}{8}$ in. (19.5 cm.) high overall, box

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

US\$160,000-230,000

Cizhou wares are most recognizable for the white slip covering the grey stoneware, which was painted, carved or moulded with lively and bold decoration. The white slip used was produced from sedimentary kaolin, essentially the same materials used for porcelains made in the North of China.

Compare to a similar Cizhou jar also with peony *sgraffiato* decoration in the Freer Gallery of Art, illustrated by Dr. John Alexander Pope, Thomas Lawton, Harold P. Stern, *The Freer Gallery of Art*, vol. 1, Washington and Tokyo, 1971-1972. cat. 125, p. 178. Another Cizhou 'peony' jar is in the Collection of in the Museum of East Asian Art, Bath, museum accession number: BATEA : 56.

北宋/金 磁州窯白釉剔纏枝牡丹紋罐

剔花技法為磁州窯瓷器最精美的裝飾手法之一。先將器坯上施一層化妝土，趁其未乾，以竹木工具劃出花紋輪廓，再將花紋輪廓以外的化妝土剔除，露出坯胎，最後罩透明釉入窯燒成。比較一件器型及紋飾同本拍品相似的北宋磁州白釉罐，為弗瑞爾美術館藏品，見 Dr. John Alexander Pope, Thomas Lawton, Harold P. Stern 著《The Freer Gallery of Art》，第 1 冊，華盛頓及東京，1971-1972 年，圖版 125 號，178 頁。另可參考巴斯東亞藝術博物館藏一例，館藏編號：BATEA : 56。



THE PROPERTY OF A LADY
女史珍藏

2966

A RARE LONGQUAN CELADON POURING VESSEL, *YI*

YUAN DYNASTY (1279-1268)

The bowl-shaped vessel is potted with shallow rounded sides with an outward flaring spout, covered overall with an even sea-green tone.

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

HK\$150,000-250,000

US\$20,000-32,000

The form of this vessel is based on bronze *yi* of the Shang and Zhou dynasties. Compare to a Yuan dynasty Longquan celadon *yi* excavated from the Taishun county, Zhejiang province, illustrated in *Celadons from Longquan Kilns*, Taipei, 2014, no.148-2.

元 龍泉青釉匜

比較一件相同器型的元代龍泉匜，於1983年浙江省泰順縣出土，著錄於《龍泉窯青瓷》，台北，2014年，圖版148-2號。



(another view 另一面)



THE PROPERTY OF A LADY
女史珍藏

2967

A RARE YAOZHOU CELADON FIVE-LEGGED CENSER

SONG DYNASTY (960-1279)

The censer is of cylindrical form, with steep sides rising to a wide everted rim carved with floral scrolls, supported on five cabriole legs decorated with animal-masks.
3 $\frac{3}{8}$ in. (9.2 cm.) high

For a Yaozhou vessel of the same form, see one in the Yaozhou Kiln Sites Museum collection, illustrated in *The Masterpieces of Yaozhou Ware, The Museum of Oriental Ceramics*, Osaka, 1997, cat. no. 79, and another one with openwork design, also in the Yaozhou Kiln Sites Museum collection, illustrated in *Complete Collection of Ceramic Art Unearthed in China, Shaanxi Volume*, Beijing, 2008, no.146.

HK\$400,000-600,000

US\$52,000-77,000

宋 耀州窯青釉五足爐

比較兩件類似器型的五足爐，均為耀州窯博物館藏品，一例刊載於《耀州窯－中国中原に華ひらいた名窯》，大阪，1997年，圖錄圖版79號。以及一例鏤空例，見《中國出土瓷器全集》，陝西卷，北京，2008年，圖版146號。



2968

A LONGQUAN GUAN-TYPE VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is well potted with a bulbous body raised on a short, slightly splayed foot rising to a straight neck terminating in an everted lipped rim, covered overall in a finely crackled glaze of pale greyish-green tone with the exception of the foot exposing the ash-grey body.

5 $\frac{7}{8}$ in. (14.8 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Eric Zetterquist, New York

Compare with a very similar *Guan*-type Longquan vase excavated from the tomb of Ren Xiqing dated to 1213 in Wuhan, Hubei Province, illustrated in *The Research of Porcelain of Longquan Kiln*, Beijing, 2013, p. 19, fig. 3.

南宋 龍泉仿官窯瓶

來源

Eric Zetterquist, 紐約

比較湖北武漢南宋嘉定六年（1213年）任晞晴墓出土的一件龍泉窯青釉膽瓶，其造型與此非常相似，見《龍泉窯瓷器研究》，北京，頁19，圖3。



(base 底部)



2969

A SMALL LONGQUAN CELADON TRIPOD CENSER

SONG DYNASTY (960-1279)

The compressed body is well potted and raised on three slightly splayed legs with narrow flanges. The censer is covered overall with a soft green glaze stopping just above the tips of the feet.

3¾ in. (9.5 cm.) wide, Japanese openwork silver cover, Japanese wood box

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Shogado & Co., Tokyo, Japan (by repute)

宋 龍泉青釉三足小香爐

來源

尚雅堂，東京，日本（傳）



2970

A RARE CARVED AND INCISED
LONGQUAN CELADON VASE

NORTHERN SONG DYNASTY (960 - 1127)

The small vase is decorated to the body with large peony blossoms resting on scrolling leaves, all set between bands of stylised lappets to the shoulder and the foot.

6½ in. (15.5 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Michael and Cynthia Postan
Bluett and Sons, London
Blitz Oriental Art, Amsterdam

EXHIBITED

Bluett and Sons, *The Postan Collection of Early Chinese Ceramics*, London, 1972, no. 13
Mayuyama and Co, *An Exhibition of Song Ceramics*, Tokyo, October 2018, Catalogue p. 76, fig. 53

北宋 龍泉青釉刻繡枝牡丹紋小瓶

來源

Michael 及 Cynthia Postan 伉儷舊藏珍藏
Bluett & Sons, 倫敦
Blitz Oriental Art, 阿姆斯特丹

展覽

Bluett & Sons, 倫敦, 《The Postan Collection of Early Chinese Ceramics》, 1972 年, 圖版 13 號
繭山龍泉堂, 東京, 《An Exhibition of Song Ceramics》2018 年 10 月, 76 頁, 圖版 53 號



2971

A RARE GREEN JUN TRIPOD CENSER

YUAN DYNASTY (1279-1368)

The sturdily potted globular-form censer is decorated on the sides with a pair of animal masks, supported on three cabriole legs and surmounted by a straight neck applied with molded decorations and a pair of vertical handles, all below a thick everted rim. The censer is covered with a thick and even bluish-green glaze. 5¾ in. (14.5 cm.) high., Japanese wood box

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

US\$ 160,000-230,000

PROVENANCE

Enid and Brodie Lodge, no. M211
Mayuyama & Co., Ltd., Tokyo

EXHIBITED

Mayuyama & Co., Ltd., *Song Ceramics*, Tokyo, 16-25 October 2014, Catalogue no. 19

It is rare to find green Jun tripod censers. Compare to a Yuan dynasty green Jun tripod censer of similar shape, decorated with moulded dragon medallion in the Philadelphia Museum of Art, illustrated by Margaret Medley in *Yuan Porcelain & Stoneware*, London, 1974, pl. 82.

元 鈞窯綠釉塑貼雙耳三足爐

來源

Enid 及 Brodie Lodge 伉儷舊藏，編號 M211
繭山龍泉堂，東京

展覽

繭山龍泉堂，東京，《Song Ceramics》，2014年10月16-25日，圖錄圖版19號

比較一件費城藝術博物館藏元代綠鈞三足爐，器身飾塑貼團龍，見 Margaret Medley 著《Yuan Porcelain & Stoneware》，倫敦，1974年，圖版82號。另可參考北京故宮博物院藏一例元代鈞窯月白釉雙耳三足爐，見《鈞窯瓷器》，北京，2016年，圖版46號。



2972

A RARE LONGQUAN CELADON VASE

YUAN DYNASTY (1279-1368)

The vase is finely potted with a long cylindrical neck rising from a pronounced flange above the shoulder. The body is covered overall with a soft green glaze stopping just above the foot rim. 11½ in. (29.3 cm.) high

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

US\$120,000-150,000

LITERATURE

Gracious Countenance Sacred Artifacts, Chinese Ancient Buddhist Art from Wui Po Kok, 2017, no. 25

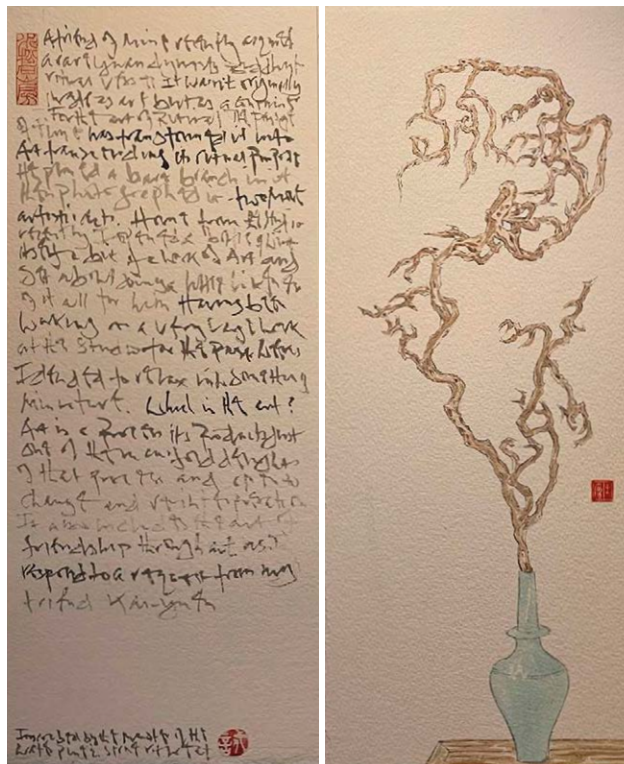
This type of vase or flask, which almost certainly developed from a metal proto-type, is often referred to as a 'pure water' or 'holy water' bottle. It is particularly associated with the Bodhisattva Avalokitesvara (Guanyin). This bottle form relates to the *kendi* and the *kundika*, having the distinctive flange on the neck, but is differentiated from the *kendi* and *kundika* by having no spout on the shoulder. Only a small number of Longquan vessels of this form are known. For a larger example in the Palace Museum, Beijing, see *Longquan of the World, Longquan Celadon and Globalization. Vol. II. State Vessels*, The Palace Museum, Beijing, 2019, cat. No. 067 (fig. 1).

元 龍泉青釉淨瓶

出版

滙寶閣古美術，《Gracious Countenance Sacred Artifacts》，2017年，25號

瓷淨瓶係由金屬同類器演化發展而形成，多為盛裝淨水或聖水之瓶，多以佛教觀音相聯系。淨瓶器型源自軍持 (Kendi) 及昆迪卡瓶 (Kundika)，唯器肩無流。龍泉淨瓶多見小尺寸器物，大尺寸者於北京故宮收藏一例，參見《天下龍泉——龍泉青瓷與全球化·卷二：國家公器》，故宮出版社，2019年，頁111，圖67（圖一）。



Conundrum in a Rare Vase, painted by the Master of the Water, Pine and Stone Retreat depicting this vase, 2021 (Painting not included with the lot)
《瓶花》，水松石山房主人，2021年
(此畫非拍品)



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



2973

A DING-TYPE WHITE-GLAZED VASE, YUHUCHUNPING

NORTHERN SONG-JIN DYNASTY (960-1234)

The vase is elegantly potted with a pear-shaped body standing on a low straight foot and rising to a flared mouth. The exterior is covered with a white glaze that continues to the interior, with the exception of the unglazed foot exposing the pale greyish-white biscuit body.

8 $\frac{5}{16}$ in. (21.1 cm.) high, box

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

US\$ 160,000-230,000

This vase is of an especially elegant *yuhuchunping*, pear-shaped vase form. Some scholars have suggested that one of the uses for pear-shaped vases was as a decanter for wine. Although as yet there is little corroborating evidence for this use in the Song period, Yuan dynasty burials and tomb murals suggest this may have been the case. Certainly the graceful proportions of the few extant Song dynasty *Ding* and *Ru* ware pear-shaped vases show that they were also eminently suitable to grace the tables of the refined Song elite.

A related white-glazed *yuhuchunping* was excavated from Xiangfen, Shanxi province, illustrated in the *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 5, p. 210. A similarly proportioned, white-glazed *yuhuchunping* is in the Simon Kwan Collection, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, p. 106, no. 35. The Kwan vase has been attributed to *Jiexiu* ware in Shanxi province. A similar white ware pear-shaped vase with a slightly compressed body is in the Hakone Art Museum, Japan, illustrated in *Mayuyama, Seventy Years*, 1976, vol. 1, no. 637. Another related pear-shaped vase with slightly longer neck is illustrated by S. Valenstein, *The Herzman Collection of Chinese Ceramics*, The Metropolitan Museum of Art, New York, 1992, no. 25.

Compare also a few other examples identified as Ding ware, one in the collection of the British Museum, illustrated by S. Vainker, *Chinese Pottery and Porcelain From Prehistory to the Present*, British Museum Press, London, 1991, p. 89, no. 66; one with slightly longer neck and incised floral decoration in the collection of the National Palace Museum, Taipei, illustrated in *Dingyao baici tezhen tulu*, Taipei, 1987, no. 22; and another with incised floral decoration in the collection of the Tianjin Museum of Art, illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 23.

北宋/金 定窯系白釉玉壺春瓶

侈口，細長頸，垂腹，寬圈足。通體施化妝土，外罩透明釉，底足無釉。此器造型端莊典雅，為早期玉壺春瓶器形的代表。關於玉壺春瓶的用途，學界素有花器和酒器的兩種說法。儘管目前無法以宋代的資料來證明，但是以玉壺春瓶作為酒器的例子在元代墓葬壁畫中可以找到確鑿的證據。與此同時，幾件傳世的汝窯及定窯玉壺春瓶亦可作為此式器物被當作陳設用瓷的例證。

山西襄汾曾出土一件近似的白釉玉壺春瓶，載於《中國出土瓷器全集》，卷5，北京，2008年，210頁。香港關善明收藏有一件造型、比例與本品相似的白釉玉壺春瓶，載於《關氏所藏宋代陶瓷》，香港，1994年，106頁，被定為山西介休窯。亦可比較箱根美術館藏一例，著錄於《龍泉集芳》，第一集，東京，1976年，211頁，編號637；另一件著錄於《The Herzman Collection of Chinese Ceramics》，紐約，1992年，編號25。另可參考幾件定窯玉壺春瓶，一為大英博物館藏品，見《Chinese Pottery and Porcelain From Prehistory to the Present》，倫敦，1991年圖版66號；另一件頸部較長，劃蓮紋，為台北故宮博物院藏品，見《定窯白瓷圖錄》，台北，1987年，圖版22號；及天津博物館藏一例，劃萱草紋，見《天津市藝術博物館藏瓷》，香港，1993年，圖版23號。



(base 底部)



2974

A BRONZE RITUAL TRIPOD
WINE VESSEL, *JUE*

LATE SHANG DYNASTY, 11TH CENTURY BC

The body is cast with a band of stylised *taotie* masks on a *leiwen* ground separated by narrow flanges, one with a pictogram cast beneath the curved handle surmounted by a bovine mask, all rising from three blade-shaped legs.

7¼ in. (18.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

David Hausman, New York, 1988-89
Sold at Christie's New York, 20 September
2013, lot 1440

The pictogram could possibly read *tian* (heaven). The shape of the present *jue* represents typical late-Shang form, with a deep U-shaped spout, long tail and round-bottomed body. With the progression of time, the vertical posts became taller, placed further back from the spout along the rim. Compare also to a *jue* of very similar decoration illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1987, pp. 194-95, no. 18.

商晚朝 青銅饕餮紋爵

銘文：或爲「天」

來源

David Hausman, 紐約, 1988-89 年
紐約佳士得, 2013 年 9 月 20 日, 拍品
1440 號



(detail 細部)

THE PROPERTY OF A HONG KONG COLLECTOR
香港私人珍藏

2975

A RARE AND LARGE BRONZE HORSE MASK FITTING

WESTERN ZHOU DYNASTY (C. 1100-771 BC.)

The unusually large mask is cast as a tiger with bulging eyes, broad nose and C-shaped ears.
6½ in. (16.5 cm.) wide.

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

R. H. Ellsworth, New York, 1998
Sold at Sotheby's New York, *The Robert Hatfield Ellsworth Collection, Chinese Archaic & Gilt Bronzes*, 19 March 2002, lot 102

EXHIBITED

R. H. Ellsworth, Asian Art Fair, New York, 1998, no. B2010

Compare the present mask to another animal-head bronze mask dated to the early Western Zhou dynasty from the Lucy Maud Buckingham Collection, now in the Collection of the Art Institute of Chicago, reference number 1930.364, illustrated by Charles Fabens Kelley and Ch'en Meng-Chia in *Chinese Bronzes from the Buckingham Collection*, Chicago, 1946, p. 72-73, pl. XL.

西周 青銅獸面飾

來源

安思遠，1998年，紐約
紐約蘇富比，《*The Robert Hatfield Ellsworth Collection, Chinese Archaic & Gilt Bronzes*》，2002年3月19日，拍品102號

展覽

安思遠，亞洲藝術博覽會，紐約，1998年，編號B2010
拍品可與芝加哥藝術學院珍藏西周獸面面飾（編號1930.364）相比較，後者為白金漢女士舊藏，著錄於 Charles Fabens Kelley 及陳夢家著《*Chinese Bronzes from the Buckingham Collection*》芝加哥，1946年，頁72-73，圖XL。



THE ROBERT CHANG *FANGZUOGUI*

張宗憲珍藏方座簋





HERALDING A NEW ERA: A RARE AND IMPORTANT WESTERN ZHOU FANGZUOGUI VESSEL

ROBERT D. MOWRY

ALAN J. DWORSKY CURATOR OF CHINESE ART EMERITUS,
HARVARD ART MUSEUMS, AND SENIOR CONSULTANT, CHRISTIE'S

Exceptionally rare, this *gui* food-serving vessel is art-historically important for its elevation of the bowl on an integrally cast, square socle and for its reliance on vertical ribs as its principal decorative motif, thereby advancing a newly introduced interpretation of the vessel type; the ribbed décor combined with the tall, square socle, or base, signals a break with the stylistic legacy of the previous Shang dynasty and the establishment of a distinctive Zhou-dynasty mode. As such, the vessel joins a small group of other socled *gui* vessels with rib décor produced in the early Western Zhou period (c. 1050–c. 975 BC). Apart from its art-historical importance, this *gui* vessel also has a very distinguished provenance, having previously been in the collection of the Idemitsu Museum of Arts, Tokyo.

A large sacral vessel for serving cooked millet, sorghum, rice, or other grains, this bronze *gui* vessel comprises a circular bowl set on a tall, square socle, or base. The bowl, or container portion of the vessel, has an S-profile that terminates in a lightly flaring lip that thickens at its outer edge; it is set on a canted, circular footring. Integrally cast with the bowl, the hollow, square socle elevates and supports the bowl. A loop handle issues from the stylized head of a horned animal on either side of the bowl's neck, each handle immediately circling downward and connecting to the bowl just above the footring. The dense band of vertical ribs encircling the bowl's belly constitutes the vessel's principal decorative motif; even so, the ribs are not used alone, but, in typical Early Western Zhou fashion, appear in concert with such subsidiary motifs as the *kui* dragons, or *kuilong*, that stride around the splayed footring and the whirligig bosses that alternate with flower-like motifs in the narrow band encircling the neck—as Robert W. Bagley has termed those design elements.¹ (Chinese authors typically refer to the whirligig bosses and flower-like motifs as “fire and four-petal eye motifs”, sometimes as “fire and four-leaf motifs”², and occasionally as “whirlpool and four-leaf motifs”.) Each side of

the square socle sports a horizontal panel of vertical ribs bordered above and below by a pair of confronting *kuilong* and on either side by a single, vertically set *kuilong*, the single *kui* dragons striding upward but turning their heads back to face their tails. Although the *kui* dragons on the base rise in slight relief against a background of finely cast *leiwen*, or squared spirals, the decorative motifs in the bands above and below the bowl's central register of ribs rise in slight relief against an unembellished ground. A small animal head, likely bovine, rises in slight relief at each corner of the square socle's otherwise undecorated top.

Bronze casting came fully into its own in China during the Shang dynasty (c. 1600 BC–c. 1046 BC) with the production of sacral vessels intended for use in funerary ceremonies. Those vessels include ones for food and wine as well as ones for water; those for food and wine, the types most frequently encountered, group themselves into storage and presentation vessels as well as heating, cooking, and serving vessels. A sacral vessel for serving offerings of cooked cereal grains, the *gui* first appeared during the Shang dynasty and continued well into the Zhou (c. 1046 BC–256 BC).

Although standard vessel shapes and established decorative motifs both persisted after the fall of Shang, the people of Western Zhou (c. 1046 BC–771 BC) quickly introduced changes, perhaps reflecting differing religious beliefs and ceremonial practices; as a result, already at the beginning of the Western Zhou, some vessel types disappeared, particularly wine vessels, while others evolved, often becoming more elaborate and more imposing. Tradition asserts that the new Zhou ruler, King Wu (r. c. 1046–c. 1043 BC) believed that excessive wine drinking by the Shang had led to decadence and failure to maintain proper observance of sacred rituals—and thus to the fall of the dynasty; in that context, King Wu claimed that ancestral spirits had shifted their mandate to rule to the Zhou and



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

required that more sober ritual practices be observed for the Zhou to maintain the “mandate of heaven”. Therefore, the use of wine was reduced while meat and cereal grains were emphasized as more righteous offerings. As a result, many types of wine vessels were gradually abandoned during the Western Zhou. Although the bowl of this *gui* food-serving vessel follows the basic Shang interpretation of the form, the addition of the socle and the reliance upon ribbed decoration reflects the new, post-Shang age in which this vessel was produced.

The standard Shang form of the *gui*—a compressed, globular bowl set on a circular footing, the bowl with a lightly flaring neck and two visually substantial, vertically oriented, loop handles—continued into the Western Zhou, though modifications in both form and decoration soon ensued. The most obvious alteration to the form involved elevating the vessel, often by presenting it on an integrally cast square socle, as in the present example, but occasionally by setting it on four legs, as witnessed by the Zuo Bao Yi Gui, which sold at Christie’s, New York, on 13 September 2018 (lot 888).³ Aesthetically, the elevation of the *gui* on a socle makes the vessel more imposing and imparts monumentality, solemnity, and even majesty. Even so, the reasons for raising the vessels remain unknown but could involve changes in religious needs or ceremonial requirements, for example, or perhaps a simple desire for greater visual impact.

Favored throughout much of the Western Zhou (c. 1046–771 BC), socled *gui* vessels declined in popularity during the last decades of the Middle Western Zhou period (c. 975–c. 875 BC). Even so, *gui* vessels themselves continued to be important, but rather than resting on a square socle, they came to stand either on a circular footing or, more typically, on three short legs generally in the form of a stylized animal or bird, with a masklike face at the top and a

clawed foot at the bottom, or occasionally, if rarely, in the form of a simple tab. Such *gui* vessels tended to be decorated with wide horizontal flutes rather than with vertical ribs.

Although the *taotie* mask was the decorative motif most frequently encountered on bronze ritual vessels from the Shang dynasty, including *gui* vessels, other motifs were popular as well, including long- and short-tailed birds, *kui* dragons, and even snakes. Apart from those “representational” motifs, a variety of abstract, non-representational, geometric motifs also appear on Shang bronzes, including interlocking T-forms, zig-zag, or chevron, patterns, diamond-and-boss patterns, and yet others. Long forgotten, the meaning of such decorative schemes, if any, has been lost to the mists of time for both representational and geometric types—including that of the vertical ribs on the present *gui* vessel—though speculation about their meanings abounds. Many such motifs continued into the Western Zhou.

Decoration of vertical ribs —occasionally also termed *zhewen*, or “pleats” or “creases”, in Chinese—appeared only at the very end of the Shang, gaining popularity during the Western Zhou.⁴ Arguably the earliest Western Zhou vessel with a mature presentation of ribbed décor is the famous *Kang Hou Gui*, formerly in the collection of Neill Malcolm (1869–1953) and now in British Museum, London (1977.404.1).⁵ Dated to the eleventh century BC, the *Kang Hou Gui* boasts a band of vertical ribs around its midsection and a narrow band of alternating whirligig bosses and flower-like motifs around its neck and another around its footing. In fact, the present vessel’s decorative style is closely related to that of the *Kang Hou Gui*, though the latter lacks a square socle and its handles are much larger more assertive. Despite those differences, the similarity of the present vessel to the *Kang Hou Gui* confirms that it too dates to the Early Western Zhou period.

Decoration with vertical ribs of course was not limited to *gui* vessels, whether those with a square socle or those with a circular footring; in fact, Western Zhou vessels in functional types other than the *gui* occasionally also incorporated bands of vertical ribs into their decorative schemes, as evinced by the *you* wine vessel and associated, but independently cast, socle in the collection of the Metropolitan Museum of Art, New York (24.72.2a–c)⁶ and by the Mu Xin Zun wine vessel—formerly in the collection of Julius Eberhardt (of Vienna, Austria)—which features a narrow band of vertical ribs around its midsection.⁷

In general, the earliest Western Zhou socled *gui* vessels feature the same decorative motif on both bowl and socle, typically a *taotie* mask, confronting birds, or other animals, as evinced by the Early Western Zhou socled *gui* discovered in 1976 in the Lintong district of Xi'an⁸ or by the well-known example in the collection of the Harvard Art Museums (1944.57.12).⁹ Even so, a few of the earliest Western Zhou socled *gui* vessels feature a panel of vertical ribs on each face of the base but a different motif on the bowl, often an abstract, non-representational pattern, as seen in the Shanghai Museum's Jia Gui,¹⁰ the large, four-handled *gui* in the Hakutsuru Fine Art Museum in Kobe, Japan,¹¹ and the large, four-handled *gui* in the Yale University Art Gallery, New Haven, CT (1954.26.1),¹² each of which features a diamond-and-spike pattern on the bowl and a dense panel of vertical ribs on each face of the socle.

When first introduced as decoration around the bowl's belly on socled *gui* vessels, ribbed decoration was usually accompanied by subsidiary bands around the neck and footring of stylized dragons, of birds, of snakes, or of such abstract designs as whirligig bosses and stylized-flower motifs, as evinced by the present socled *gui*. In such vessels, a single horizontal panel of vertical ribs surrounded by other design elements typically appeared at the center of each face

of the square socle, as witnessed by the present vessel and by the Early Western Zhou Niaowen Fangzuo Gui in the collection of the Shanghai Museum.¹³

By the Middle Western Zhou period (c. 975–c. 875 BC) vertical ribs had assumed greater prominence and occasionally served as a *gui* vessel's sole decorative motif, to the exclusion of subsidiary bands of dragons, birds, and abstract motifs around the neck and footring. A socled *gui* embellished solely with vertical ribs on both bowl and socle is in the collection of the Shanghai Museum,¹⁴ for example, and a pair of virtually identical *gui* vessels—their covers also sporting a dense pattern of ribs—sold at Christie's, New York, on 13 September 2019 (Lot 831).¹⁵

Just as the socled *gui* fell from favor late in the late Western Zhou period (c. 875–771 BC), so did vertical ribs virtually disappear from the repertory of decorative motifs at that time. The new style of *gui* vessel, popular through the late Western Zhou period and beyond, had the bowl resting either on a circular footring or on three short legs and sporting decoration of horizontal flutes around both bowl and cover, as exemplified by the Shi Song Gui in the collection of the Shanghai Museum (45688)¹⁶ and two such *gui* in the collection of the Metropolitan Museum of Art, New York (1975.66.1a, b and 1988.20.3a, b).¹⁷

The present vessel shows close kinship to five other well-known socled *gui* vessels that date to the Western Zhou period: one in the National Palace Museum, Taipei (**fig. 1**),¹⁸ one in the Shanghai Museum,¹⁹ one in the Sumitomo Collection 住友コレクション at the Sen-oku Hakuko Kan, Kyoto,²⁰ one in the National Museum of Scotland, Edinburgh (V.2007.128),²¹ and one in the U.S. National Museum of Asian Art's Arthur M. Sackler Gallery, Washington, DC (S1987.342).²²



Formerly in the collection of the Idemitsu Museum of Arts, Tokyo, this so-called *gui* vessel claims a distinguished provenance. And as a visually compelling and strikingly beautiful bronze with bold decoration and exquisite patina, it is art-historically important for its reinterpretation of the traditional *gui* form through the elevation of the bowl on a square socle and through the perfection of abstract, ribbed décor. This new interpretation signals the final break with the stylistic legacy of the previous Shang dynasty and the establishment of a distinctive Zhou-dynasty mode.

- 1 Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections* (Washington, DC: The Arthur M. Sackler Foundation and Cambridge, MA: Arthur M. Sackler Museum, Harvard University), 1987, p. 521, no. 103.
- 2 Chen Peifen, *Xia Shang Zhou Qingtongqi Yanjiu: Shanghai Bowuguan Cangpin* [Research on Bronzes from the Xia Shang and Zhou Dynasties: Collection of the Shanghai Museum] (Shanghai: Shanghai Guji Chubanshe), 2004, 1st ed., *Western Zhou*, vol. 1, p. 72, no. 225
- 3 See: Christie's, New York, *Qianlong's Precious Vessel: The Zuo Bao Yi Gui*, 13 September 2018 (New York: Christie's), 2018, lot 888.
- 4 See: Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, 1987, pp. 520-533, no. 103.
- 5 See: Jessica Rawson, *Chinese Bronzes: Art and Ritual* (London: British Museum Publications), 1987, p. 78, no. 22; Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections* (Washington, DC: Arthur M. Sackler Foundation, and Cambridge, MA: Arthur M. Sackler Museum, Harvard University), 1990, p. 26, fig. 15.
- 6 See: <https://www.metmuseum.org/art/collection/search/42165?&searchField=All&sortBy=Relevance&ft=24.72.2a%E2%80%93c&offset=0&rpp=20&pos=1>
- 7 See: Tao Wang, ed., *Mirroring China's Past: Emperors, Scholars, and Their Bronzes* (Chicago: Art Institute of Chicago), 2018, p. 204, 248, no. 139; Regina Krahl, *Sammlung Julius Eberhardt: Frühe chinesische Kunst / Collection Julius Eberhardt: Early Chinese Art*, vol. 1, pp. 94-95, no. 38; Sotheby's, New York, *Magnificent Ritual Bronzes*, 17 September 2013 (New York: Sotheby's), 2013, lot 5..
- 8 See: Wen C. Fong et al., *The Great Bronze Age of China: An Exhibition from the People's Republic of China* (New York: Metropolitan Museum of Art), 1980, pp. 203-204, 215, no. 41; also see: Ma Chengyuan, *Ancient Chinese Bronzes* (Oxford, Hong Kong, New York: Oxford University Press), 1986, ed. Hsio-yen Shih, p. 110, Plate 35.
- 9 See: Max Loehr, *Ritual Vessels of Bronze Age China* (New York: Asia Society), 1968, pp. 112-113, no. 48.
- 10 See: Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 68-70, no. 224; Hayashi Minao, *Yin Zhou Shidai Qingtongqi Zonglan: Shang Zhou Shidai Qingtongqi zhi Yanjiu* [An Overview of Shang and Zhou Bronzes: Research on Shang and Zhou Bronzes] (Shanghai: Shanghai Guji Chubanshe), 2017, vol. 1, Plates, Western Zhou, p. 93, *gui* no. 101 (translation into Chinese by Hirose Kunio and Kondo Karuka of the original 1984 Japanese edition *In Shū Jidai Seidōki no Kenkyū* published by [Tokyo: Yoshikawa Kōbunkan])
- 11 See: Hayashi Minao, *Yin Zhou Shidai Qingtongqi Zonglan*, 2017, Western Zhou, p. 92, *gui* no. 97.
- 12 See: George J. Lee, *Selected Far Eastern Art in the Yale University Art Gallery* (New Haven, CT: Yale University Press), 1970, p. 121, no. 236.
- 13 See: Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 71-72, no. 225.
- 14 See: Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 277-278, no. 313.
- 15 See: Christie's, New York, *Important Chinese Ceramics and Works of Art*, 13 September 2019 (New York: Christie's), 2019, pp. 56-65, Lot 831.
- 16 See: Tao Wang, ed., *Mirroring China's Past*, 2018, pp. 112, 244, no. 61; Chen Peifen, 2004, *Western Zhou*, vol. 2, pp. 455-459, no. 381.
- 17 See, respectively: <https://www.metmuseum.org/art/collection/search/61310?&searchField=All&sortBy=Relevance&ft=gui&offset=0&rpp=80&pos=23> and <https://www.metmuseum.org/art/collection/search/44514?&searchField=All&sortBy=Relevance&ft=gui&offset=0&rpp=20&pos=7>
- 18 See: See: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, p. 369, fig. 39-2; also see: <https://catalog.digitalarchives.tw/item/oo/co/co/36.html>
- 19 See: Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 71-72, no. 225.
- 20 See: Sen-oku Hakukokan, ed., *Sen-oku Hakko: Chuōgoku kodōki hen* [Ancient Chinese Bronzes in the Sen-oku Hakko Collection: The Sumitomo Collection] (Kyoto: Sen-oku Hakkokan), 2002, pp. 31 and 191, no. 29; also see: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, p. 369, fig. 39-1.
- 21 See: <https://www.nms.ac.uk/explore-our-collections/collection-search-results/gui/693215>
- 22 See: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, pp. 368-369, no. 39.

繼往開來：西周青銅方座簋

毛瑞 (Robert D. Mowry)

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

此簋罕貴之至，這款食器在藝術史上意義重大，因其器體之下連鑄方座，藉以增高器體，並以直稜紋作為主紋飾，一舉革新了簋的形制；這種以直稜紋為飾，並結合高方座的樣式，一反此前殷商時期的匠作則例，並開創了獨樹一幟的周代風格。就此看來，本拍品來自一小批西周初期（約公元前 1050 至 975 年）的直稜紋方座簋。本拍品除了極具藝術史價值，更貴為東京出光美術館舊藏，其來源無懈可擊。

這件大型禮器由圓腹與高方座或台座組成，用於盛放煮熟之黍、粱、稻、稷等穀物。簋的圓腹為容器，側面呈 S 曲線，口微撇，外沿增厚，底承外侈圈足。與簋連鑄的中空方座，用作增高和承托器體。器頸兩側各飾環耳，上方形如抽象的有角獸首，下方曲而向內與圈足上沿接合。圓腹環飾細密的直稜紋，構成簋體的主紋飾；然而，直稜紋並非單獨呈現，而是依循西周早期慣例，襯以其他的次要題材，如盤踞於外侈圈足的夔紋，以及器頸的紋飾帶，後者貝格禮 (Robert W. Bagley) 稱之為「漩渦狀凸飾，間以朵花狀紋飾」。¹（常見的中文名稱為「火紋與四瓣目紋」，也有人稱之為「火紋與四葉紋」，²間或也有「圓渦四葉紋」之說。）方座四面各有一道水平開光，內飾直稜紋，上下各有一對面面相向的夔龍，兩側各飾一條垂直構圖的夔龍，後者為上行龍紋，但作回首狀。方座以細密雷紋為地，其上的夔龍宛若淺浮雕，

但圓腹中央直稜紋上下的淺浮雕紋飾帶中，背景一概光素。方座上的四角各飾一小巧獸面，看似牛首，亦微微凸起，此外地子渾無裝飾。

早於商代（約公元前 1600 年至 1046 年），中國的青銅鑄造業已甚具規模，許多喪葬儀式用的彝器應運而生。除了水器之外，尚有食器與酒器；而最常見者當數食器與酒器，其下尚可細分為貯存、盛放、加熱、炊煮、飲食之器。簋是供奉穀物類熟食的彝器，首見於商代，周代（約公元前 1046 至 256 年）仍製作不斷。

商亡之後，標準器形與紋飾定則雖維持不變，但西周（約公元前 1046 至 771 年）人民未幾便推陳出新，或是為了反映新的宗教信仰和禮制；因此，早於西周初年，有些器物類別已杳無蹤跡，最顯著的莫如酒器，而碩果獨存者則迭有新猷，多半變得更精緻華美、恢宏大氣。相傳，新君周武王（公元前 1046 至 1043 年）深信商代嗜酒之風乃禮崩樂壞之始，乃殷商亡國之因；為此，他宣稱先靈已將天下交託周室，故祭祀應崇德尚禮，方能祈天永命。如此一來，祭祀用酒相應減少，肉和五穀地位提升，成為更理想的供品。於是，許多酒器在西周年間逐漸銷聲匿跡。雖然此簋的圓腹沿襲了商代制式，但其新加的底座和以直稜為主的紋飾，則反映了商亡周起之際的全新氣象。



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

殷商典型簋式具扁圓腹，下承圈足，頸微撇，兩側環耳厚重，採用垂直構圖；西周雖沿用這一制式，但旋即造型與紋飾上有所更易。器形最明顯的變化乃加高器身，常見手法是像本拍品般連鑄方座，間或也有在器底添加四足的例子，就此可參照紐約佳士得 2018 年 9 月 13 日呈獻的作寶彝簋（拍品編號 888）。³從審美角度來看，用座子加高簋身可使器物更顯氣派，觀之莊嚴靜穆，甚具王者風範。即便如此，加高簋身的確切原因現已無從稽考，但當中或涉及宗教考量或禮制沿革等因素，或純粹是爲了加強視覺效果。

西周年間（約公元前 1046 至 771 年），連座簋風行不衰，其流行程度僅於西周中期（約公元前 975 至 875 年）後半段有所減退。即便如此，簋的重要性依然不變，惟其造型已捨方座而取圈足，更常見的還有三個獸形或鳥形短足，器足上端形似獸面，下端狀若有蹄獸足，間或也有以三短柱爲足的罕見例子。此類青銅簋多飾寬碩的橫條溝紋，而非直稜紋。

饕餮紋雖是商代青銅禮器（如簋）最普遍的紋飾題材，但短尾或長尾鳥紋、夔紋甚或蛇紋等亦十分流行。除了這些「具象」紋飾，商代青銅器還結合了形形色色的寫意、非具象幾何圖案，從 T 形勾連紋乃至曲折雷紋、方格乳釘雷紋等，不一而足。但無論是具象或幾何紋樣（如

本拍品的直稜紋），即使這些裝飾圖案當年別有深意，如今俱已淹沒在重重的歷史迷霧之中，而相關的推考臆測仍衆說紛紜、莫衷一是。及至西周，該等飾題材泰半仍沿用不變。

直稜紋（又名「褶紋」）於商代末年面世，西周年間盛行一時。⁴西周早期飾以直稜紋且工藝嫺熟之作，年代最早的可能是康侯簋，它出自麥奈爾（Neill Malcolm，1869 至 1953 年）舊藏，現已入藏倫敦大英博物館（館藏號 1977.404.1）。⁵康侯簋鑄造於公元前十一世紀，器身中段飾一道直稜紋，器頸與圈足各飾一道交替出現的漩渦狀凸飾與朵花狀紋飾。誠然，本拍品的裝飾風格與康侯簋密切相關，即便後者無方座，雙耳亦明顯較大且更具氣勢。除此之外，據本拍品與康侯簋的近似程度看來，兩者均屬西周初年的製品。

當然，直稜紋並非簋（無論是連方座或帶圈足者）的專屬紋樣；事實上，簋以外的西周實用器物間或也會結合直稜紋飾帶，就此有二例可資參考：其一是紐約大都會藝術博物館藏青銅酒器帶座卣，但其座子爲單獨鑄造（館藏號 24.72.2a - c）；⁶其二是奧地利維也納艾伯哈特（Julius Eberhardt）舊藏酒器母辛尊，其器身中段飾一道細窄的直稜紋。⁷

以最早的西周連座簋而言，其圓腹或座子的紋飾大致雷同，一般題材為饗饗紋、對鳥紋或其他獸紋，最佳例證是 1976 年西安臨潼出土的西周初年帶座簋，⁸ 另一例是哈佛大學藝術博物館的知名青銅簋（1944.57.12）。⁹ 話雖如此，西周初年的連座簋之中，也有寥寥數例在座子立面各飾一道直稜紋開光，圓腹則採用別的紋飾，題材以抽象、非具象者居多，一例為上海博物館藏甲簋，¹⁰ 另可參見日本神戶白鶴美術館藏四耳大簋，¹¹ 以及康涅狄格州紐黑文的耶魯美術館珍藏四耳大簋（1954.26.1），¹² 三者的圓腹皆飾方格乳釘雷紋，座子立面各有一開光，內飾繁密的直稜紋。

直稜紋初現於帶座簋的器腹之際，多以器頸和圈足的次紋飾帶陪襯，其題材或是夔紋、鳥紋、蛇紋，也有漩渦狀凸飾及朵花等抽象圖案，是次拍賣的帶座簋堪可為此現身說法。該等作品的座子立面正中通常有一道水平開光，內飾直稜紋，四周襯以其他圖案，就此可證諸上海博物館藏西周初期的鳥紋方座簋。¹³

時至西周中期（約公元前 975 至 875 年），直稜紋的地位有增無減，偶爾更是簋身唯一的裝飾，乃至捨棄了器頸與圈足的龍紋、鳥紋及抽象圖案等輔助紋飾帶。以上海博物館藏帶座青銅簋為例，它僅以器腹與座子的直稜紋為飾；¹⁴ 同類例子還有紐約佳士得 2019 年 9 月 13 日拍出的一對青銅簋，兩者外觀如出一轍，其器蓋亦飾以細密的青稜紋（拍品編號 831）。¹⁵

到了西周末年（約公元前 875 至 771 年），連座簋日漸式微，直稜紋在當時的裝飾題材中亦難得一見。新式青銅簋的器腹下置圈足，或承三短足，腹與蓋均飾橫條紋，此類風格自西周晚期以降長盛不衰，就此可證諸上海博物館藏史頌簋（館藏號 45688），¹⁶ 以及紐約大都會藝術博物館藏二簋（館藏號 1975.66.1a, b 及 1988.20.3a, b）。¹⁷

與本拍品密切相關的知名西周帶座簋有五例，分別藏於台北國立故宮博物院（圖一）、¹⁸ 上海博物館、¹⁹ 京都泉屋博古館珍藏、²⁰ 愛丁堡蘇格蘭國立博物館（V.2007.128）²¹ 及華盛頓特區美國國立亞洲藝術館轄下的薩克勒美術館（S1987.342）。²²

本季推出的帶座簋為東京出光美術館舊藏，其傳承世緒無懈可擊。它的紋飾自然奔放，器體鏽色斑斕，觀之恢宏靜穆、意趣盎然，此外更巧用方座來加高器身，以抽象直稜紋為裝飾的手法亦臻微入妙，為傳統簋式注入了新的元素，其於藝術史上的地位不言而喻。這一詮釋一新耳目，既為商代青銅遺制劃上了句號，亦展示了獨樹一幟的周代風範。



- ¹ 貝格禮 (Robert W. Bagley) 著作《Shang Ritual Bronzes in the Arthur M. Sackler Collections》頁 521 編號 103 (華盛頓特區：賽克勒基金會；麻省劍橋：哈佛大學賽克勒藝術博物館，1987)。
- ² 陳佩芬著作《夏商周青銅器研究：上海博物館藏品》之「西周篇」上卷第一版頁 72 編號 225 (上海：上海古籍出版社，2004)。
- ³ 紐約佳士得《周寶彝：清宮舊藏作寶彝簋》拍品編號 888 (紐約：佳士得，2018)。
- ⁴ 前述貝氏 1987 年著作頁 520-533 編號 103。
- ⁵ 羅森 (Jessica Rawson) 著作《Chinese Bronzes: Art and Ritual》頁 78 編號 22 (倫敦：大英博物館，1987)；羅森 (Jessica Rawson) 著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》頁 26 圖 15 (華盛頓特區：賽克勒基金會；麻省劍橋：哈佛大學賽克勒博物館，1990)。
- ⁶ 參見 <https://www.metmuseum.org/art/collection/search/42165?searchField=All&sortBy=Relevance&ft=24.72.2a%E2%80%93c&offset=0&rpp=20&pos=1>。
- ⁷ 汪濤編著《Mirroring China's Past》頁 204、248 編號 139 (芝加哥：芝加哥藝術學院，2018)；康蕊君 (Regina Krahl) 著作《Sammlung Julius Eberhardt: Frühe chinesische Kunst / Collection Julius Eberhardt: Early Chinese Art》卷一頁 94-95 編號 38；以及紐約蘇富比 2013 年 9 月 17 日《朱利思·艾伯哈特收藏重要中國古代青銅禮器》拍賣圖錄拍品編號 5 (紐約：蘇富比，2013)。
- ⁸ 方聞等合編的《The Great Bronze Age of China: An Exhibition from the People's Republic of China》頁 203-204、215 編號 41 (紐約：大都會藝術博物館，1980)；另可參見時學顏主編的馬承源著作《中國古代青銅器》頁 110 圖版 35 (牛津、香港、紐約：牛津大學出版社，1986)。
- ⁹ Max Loehr 著作《Ritual Vessels of Bronze Age China》頁 112-113 編號 48 (紐約：亞洲協會，1968)。
- ¹⁰ 前述陳佩芬 2004 年著作「西周篇」上卷頁 68-70 編號 224；林巳奈夫著作《殷周時代青銅器綜覽：商周時代青銅器之研究》卷一「西周篇」圖版頁 93 圖 101 號 (上海：上海古籍出版社，2017)，原作為日文版《殷周時代青銅器の研究》(東京：吉川弘文館，1984)，譯者為廣瀨薰雄及近藤晴香，郭永秉潤文。
- ¹¹ 林巳奈夫著作《殷周時代青銅器綜覽》「西周篇」2017 中譯本頁 92 圖 97 號。
- ¹² George J. Lee 著作《Selected Far Eastern Art in the Yale University Art Gallery》頁 121 編號 236 (康涅狄格州紐黑文：耶魯大學出版社；1970)。
- ¹³ 前述陳佩芬 2004 年著作「西周篇」上卷頁 71-72 編號 225。
- ¹⁴ 前述陳佩芬 2004 年著作「西周篇」上卷頁 277-278 編號 313。
- ¹⁵ 參見紐約佳士得 2019 年 9 月 13 日《重要中國瓷器及工藝精品》拍賣圖錄頁 56-65 拍品編號 831 (紐約：佳士得，2019)。
- ¹⁶ 前述汪濤 2018 年編著《Mirroring China's Past》頁 112、244 編號 61；前述陳佩芬著作「西周篇」下卷頁 455-459 編號 381。
- ¹⁷ 參見 <https://www.metmuseum.org/art/collection/search/61310?searchField=All&sortBy=Relevance&ft=gui&offset=0&rpp=80&pos=23>，以及 <https://www.metmuseum.org/art/collection/search/44514?searchField=All&sortBy=Relevance&ft=gui&offset=0&rpp=20&pos=7>。
- ¹⁸ 前述羅氏 1990 年著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》頁 369 圖 39-2；另可參見 <https://catalog.digitalarchives.tw/item/00/0c/c0/36.html>。
- ¹⁹ 前述陳佩芬 2004 年著作「西周篇」上卷頁 71-72 編號 225。
- ²⁰ 泉屋博古館編著《中國古銅器編》頁 31 及 191 編號 29 (京都：泉屋博古館，平成十四年 [2002 年])；另可參見前述羅氏 1990 年著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》頁 369 圖 39-1。
- ²¹ 參見 <https://www.nms.ac.uk/explore-our-collections/collection-search-results/gui/693215>。
- ²² 前述羅氏 1990 年著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》頁 368-369 圖 39。

PROPERTY SOLD TO BENEFIT THE ROBERT CHANG ART EDUCATION CHARITABLE FOUNDATION
拍賣收益將撥捐張宗憲教育及藝術慈善基金會

2976

A RARE AND IMPORTANT ARCHAIC BRONZE FOOD VESSEL, *FANGZUOGUI*

EARLY WESTERN ZHOU PERIOD, 11TH-10TH CENTURY BC

The body is slightly compressed and cast with vertical ribs below a border at the shoulder framing a central ram head mask, raised bosses within quatrefoils and swirl motifs, divided at each side with bovine c-shaped handles. The foot is cast with a pair of confronting *kui* dragons separated by raised flanges, all resting on the integral square stand similarly cast to each side with further dragons on a *leiwen* ground enclosing a rectangular ribbed panel. 9 in. (23 cm.) high

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

PROVENANCE

Property acquired in 1971

With the Idemitsu Museum of Arts prior to 1984

Sold at Christie's Hong Kong, 27 October 2003, lot 797

LITERATURE

Hayashi Minao, *Inshu Jidai Seidouki no Kenkyu, Inshu Seidouki Souran Ichi, Zuhan* (Study of archaic bronzes from Shang and Zhou period), Tokyo, 1984 (fig. 2), p. 105, no. 204

Idemitsu Museum of Arts, *Ancient Chinese Arts in The Idemitsu Collection*, Tokyo, 1989, no. 23. (fig. 3)

西周早朝 青銅夔龍紋方座簋

來源

於1971年購入

1984年以前由出光美術館保管

香港佳士得，2003年10月27日，拍品797號

出版

林巳奈夫《殷周時代青銅器の研究》，京都，1984年，頁105，編號204（圖二）

出光美術館《中国の工藝》，京都，1989年，編號23（圖三）

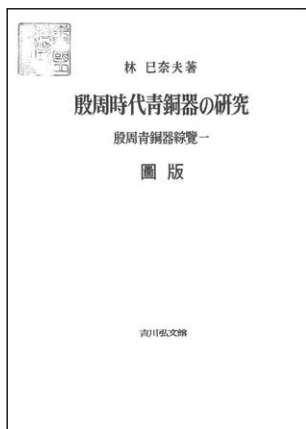


fig. 2
圖二

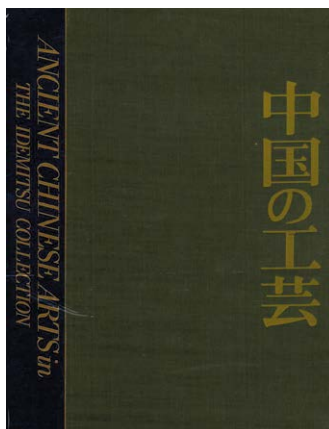


fig. 3
圖三





2977

AN INSCRIBED ARCHAIC BRONZE WINE VESSEL AND COVER, YOU

WESTERN ZHOU DYNASTY (1100-771 B.C.)

The pear-shaped body is elegantly cast with a band of straps and diamond-shaped rivet below a band of confronting archaic birds on a scroll ground, facing a raised mythical beast head, framed by an arched handle cast with stylised linear design terminating in two raised animal heads. The domed cover is decorated with a further band of confronting birds below an oval finial. The interior is cast with a six-character inscription.

13 $\frac{7}{8}$ in. (35.3 cm.) high overall

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

US\$ 130,000-190,000

PROVENANCE

A distinguished private European collection amassed before 1958
Sold at Christie's London, 13 May 2014, lot 411

The present *you* can be compared to a very similarly shaped *you* dated to the early Western Zhou period, also decorated with the 'stripes and rivets' design and a domed cover with animal head-finials, in the collection of the Shanghai Museum, illustrated in *Ancient Chinese Bronzes in the Collection of the Shanghai Museum*, Hong Kong, 1983, p. 90-91, pl. 27. A detailed discussion of this style of decoration is provided by René-Yvon Lefebvre d'Argencé in *Bronze Vessels of Ancient China in the Avery Brundage Collection*, San Francisco, 1977, p. 100. Another *you* vessel of similar shape, design and dating is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, 1990, pp. 448-49, no. 67.

The present lot is accompanied by a certificate of authenticity from the Museum für Kunsthandwerk, Frankfurt, am Main, dated 14 September, 1958 (fig. 1).

西周 青銅提樑卣

來源

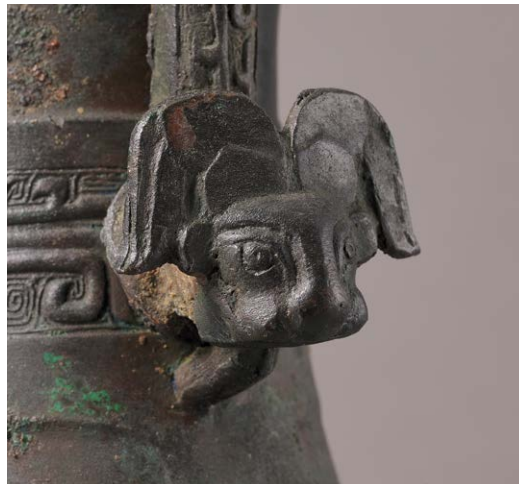
重要歐洲私人舊藏，於 1958 年前入藏
倫敦佳士得，2014 年 5 月 13 日，拍品 411 號

此器造型與裝飾與上海博物館所藏西周同類器相似，並皆有獸紋銅蓋，參見《上海博物館所藏青銅器》，香港藝術館，1983 年，頁 90-91，圖 27。關於此類裝飾風格之討論，參見 René-Yvon Lefebvre d'Argencé 《Bronze Vessels of Ancient China in the Avery Brundage Collection》，三藩市，1977 年，頁 100。另比較一件造型、紋飾類似的青銅卣，見 J. Rawson 在《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，vol. IIB, The Arthur M. Sackler Foundation，1990 年，頁 448-49，編號 67。

此器腹底鑄有銘文六字，但無法辨識。附有德國法蘭克福工藝美術博物館開具之鑒定證書，證書日期 1958 年 9 月 14 日（圖一）。



(inscription 銘文)



(detail 細部)

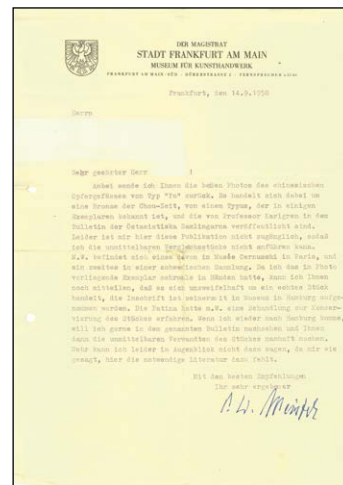


fig. 1
圖一



2978

A RARE AND LARGE BRONZE RITUAL WINE VESSEL, *LEI*

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

The vessel is elegantly cast in an ovoid form with a band of whorl bosses to the shoulders, divided by a pair of D-shaped bovine-mask handles to each side, just below a plain decorated band to the neck and the flared mouth. The lower body is cast with three ox-head handles with bulging eyes, each bearing pictograms incised between the large horns reading *zi mei*, all rising from a short foot rim. 1 5/8 in. (40.5 cm.) high

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

US\$100,000-150,000

PROVENANCE

An Osaka private collection, circa 1934 (by repute)
Offered at Sotheby's London, 10 December 1985, lot 19
Sold at Sotheby's New York, 19 September 2001, lot 3
Sold at Sotheby's New York, 20 March 2019, lot 660

LITERATURE

Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, vol. 8, Taipei, 1978, no. 1216 (inscription).
Liu Yu and Lu Yan, ed., *Jinchu Yin Zhou jinwen jilu* [Compilation of recently discovered archaic bronze inscriptions], Beijing, 2002, pl. 980
Zhong Baisheng, Chen Zhaorong, and Huang Mingchong, etc., ed., *Xinshou Yin Zhou qingtongqi mingwen ji qiying huibian* [Compendium of inscriptions and images of recently included bronzes from Yin and Zhou dynasties], Taipei, 2006, no. 1933
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, pl. 331
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of inscriptions and images of bronzes from Shang and Zhou Dynasties], vol. 25, Shanghai, 2012, no. 13759.

Bronze *lei* of this type with cast inscriptions are rare. A much smaller *lei* bearing the same two-character inscription, reportedly discovered from Anyang, Henan province, formerly in the William Charles White Collection, now in the Royal Ontario Museum, Toronto, is illustrated by Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of Inscriptions and Images of Bronzes from Shang and Zhou Dynasties], vol. 25, Shanghai, 2012, no. 13758. For a *lei* with inscriptions and four other *lei* without inscription, discovered from the late Shang dynasty hoard in Beidong village, Liaoning province, see 'Liaoning Kazuoxian Beidongcun faxian Yindai qingtongqi' [Yin dynasty bronze discovered in Beidong village, Kazuo county, Liaoning province], *Kaogu*, no.4, Beijing, pl. 7, fig 1, pl. 6, fig. 3 and pl. 7, figs 2, 3, and 4. Another inscribed *lei* with two characters in the Sumitomo Collection is published in *Sen-Oku Hakuko Kan: Sumitomo Collection* [Ancient Art from the Sumitomo collection], Kyoto, 2002, pl. 115; another *lei* is in the Shaanxi Provincial Museum, illustrated in *Zhongguo wenwu jinghua Daquan* [Compendium of Chinese bronzes], Taipei, 1993, p. 35, no. 123.

晚期 / 西周早期 青銅「子媚」銘壺

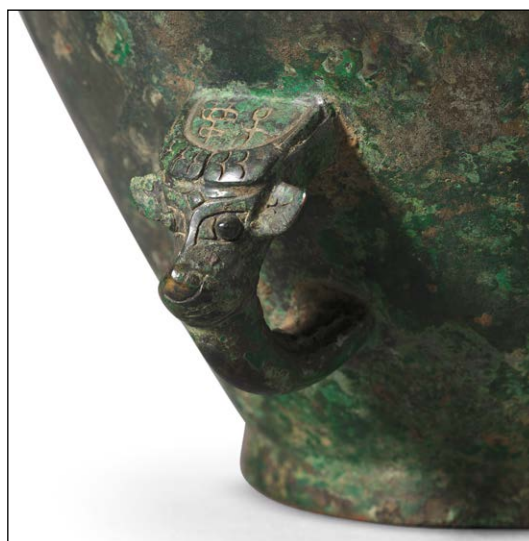
來源

大阪私人舊藏，約 1934 年（傳）
拍賣於倫敦蘇富比，1985 年 12 月 10 日，拍品 19 號
紐約蘇富比，2001 年 9 月 19 日，拍品 3 號
紐約蘇富比，2019 年 3 月 20 日，拍品 660 號

出版

巴納及張光裕，《中日歐美澳紐所見所拓所摹金文彙編》，卷 8，台北，1978 年，編號 1216（銘文）
劉雨及盧岩，《近出殷周金文集錄》，北京，2002 年，圖版 980 號
鍾柏生，陳昭容及黃銘崇等編，《新收殷周青銅器銘文暨器影彙編》，台北，2006 年，編號 1933
汪濤及劉雨，《流散歐美殷周有銘青銅器集錄》，上海，2007 年，圖版 331 號
吳鎮烽，《商周青銅器銘文暨圖像集成》卷 25，上海，2012 年，編號 13759

此類銘文之青銅壺極為珍罕。類似一例著錄於吳鎮烽，《商周青銅器銘文暨圖像集成》卷 25，上海 2012 年，編號 13759，另有近似例，參見“遼寧喀左縣北洞村發現的殷代青銅器”，載於《考古》雜誌 1974 年 6 月，圖版 7，編號 1；圖版 6，編號 3 及圖版 7，編號 2-4。另有一例銘文壺參見泉屋博物館珍藏，著錄於《泉屋博物館名品選》，日本京都，2002 年，圖版 115。另可參見陝西省博物館藏壺，著錄於《中國文物精華大全·青銅卷》，台北，1993 年，頁 35，圖版 123。



(detail 細部)



2979

A CREAM AND AMBER-GLAZED POTTERY
FIGURE OF A CAMEL

TANG DYNASTY (618-907)

The camel is realistically modelled standing foursquare, with two tall humps swaying to either side of the body, and its head titled upwards and its mouth help open to reveal its curled tongue and sharp teeth. It is covered in a glaze of straw tone, with the humps, neck and legs picked out in streaked dark chestnut.
34 $\frac{5}{8}$ in. (88 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Eskenazi, New York, 1999

Sold at Christie's Paris, 9 June 2015, lot 371

EXHIBITED

Eskenazi Ltd. at Pace Wildenstein, New York, 1999

LITERATURE

Eskenazi, *Ancient Chinese bronzes and ceramics*, New York, 23 March – 3 April 1999, no. 16

The current camel is rare and impressive due to its large size. Bactrian camels were not originally from China. See Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture*, Stamford, Connecticut, 1977, vol. I, pl. 220, where he discusses the import of tens of thousands of camels from the states of the Tarim Basin, Eastern Turkestan and Mongolia. The Tang state even created a special courier service for the northern frontier. The camel was also used by the court and the merchants for local transportation and, of course, were the 'ships of the desert' linking China to the oasis cities of central Asia, Samarkand, Persia and Syria.

For other large braying camels standing foursquare, with various stylistic differences, but monster-mask packs, see *Tang Sancai*, Heibonsha Series, Japan, 1977, vol. 35, fig. 101; *Sekai toji zenshu*, Tokyo, 1961, vol. 9, pl. 126; and S. Valenstein, *The Herzman Collection of Chinese Ceramics*, The Metropolitan Museum of Art, New York, 1992, no. 22

Oxford thermoluminescence test no. C199F73, 12 March 1999, is consistent with the dating of this lot.

唐 褐釉駱駝

來源

埃斯肯納齊，紐約，1999年

巴黎佳士得，2015年6月9日，拍品371號

展覽

Eskenazi Ltd. 在 Pace Wildenstein，紐約，1999年

出版

埃斯肯納齊，紐約，《Ancient Chinese bronze and ceramics》，1999年3月23日-4月3日，圖錄圖版16號

本拍品經牛津熱釋光測年法測試（測試編號C199F73；1999年3月12日），證實與本圖錄之斷代符合。



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2980

A FINELY CARVED MARBLE FIGURE OF A LION

TANG DYNASTY (618-907 AD)

The powerfully carved beast is shown seated facing forward with its front legs braced on the rectangular base and its mouth open to portray a fierce roar.

7½ in. (18 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired in Japan in 1996

唐 石雕坐獅

來源

於 1996 年購自日本



2981

A RARE SANCAI-GLAZED POTTERY 'TIGER'S HEAD' PILLOW

JIN DYNASTY (1115-1234)

The pillow top is elaborately incised with a fish within a diaper-band framed by a further band of leafy scrolls, resting on a moulded tiger's head with bulging eyes and flaring nostrils. The back is inscribed under the glaze with *ci qu xie bi'e*, which can be translated as 'a wish to evade harm and avoid evil'.

8½ in. (21.5 cm.) wide

HK\$450,000-550,000

US\$59,000-71,000

PROVENANCE

Collection of the La Jolla Museum of Art, La Jolla, California

Sold at Sotheby's Los Angeles, 7-10 June 1976, lot 1435

Sold at Sotheby's London, 15 July 1980, lot 47

Collection of Jane Carnegie, Melbourne

Sold at Sotheby's London, 15 May 2019, lot 101

EXHIBITED

Freedom of Clay and Brush through Seven Centuries in Northern China.

Tz'u-chou Type Wares, 960-1600 AD, Indianapolis Museum of Art, Indianapolis, 1980-81 (late inclusion in the exhibition, no catalogue entry)

Oriental Art. Works of Art from China, Japan, India and Southeast Asia, Georges Gallery, Melbourne, 1981, cat. no. 21

China without Dragons. Rare pieces from Oriental Ceramic Society Members, London, 2016, Catalogue no.18

LITERATURE

Mary Redfern, *China without Dragons. An Exhibition Presented by the Oriental Ceramic Society*, Arts of Asia, November-December 2016, p.159, fig.3

金 三彩釉虎首枕

來源

加利福尼亞拉霍亞美術館舊藏

洛杉磯蘇富比，1976年6月7-10日，拍品1435號

倫敦蘇富比，1980年7月15日，拍品47號

Jane Carnegie 舊藏，墨爾本

倫敦蘇富比，2019年5月15日，拍品101號

展覽

《Freedom of Clay and Brush through Seven Centuries in Northern China. Tz'u-chou Type Wares, 960-1600 AD》，印第安納波利斯藝術博物館，印第安納波利斯，1980-81年（無圖錄記載）

《Oriental Art. Works of Art from China, Japa, India and Southeast Asia》Georges Gallery，墨爾本，1981年，編號21

《龍隱：東方陶瓷學會會員珍稀藏品展》，倫敦，2016年，編號18

出版

Mary Redfern，《China Without Dragons. Exhibition Presented by the Oriental Ceramic Society》，Arts of Asia，2016年11至12月第159頁，圖版3





2982

2982

A MOTHER-OF-PEARL INLAID BLACK LACQUER SQUARE TRAY

17TH CENTURY

The square tray is finely inlaid with a scene depicting scholars and attendants gathering in a garden viewing at paintings, all enclosed by a border of scrolling tendrils to the wall.

7 $\frac{7}{8}$ in. (20 cm.) wide, Japanese wood box

HK\$120,000-180,000

US\$16,000-23,000

十七世紀 黑漆螺鈿嵌人物故事圖方盤

2983

A CARVED CINNABAR LACQUER 'PEONY' BRUSH AND COVER

MING DYNASTY, 15TH CENTURY

The brush handle and cover are finely carved through layers of cinnabar lacquer with peony blossoms amidst a profusion of leaves, bordered by a band of key-frets at the end of the cover and mouth of the brush.

10 in. (25.4 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

Compare with a nearly identical 'peony' brush and cover dated to the Xuande period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study - Inksticks and Writing Brushes*, Hong Kong, 2005, p. 135, no. 116 (fig. 1).

明十五世紀 剔紅牡丹紋筆管兼筆帽

比較北京故宮博物院藏一支近乎相同的宣德剔紅牡丹紋管兼毫筆，見故宮博物院藏文物珍品全集《文房四寶·筆墨》，香港，2005年，圖版116號（圖一）。



2983

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

2984

A CARVED TIXI LACQUER FOLIATE DISH

MING DYNASTY, 14TH-15TH CENTURY

The dish is carved through layers of black and red lacquer with a florette to the centre and four concentric bands of *nuyi* heads radiating outwards to the rim. The exterior is similarly carved with a band of *nuyi* heads above a straight foot.

10 $\frac{5}{8}$ in. (27 cm.) wide, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sold at Christie's Hong Kong, 30 May 2006, lot 1526

明十四 / 十五世紀 剔犀如意雲紋葵瓣式盤

來源

香港佳士得，2006年5月30日，拍品1526號

An identical dish in the Palace Museum, Beijing, is illustrated in *Zhongguo Qiqi Quanji*, 1995, pl. 38; while another from the Swedish Royal Collection is illustrated by J. Wirgin, 'Some Chinese Carved Lacquer of the Yuan and Ming Periods', *B.M.F.E.A. Stockholm*, no. 44, 1972, pl. 8, no. 10, together with related boxes, pls. 6 and 7, nos. 7 and 8. A slightly smaller dish inscribed with a Xuande mark, was sold at Christie's Hong Kong, 30 April 2001, lot 636.



2985

A CARVED CINNABAR LACQUER THREE-TIERED BOX AND COVER

MING DYNASTY, 15TH-16TH CENTURY

The foliate-shaped body is carved to each tier with large lychee fruits issuing from leafy branches. The cover is similarly carved in a large shaped cartouche with two dragonflies amongst further lychees borne on leafy branches. The design is repeated on the sides of the cover, all above a band of *ruyi*-head scrolls
7¼ in. (18.5 cm.) high

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

US\$110,000-150,000

While lychee decoration can often be found on cinnabar lacquer wares from the Ming and the Qing dynasties, it is rare to find tiered lacquer boxes with this decoration. A two tiered circular box and cover with lychee decoration is in the collection of the Palace Museum, Beijing, illustrated in, *Zhongguo meishu fenlei quanji - Zhongguo qiqi quanji - Ming*, Fuzhou, 1995, p. 78.

明十五/十六世紀 剔紅荔枝紋三層蓋盒

本蓋盒之造型與裝飾與北京故宮博物院所藏一件明中期剔紅荔枝紋二層圓蓋盒十分接近，參見《中國美術分類全集：中國漆器全集·明》，卷五，福州，1995年，頁78。



(another view 另一面)



THE PROPERTY OF A LADY
女史珍藏

2986

A RARE AND FINELY CARVED CINNABAR LACQUER TRAY

YONGLE INCISED SIX-CHARACTER MARK AND OF THE PERIOD
(1403-1424)

The octafoil-shaped tray is finely carved through thick layers of cinnabar lacquer with Zhou Dunyi and a scholar sitting in a pavilion within a bamboo grove beside a lotus pond, in the foreground a young attendant walking toward the pavilion carrying a tray holding a lotus flower, all amid ornamental rocks and trees reserved on a diaper-ground, the cavetto with a floral scroll depicting flowers in different stages of bloom including peony, chrysanthemum, camelia, and pomegranate, the reverse with camellia, chrysanthemum, begonia, and gardenia. The mouth rim is carved with a band of classic scroll. The six-character reign mark is incised in a vertical line to the left side of the brown-lacquered base.

7 in. (19.7 cm.) wide, Japanese wood box

HK\$ 1,500,000-2,000,000 US\$200,000-260,000

PROVENANCE

A Japanese private collection

Sold at Christie's Hong Kong, 29 May 2007, lot 1360

The present tray is a rare and classic example of the superb carved cinnabar lacquer wares produced during the Yongle reign. The decoration on the tray portrays the story of the Song-dynasty literati Zhou Dunyi (1017-1073) expressing his love of lotus, a subject matter that was popular during the Yuan dynasty, and evidently into the Ming dynasty. Compare a similar Yongle-marked hexa-lobed dish carved with the same subject matter but with Zhou Dunyi and an attendant inside the pavilion from the Baoyizhai Collection, sold at Sotheby's Hong Kong, 8 April 2014, lot 35.



(mark)

明永樂 剔紅愛蓮說圖海棠式盤

「大明永樂年製」填金楷書刻款

來源

日本私人舊藏

香港佳士得，2007年5月29日，拍品1360號

明代永樂、宣德時期，由於宮廷參與漆器的製作，剔紅漆器的品質達到前所未有的高峰。此盤作工堅實，漆質細膩，打磨圓潤，構圖平衡，為該時期剔紅漆器之佳作。此盤心主題為愛蓮說圖，亭內見周敦頤及一名高士談經論道，人物、涼亭、竹林、蓮池等刻劃細膩，佈局協調，天空、江水、池水分以不同的幾何形刻線，豐富了畫面的視覺效果。內壁刻以四種共八朵纏枝花卉，分別為牡丹、菊、茶花及石榴花，外壁構圖類似，但花卉為牡丹、菊、海棠及梔子。底部髹褐漆，左側陰刻「大明永樂年製」款。

似無相同形狀及題材的剔紅盤經著錄。比較抱一齋舊藏一件構圖、錦地細節等與此略異但題材相同的剔紅葵瓣式盤，2014年4月8日於香港蘇富比拍賣，拍品35號。





PROPERTY OF A GENTLEMAN
士紳珍藏

2987

A FINELY CARVED CINNABAR LACQUER 'BOYS' CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover is elaborately carved with a scene of children playing in a pavilion garden, some playing musical instruments, some dancing or playing with wood horses. The scene continues over the edge of the cover and the box depicting further boys at play, all on a finely carved diaper-ground.

5¾ in. (14.5 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

清乾隆 剔紅嬰戲圖圓蓋盒

It is rare to find lacquer boxes of the Qianlong period so deeply and roundly carved with designs of such intricate and complex composition. Compare with three very similar Qianlong 'boys' boxes and covers, one with a Qianlong mark from the Palace Museum, Beijing, illustrated in *Zhongguo Meishu Quanji, Lacquer*, Vol. 8, no. 168, p. 168; another illustrated in *Le Musée Chinois de l'Impératrice Eugénie*, p. 49; and a third in The Asian Art Museum of San Francisco illustrated by Hai-Wai Yi-Chen, *Chinese Art in Overseas Collections, Lacquerware*, 1987, pl. 155.

See a very similar example sold at Christie's Hong Kong, 5-6 November 1997, lot 911, another slightly larger example, depicting the same subject of 'hundred boys', sold at Christie's Paris, 14 December 2011, lot 41, and a third one sold at Sotheby's London, 16 May 2018, lot 38.



2988

A FINELY CARVED LOBED CINNABAR LACQUER BOX AND COVER

QIANLONG PERIOD (1736-1795)

The box is of cinquefoil shape, the top is crisply carved in high relief to the upper surface with a raised central cartouche depicting a gathering of four immortals and two attendants in a mountainous landscape with rocks, pine and *wutong* trees, all enclosed within a peach, bat and peony border. The sides are carved with a swirling crashing wave design, and the foot with a band of key-fret border. 12¾ in. (32.5 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's London, 15 October 2019, lot 15

Compare a carved red lacquer box of this shape also of Qianlong date, carved with a different figural scene within a very similar border and with very similar waves on the sides, in the National Palace Museum collection, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei, 2008*, no. 109.

清乾隆 剔紅山水人物圖梅花式蓋盒

來源

倫敦佳士得，2019年10月15日，拍品15號

比較台北故宮博物院藏一件器型類似的例子，見《和光剔彩－故宮藏漆》，台北，2008年，圖版109號。



THE PROPERTY OF A LADY
女史珍藏

2989

A RARE PAIR OF IMPERIAL CARVED CINNABAR LACQUER 'DRAGON' BOWLS

QIANLONG INCISED AND GILT SIX-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

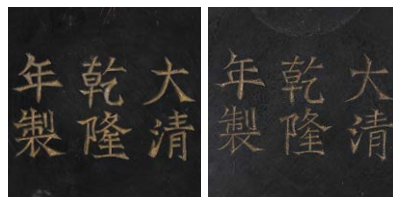
The exterior of each bowl is finely carved through layers of cinnabar lacquer in high relief with six striding five-clawed horned dragons amidst scrolling clouds against a diaper-ground of dark green lacquer, above the circular foot decorated with a key-fret band, the interior lined to the mouth rim with gilt-metal.

8¼ in. (20.8 cm.) diam.

(2)

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

US\$110,000-150,000



(marks)

清乾隆 御製剔紅雲龍大盃一對 「大清乾隆年製」填金刻款



PROVENANCE

Collection of an American gentleman

Sold at Christie's Hong Kong, 29 November 2005, lot 1564

Similar Qianlong-marked bowls of this design and size with lacquered interiors are preserved in the National Palace Museum, Taipei, see one illustrated with matching bowl stand in *Gugong Qici Tezhan Mulu*, 'National Palace Museum Special Exhibition of Lacquerwares', Taipei, 1981, no. 47, and included in the online archive (fig. 1).

Another pair of shallow bowls, unmarked, was sold at Christie's Hong Kong, 29 April 2000, lot 598.

來源

美國士紳舊藏

香港佳士得，2005年11月29日，拍品1564號

盃外壁雕龍三對穿梭雲氣之間，深綠漆地雕天文錦地，口緣、圈足各飾弦紋及回紋。底髹黑漆，中央有填金刻「大清乾隆年製」款。漆色亮麗飽滿，用刀熟練，全器華麗穩重。清宮舊藏中可見尺寸、造型相同，內為黑漆的乾隆款剔紅雲龍紋盃，其中一例與盃托載於《故宮漆器特展目錄》，台北，1981年，圖版47號，及博物館典藏資料檢索系統（圖一）。



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





2990

A RARE PAIR OF CARVED
CINNABAR LACQUER 'DA JI'
DOUBLE-GOURD FORM VASES

QIANLONG PERIOD (1736-1795)

Each vase is well carved on the upper and lower body with four circular medallions, those on the upper body enclosing the character *da*, those on the lower body the character *ji*, reserved on a diaper ground within a *myi*-head border surrounded by a dense ground of lotus scroll and the *bajixiang*, Eight Buddhist Emblems, the waist encircled by a green-lacquered, 'ribbon' tied in bows at the sides, all between pendent scroll-filled blades below the mouth and on the spreading foot.

12 $\frac{3}{4}$ in. (31.6 cm.) high, wood stands (2)

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

US\$240,000-340,000

PROVENANCE

Collection of Colonel P-L (1826-1896)(by repute)
Sold at Mathias & Oger-Blanchet, Paris, 9 December
2019, lot 58

Compare with a pair of nearly identical vases sold at
Christie's New York, 20 September 2002, lot 171.

清乾隆 剔紅綬帶大吉葫蘆瓶一對

來源

P-L 法國海軍上校 (1826-1896) 舊藏 (傳)

Mathias & Oger-Blanchet, 巴黎, 2019年12月9日,
拍品 58 號

近似的剔紅大吉葫蘆瓶多無綬帶, 本對瓶相當罕見。比較
2002年9月20日紐約佳士得拍賣近似一對, 拍品 171 號。





2991

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

2991

A CARVED CINNABAR LACQUER HEXALOBED BOX AND COVER

QING DYNASTY, 18TH CENTURY

The cover of elongated hexalobed form is carved with a cartouche of conforming shape in the centre depicting a scholar accompanied by his attendant in a fenced garden looking over a lotus pond. The sides of the cover and box are carved with ogival cartouches enclosing florette-diaper divided by the *Bajixiang*, 'Eight Buddhist Emblems'. The interior and base are lacquered black.

6 $\frac{1}{16}$ in. (15.6 cm.) long

HK\$ 120,000-200,000

US\$16,000-26,000

PROVENANCE

Sold at Christie's Hong Kong, 5 April 2016, lot 170

清十八世紀 剔紅高士賞蓮圖蓋盒

來源

香港佳士得，2016年4月5日，拍品170號



2992

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION
亞洲重要私人珍藏

~2992

A RARE HUANGHUALI 'HEART-SHAPED' WASHER

QING DYNASTY, 18TH CENTURY

The washer is carved and hollowed from a piece of *huanghuali* burl wood, naturally formed as a heart. The interior is covered in red lacquer and the exterior is carved with a two-character seal mark reading 'Yuan Mei'.

5 $\frac{7}{8}$ in. (15 cm.) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Nicholas Grindley LLC

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.

清十八世紀 黃花梨心形洗 「袁枚」篆書刻款

來源

Nicholas Grindley 古董商

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。



2992 (mark)

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

2993

A SMALL 'IMITATION-REALGAR' GLASS MALLETT VASE

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

The vase has a dome-shaped body and a tall, cylindrical neck rising
to a lipped rim. The glass is of bright orange colour.
3¼ in. (9.5 cm.) high

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

US\$91,000-130,000

PROVENANCE

Hugh Moss, 2008

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection
Volume Two - Glass, Hong Kong, 2011, p. 130-131, no. 1522

清乾隆 仿雄黃玻璃紙槌瓶 方框「乾隆年製」楷書刻款

來源

莫士搆，2008年

Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection
Volume Two – Glass》, 香港, 2011年, 130-131頁, 圖錄
1522號



(mark)



PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

2994

A LARGE AND RARE BLUE GLASS FACETTED BRUSH WASHER

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

The washer of compressed form has faceted sides rising from a flat base to a sunken lipped mouth. The glass is of a vibrant transparent blue tone.

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

HK\$180,000-350,000

US\$24,000-45,000

PROVENANCE

Hugh Moss, 2006

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume Two - Glass, Hong Kong, 2011, p. 30, no. 1318

清乾隆 透明藍玻璃洗 雙方框「乾隆年製」篆書刻款

來源

莫士搵，2006年

Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume Two – Glass》, 香港, 2011年, 圖錄30頁, 圖版1318號



(mark)



2995

A VERY RARE OPAQUE PINK GLASS
'LOTUS' BOWL

QIANLONG PERIOD (1736-1795)

The vessel is modelled in the shape of a lotus flower, with the exterior carved with overlapping lotus petals. The opaque glass is of an even pale pink colour.

4½ in. (11 cm.) diam.

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE

Property from the collection of Geronimo Berenguer de Los Reyes, Jr.

清乾隆 粉紅玻璃蓮瓣盃

來源

Geronimo Berenguer de Los Reyes, Jr. 舊藏



2996

AN IMPERIAL RED-OVERLAY WHITE GLASS 'KUI-
DRAGON' VASE

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

The finely formed vase is carved to the bulbous body in relief through the rich ruby-red overlay to the opaque white ground with four shaped cartouches each formed by a pair of confronting *kui*-dragons, all between two scrolling flower bands to the shoulder and above the foot. The mouth rim is decorated with stylised lappets and the everted foot with cloud scrolls.

7 $\frac{1}{8}$ in. (18.3 cm.) high

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

US\$370,000-450,000

清乾隆 涅白地套紅玻璃夔龍紋尊 雙方框「乾隆年製」楷書刻款



(base 底部)



2996 Continued

It appears the present vase is a pair to a virtually identical vase sold at Christie's New York, 21-22 March 2013, lot 1423 (fig. 1). Both vases are decorated in the two glass-working techniques, which combines the extraordinary skills of the carver with the technical achievements forged in the Imperial glass workshop during the Qianlong period. A related red-overlay glass vase from the Qianlong period is illustrated in *Elegance and Radiance: Grandeur in Qing Glass, the Andrew K.F. Lee Collection*, Hong Kong: Art Museum, the Chinese University of Hong Kong, 2000, p. 280, pl. 104. A related Imperial four-colour glass hu-form vase from the Shorenstein Collection was sold at Christie's Hong Kong, 1 December 2010, lot 2929. Compare also to a related Imperial ruby-red overlay white glass bottle vase from the Qianlong period, sold at Christie's Hong Kong, 30 May 2018, lot 2914.

本拍品與紐約佳士得2013年3月21-22日拍賣，拍品編號1423(圖一)，清乾隆御製涅白地套紅料拐子龍紋尊近似，應原為一對。兩瓶皆以涅白地套紅料法製作，由乾隆時期宮廷造辦處精心製作。近似乾隆時期白地套紅料作品，參見《虹影瑤輝——李景勳藏清代玻璃》，香港中文大學，2000年，頁280，圖104。另有一件清乾隆御製涅白套三色料雙龍耳尊，由香港佳士得2010年12月1日，妙色瑩然——舒思深伉儷珍藏宮廷御製藝術珍品專場拍出，拍品編號2929。此外亦可比較一件清乾隆涅白地套紅料長頸小瓶，拍賣於香港佳士得2018年5月30日《浮生閑趣》專場，拍品編號2914。



fig. 1
圖一



2997

A GREENISH-WHITE JADE 'PEACH' BOX AND COVER

QING DYNASTY, 18TH CENTURY

The box and cover are each formed as one half of a single peach joined by a branch, and carved on the exterior with leafy branches and a bat. The stone is of a pale celadon tone with some light fissures.

4¼ in. (10.6 cm.) across

PROVENANCE

Spink and Son Ltd., London (according to label)

HK\$200,000-300,000

US\$26,000-39,000



(another view 另一面)

清十八世紀 青白玉蟠桃形蓋盒

來源

Spink and Son Ltd., 倫敦 (據標籤)



2998

A WHITE JADE 'ZODIAC ANIMALS' BOWL AND COVER

QIANLONG PERIOD (1736-1795)

The bowl is finely carved to the sides with shaped cartouches, each enclosing two of the twelve zodiac animal figures, between intricate foliate motifs to the rim, raised on a flared stepped foot. The domed cover is carved to the sides with shaped cartouches, each enclosing a double happiness character, *xi*, below a hollow finial in the form of the leafy top of a pomegranate divided by four angular handles suspending loose rings. The stone is of an attractive mottled cream and pale celadon tone.

5¾ in. (14.5 cm.) diam., box

HK\$60,000-80,000

US\$7,800-10,000

Compare with a chicken-bone jade 'zodiac animal' bowl of this form and pattern but without its cover from a distinguished European Collection, sold at Christie's Hong Kong, 28 May 2021, lot 2713 (fig. 1).



fig. 1
圖一

清乾隆 青白玉十二辰紋蓋盃

比較一件器形及紋飾與本拍品相似的鷄骨白玉十二辰紋盃，拍賣於香港佳士得，2021年5月28日，拍品2713號（圖一）



2999

AN EXTREMELY RARE IMPERIAL
WHITE AND RUSSET JADE 'DRAGON'
BRUSHWASHER

QIANLONG PERIOD (1736-1795)

The boulder of irregular shape is well hollowed on the interior to form the receptacle. The exterior is elaborately carved in high relief with three lively five-clawed dragons. Each dragon is depicted with its head resting above the mouth rim, the body emerging out of dense *nuyi*-clouds, all three dragons are in pursuit of a flaming pearl in the near distance, above crested waves on the underside.

12¾ in. (32 cm.) long, stand

HK\$9,000,000-12,000,000 US\$1,200,000-1,500,000

PROVENANCE

Edward I. Farmer, New York, c. 1930
Count Primo Alsocernatoni Louis von Cseh, New York
Sold at Christie's London, 16 July 1963, lot 15
Collection of Alan and Simone Hartman
Sold at Christie's Hong Kong, *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II*, 27 November, 2007, lot 1504

LITERATURE

The Horizon Book of the Arts of China, 1969, p. 75
Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 45

EXHIBITED

China House, New York, *Selections of Chinese Art*, 1967, Catalogue, no. 6
Christie's New York, 13-26 March 2001
Museum of Fine Arts, Boston, August 2003-December 2004

清乾隆 御製青白玉雲龍洗

來源

Edward I. Farmer, 紐約, 約 1930 年
Primo Alsocernatoni Louis von Cseh 伯爵, 紐約
倫敦佳士得, 1963 年 7 月 16 日, 拍品 15 號
哈特曼伉儷舊藏
瑰玉清雕 – 重要玉器珍藏 (II), 香港佳士得, 2007 年 11 月
27 日, 拍品 1504 號

出版

《The Horizon Book of the Arts of China》, 1969 年, 頁 75
Robert Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》, 香港, 1996 年, 圖版 45

展覽

China House, 紐約, 《Selections of Chinese Art》, 1967 年,
圖錄圖版 6 號
紐約佳士得, 2001 年 3 月 13-26 日
波士頓美術館, 2003 年 8 月-2004 年 12 月



(base 底部)





fig. 1 Collection of the Yiheyuan
圖一 頤和園藏品



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

2999 Continued

The original rough boulder of the present brushwasher would have been of considerably large size. It is interesting to note the artist's ability in working the natural irregular form of the boulder to convey an overall ethereal theme of dragons emerging out of dense clouds, permitting a portrayal of inquisitive dragons resting their heads just above the mouth rim of the vessel. The interior is well hollowed whilst the thick sides are carved in high relief on the exterior to provide the viewer with a sense of depth created by the multiple layers of clouds.

The unusual treatment of the whirlpool on the underside where it forms the base of the vessel appears on earlier jade carvings dating to the 16th/17th century Ming dynasty period, such as the white jade mythical dragon-tortoise shaped water container, included in the exhibition, *Arts from the Scholars Studio*, University of Hong Kong, 1986, p. 158, no. 131; and a large spinach-jade bowl from the Bamble North collection, sold at Sotheby's London, 18 June 1968, lot 150.

The earliest example of this form of wave-like base on jade is a massive wine basin measuring 493 cm. across the body, carved in shallow relief with mythical sea creatures on the exterior, and known as the *Dushan dayuhai*, the 'Du Mountain Wine Sea'. This basin, used as a wine vessel, was believed to have been commissioned by Khubilai Khan, who placed it in the Guanghan Palace on the Hill of Myriad Years, located on an island on Beihai Lake in Beijing. The vessel disappeared during the turbulent transitional years between the Yuan and Ming dynasty, although its existence was known during the Ming period. The basin was later rediscovered by Emperor Qianlong in 1745, who found priests using it as a container for preserved vegetables. Qianlong was so impressed with the basin that he composed three poems based on the vessel and had the text inscribed onto the vessel.

It is rare to find such massive jade brush washers decorated elaborately with powerful dragons emerging out of clouds. A brushwasher of even larger size (55 cm. long), dated to the Qianlong period, inscribed with an Imperial inscription is preserved in the *Yihe Yuan*, Beijing, and illustrated in *The Treasure of Imperial Jade – The Collection of the Qing Court Special Exhibition*, Beijing, 2018, no. 50 (fig. 1). Compare also to two other brushwashers decorated with similar motif, one of pale celadon jade in the collection of the National Palace Museum, Taipei (fig. 2); and another grey jade brushwasher of much smaller size (19 cm. diam.) in a Hong Kong private collection which was exhibited in *The Treasure of Imperial Jade – The Collection of the Qing Court Special Exhibition*, Beijing, 2018, no. 42. Other Qianlong examples include the large green jade vessel, formerly from the H. R. Bishop collection, now in the Metropolitan Museum of Art, p. 30; the white jade example in the collection of Lady Lever, illustrated by S. C. Nott, *Chinese Jade*, London, 1936, pl. C1; and a spinach-green brushwasher dated to the Kangxi period, sold at Christie's Hong Kong, 29 May 2007, lot 1401.

The imagery of dragons emerging out of clouds is a popular theme disseminated from Southern Song dynasty paintings traditionally attributed to the renowned artist Chen Rong (circa 1189-1259). Compare a handscroll painting attributed to Chen Rong depicting a single dragon striding out of misty clouds, in the Palace Museum collection, Beijing, illustrated in *Zhongguo Huihua Quanji*, Zhejiang Renmin Meishu Chubanshe, vol. 4, 1999, p. 171, no. 132; and another depicting nine dragons by the same artist in the Boston Museum of Fine Art, illustrated, *op. cit.*, pp. 166-9, nos. 127-130. The dragons on the Boston handscroll are variously portrayed rising out of crested waves, clambering on jagged rocks, half-submerged in clouds and in pursuit of a pearl. All these attributes clearly provided the inspiration for later works of art, particularly in scholar's objects, such as present brushwasher.

洗青白玉質，內掏空，圓形敞口。外壁隨形高浮雕雲龍紋，三條龍俯伏於器口，虎視眈眈地看着對岸的火珠，龍身隱顯於層層疊疊的靈芝雲海之中。底部較平，雕水渦紋，浪花四濺。此器運用高浮雕技法雕琢而成，運刀如筆，意到筆成。北京故宮博物院研究員楊伯達先生認為，此洗是「外白內青」或「半白半青」，屬於地質學上由白玉過渡到青玉的典型標本。

這種洗形玉器源自蒙古汗盛酒的海。現今位於北海公園中的元代瀆山大玉海應為此類高浮雕雲龍洗之靈感來源。瀆山大玉海原為忽必烈之玉器，明至清初期間，被移至西華門外的真武廟，曾被道人用作菜甕。乾隆十年（1745年），瀆山大玉海被重新發現，乾隆皇帝以千金易得，將大玉海移回宮內，並於其腹內刻製三首御製詩及序文，述說其外型特色及來歷。清宮舊藏的玉洗中多有類似這件雲龍玉洗者，如頤和園珍藏刻有御題詩一件（圖一）、台北故宮博物院所藏一件（圖二）。另有私人珍藏一例、畢曉普贈于大都會博物館一例、Lever女士珍藏一例，及香港佳士得 2007 年 5 月 29 日拍賣一例，拍品 1401 號。



PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3000

A WHITE JADE XIEZHI-FORM PAPER WEIGHT

MING DYNASTY (1368-1644)

The jade is well carved and pierced as two recumbent single-horned *xiezhi* lying side by side, each holding one end of a *lingzhi* sprig. 2¾ in. (7 cm.) wide

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Roger Keverne, London
Hugh Moss, August 1998

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade, Hong Kong, 2010, p. 109 and p. 292, no. 892

明 白玉獬豸鎮紙

來源

Roger Keverne, 倫敦
莫士搗, 1998年8月
Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade》, 香港, 2010年, 圖錄109頁



3000



3001

3001

A CHICKEN-BONE JADE MYTHICAL LION

QING DYNASTY (1644-1911)

The beast is carved seated on its haunches, with its head tilted to one side, baring teeth in a ferocious manner, its body is detailed with nodules of the spine and a bushy tail. Its broad head is detailed with bulging eyes and a curly mane.

4 in. (11.5 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

清 雞骨白玉臥獅

PROPERTY OF A EUROPEAN LADY
歐洲私人珍藏

3002

A WHITE JADE 'LAOZI' RECTANGULAR TABLE SCREEN

QIANLONG PERIOD (1736-1795)

The jade is finely carved to one side with Laozi riding on a buffalo accompanied by an attendant amidst pine trees in a mountainous retreat. The reverse is carved with two deer amongst trees. The stone is of an even white tone with a few spots of russet inclusions. 7½ in. (18 cm.) high, spinach-green jade stand.

HK\$400,000-600,000

US\$52,000-77,000

Compare to a white jade table screen of very similar motif and size from the Florence and Herbert Irving Collection, sold at Christie's New York, 21 March 2019, lot 1115.

清乾隆 白玉老子出關圖硯屏



PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3003

A WHITE JADE BIXIE

MING DYNASTY (1368-1644)

The winged beast is boldly carved with its head well-defined with bulging eyes and piercing fangs. The body is detailed with a ridged spine and bifurcated tail. The stone is of a light celadon tone with some cloudy white inclusions.

2½ in. (6.5 cm.) wide

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Hugh Moss, October 2000

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade, Hong Kong, 2010, p. 110, no. 1006

明 白玉辟邪

來源

莫士搗，2000年10月

Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade》, 香港, 2010年, 圖錄110頁



3003

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3004

A CELADON AND BLACK JADE CARVING OF A BUDDHIST LION

MING DYNASTY (1368-1644)

The beast is finely carved in the round, modelled as a recumbent Buddhist lion, its body coiled with its head facing toward its bushy tail, detailed with a long mane and bulging eyes.

3 in. (7.8 cm.) wide, box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

J.J. Lally, New York, April 2007

LITERATURE

FranzArt: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade, Hong Kong, 2010, p. 113 and p. 307, no. 1334

明 玉雕獅子滾繡球把件

來源

藍捷理，紐約，2007年4月

Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade》, 香港, 2010年, 圖錄113頁



3004

3005

AN IMPERIAL LARGE ARCHAISTIC CELADON JADE VASE, HU

QIANLONG FANGGU MARK AND OF THE PERIOD (1736-1795)

The vase is of a flattened baluster shape, carved on each side with a *taotie* mask between borders of scrolling clouds. The waisted neck is flanked by a pair of animal-head ring handles. The base is inscribed with a *Qianlong fanggu* mark.

10¾ in. (27.3 cm.) high, box

HK\$800,000-1,200,000 US\$110,000-150,000

PROVENANCE

A distinguished Belgian private collection, and thence by descent

Sold at Bonhams London, 12 November 2015, lot 162

The four-character *Qianlong fanggu* mark may be translated as 'in imitation of antiquity'. The superb carving skills in the present lot, together with the imitation of the archaic bronze form, is evidence of the *Qianlong* Emperor's fascination with archaic and ancient objects, at the same time reflecting the zenith of craftsmanship during the *Qianlong* period.

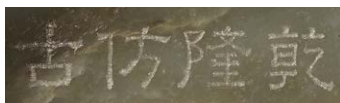
Compare to a jade vase and cover in archaic bronze form, inscribed with 'Daqing *Qianlong fanggu*' mark in the Beijing Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, no. 147. Compare also a green jade vase with *Qianlong fanggu* mark, sold at Sotheby's Hong Kong, 3 April 2018, lot 3638.

清乾隆 御製青玉雕饕餮紋雙獸耳活環扁壺 「乾隆仿古」刻款

來源

比利時私人舊藏，後由家族繼承倫敦邦瀚斯，2015年11月12日，拍品162號

器呈扁形，屬仿古彝器。橢圓形足，底部陰刻「乾隆仿古」款。整件器物雕工講究，造型典雅古樸，體現了乾隆的慕古情懷及仿古成就。可參考清宮舊藏中一例玉獸耳活環瓶，底刻「大清乾隆仿古」款玉瓶，見《故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版147。另可參考一件青玉獸首銜環鸞魚壺，底刻「乾隆仿古」款，拍賣於香港蘇富比，2018年4月3日，拍品3638號。



(mark)





3006

THE PROPERTY OF AN ASIAN FAMILY
COLLECTION
亞洲家族珍藏

3006

A WHITE JADE TRIPOD CENSER AND COVER

LATE QING DYNASTY

The compressed ovoid body is flanked by a pair of mythical beast handles suspending loose rings, and raised on three short cabriole legs emerging from lion masks. The finial of the flattened domed cover is carved in the round with two Buddhist lions playing with a ribboned ball. 6¼ in. (17.1 cm.) across, box

HK\$250,000-350,000

US\$33,000-45,000

晚清 白玉瑞獸耳三足爐



3007

THE PROPERTY OF AN ASIAN FAMILY
COLLECTION
亞洲家族珍藏

~3007

A WHITE JADE SNUFF BOT- TLE

The snuff bottle is of flattened, rounded square shape, the bottle is raised on an oblong foot ring, and the softly polished stone is of even tone. 2¼ in. (7 cm.) high.

The historical CITES paperwork for the stopper of 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.

HK\$120,000-180,000

US\$16,000-23,000

白玉鼻煙壺

本拍品之瓶蓋受制於 CITES 出入口限制。由於本拍賣品無法提供先前的 CITES 歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的 CITES 出口許可證。本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了解詳情。

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3008

AN ARCHAISTIC WHITE JADE 'MANDARIN DUCK' GROUP

KANGXI PERIOD (1662-1722)

Superbly carved with a flattened body with angular sides, the duck is carved with its long beak grasping a leafy peony spray rendered in openwork, the wings are decorated in low relief with tiered feathers extending from archaic scrolls, the creamy white stone suffused with russet inclusions.

3¾ in. (9.8 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Hugh Moss, late 1980s

Mary and George Bloch Collection, sold at Sotheby's Hong Kong, 23 October 2005, lot 60

Hugh Moss, October 2005

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection

Volume One - Jade, Hong Kong, 2010, p. 230 and p. 306, no. 1291

清康熙 白玉鴛鴦銜蓮擺件

來源

莫士搵，1980年代晚期

Bloch 伉儷珍藏，香港蘇富比，2005年10月23日，拍品60號

莫士搵，2005年10月

Franzart, the Lutz and Hedda Franz 珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume One - Jade》，香港，2010年，圖錄230頁



THE PROPERTY OF A LADY
女史珍藏

3009

A WHITE JADE FIGURE OF DONGFANG SHUO

QING DYNASTY, 18TH CENTURY

The jovial figure is well-carved in the round with his open mouth framed by a dense beard, his hair tied in a topknot. The immortal is characteristically depicted holding a large peach branch bearing three ripe peaches in his left hand, and his loose robes tied at the waist.

7 in. (17.7 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

清十八世紀 白玉雕東方朔擺件







(another view 另一面)

THE PROPERTY OF A LADY
女史珍藏

3010

A SUPERB WHITE JADE HEXAGONAL LOBED 'BAJIXIANG' TEA POT AND COVER

QIANLONG PERIOD (1736-1795)

The teapot is carved on the exterior with four panels that are decorated with the attributes of the Eight Immortals. It is carved on one side with a scroll handle and with a quatrefoil lobed spout on the other. The cover is of conforming hexagonal shape, carved to the exterior with six panels decorated with alternating bats and peaches.

7 $\frac{3}{8}$ in. (18.8 cm.) across the handles, box

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

US\$330,000-450,000

PROVENANCE

A French private collection

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, Catalogue no. 137

Compare to a teapot of rectangular form which is illustrated in *Jade, Ch'ing Dynasty Treasures from the National Museum of History*, Taipei, 1997, pl. 189. Another white jade lobed teapot and cover dated to the Yongzheng period is in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, p. 257, no. 212.

清乾隆 白玉雕八吉祥紋六方茶壺

來源

法國家族舊藏

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010 年, 137 號

白玉茶壺相當罕見。比較一件白玉長方茶壺, 載於《清代玉雕之美》, 台北, 圖錄圖版 189 號, 及北京故宮博物院藏一件雍正玉六瓣執壺, 參見《故宮博物院藏文物珍品全集, 玉器(下)》, 香港, 1995 年, 257 頁, 圖版 212 號。





(another view 另一面)

THE PROPERTY OF A LADY
女史珍藏

3011

A VERY RARE WHITE JADE HEXAGONAL FLUTED CUP AND CUP STAND

QIANLONG PERIOD (1736-1795)

The cup is carved on each facet with alternating flowers and peach. Another facet is carved with two seals, one inscribed with *jixiang*, and the other with *nuyi*. The cup stand is of conforming shape and carved with a central raised holder decorated with a *shou*-character medallion. The stone is of even white tone.

Cup: 2 $\frac{3}{8}$ in. (6.2 cm.) high

Cup stand: 5 $\frac{1}{4}$ in. (13.4 cm.) wide, box

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

US\$200,000-260,000

PROVENANCE

A French private collection

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, Catalogue no. 136

Compare with two other sets of Imperial jade cups and cup stands in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, p. 250-251, nos. 205-206.

清乾隆 白玉雕花卉紋吉祥如意六方盃及盃托一套

來源

法國家族舊藏

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010 年, 136 號

比較清宮舊藏中兩套白玉盃及盃托, 見《故宮博物院藏文物珍品全集, 玉器(下)》, 香港, 1995 年, 250-251 頁, 圖版 205-206 號。





3012

THE PROPERTY OF A LADY
女史珍藏

3012

A WHITE JADE MONKEY AND PEACH GROUP

QING DYNASTY, 17TH-18TH CENTURY

The jade is carved as a seated monkey on a rock, cradling a peach with its left hand, while reaching with its right hand to dislodge a bee perched on top of its head.

2¾ in. (6.9 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

An English private collection

LITERATURE

Marchant & Son, London, *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, 2000, no. 75

清十七/十八世紀 白玉靈猴獻壽把件

來源

英國私人珍藏

出版

Marchant & Son, 倫敦, 《75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections》, 2000年, 75號

THE PROPERTY OF A LADY
女史珍藏

3013

A CARVED AND PIERCED WHITE JADE 'MANDARIN DUCK' FINIAL

YUAN DYNASTY (1279-1368)

The finial is carved as a seated duck on top of an upturned lotus leaf. The bird is carved with a long crest, clasping in its beak intertwining branches of flowering lotus and prunus. The underside is drilled with four small holes for attachment.

2 in. (5 cm.) high

HK\$200,000-250,000

US\$26,000-32,000

PROVENANCE

The Rothschild family collection, by repute

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, catalogue no. 23

元 白玉透雕鴛鴦紋帽頂

來源

羅特希爾德家族舊藏 (傳)

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 23號



3013

THE PROPERTY OF A LADY
女史珍藏

3014

A PALE CELADON JADE LOTUS LEAF-FORM BRUSH WASHER

QING DYNASTY, 18TH-19TH CENTURY

The large brush washer is carved as a broad lotus leaf with upturned undulated sides and finely incised veins. It is carved to the interior in high relief with a crab, all supported on the underside by trailing stems, with one branch extending to the side with a lotus pod. The stone is of a pale celadon tone with some natural inclusions.

9 $\frac{1}{8}$ in. (23.3 cm.) long, box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

The collection of Lü Xianguang (1906-1994)

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, no. 14

清十八 / 十九世紀 青白玉雕二甲傳臚荷葉洗

來源

呂霞光珍藏

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 14號



(reverse 背面)



THE PROPERTY OF A LADY
女史珍藏

3015

A LARGE PIERCED WHITE JADE
'LONGEVITY' BELT PLAQUE

YUAN-MING DYNASTY (1279-1644)

The plaque is finely carved in openwork with three deer amongst pine, prunus, bamboo and *lingzhi*. To the top there are two birds in mid flight amongst clouds and above rocks, all against a reticulated background.

6 $\frac{1}{16}$ in. (15.7 cm.) long, box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

A French private collection

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, no. 34

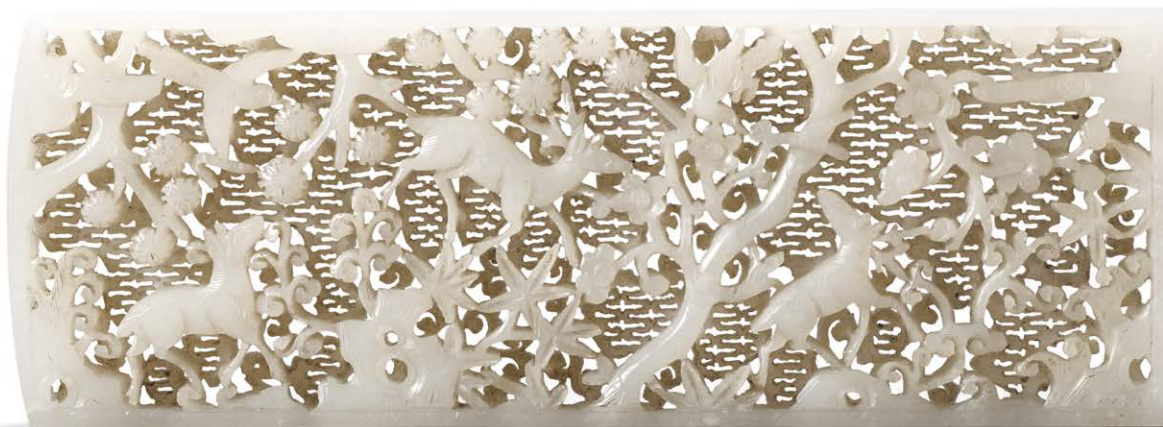
元/明 白玉鏤雕歲寒三友紋牌

來源

法國私人舊藏

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 34號



THE PROPERTY OF A LADY
女史珍藏

3016

A RARE MUGHAL WHITE JADE OCTAGONAL
BOX AND COVER

18TH CENTURY

The box and cover are attached with small suspension loops on both sides to hold the cover in place. The box is carved on each side with floral buds encircling a central rosette, all enclosed within a rope-twist border. Each facet on the narrow sides is similarly decorated.

2¹/₁₆ in. (5.2 cm.) wide, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

A French private collection

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, no. 53

十八世紀 痕都斯坦玉雕花卉紋八方盒

來源

法國家族舊藏

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 53號



(another view 另一面)



THE PROPERTY OF A LADY
女史珍藏

3017

A LARGE GREENISH-WHITE JADE 'BUDDHIST LION' GROUP

QING DYNASTY, 17TH-18TH CENTURY

The jade boulder is well carved as a reclining Buddhist lion, decorated with bulging eyes, a well-defined backbone, and finely detailed combed fur, its head turned, holding in its mouth the ribbon of a brocade ball, nestled between its front paws, while a young cub is clambering from the side.

9 $\frac{1}{8}$ in. (23.2 cm.) long, box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

John Sparks, London

An English private collection, acquired from the above on 25 April 1979

LITERATURE

Marchant & Son, London, *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, 2000, no. 88

清十七/十八世紀 青白玉雕太獅少獅擺件

來源

John Sparks, 倫敦

英國私人舊藏，於 1979 年 4 月 5 日購自 John Sparks

出版

Marchant & Son, 倫敦，《75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections》，2000 年，88 號



(another view 另一面)





(another view 另一面)

THE PROPERTY OF A LADY
女史珍藏

3018

AN IMPERIAL LARGE SPINACH-GREEN JADE 'DOUBLE-DRAGON' SEAL

QING DYNASTY, 18TH-19TH CENTURY

The square seal is surmounted by a finial in the form of a double-headed dragon. The beast is detailed with bulging eyes, sharp teeth, long whiskers and a scaly body, the two pairs of opposing horns conjoin above the articulated spine. The seal face has been left plain.

5½ in. (13 cm.) square, wood stand, box

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

US\$ 130,000-190,000

PROVENANCE

An English private collection

Sold by S. Marchant & Son, London, 23 September 1998

LITERATURE

Marchant & Son, London, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, 2010, catalogue no. 136

清十八 / 十九世紀 御製碧玉雕雙龍紐璽

來源

英國私人舊藏

S. Marchant & Son, 倫敦, 1998年9月23日

出版

Marchant & Son, 倫敦, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 2010年, 136號



THE PROPERTY OF A LADY

女史珍藏

3019

A MARBLE FIGURE OF A SEATED LION

TANG DYNASTY (618-907)

The ferocious muscular animal is carved seated on its haunches on a square base, its powerful forelegs stretched before it. Its head facing forward, bulging eyes, and fangs protruding from the mouth.

7⅞ in. (18.2 cm.) high

HK\$ 150,000-250,000

US\$20,000-32,000

PROVENANCE

Kochukyo, Tokyo, acquired by the current owner in February 1990

A number of examples of stone and ceramic lions, a potent symbol of the majesty and strength of the Tang, have survived. It has been suggested that the present example may originate from Dingzhou, Hebei Province. Cf. another marble sculpture of a lion in the Nelson-Atkins Museum of Fine Arts, Kansas City, illustrated in the *Handbook of the Collection*, vol. 2, p. 38, and by John Hay, *Masterpieces of Chinese Art*, pl. 2. Another similar lion is illustrated by Shen Zhiyu, ed., *The Shanghai Museum of Art*, no. 174. A limestone lion head with a similar expression was included by Eskenazi in his exhibition *Ancient Chinese Sculpture*, 1978, *Catalogue*, no. 23.

唐 大理石坐獅

來源

壺中居，東京，1990年2月



~3020

A PAIR OF HUANGHUALI SOUTHERN OFFICIAL'S HAT ARMCHAIR, NANGUANMAOYI

LATE MING DYNASTY, 17TH CENTURY

Each chair has a crest rail supported on curved rear posts and a S-shaped splat with unusual beaded spandrels where the crest rail meets the rear posts. The arm rails are supported on slender, tapering standing stiles terminating in the front posts above the arched and beaded apron, all resting on rounded-square legs joined by stretchers below the footrest.

45 $\frac{1}{8}$ in. (114.5 cm.) high, 23 $\frac{1}{4}$ in. (59 cm.) wide,
17 $\frac{7}{8}$ in. (45.5 cm.) deep (2)

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

US\$260,000-390,000

The 'southern official's hat' armchair differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. Compare the present pair to a very similar *nanguanmaoyi*, sold at Christie's New York, 16 September 2016, lot 1202, also with the added unusual feature of spandrels beneath the crest rail and below the arms. A chair of this type is also illustrated by Sarah Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2005, p. 117.

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.

晚明 黃花梨高靠背南官帽椅一對

圓材做，高靠背式樣。搭腦中部高拱，兩端下彎以挖煙袋鍋樺與腿足相接，後腿一木連做。「S」形背板寬厚流暢，背傾角弧度顯著。正面腿間設腳踏，左右及後方設步步高管腳帳，四腿外圓內方，側腳收分明顯。搭腦和扶手都不出頭的椅子，稱之為「南官帽椅」。南官帽椅為中國古典家具體系中最經典之形制。靠背搭腦上以挖煙袋鍋樺連接一木連做的後腿，形成流轉舒暢的線條，疏朗有致。而其中又以高靠背南官帽椅的等級較高，靠背板的大材需要精挑細選，高大的靠背氣勢恢弘。家具陳設以及使用亦反映出用者的權勢地位，而高靠背南官帽椅通常為主人或顯赫賓客所坐。清代宮廷畫家冷枚（活躍於 1703 至 1717 年）的《人物圖》描繪了眾仕女圍棋耍樂的場景，而當中女主人就坐的高靠背南官帽椅，明顯不同於其他仕女的坐具，突顯上座的地位，載於 1996 年國立故宮博物院出版《畫中家具特展》，圖錄圖版 29 號。此拍品為高靠背式，造型與一般南官帽椅不同，搭腦與腿足相交處及座面下都嵌小角牙。拍品造型與裝飾與紐約佳士得 2016 年 9 月 16 日拍品 1202 號一對南官帽椅相似，搭腦與腿足相交處也嵌小角牙。同類一對南官帽椅可咨討論，參見 Sarah Handler 《Ming Furniture in the Light of Chinese Architecture》，伯克利，2005 年，117 頁插圖。

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。





THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

~3021

A LARGE AND RARE *HUANGHUALI* FOUR-
DRAWER TABLE, *SITISHU'AN*

EARLY QING DYNASTY, LATE 17TH-EARLY 18TH CENTURY

The two-panelled top is set within a rectangular frame above four drawers and fitted with cloud-shaped corner spandrels. The whole is raised on shaped squared-section legs, joint by horizontal openwork floating panels carved with interlinked clouds and shaped aprons.

34½ in. (86.7 cm.) high, 91¼ in. (233.1 cm.) wide,
28⅞ in. (73.5 cm.) deep

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

US\$240,000-360,000

PROVENANCE

Acquired in the 2000s

清初 黃花梨四屨書案

來源

於 2000 年代購藏





3021 Continued

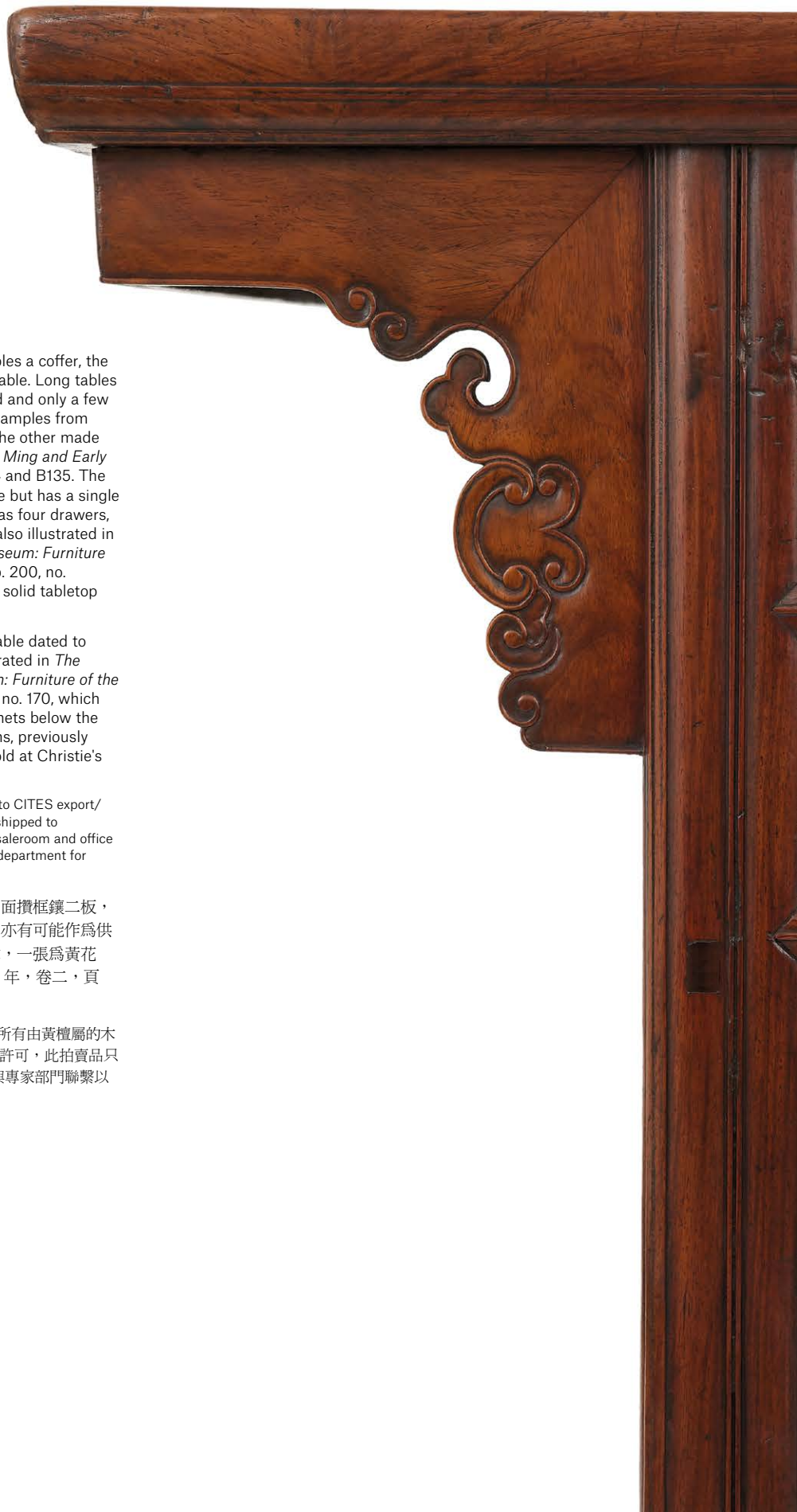
Although the overall shape of the present table resembles a coffer, the flat tabletop without raised ends suggests it is a long table. Long tables of this type with four drawers are extremely rare to find and only a few examples are known. Wang Shixiang illustrated two examples from the Palace Museum, Beijing, one made of *tielimu* and the other made of *huanghuali*, in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 122, pl. B34 and B135. The *huanghuali* table is of similar length to the present table but has a single drawer with hidden compartments. The *tielimu* table has four drawers, but is significantly smaller than the current table, and also illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 200, no. 170. The exceptionally long length of this table and the solid tabletop suggests this could have been used as an altar table.

Compare the present table with another four-drawer table dated to the Ming dynasty in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 200, no. 170, which also has a flat table top without everted ends and cabinets below the drawers. A coffer with three drawers and shaped aprons, previously in the collection of Dr. Frank E. and Lillian Whitacre, sold at Christie's New York, 18-19 March 2021, lot 840.

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.

四屨書案於中國古典家具形制中屬珍罕例。平頭案式，面攢框鑲二板，如此長度極具氣派，抽屨達四具，透雕裝飾富麗堂皇，亦有可能作為供桌。北京故宮博物院所藏抽屨書案兩張，一張為鐵力木，一張為黃花梨木製，著錄於王世襄《明式家具研究》，香港，1990年，卷二，頁122，圖版B34及B135。

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。





~3022

A RARE HUANGHUALI RECESSED-LEG WINE-TABLE, JIUZHUO

LATE MING-EARLY QING PERIOD, 17TH CENTURY

The table-top is set within a rectangular frame resting above cloud-shaped aprons and spandrels, all resting on slightly splayed legs of rectangular section, which are joined by a long stretcher to the front and pairs of stretchers to the sides.

32 $\frac{3}{4}$ in. (83 cm.) high, 54 $\frac{1}{8}$ in. (137.5 cm.) wide, 26 in. (66 cm.) deep

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

US\$160,000-260,000

PROVENANCE

Acquired in the 2000s

It is very rare to have a wine table with stretchers to the long side like the present table. A softwood table of very similar shape with long stretchers dated to the Hongwu period (1368-1398), excavated from the tomb of Prince Zhu Tan (1370-1390), now in the Shandong Provincial Museum, is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 77. no B38 (fig. 1). Side tables of this size and proportion were commonly used in daily activities, such as for writing, displaying objects, and also dining, as shown on paintings, illustrated by Wang Shixiang in *Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, p. 55. Compare the size and the shape of the aprons to a Ming dynasty *huanghuali* side table in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Beijing, 2002, p. 135, pl. 115.

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.

明末/清初 黃花梨酒桌

來源

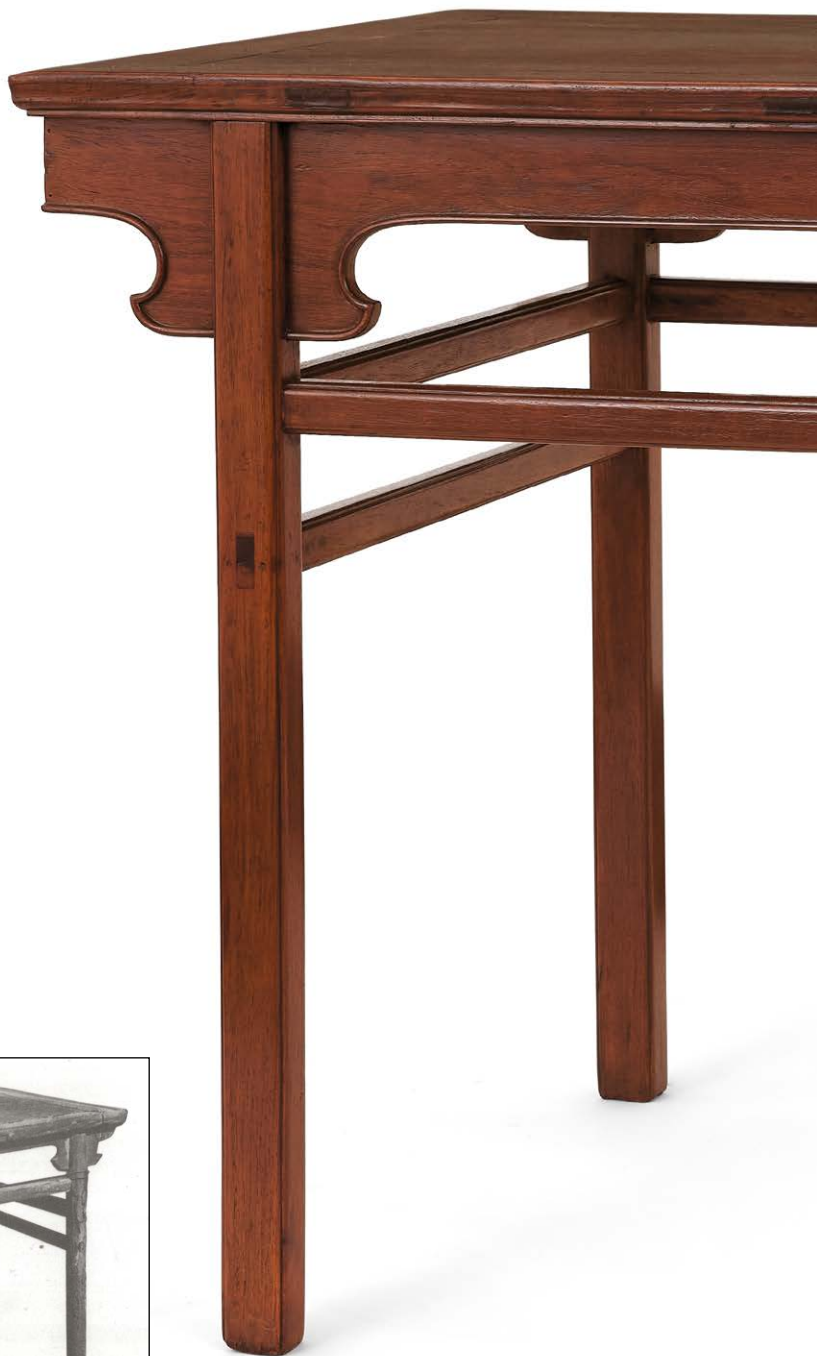
於 2000 年代購藏

酒桌牙板下安橫帳的結構極為珍罕，一般橫帳多只見於兩側雙腿間。如此獨特造型，具備早期傢俱風格。北京故宮博物院藏宋代佚名《槐蔭消暑圖》繪近似造型；明初洪武朱元璋子魯王朱檀墓出土相同造型之酒桌，著錄於王世襄《明式家具研究》，香港，1990年，卷二，78頁，圖B38號（圖一）。以上兩例皆非黃花梨，如本拍品之黃花梨例子極為少見，對比另一尺寸造型相若之明代花梨長方桌，藏於北京故宮博物院，故宮博物院藏文物珍品全集：明清家具（上）北京，2002年，頁135，編號115。

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
圖一





THE PROPERTY OF A LADY
女史珍藏

~3023

A PAIR OF HUANGHUALI SQUARE
CORNER DISPLAY CABINETS,
LIANGGEGUI

Each cabinet is set with attractively figured panels within narrow frames. The plain decorated doors open to reveal the shelled interior with two drawers, all below the upper display shelf enclosed by an openwork gallery carved with scrolling lotus and stylized *lingzhi* sprays. The whole resting on four short legs joined by carved and shaped aprons decorated with dragons amidst clouds confronting a flaming pearl.

52½ in. (132.2 cm.) high,

32½ in. (82.6 cm.) wide,

19¼ in. (50.1 cm.) deep

(2)

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

US\$210,000-340,000

PROVENANCE

Sold at Christie's New York, 28 March 1996,
lot 260

C.L. Ma, Hong Kong, 1996
Private American Collection

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.



(reverse 背面)

黃花梨鏤雕蓮紋亮格櫃

來源

紐約佳士得，1996年3月28日，拍品260號

馬可樂，香港，1996年

美國私人舊藏

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。





THE PROPERTY OF A GENTLEMAN
士紳珍藏

~3024

A HUANGHUALI DUAN STONE-INSET SIDE
TABLE, QIAOTOU'AN

LATE MING - EARLY QING DYNASTY, 17TH CENTURY

The Duan stone is set within a rectangular frame with everted ends above a waist with plain aprons and phoenix-shaped, aprons all supported by 'giant-arm' braces and resting on square-sectioned legs ending in hoof feet.

35³/₈ in. (89.7 cm.) high, 32¹/₂ in. (82.6 cm.) wide,
17¹/₂ in. (44.5 cm.) deep

HK\$300,000-600,000

US\$39,000-77,000

PROVENANCE

Acquired in Hong Kong in 1988

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.

明末 / 清初 黃花梨束腰嵌端石翹頭案

來源

1988 年購於香港

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。



THE PROPERTY OF A LADY
女史珍藏

~3025

A HUANGHUALI WAISTED CORNER-LEG TABLE

QING DYNASTY, 17TH-18TH CENTURY

The two-panel top is set within a rectangular frame above a narrow waist and shaped, beaded aprons with leafy scrolls and *ruyi*-heads to the corners, all supported on four square-sectioned legs with beaded edges joined by humpback stretchers terminating in hoof feet.

34½ in. (87.7 cm.) high, 58½ in. (148.7 cm.) wide,
19⅝ in. (49.7 cm.) deep

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

PROVENANCE

Sold at Christie's New York, 20-21 March 2014, lot 2291

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.

清十七/十八世紀 黃花梨束腰長方桌

來源

紐約佳士得，2014年3月20-21日，拍品2291號

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。



A MAGNIFICENT PAIR OF QIANLONG ZITAN
CHAIRS FROM A HONG KONG PRIVATE COLLECTION
香港私人珍藏御製乾隆紫檀扶手椅一對





A PAIR OF WESTERN STYLE 'ACANTHUS LEAVES' IMPERIAL ZITAN ARMCHAIRS

HU DESHENG, ASSOCIATE RESEARCHER, PALACE MUSEUM, BEIJING

This pair of armchairs is made entirely of *zitan* wood. The waist and the curved apron are carved with elaborate Western-style scrolls which extend to the cabriole legs ending in protruding feet resting on small ball pads above the rectangular floor stretcher. The seat frame is joined by the back splat with a protruding fan-shaped headrest which tilts back and curves to accommodate the natural form of the body. The S-shaped armrests are higher at the back to simulate the arms of horseshoe chairs. There are also openwork spandrels of scroll pattern under the top rail, that fit into the stiles, and in-between the seat frame and posts. The high relief carvings on the carved-out back splat and the headrest clearly display the influence of the ornamental style of Rococo design. These two armchairs are beautifully constructed in a grand style and the elaborate carvings are exceptional. In its splendid construction, rare and expensive *zitan* wood has been used throughout, including the back splat and well-curved cabriole legs. The generous use of material and elaborate carvings of Western-influenced designs are distinctive of the Guangzhou Style.

The characteristic 'Guangzhou style' or *Guangzuo* furniture in using substantially generous material is evident on the current lot. The back splats and the headrests are made of generously thick planks of wood. As the legs and stiles are crucial to the stability of the furniture, these are carved from solid material rather than built-up with matched veneers or piecework. This same principle is applied to other individual parts and members which provide an overall sense of heaviness and robustness to the furniture, as well as conveying their substantial size.

In order to keep consistency in their appearance, a single type of timber was selected to build each piece of *Guangzuo* furniture. The most sought after choices of timber were *zitan* and *hongmu*, and they were used throughout without having any parts supplemented with other forms of secondary wood. In addition, the furniture was polished without lacquer so as to display the desired quality of the wood with its tight grain and dark, rich colour.

The high-relief carving employed on *Guangzuo* furniture is elaborate, fluid and highly skilled. The well-finished and polished surfaces not only complement the design but they also reveal the lustrous tactile nature of the timber. The design and style of the present chairs are clearly influenced by the European design of Rococo art which was inspired by shell-like curves and natural patterns. The refined, deeply carved decoration was favoured by the Guangzhou workshops. By carving out the motifs against a reserved ground, the background areas have been carefully finished

and polished to an even surface, leaving no trace of the tool marks; this enhances the relief carvings giving them a greater sense of three-dimensionality. It is an extraordinary achievement by the Guangzhou workshops to have produced such a complicated and elaborate design.

The design and motifs on the *Guangzuo* furniture were examples of the innovative notion of blending Western and Chinese styles. During the 17th century, Western architecture, sculpture and painting skills were gradually accepted and adopted by the Chinese. From the Yongzheng to the Jiaqing period (1723-1820), the construction of European-style architecture flourished in China; the Western palaces in the Imperial Summer Palace, were the finest examples. Many of the features of Western architecture and interior decoration such as acanthus leaves were particularly favoured to match the design of the magnificent halls and the palaces within the western style palaces. In order to match the demand, the court had to place orders with the workshops in Guangzhou for custom-made furniture. At the same time, the Imperial workshops in Beijing recruited highly-skilled carpenters from Guangzhou to serve in the palace, and these workshops also produced innovative Western-style furnishings. Furniture made with traditional Chinese joinery and decorated with European-style motifs of scrolling leaves provided an opulence that matched the splendid palaces. European Rococo floral motifs favoured by the Chinese were similar to Chinese peony scrolls and lotus bloom; such designs varied and were generally termed *xifanlian*, or 'Western lotus scrolls'. The characteristic design of entwined scrolling leaves was often symmetrical and stretched out to fit the different shapes. The arrangements worked well both vertically and horizontally; the same applied to three-dimensional rounded shapes.

In addition to the Western-style motifs associated with Guangzhou-style furniture, quintessential Chinese designs were also employed. The most frequently used were 'dragons amidst clouds and waves', 'terrestrial diagram', 'clouds', 'phoenix', *kui* dragons, bats, stone chimes, flower branches and scrolls. Some Guangzhou-style furniture displays a combination of both Chinese and Western-style decorations. In other cases, there are examples of traditional Chinese-style furniture that have a slight hint of decorative influence from the West. On the whole, between 60-70 percent of the Guangzhou-made furniture showed a Western-style influence and this feature is invaluable in the identification of furniture.



紫檀雕西洋花扶手椅

胡德生 故宮博物院研究員

該椅兩件成對，紫檀木製成。面下有束腰，澎牙三彎式腿，足下帶承珠及托泥。牙條及腿浮雕西洋式番蓮紋，坐面以上裝靠背板及扶手，搭腦上拱並向後彎，使背板形成一定的背傾角。背板流線形，是根據人體脊背自然曲線設計而成。扶手後高前低，且作出向外彎曲的弧線，造型與圈椅扶手相當。後背板兩側及兩個扶手兩側六個空當隨形鑲透雕番草紋圈口牙條。椅背及搭腦以浮雕、透雕相結合手法飾西洋巴羅克紋飾。造型美觀，雄偉大氣，雕刻圖案精細入微。從用料看選料上乘，搭腦與背板均用寬厚的大料製成，四腿亦用很大的整料挖出大曲率的三彎腿。這種用料大氣、雕刻精細和裝飾西洋花的作法，具濃厚的廣式傢俱風格和特點。可視為廣式傢俱的典型代表。

廣式傢俱的特點之一是用料粗大充裕，以此為例，搭腦和背板都用很寬的材料作成，扶手也要用較寬的材料才能作出相應的曲線。四腿的用料關係到傢俱的牢固及穩定，因此，廣式傢俱的腿足、立柱等主要構件不論彎曲度有多大，一般不用拼接作法，而習慣用一塊木料挖成。其它部位也大體如此，所以廣式傢俱大都比較粗壯。

特點之二，廣式傢俱為講求木性一致，大多用一種木料製成。通常所見廣式傢俱，或紫檀、或酸枝，皆為清一色的同一木質。決不摻雜其它木材、而且廣式傢俱不加漆飾，使木質完全裸露，讓人一看便有實實在在，一目瞭然之感。

廣式傢俱特點之三，是裝飾花紋雕刻深浚，刀法圓熟、磨工精細。它的雕刻風格，在一定程度上受西方建築雕刻的影響，雕刻花紋隆起較高，個別部位近似圓雕。加上磨工精細，使花紋表面瑩滑如玉，絲毫不露刀鑿痕跡。由於雕刻較深而極富立體感。所飾西洋巴羅克花紋，翻轉迴旋，線條流暢。廣式傢俱喜用起地浮雕，圖案間隙留出襯地兒，在雕刻時，除圖案紋飾外，其餘則用刀鏟平，再經打磨平整。難有紋脈相隔，但從整個地子看，

決無高低不平的現象。在板面圖案紋理複雜，鏟刀處處受阻的情況下，能把地子處理的這樣平，在當時手工操作的條件下，是很不容易的。這種雕刻風格，在廣式傢俱中尤為突出。

廣式傢俱的裝飾題材和紋飾，也受西方文化藝術影響。明末清初之際，西方的建築、雕刻、繪畫等技藝逐漸為中國所應用，自清代雍正至乾隆、嘉慶時期，摹仿西式建築的風氣大盛。除廣州外，其它地區也有這種現象。如：在北京興建的皇家庭園，其中就有不少從建築從形式到室內裝修，無一不是西洋風格。為裝飾這些殿堂，清廷每年除從廣州定做、採辦大批傢俱外，還從廣州挑選優秀工匠到皇宮，為皇家製作與這些建築風格相協調的中西結合式傢俱。即以中國傳統工藝製成傢俱後，再用雕刻、鑲嵌等工藝手法裝飾西洋花紋。這種西式花紋，通常是一種形似牡丹的花紋，亦稱「西番蓮」。這種花紋線條流暢，變化多樣，可以根據不同器形而隨意伸展枝條。它的特點是多以一朵或幾朵花為中心，向四外伸展，且大都上下左右對稱。如果裝飾在圓形器上，其枝葉多作循環式，各面紋飾銜接巧妙，很難分辨它們的首尾。

廣式傢俱除裝飾西式花紋外，也有相當數量的傳統花紋。如：各種形式的海水雲龍、海水江崖、雲紋、鳳紋、夔紋、蝠、磬、纏枝或折枝花卉，以及各種花邊裝飾等。有的廣式傢俱中西兩種紋飾兼而有之；也有的廣式傢俱乍看都是中國傳統紋飾，但細看起來，總或多或少地帶有西式痕跡。這種裝飾手法在廣式傢俱中是屢見不鮮的。在眾多的廣式傢俱中，帶有洋式花紋或有西洋痕跡的約佔十之六七。為我們鑒定是否廣式傢俱提供了依據。

THE PROPERTY FROM A HONG KONG PRIVATE
COLLECTION

香港私人珍藏

3026

AN IMPORTANT PAIR OF WESTERN STYLE 'ACANTHUS LEAVES' IMPERIAL ZITAN ARMCHAIRS

QIANLONG PERIOD (1736-1795)

Each impressive chair is carved to the back splat in openwork in the form of a vase, decorated in the European Rococo style below the scrolled head crest. The arm crestrail and the arms are elegantly curved, openwork spandrels carved as scrolling leaves. The seating top is set within a rectangular frame above a narrow waist, all above elaborately carved aprons centred by a stylized lotus flower and acanthus scrolls resting on elegantly curved cabriole legs carved with shells raising from small ball feet above a rectangular floor stretcher.

44 in. (113 cm.) high, 27 in. (69.2 cm.) wide,
20¼ in. (51.5 cm.) deep (2)

HK\$10,000,000-15,000,000

US\$1,300,000-1,900,000

PROVENANCE

A Scottish family collection, early 20th century.

Sold at Christie's Hong Kong, 3 December 2008, lot 2503

清乾隆 御製紫檀雕西番蓮紋
束腰帶托泥扶手椅一對

來源

蘇格蘭私人舊藏，於 20 世紀初入藏
香港佳士得，2008 年 12 月 3 日，拍品
2503 號





~3027

A HUANGHUALI RECESSED-LEG TABLE,
PINGTOU' AN

LATE MING DYNASTY, 17TH CENTURY

The single-panel top is set within a rectangular frame with moulded edge above a plain beaded apron and mythical bird spandrels, all raised on four gently splayed legs of round section joined by a pair of stretchers.

31³/₈ in. (79.5 cm.) high, 59¹/₄ in. (150.5 cm.) wide,
18 in. (45.8 cm.) deep

HK\$4,200,000-5,800,000

US\$550,000-750,000

PROVENANCE

A New York Private Collection, acquired in 1997
Grace Wu Bruce, Hong Kong

EXHIBITED

The International Asian Art Fair, New York, 1997, p. 84

LITERATURE

Grace Wu Bruce, *Furniture from the Ming dynasty*, Beijing, 2010,
p. 59

Grace Wu Bruce, *A Choice Collection Chinese Ming Furniture*, Hong
Kong, 2011, p.96-99

The recessed-leg table is one of the most prevalent forms of Chinese furniture. The simple lines, rounded legs, and pairs of stretchers, are also among the most versatile and recognizable forms found in classical Chinese furniture construction intended for practical use.

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.

晚明 黃花梨夾頭榫鏤雕鳳紋平頭案

來源

紐約私人舊藏，於 1997 年購入
伍嘉恩，香港

展覽

紐約，《國際亞洲藝術博覽會》，1997 年，頁 84

出版

伍嘉恩《明式家具二十年經眼錄》北京，2010 年，頁 59
嘉木堂，25 週年紀念圖錄《選中之選 明式家具集珍》香港，
2011 年，頁 96-99

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。





(top view 頂部)





~3028

A PAIR OF HUANGHUALI MEDITATION SQUARE STOOLS,
CHANDENG

QING DYNASTY (1644-1911)

Each soft-mat seat is set within a plain frame resting on shaped aprons carved with *nuyi*-heads, supported on recessed round legs joined by round stretchers.

19 in. (48.2 cm.) high, 22 $\frac{7}{8}$ in. (58.2 cm.) wide, 22 $\frac{3}{4}$ in. (57.8 cm.) deep (2)

HK\$500,000-800,000

US\$65,000-100,000

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 黃花梨方禪凳一對

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。



~3029

A HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN

QING DYNASTY, 18TH CENTURY

The single-panel top is set within a rectangular frame above beaded and shaped aprons and spandrels carved in openwork with *ruyi*-heads, all resting on gently splayed legs of round section joined by pairs of stretchers to the narrow sides.

34½ in. (87.7 cm.) high, 86¾ in. (218.8 cm.) wide, 22¾ in. (57.5 cm.) deep

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

US\$370,000-450,000

The *ruyi*-form aprons and spandrels appear to have been a popular decorative theme on large tables during the late Ming and early Qing dynasties. For a zitan table of similar size with closely related *ruyi*-shaped spandrels in the Palace Collection, Beijing, see *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Beijing, 2002, p. 132, no. 112. Also compare to a slightly smaller *huanghuali* recessed-leg table with openwork *ruyi*-head spandrels and a *huanghuali hua'an* of very similar size, both from The Marie Theresa L. Virata Collection, sold at Christie's New York, 16 March 2017, lot 628 and lot 648.

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.

清十八世紀 黃花梨夾頭榫如意雲頭紋畫案

比較一張紫檀夾頭榫如意雲頭紋畫案，載於《故宮博物院藏文物珍品全集：明清家具（上）》，北京，2002年，頁132，編號112。另參考兩張黃花梨畫案，於紐約佳士得2017年3月16《家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏》拍賣，拍品628及648號。

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。





(top view 頂部)



~3030

A PAIR OF HUANGHUALI
'FOUR-CORNER EXPOSED'
ARMCHAIRS, SICHUTOU
GUANMAOYI

QING DYNASTY, 17TH-18TH CENTURY

Each chair has a sweeping crestrail supported on curved rear posts and an S-curved back splat carved with a *nuyi*. The outwards curving arms rest on curved front posts and side posts, all resting on the rectangular seat frame and above round-section legs joined by shaped aprons and stepped stretchers joined by a footrest at the front.

46 in. (117 cm.) high, 23 in. (58.5 cm.) wide,
19¼ in. (49 cm.) deep (2)

HK\$3,200,000-4,500,000

US\$420,000-580,000

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.

清十七/十八世紀

黃花梨四出頭官帽椅一對

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。







~3031

A HUANGHUALI RECTANGULAR INCENSE STAND, XIANGJI

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The top is set in a square frame above the narrow waist and the plain apron, all resting on elegantly curved cabriole legs ending in upturned tendril ball-shaped feet.

34 in. (86.5 cm.) high, 25 in. (63.5 cm.) wide,
18¾ in. (47.5 cm.) deep

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

US\$390,000-650,000

明末 / 清初 黃花梨束腰長方香几

Incense and other aromatics have been burned in Chinese culture since the Han dynasty and were used for both, secular and religious purposes. Censers were used not only to burn incense, but also to hold a variety of aromatic substances that can slowly release their scent. Censers and their stands would be placed in interiors, in Imperial offices, private residences but could also be placed in places of worship or used outdoors. Therefore, incense stands have become a standard piece within Chinese furniture for any individual who could afford luxury goods. The high waist and the graceful undulations suggest this stand could probably linked to Buddhism. High waisted pedestal stands, *xumizuo*, were commonly placed in front of Buddhist images. For further discussion on the use and shape of incense stands, see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol.1, p.52-54.

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.

中國的焚香文化源遠流長，最早可追溯到漢代香爐用途廣泛，可供燒香拜神，也能焚蘭燭，多置官府，邸舍，以及廟宇，室內外皆宜。香几，顧名思義，即陳放香爐的台几。有別於榻案一類實用品，香几更屬奢華象徵。香几外型傾向修長，結構工整對稱，一般不靠牆，而立於廳堂中央，使熏香時氤氳四溢。除焚香外，於明代木刻版畫所見，香几亦可擱石，置尊插花，或陳列珍玩。為香几的性能及形狀，請參閱王世襄《中國傢具賞鑒——明代與清代早期》，香港，1990年，卷二，頁52至54。

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。



~3032

A HUANGHUALI PAINTING TABLE,
QIAOTOU'AN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The single panel is set in the rectangular frame fitted with everted ends to each side. The whole is resting on plain aprons and spandrels, all supported on four circular-section legs, joined with double stretchers. 34½ in. (87.6 cm.) high, 87 in. (221 cm.) wide, 23½ in. (59.5 cm.) deep

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

US\$130,000-190,000

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.

明末 / 清初 黃花梨翹頭案

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。





(top view 頂部)



3033

A PAIR OF ZITAN THRONE-
TYPE ARMCHAIRS

QING DYNASTY, 18TH-19TH CENTURY

Each chair is set with a back splat in the shape of scroll-ends and carved with two confronting *kui*-dragons facing a tasselled chime. The shaped armrests are similarly decorated with *kui*-dragon, resting on the recessed waist with *kui*-dragon aprons underneath the square seat, all supported on straight legs and a rectangular floor stretcher.

36¼ in. (92 cm.) high,
26 in. (66 cm.) wide,
20¾ in. (53 cm.) deep

(2)

HK\$2,800,000-4,500,000

US\$370,000-580,000

清十八 / 十九世紀

紫檀夔龍紋扶手椅一對





THE PROPERTY OF A LADY
女史珍藏

3034

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

REPUBLIC PERIOD (1912-1949)

Each chair has a crestrail inset with a heavily carved panel decorated with various archaic vessels and baskets, flanked by similarly inset arm resting on the square sectioned seats. The narrow waist above plain, beaded apron extending to heavily carved beaded legs of square section joined by stretchers and terminating in hoof feet. Each table top is of square section and set within a thick frame above a narrow waist, all above a plain beaded apron similarly decorated as the armchair and continuing to square sectioned legs resting on hoof feet.

Each chair, 38¼ in. (98.6 cm.) high, 24 in. (61 cm.) wide, 18½ in. (47 cm.) deep

Each table: 30½ in. (77.3 cm.) high, 17½ in. (44.5 cm.) wide, 17½ in. (44.5 cm.) deep (6)

HK\$ 100,000-150,000

US\$ 13,000-19,000

民國 硬木博古圖扶手椅一組四件及束腰方几兩張



(part 部份)

THE PROPERTY OF A GENTLEMAN
士紳珍藏

3035

TWO KESI 'BIRTHDAY CELEBRATION' PANELS

QING DYNASTY, 18TH CENTURY

Each panel is finely worked in coloured silk to render fine details on blue ground, depicting scholars gathering and the arrival of Shoulao in the river landscape scene and courtyard dwellings. The panels are finely woven with details picked out in pigments. Approx. 17¼ x 77¼ in. (45 x 197.5 cm.), mounted (2)

HK\$280,000-400,000

US\$37,000-52,000

清十八世紀 緞絲賀壽圖軸兩幅



3036

AN UNUSUAL PAIR OF PAINTED ENAMEL
AND MOTHER-OF-PEARL LANTERNS

QIANLONG PERIOD (1736-1795)

Each painted to imitate spotted bamboo and inset on the interior
with thin mother-of-pearl sheets, together with two later red
lacquered and gilt stands (electrified).

11¾ in. (29.8 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Speelman Oriental Art, London, 16 June 1983
Mrs. Charles Wrightsman

LITERATURE

E. Eerdmans, *Henri Samuel: Master of the French Interior*, New York,
2018, pp. 208-9

清乾隆 銅胎畫琺瑯斑竹藥欄明瓦燈一對

清代的宮燈製作，通常由內務府造辦處統一管理，由造辦處
燈裁作製作。

來源

Speelman Oriental Art, 倫敦，1983年6月16日
購於 Mrs. Charles Wrightsman

出版

E. Eerdmans，《Henri Samuel: Master of the French Interior》，
紐約，2018年，圖錄208-209頁



PROPERTY FROM THE JIMENG SHANFANG COLLECTION
楫夢山房珍藏

3037

A PAINTED ENAMEL PANEL MOUNTED AS A SCREEN

QING DYNASTY, 18TH CENTURY

Mounted as a screen, the panel is finely enamelled in the *famille rose* palette with European subjects within a European scenery. The banks of the lake are landscaped with buildings, rocks and trees, with a cluster of architectural structures in the far-distance. 27½ in. (70.6 cm.) high overall

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of Hermann von Mandl of Vienna, merchant and Consul to the Netherlands in Beijing in the late 19th century
Sold at Sotheby's Hong Kong, 30 October 2002, lot 206

清十八世紀
銅胎畫琺瑯西洋人物圖插屏

來源

維也納 Hermann von Mandl 舊藏。Hermann von Mandl，商人，19世紀晚期荷蘭駐北京領事
香港蘇富比，2002年10月30日，拍品206號



3038

A VERY RARE AND LARGE GILT-LACQUERED BRONZE FIGURE OF WHITE TARA

QING DYNASTY, 18TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus base with a beaded rim. Her right hand is lowered in *varadamudra* and her left raised in *vitarkamudra* holding a stem. She is wearing a diaphanous *dhoti*, a sash, armlets and a necklace. Her hands and feet are cast with eyes, and her face with a serene expression. Her hair is fashioned into a high *chignon* and inset with the figure of the Amitabha. The body and feet of the figure are lacquered gold. 19¾ in. (50.5 cm.) high, box

HK\$1,500,000–2,500,000

US\$200,000–320,000

PROVENANCE

Acquired in Hong Kong, 1990

This large figure of White Tara belongs to a group some of which are known to have been given to the Qing court as tribute. A more elaborate example of this type is in the Yonghegong Temple, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Buddhist Statues of Tibet*, Hong Kong, 2003, no. 231. Another group of figures (one of which is illustrated in *Tibetan Buddhist Sculptures*, Beijing, 2009, no. 25) given by the Dalai Lama shortly after his reincarnation and now in the Palace Museum, Beijing, are also stylistically very similar, especially when comparing the ornaments of the figures.

清十八世紀 銅漆金白度母像

來源

1990 年購於香港

此尊白度母像為西藏製作並進貢給清廷的禮物。北京雍和宮藏有一件風格近似但衣飾較為複雜的白度母像，著錄於故宮博物院藏文物珍品大系《藏傳佛教造像》香港，2003年，圖版231號。另可參考一組由達賴喇嘛轉世靈童進貢給清廷的一組五尊無量壽佛像，其一著錄於故宮經典《藏傳佛教造像》北京，2009年，圖版25號，其風格與此尊十分類似，尤其是瓔珞飾品等的表現手法。



3039

A VERY RARE EMBROIDERED THANGKA DEPICTING SHADAKSHARI LOKESHVARA

MING DYNASTY, 15TH CENTURY

Finely embroidered in bright silk satin threads on a blue cotton ground, to depict the central figure of Shadakshari Lokeshvara seated upon a lotus flower head, the stem rising from a body of water flanked by mountains. The four-armed Lokeshvara holds prayer beads in his raised left hand and a lotus flower in his raised right while his primary two hands are held together at his chest with palms touching. His feet are upturned in *vajrasana*. Three figures float in aureoles above him in similar postures, from left to right, Shakyamuni Buddha, Amitabha Buddha, and the teacher Sakya Pandita (b.1182–d.1251); two further deities, Green Tara and Jambhala, are positioned at the bottom corners, each figure is identified in Tibetan Uchen script with the prefix “Homage to...”. A further inscription at the lower border in Tibetan reads *yon gyi bdag bo rab 'jam pa namkha' 'od zer bzhengs: ??i ching da Shen legs par 'grub bo* which may be translated as, ‘Commissioned by the patron Rabjam Namkha Odzer. May Daiching Dashen be well-accomplished.’

19% x 16% in. (49.8 x 42.7 cm.)

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

US\$110,000-150,000

PROVENANCE

A European private collection, acquired in the 1990s in the UK
An Asian private collection, acquired in 2002

LITERATURE

Chinese and Central Asian Textiles, Selected Articles from Orientations 1983-1997, Hong Kong, 1998, p. 235, in an advertisement from Jacqueline Simcox Ltd

It is very rare to find inscribed Thangkas dating to the early Ming dynasty. This example, in remarkably good condition, was carefully preserved as a precious artifact over most of the last 500 years. The thangka was likely a gift from a Tibetan teacher to a Chinese teacher from the Sakya school of Buddhism which held sway in Tibet and was integrated into the Imperial court of China in the early 15th century.

The inscription at the center of the lower border of the textile provides the name of the Tibetan commissioner of the work, Rabjam Namkha Odzer, though unfortunately there is apparently no remaining recorded information about this historical figure, possibly a teacher. It is clear, however, that Rabjam Namkha Odzer was of the Sakya tradition of Tibetan Buddhism in which twelfth-century Indian guru Sakya Pandita holds an important place and the reason for the guru's inclusion in top right corner of the composition. The inscription also appears to include a Chinese name transliterated into Tibetan as “Daiching Dashen.” While ‘dāshén’[大神] which may mean “guru” or “expert”, this name is generally unclear. The fact that it is transliterated, however, is confirmed by the backwards use of one of the Tibetan letters spelling the name as is customary with all transliteration appearing in Tibetan Uchen script.

The dating of this lot is consistent with the carbon 14 test result from Paleo Labo Radiocarbon Dating, issued on 30 April 2021, no. 20-01118.

明十五世紀 刺繡四臂觀音唐卡

來源

歐洲私人舊藏，1990年代購於英國

亞洲私人舊藏，2002年入藏

出版

Jacqueline Simcox Ltd 廣告，《Chinese and Central Asian Textiles, Selected Articles from Orientations 1983-1997》，香港，1998年，頁235

拍品係可以確定為明代早期的銘文唐卡，為唐卡中的珍罕之品。本唐卡或為西藏薩迦派上師贈送中原上師之珍貴禮品，歷經五百餘年精心珍藏，保存良好，極為難得。薩迦派在西藏佔有統治地位，並於15世紀及更早時期被吸納於北京宮廷之中。

唐卡下方邊緣中央的銘文提供了該作品的西藏專員拉贊·南寬·維色（Rabjam Namkha Odzer）姓名，雖然目前沒有關於這位歷史人物（可能是一位上師）的任何資料。但是可以明確的是，他是藏傳佛教薩迦派的僧侶。在十二世紀，薩迦派即在西藏佔有統治地位，因此薩迦班智達即被納入唐卡右上方的構圖之中。在唐卡銘文中似乎還有一個中文名詞，譯作藏語“Daijing Dashen”，而“dāshén”[大神]一詞可能意味著“導師”或“專家”。雖然這個名字不甚明解，但卻可以通過倒轉使用一個藏文字母拼寫此詞，來證實此為一音譯詞，因為所有的音譯詞，皆如此般這樣出現在藏文書寫之中。

本拍品附2021年4月30日Paleo Labo Radiocarbon Dating 碳-14測試，其結果與本拍品之定年相符合。



མཉེན་ལྡན་པའམ་བཞུགས་པའོ།

འཇིགས་པའམ་མཉེན་ལྡན་པའོ།

མཉེན་ལྡན་པའམ་བཞུགས་པའོ།

འཇིགས་པའམ་མཉེན་ལྡན་པའོ།

མཉེན་ལྡན་པའམ་བཞུགས་པའོ།

སྐྱེས་པའམ་མཉེན་ལྡན་པའོ།

འཇིགས་པའམ་མཉེན་ལྡན་པའོ། མཉེན་ལྡན་པའམ་བཞུགས་པའོ། མཉེན་ལྡན་པའམ་བཞུགས་པའོ།



3040

3040

A DEHUA FIGURE OF SEATED GUANYIN

QING DYNASTY (1644-1911)

The figure is shown seated in *rajatilasana*, holding a scroll in her left hand, wearing a lotus necklace and loose robe falling in graceful folds around the body, the back is impressed with boji yuren mark.
8 $\frac{1}{2}$ in. (22 cm.) high.

HK\$240,000-320,000

US\$31,000-41,000

清 德化持卷觀音坐像

3041

A MASSIVE LIMESTONE HEAD OF BUDDHA

MING DYNASTY (1368-1644)

The monumental head is carved with a serene expression, the downcast eyes half closed in meditation below a high-relief urna in the centre of the forehead, above the pursed lips and between long pendulous ear lobes, and the hair in tight curls.

14 $\frac{1}{2}$ in. (37 cm.) high, stand

HK\$100,000-200,000

US\$13,000-26,000

明 石灰岩雕佛首



3041

THE PROPERTY OF A GENTLEMAN
士紳珍藏

3042

A WOOD FIGURE OF A SEATED BUDDHA

LATE YUAN-EARLY MING DYNASTY, 14TH
CENTURY

The deity is depicted seated in *dhyanasana*, with pendulous ears and eyes downcast to give an impression of gentle contemplation. The voluminous outer robe fallen in folds around the base, the inner robe gathered across the midriff revealing the bare chest.

15½ in. (39.3 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Art of Chen, Taipei, circa 1998-1999

The result of the C14 test from Paleo Labo Co., Ltd. sample number HK/RCPL/21/196 is consistent with the dating of this lot.

元末 / 明初 木佛坐像

來源

約 1998-1999 年間購於台北雅典襪

Paleo Labo Co., Ltd. 碳 14 測試報告編號
HK/RCPL/21/196 之結果與此拍品之
定年相符。



3043

A GILT-BRONZE SEATED FIGURE OF AVALOKITESVARA

MING DYNASTY, 15TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus stand, with his right hand held in *vitarka* mudra, left in *dhyana* mudra, dressed in long flowing robes left open at the chest to reveal the sash-tied *dhoti* and pendent jewelled necklace. The hair worn in long tresses trailing on the shoulders and pulled up in a topknot behind the crown centred by a small figure of Amitabha Buddha. The lower edge of the base is incised with a four-character inscription reading *Qiantang Chen zao* 'made by Chen from Qiantang'. 11 in. (28 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

According to the inscription, the maker of the present figure is probably Chen Yanqing of the early 15th century. The signature of Chen Yanqing is found on two dated gilt-bronze figures, one is a gilt-bronze figure of Laozi, dated 1438, in the Metropolitan Museum of Art, New York, illustrated in Daisy Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pl. 38; the other a gilt-bronze figure of Zhenwu dated 1439, from the collection of Robert Sonnenschein II, now in the Art Institute of Chicago, illustrated in Stephen Little, *Taoism and the Arts of China*, Berkeley, 2000, pl. 103. Compare also with a gilt-bronze figure of seated Shakyamuni bearing Chen's signature sold at Sotheby's London, 8 November 2017, lot 67.

明十五世紀 鑲金銅觀音坐像

款識：錢塘陳造

本像造型古樸大方，寶相莊嚴，據款識為明初陳彥清所造。比較另外兩尊帶陳彥清銘款及年款的鑲金銅造像，一為紐約大都會博物館藏老子像，據銘文斷代 1438 年，一為芝加哥美術館藏真武像，據銘文斷代 1438 年 1439 年。另參考一尊帶陳彥清款但無年款的鑲金銅釋迦牟尼像，2017 年 11 月 8 日於倫敦蘇富比拍賣，拍品 67 號。



mark



~3044

A GILT-BRONZE STANDING
FIGURE OF ELEVEN-
HEADED AVALOKITESVARA

KANGXI PERIOD (1662-1722)

The eight-armed deity is depicted standing on a large lotus base, with her primary hands held in *namaskara* mudra and the remaining arms outstretched in various mudras, some holding attributes. The bodhisattva is dressed in loose robes, adorned with jewels with small malachite and coral-inset cabochons and a celestial scarf draped over her shoulders.

14 $\frac{3}{8}$ in. (36.5 cm.) high

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

US\$160,000-260,000

The eleven-headed form of the bodhisattva Avalokitesvara was highly revered from the late Ming dynasty through the Qing Dynasty. Compare to a forty-eight-armed figure dated to the Qing Dynasty in the Staatliche Museen Preußischer Kulturbesitz, Ethnologisches Museum, museum number: 37174; and a seven-headed twenty-four-armed gilt-bronze figure dated to 16th-17th century in the Chang Foundation, illustrated by James Spencer, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 86-87, no. 36. Another eleven-headed Avalokitesvara inscribed and dated to 1691 was sold at Christie's Hong Kong, 29 November 2017, lot 2922.

This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office.

清康熙 鑲金銅十一面觀音立像

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。



3045

A RARE LICCHAVI-REVIVAL-STYLE GILT-BRONZE SEATED FIGURE OF MAITREYA

MONGOLIA, 17TH-18TH CENTURY

The figure is cast seated on a double-lotus base with a beaded rim, holding a lotus and the *kumbha*, clad in a sheer *dhoti*, an antelope skin draped over his shoulders, adorned with a beaded necklace and large earrings, the hair pulled into a high chignon with locks falling over the shoulders, secured with an elaborate festooned headdress and centered by a tall stupa.

8¼ in. (21 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Sold at Christie's New York, 23 March 2010, lot 261

The present figure represents a revival of earlier Nepalese traditions, particularly that of the Licchavi period (approximately AD 400-750). Other examples from this group include a gilt-bronze figure of Maitreya Buddha, illustrated by D. Weldon and J. Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, Hong Kong, 1999, p. 121, pl. 27, and a gilt-bronze figure of Avalokitesvara in the collection of The Metropolitan Museum of Art (fig. 1), accession number: 2015.500.4.22, currently on view at The Met Fifth Avenue in Gallery 253. Such works are characterised by the sensitive treatment of the fingers and facial features. The Licchavi prototypes for these works, such as the large gilt-bronze figure of a seated Maitreya from the collection of Robert Hatfield Ellsworth and sold at Christie's New York, 17 March 2015, lot 27, were prized throughout Tibet and Mongolia, and must have inspired the artisans of the 17th and 18th century in the creation of these new images.



fig. 1 Collection of The Metropolitan Museum of Art, New York
圖一 大都會博物館藏品

蒙古 十七/十八世紀 鑲金銅離車毗式彌勒佛坐像

來源

紐約佳士得，2010年3月23日，拍品261號

本尊造像具有尼泊爾造像遺風，其手指、臉部細緻的處理方式，尤其反應了離車毗王朝時期(400-750)造像之特色。風格近似的造像可比較 Nyingjei Lam 珍藏一例，見《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，香港，1999年，頁121，圖版27號；及紐約大都會博物館所藏一尊觀音像(圖一)，典藏編號2015.500.4.22，目前於253號展廳展出。



3046

A GILT-BRONZE SEATED
FIGURE OF USHINSHAVIJAYA

QING DYNASTY, 18TH CENTURY

The multi-armed deity is cast seated in *dhyanasana* on a double-lotus base with the body covered in long loose robes and bejewelled with necklaces highlighted with inset stones. The eight hands held in various *mudras* while each of the three heads is adorned by a diadem above the face with a serene expression and the third eye.

10 in. (25.5 cm.) high

HK\$550,000-750,000 US\$71,000-97,000

PROVENANCE

Sold at Christie's London, 13 may 2014, lot 417

清十八世紀 鑲金銅尊勝佛母坐像

來源

倫敦佳士得，2014年5月13日，拍品417號



3047

A REPOUSSE GILT-BRONZE
FIGURE OF BUDDHA SAKYAMUNI

QING DYNASTY, 18TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus base, the hands in *dharmachakra* mudra held in front of the chest wearing a loose robe tied over the left shoulder. The face is cast with a gentle smile and downcast eyes, the hair tightly coiled below a domed *ushnisha*.

13¼ in. (34 cm.) high

HK\$350,000-550,000 US\$46,000-71,000

PROVENANCE

Sold at Christie's London, 11 May 2011, lot 77

清十八世紀 鑲金銅釋迦牟尼坐像

來源

倫敦佳士得，2011年5月11日，拍品77號



3048

A SMALL BRONZE FIGURE OF SAMANTABHADRA

SONG DYNASTY (960-1279)

The small figure is cast seated on a lotus base in *rajalilasana*, the posture of royal ease, with the left hand held in *avakashamudra*. The body is covered in long robes with the edges of the sleeves flaring outward.

3½ in. (8.4 cm.) high, wood stand, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

A closely related figure of similar size and also from the Song dynasty was in the collection of Sato Gengen (1888-1963), sold at Sotheby's Hong Kong, *Chinese Art through the Eye of Sakamoto Goro: Early Buddhist Bronzes*, 5 October 2016, lot 3222.

宋 銅普賢菩薩坐像



3049

AN EXCEPTIONALLY LARGE AND RARE
SILVER-INLAID BRONZE FIGURE OF
GUANYIN

LATE MING DYNASTY, HE CHAOZONG FOUR-CHARACTER SEAL
MARK WITHIN A SQUARE IN SILVER-INLAY

The graceful figure is superbly cast standing on a cloud base, dressed in voluminous robes characterised by heavy folds with the hems inlaid with lotus scrolls, while open at chest to reveal a bejewelled necklace. The face has a benevolent expression rendered with the *uma* of wisdom and with pendulous earlobes. Her hair is secured with a *ruyi*-head diadem and covered beneath a cowl finely inlaid with *lingzhi* scrolls on the hems, with a four-character mark within a square reading He Chaozong *yin*, 'The seal of He Chaozong', on the reverse.

23 $\frac{5}{8}$ in. (58.8 cm.) high

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

US\$390,000-650,000

LITERATURE

Michael Goedhuis, *Chinese and Japanese Bronzes, A.D. 1100-1900*, London, 1989, no. 7

晚明 銅嵌銀絲祥雲觀音立像 「何朝宗印」篆書鑲嵌款

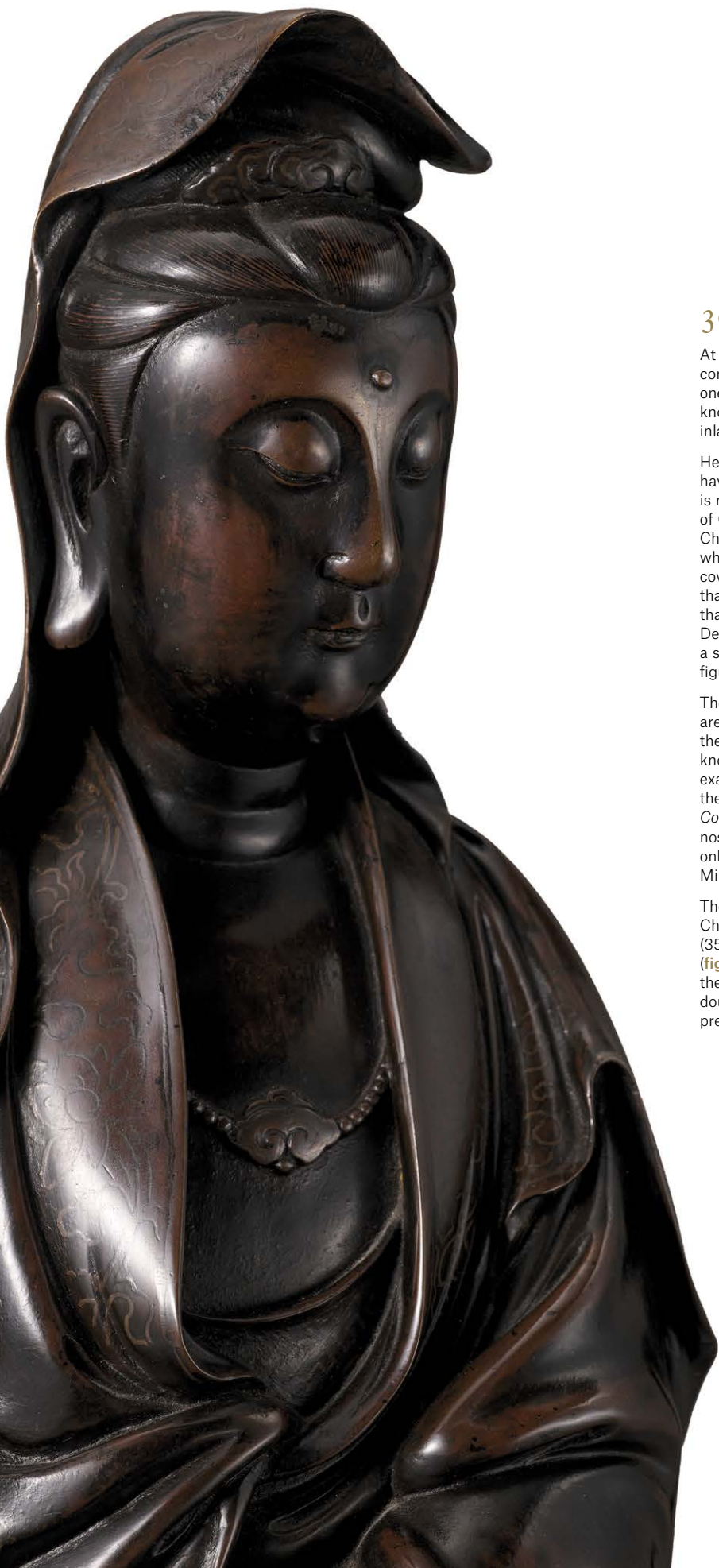
出版

Michael Goedhuis, 《Chinese and Japanese Bronzes, A.D. 1100-1900》, 倫敦, 1989年, 圖版7號



(mark)





3049 Continued

At almost 60 cm. in height, the present figure of Guanyin commands an imposing yet graceful presence, and is one of the largest and finest figures of this type that are known. It also appears to be the only known bronze silver-inlaid figure of Guanyin bearing a He Chaozong mark.

He Chaozong, whose dates remain unclear, is believed to have been active during the Jiajing and Wanli periods, and is revered for his works of Dehua figures, especially that of Guanyin. One of the best examples of such was sold at Christie's Hong Kong, 27 November 2017, lot 8120 (fig. 1), which is shown standing on swirling waves with her hands covered beneath the folds, and slightly smaller (51.5 cm) than the present figure. Although it is interesting to note that the style of the impressed He Chaozong mark on the Dehua figure (fig. 2), comprising four characters within a square, is nearly identical to that found on the present figure.

The majority of bronze silver-inlaid figures from this period are Guanyin of smaller sizes. Shown seated or standing, they often bear the mark of the late-Ming artisan Shisou, known for his works of bronze Buddhist figures. See for example, eight bronze silver-inlaid figures of Guanyin in the Palace Museum, Beijing, published in *Guanyin in the Collection of the Palace Museum*, Beijing, 2012, pp. 70-79, nos. 40-47, of which seven bear the mark of Shisou with only one inlaid with the mark of Lin Qing, another late-Ming artisan.

The only other known bronze silver-inlaid figure with a He Chaozong mark appears to be a figure of a seated Buddha (35.5 cm.), sold at Bonhams London, 11 May 2017, lot 108 (fig. 3), which bears a three-character mark, leaving out the character, *yin*, 'impression', and is enclosed within a double gourd (fig. 4) as opposed to a square seen on the present figure.



fig. 3 Image Courtesy of the current collector
圖三 圖片由現任藏家提供



fig. 4 Image Courtesy of the current collector
圖四 圖片由現任藏家提供

此尊觀音姿態優美雍容，面目清秀慈祥，尺寸雖大，但不失優雅，天衣流暢飄動，銀絲鑲嵌精細。更難得的是，觀音背後鑲嵌「何朝宗印」款，為迄今所見唯一一尊帶有何朝宗款的銅嵌銀絲觀音像。

何朝宗，生卒年不明，但據多數學者考證，應活躍於嘉靖、萬曆時期。何朝宗工於泥塑木雕，尤以德化塑像聞名於世，其中又以觀音像數量為最。2017年11月27日香港佳士得曾拍賣一尊何朝宗款德化渡海觀音立像，拍品8120號，為何朝宗德化觀音中難得一件之精品（圖一）。其背後所印四字篆書方框款與此尊觀音上所見風格極為近似（圖二）。

存世同期的銅嵌銀絲像多為尺寸較小的觀音像，其或坐、或立、多嵌有「石叟」款。北京故宮博物院收藏了多尊銅嵌銀絲觀音像，其中八尊著錄於《故宮觀音圖典》，北京，圖版40-47號，除了一尊嵌了「林青」款外，其餘七尊皆嵌「石叟」款。而目前僅知的另外一尊何朝宗款銅嵌銀絲像為2017年5月11日倫敦邦瀚斯拍賣的一尊佛陀坐像（35.5公分），拍品108號（圖三），其背後款識為「何朝宗」三字葫蘆款（圖四）。此尊為存世僅知的一尊何朝宗款觀音像，其重要性自不待言。



fig. 2
圖二

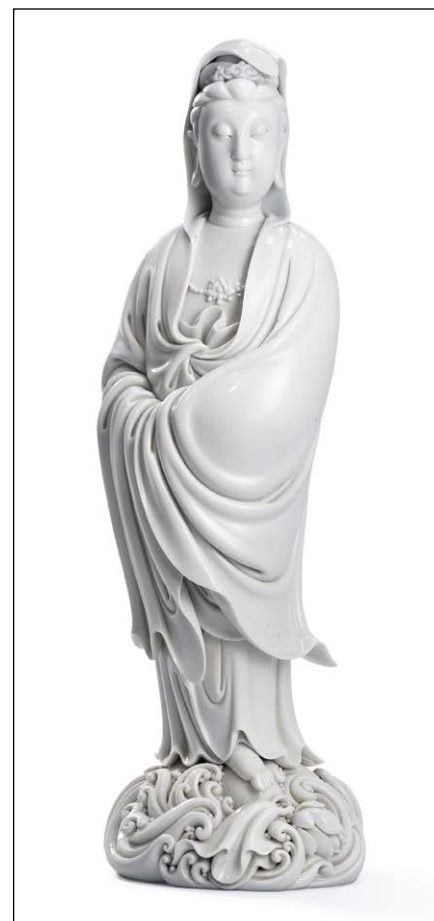


fig. 1
圖一

PROPERTY FROM THE JIMENG SHANFANG COLLECTION
楫夢山房珍藏

3050

A GILT-BRONZE FIGURE OF AVALOKITESVARA

EARLY QING DYNASTY

The figure is cast seated on a lotus base attached to a rock. The figure is seated in a variant of the royal ease posture, *rajalilasana*, with his right hand resting on his raised knee and the left hand resting on a book. His hair is swept back into a topknot and long plaits cascade down the shoulders. The face has downcast eyes and a serene expression. The deity wears bracelets, earrings and a beaded necklace. A shawl is draped over the shoulders and around the arms and his *dhoti* is tied in a bow at the waist. The hems are finely detailed with incised scrolling foliage. The rock is inscribed with *Dizi Zhou Xiang zao*, 'Made by the disciple Zhou Xiang.'
13 in. (33 cm.) high

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

US\$330,000-450,000

PROVENANCE

Acquired from Hartman Rare Art, New York, circa 1981

清初 鎏金銅觀音菩薩坐像

款識：弟子周祥造

來源

約 1981 年購於紐約 Hartman Rare Art



(inscription 銘文)



3051

A RARE STONE BUDDHIST STELE

EARLY TANG DYNASTY, DATED BY INSCRIPTION TO 664 A.D. AND OF THE PERIOD

The centre of the stele is carved with Buddha Shyakyamuni seated on a lotus throne within a niche, flanked his two disciples, Ananda and Kashyapa, as well as a pair of *bodhisattvas* and a pair of kneeling attendants representing the patrons. Set above the lintel of the niche is the Shyakyamuni Buddha seated on a lotus base below the *bodhi* trees, flanked by a double-headed dragon. The lower section of the stele and the sides flanking the niche are carved with a dated inscription.

29¼ in. (74.5 cm.) high, metal stand

HK\$500,000-700,000 US\$65,000-90,000

PROVENANCE

Elegant House-Chinese Curious, Hong Kong, 1 February 1998

According to the inscription, the stele was commissioned by Yang Faman for his deceased parents on the 29th day of the 5th month of the *jiazi wushen* year, corresponding to 664 A.D. and of the period. Well preserved Buddhist steles from this period are quite rare. Compare an early-Tang four-sided stele with an inscription incorporating a date possibly corresponding to the Xianheng reign (AD 670-674) of the Gaozong Emperor of the Tang dynasty from the Fujita Museum, sold at Christie's New York, 15 May 2017, lot 530.

唐麟德元年(664) 楊法滿石造像碑

來源

草雅居古美術，香港，1998年2月1日

造像龕左右刻造像主姓名，下部陰刻縱線格，內刻發願文：

「(歲)次甲子五月戊申朔廿九日戊寅。夫至真寂寞，幽嘿而難知應物，以形逐群，機而現質。吹法蠡開聲鼓，耀智炬而朗重昏代，號天人之師，時稱無上之士。佛弟子清信楊法滿為亡夫、見存母等，發心敬造石像一區，舉高□尺八寸，上為皇帝，下為法界眾生，願超登靜土，面奉釋迦，見在回親，同出若門，俱登彼岸。」

碑上部造像龕左右兩側陰刻造像主姓名：

□德 □□□□

成□女子□妹妙滕□□兒

參考日本藤田美術館舊藏一方唐咸亨時期(670-674)的石雕四面造像碑，其雕刻風格與此碑頗為類似，見紐約佳士得2017年3月15日，拍品530號。





3052

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

3052

A NATURAL HARDWOOD SCULPTURE

The sculpture is modelled into an irregular form with indentations and crevices imitating a scholar's rock.
5½ in. (14.1 cm.) wide

HK\$100,000-150,000

US\$13,000-19,000

木雕仿奇石山子

PROPERTY FROM AN ASIAN COLLECTION
亞洲私人珍藏

3053

A RARE LARGE VINE RUYI

18TH-19TH CENTURY

The sceptre is formed from a length of gnarled, twisted vine, the whole left undecorated to emphasise the natural characteristics of the vine. There is a pierced hole near the end of the shaft.
22¾ in. (58 cm.) long, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

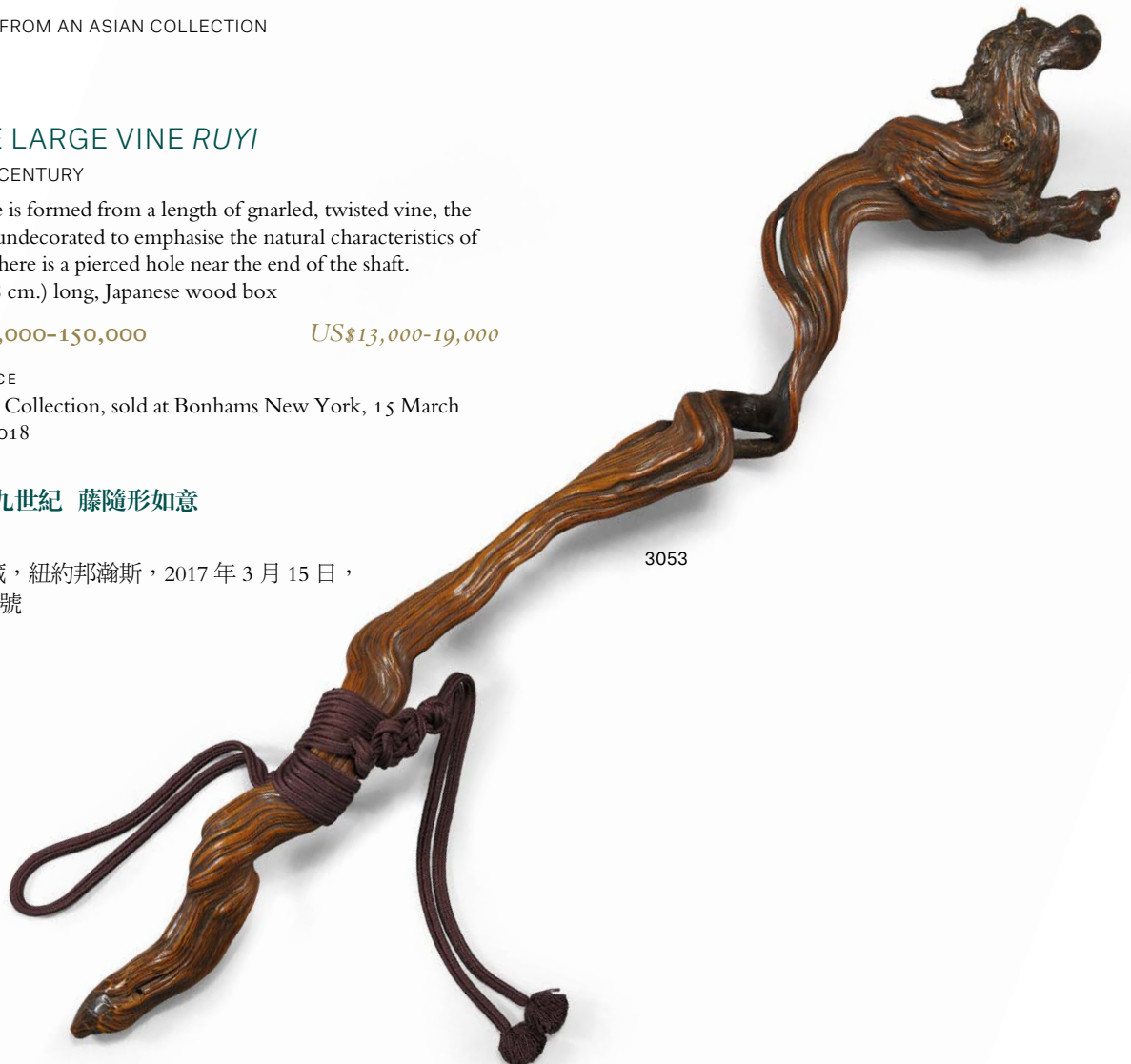
PROVENANCE

The Zuiun Collection, sold at Bonhams New York, 15 March 2017, lot 5018

十八 / 十九世紀 藤隨形如意

來源

Zuiun 珍藏，紐約邦瀚斯，2017年3月15日，
拍品 5018 號



3053



3054

A FINELY CARVED BAMBOO 'SCHOLARS' BRUSH POT

KANGXI PERIOD (1662-1722)

The exterior is exquisitely carved in high relief to render a continuous scene of scholars and their attendants in a mountain landscape, gathered in groups and depicted in various pursuits to include inscribing on a cliff face, appreciating painting and calligraphy, riding on a boat, and in scholarly discussion. 6 $\frac{7}{8}$ in. (17.6 cm.) high, box

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

US\$110,000-150,000

The carving style of the present brush pot closely follows that of the master carver Gu Jue, who was active during the Kangxi period and was known for his carvings in high relief and attention to details. Compare a bamboo brush pot by Gu Jue, sold at Christie's Hong Kong, 30 May 2005, lot 1293.

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.

清康熙 竹雕高士雅集圖筆筒

此筆筒之風格與康熙時期竹雕大師顧珏之作品相類。參考香港佳士得 2005 年 5 月 30 日拍賣一件顧珏作筆筒，見拍品 1293 號。

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。



PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ
COLLECTION

3055

A ZITAN AND SPOTTED BAMBOO WRIST REST

QING DYNASTY, 18TH CENTURY

The gently arched top delicately reveals its spotted surface,
mounted on the underside in *zitan*.

11 $\frac{5}{8}$ in. (29.6 cm.) long

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Acquired in 1991

清十八世紀 紫檀嵌湘妃竹臂攔

來源

Lutz 及 Hedda Franz 購於 1991 年



3055

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ
COLLECTION

3056

A ZITAN BRUSH POT

QING DYNASTY, 18TH CENTURY

Of slightly waisted cylindrical form with beaded edge at the
mouth and the foot, the dark wood of a rich brown colour with an
attractive grain.

5 $\frac{1}{4}$ in. (13.5 cm.) high

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Acquired in 1991

清十八世紀 紫檀筆筒

來源

Lutz 及 Hedda Franz 購於 1991 年



3056

3057

A FINELY CARVED BAMBOO 'LOTUS POND' BRUSH POT

QING DYNASTY, 17TH-18TH CENTURY

The exterior of the brush pot is carved in deep relief with a continuous scene depicting a lotus pond, with tall stalks of lotus flowers, large leaves and reeds rising from the base of the brush pot, a crab resting on a lotus leaf and an egret feeding in the water. The details of flora and fauna are naturalistically rendered.

6¼ in. (15.8 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

清十七/十八世紀 竹雕一路連科二甲傳臚筆筒



3057



3058

3058

A CARVED BAMBOO MAGNOLIA-FORM LIBATION CUP

QING DYNASTY, 18TH CENTURY

The large cup is carved in the form of a magnolia flower borne on a blossoming and budding gnarled branch that extends around the sides and tapers towards the base. The cup is of a warm caramel colour.

8 in. (20.5 cm.) high, zitan stand

HK\$350,000-450,000

US\$46,000-58,000

清十八世紀 竹根圓雕玉蘭花盃

PROPERTY FROM THE GENGDU SHUWU
COLLECTION (LOTS 3059-3063)
耕讀書屋珍藏(拍品3059-3063)





CRAFTING THE INK: BRUSHWORK ON CHINESE WORKS OF ART

The representation of brushwork on objects is a unique genre on Chinese works of art and deserves special attention. On these objects, artists seek to recreate the texture and spontaneity of ink on paper in a different medium, thereby attaining the ultimate ideal of Chinese aesthetics – *qiyun shengdong* 氣韻生動 (rhythmic vitality). It is technically very difficult to show fluidity without appearing laboured, and required consummate skills on the part of the craftsman. The current collection of five objects, two on wood and three on porcelain, are great examples of the genre, each representing a different style.

The *huanghuali* brushpot with calligraphic script (lot 3059) is inspired by Zhao Mengfu's works *Tianguanshan Shitie* (Poems in calligraphy on Tianguan Mountain) (figs. 1 & 2). It is dated 1706 and signed Shijun, the sobriquet of Tang Sunhua (1634-1723), a Kangxi period official who attained Jinshi degree in 1688. He became an imperial examiner but resigned in 1696 after a minor fault, and thereafter he spent his time visiting famous mountains and writing poems. His calligraphy diverges from Zhao's aristocratic, poised style significantly and is much more unbridled – perhaps a reflection of his state of mind after relinquishing official duties. The craftsman who carved the calligraphy really shows the freedom and energy of the brushwork – a particularly difficult feat when carving in running script.

筆墨潛化 — 器物上筆法的表現

許多中國器物上都以不同方法及媒介呈現筆法跟筆觸，是其它文化少見的，值得單獨分爲一個探討主題。在這些器物上，工匠試著在非紙的界面上表達筆法的質感及筆觸的即興，藉以達到中國美學的最高境界——氣韻生動。技術上，要能達到流暢而不做作實非易事，需要匠人精湛的工藝才能完成。這裏的五件作品——兩件木器三件瓷器，便是其中的佼佼者，各擅勝場。

一件刻著詩文的黃花梨筆筒（拍品3059）以趙孟頫的《天冠山詩帖》爲出發點，意境卻大不相同（圖一及二）。此筆筒帶有丙戌年的紀年，即康熙三十五年，落款實君，爲唐孫華的字，他康熙二十七年得進士，于翰林院行走。三十五年任浙江主考官，因失職辭官，自此寄情山水，探訪各地名岳，登臨游宴。他的書法比趙孟頫雍容有度的風格更爲灑脫奔放，或許跟他不被世俗羈擾的心境有關。刻字的匠人將其筆法的流暢氣韻圓滿呈現，這是刻行書字體難得的高超境界。

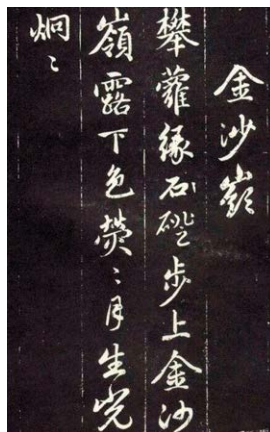


fig. 1
圖一



detail of brush pot
細部



fig. 2
圖二



detail of brush pot
細部

PROPERTY FROM THE GENGDU SHUWU COLLECTION
耕讀書屋珍藏

~3059

AN INSCRIBED HUANGHUALI BRUSH POT, BITONG

DATED TO BINGXU CYCLICAL YEAR, CORRESPONDING TO 1706 AND
OF THE PERIOD

The brush pot is carved on the exterior with a poem followed by
an inscription signed Shijun.
5 in. (12.5 cm.) high

HK\$180,000-250,000

US\$24,000-32,000

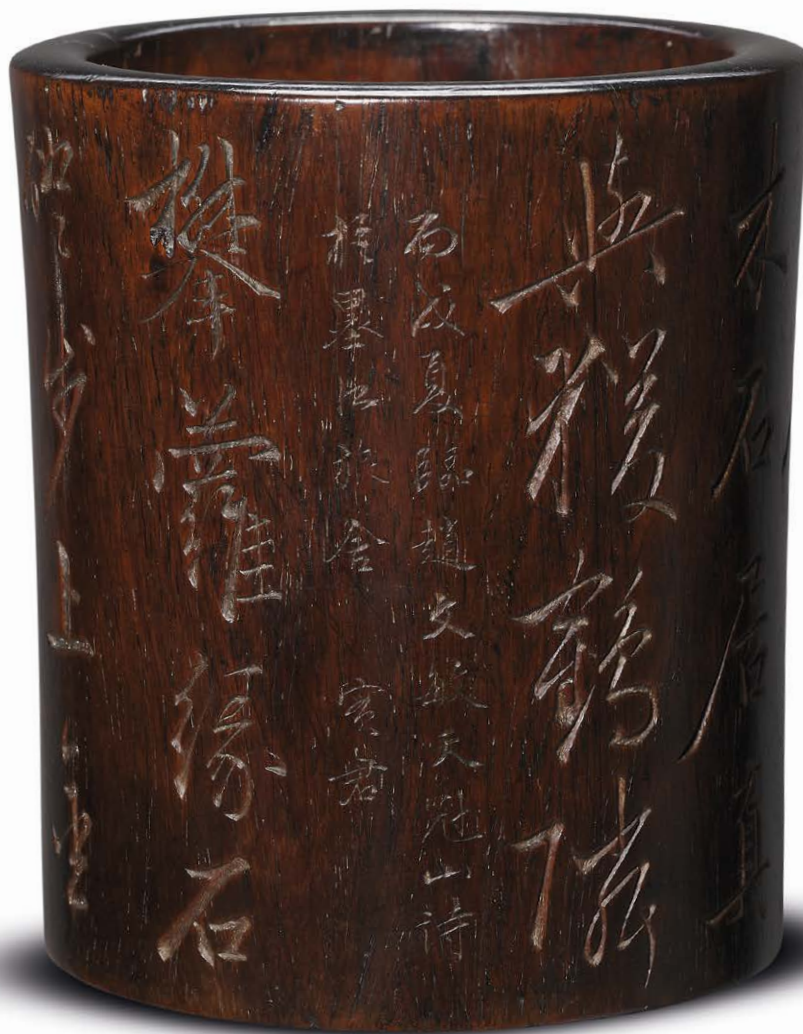
This item is made of a type of Dalbergia wood which is subject to CITES export/
import restrictions since 2 January 2017. This item can only be shipped to
addresses within Hong Kong or collected from our Hong Kong saleroom and office
unless a CITES re-export permit is granted. Please contact the department for
further information.

清康熙丙戌年（1706）實君款黃花梨刻詩文筆筒

刻文：「攀蘿緣石磴，步上金沙嶺。
露下色熒熒，月生光炯炯。
茲岩名逍遙，下可坐百人。
豈徒木石居，真與猿鶴鄰。」

題識：「丙戌夏臨趙文敏天冠山詩墨于旅舍，實君。」

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。



The second *zitan* brushpot carved with landscape (lot 3060) is based on a painting by renowned court painter Fang Cong and probably carved by him. He is one of Qianlong's favourite court painters in the late Qianlong period, with 48 of his works recorded in the Imperial painting compendium *Shiqu Baoji*. Although the current brushpot is reminiscent of his well-known hanging scroll *Travelling in Autumn Mountains* 秋山行旅圖 (fig. 3), in the Beijing Palace Museum, its sparse composition seems more inspired by Yuan master Huang Gongwang, whose style is much admired by Fang Cong. Here the craftsman juxtaposes long fluid knife cuts for outlines against short, abrupt texture (*cun* 皴) cuts to great effect.

第二件紫檀筆筒（拍品3060）所刻的山水是宮廷畫家方琮的畫，可能為方琮所刻。方琮是乾隆在晚期非常喜歡的一個畫家，共有48張作品著錄於《石渠寶笈》裏，乾隆並常在他的畫上題詩。方琮畫風師法元代黃公望，此筆筒上的山水雖然讓人聯想到方琮的名作－收藏於北京故宮的《秋山行旅圖軸》（圖三），它簡練的佈局卻更有黃公望的遺風。雕刻匠人在此運用流暢的長刀刻畫山水輪廓，對比急促的短刀表現水墨畫的皴法，生動傳神，將筆墨以木雕完美呈現。

PROPERTY FROM THE GENGDU SHUWU COLLECTION
耕讀書屋珍藏

3060

A SUPERBLY CARVED ZITAN 'RIVER LANDSCAPE' BRUSHPOT

QIANLONG PERIOD (1736-1795)

The brushpot is carved from a single piece of *zitan* with a continuous river landscape scene, and with a carved inscription on the wall of a rock on one side reading *chen Fang Cong gong hua*, 'Respectfully painted by your vassal Fang Cong', followed by two square seals, *chen* 'vassal' and Cong. 5¾ in. (14.5 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Ji Zhen Zhai Collection
Littleton & Hennessy Asian Art, no. 1190

EXHIBITED

Joslyn Art Museum, Omaha, Nebraska

LITERATURE

Fang Jing Pei, *Treasures of the Chinese Scholar*, New York/Tokyo, 1997, p. 43, fig. 30

A similar *zitan* brushpot signed Fang Cong also carved with a river landscape was sold at Beijing Hanhai, 10 December 2001, lot 1882.



fig. 3 *Travelling in the Autumn Mountains*, Fang Cong, Qing Dynasty, Collection of the Palace Museum, Beijing

圖三 清 方琮《秋山行旅圖軸》北京故宮博物院藏品



(another view 另一面)

清乾隆 方琮款紫檀淺刻山水人物圖筆筒

來源

Ji Zhen Zhai 珍藏

Littleton & Hennessy Asian Art, 編號 1190

展覽

瓊司林藝術博物館，奧馬哈，內布拉斯加州

出版

Fang Jing Pei, 《Treasures of the Chinese Scholar》, 紐約/東京, 1997年, 頁 43, 圖 30

筆筒紫檀製，材質渾厚，一體成形。外壁淺刻通景山水人物圖。景物層次分明。遠望山巒起伏，近觀山石層疊，橋上一老者騎驢，書童相伴其後。意境深遠開闊，散發文人畫的逸趣。石壁一側署款：「臣方琮恭畫」。

鈐「臣」、「琮」印兩方。

2001年12月10日北京瀚海會拍賣一件方琮款的紫檀筆筒，拍品1882號，其雕刻風格，山石皴法，及款識與此類似。



The very rare mallet-shaped vase is yet another piece inspired by a Yuan master, this time that of Ni Zan (fig. 4). The silky white background created by the fine porcelain body and soft glaze is a perfect backdrop for Ni's pared-down style. In the early Yongzheng period under the supervision of Nian Xiyao and Tang Ying, the imperial kiln developed a new black enamel which made it possible to create ink-like painting on porcelain, even to the effect of shading and rendering as seen in the distant mountains. The subtle monochrome brushwork is accented with blue and green enamels which takes inspiration from Tang blue and green landscape paintings. The overall effect is that of restraint and archaism in a completely new style, and very much the taste of the Yongzheng emperor.

此件難得的雙陸尊上的山水畫也有元代遺風，接近倪瓚《紫芝山房圖》（圖四）的風格。瓷器細膩的胎土及勻淨的釉色，非常適合襯托倪瓚疏淡的畫風。在雍正年間，御窯廠在年希堯，唐英兩位督陶官的指導下，研發出新的墨彩，使得釉上彩也能做出水墨暈染的效果，表達在遠山若隱若現的感覺尤為明顯。淡雅的赭墨用青彩與綠彩提點，夾帶了唐代青綠山水的味道。整體的風格簡練，古雅卻又帶有新意，非常符合雍正皇帝的品味。



fig. 4 Purple Lingzhi Mountain Retreat, Ni Zan, Yuan Dynasty, Collection of the National Palace Museum, Taipei
圖四 元 倪瓚《紫芝山房圖》國立故宮博物院藏品

PROPERTY FROM THE GENGDU SHUWU COLLECTION
耕讀書屋珍藏

3061

A VERY RARE ENAMELLED 'LANDSCAPE' MALLET-FORM VASE

YONGZHENG PERIOD (1723-1735)

The vase is delicately potted with a flat base and domed body rising to a tall cylindrical neck. The body is superbly decorated with an idyllic landscape with pavilions set against trees next to a river inhabited by figures on boats. The base is decorated in underglaze blue with a motif comprising a *ruyi*, brush and ingot.

8% in. (22 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 25 April 2004, lot 47

A closely related vase of very similar decoration, size and form, also with a *ruyi*-brush-ingot motif on the base, dating to the Yongzheng period, was donated by the eminent connoisseur Sun Yingzhou (1893-1966) to the Palace Museum, Beijing, illustrated in Geng Baochang ed., *Sun Yingzhou de taoci shijie*, Beijing, 2003, no. 136 (fig. A). Another vase of the same size, form and with the same motif on the base, but decorated with flowers and butterflies on a celadon ground, is in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 78. The combination of ruyi, brush and ingot forms the rebus biding ruyi, 'the fulfilment of wishes is granted'.*

清雍正 彩繪山水人物圖雙陸尊

來源

香港蘇富比，2004年4月25日，拍品47號

著名陶瓷鑑定家孫瀛洲捐贈予故宮博物院的文物精品當中，包括一件器型、紋飾、尺寸均與本品非常接近的雙陸尊，同樣定年雍正，底畫「必定如意」款，著錄於《孫瀛洲的陶瓷世界》，北京，2003年，圖136（圖A）。北京故宮博物院另藏一件底畫相同款的雍正青釉地粉彩雙陸尊，器型及尺寸與本瓶接近，上飾花蝶圖，著錄於故宮博物院文物珍品全集《琺瑯彩·粉彩》，香港，1999年，圖78號。



(mark)



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



The enamel-on-biscuit box (lot 3062) has a more traditional court style that recalls the four Wang masters of the early Qing period, specifically that of Wang Hui (fig. 5). Painting directly on unglazed porcelain body with its porous surface creates an effect even closer to that of ink paintings.

一件素胎印泥盒（拍品3062）上的山水，有清初四王的宮廷畫風，如王翬的重江疊嶂圖（圖五）。直接在素胎上上彩，因為胎上的細孔使得墨彩自然暈染，整體效果更像在紙上作畫。

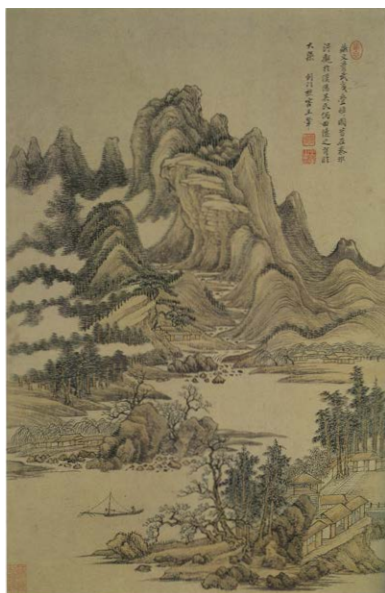


fig. 5 *Wuyi Mountains*, Wang Hui, Qing Dynasty, Collection of the Shanghai Museum
圖五 清 王翬《武夷疊嶂圖》上海博物館藏

The use of cobalt blue on porcelain to create the effect of brushwork has a long history. Blue and white porcelain is perhaps the closest in affinity to ink paintings amongst all ceramic art, and no one is quite as adept at it as Wang Bu when it comes to bird and flower, with his meticulous brushwork taking inspiration from Southern Song court paintings. The small vase painted with birds (lot 3063) reminds one of Huizong emperor's *Partridges* (fig. 6).

用青料作畫以表現水墨質感由來已久，青花瓷更是眾多陶瓷中最接近水墨畫的工藝（拍品3063）。青花陶藝家中，就屬王步最擅長工筆花鳥，筆觸細膩，師法南宋院畫。這件瓷器上的鳥，頗得宋徽宗鸚鵡圖（圖六）的趣味。



fig. 6 *Partridges*, Zhao Ji, Southern Song Dynasty, Collection of the Nanjing Museum
圖六 宋 趙佶《鸚鵡圖》南京博物館藏

PROPERTY FROM THE GENGDU SHUWU COLLECTION
耕讀書屋珍藏

3062

A RARE GRISAILLE ON BISCUIT 'RIVER LANDSCAPE' SEAL PASTE BOX AND COVER

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

Of square form with canted corners, the cover is painted in *grisaille* enamels onto the biscuit surface depicting a fisherman upon a sampan in a mountainous riverscape. All four sides are decorated with a continuous landscape scene depicting another fisherman and a scholar on the riverside amidst pavilions nestled among a tree-lined mountainous backdrop.

3 1/4 in. (8 cm.) wide

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

B. de Lavergne, Paris (according to label)

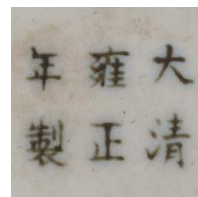
Compare the current lot to a closely related unmarked box and cover dating to the Qing dynasty from the Grandidier Collection now in the Guimet Museum, Paris, also illustrated in Daisy Lion-Goldschmidt, *La porcelaine Ming*, 1978, fig. 87. The similarly shaped Grandidier example is also decorated with river landscape scenes on the top and sides of the box, reminiscent of Chinese classical paintings.

清雍正 墨彩垂釣圖印泥盒 三行六字楷書款

來源

B. de Lavergne, 巴黎（據標籤）

比較一件 Ernest Grandidier 珍藏的類似蓋盒，同繪墨彩山水且形制相同，惟無款定為清代，現展於巴黎吉美博物館，見 Daisy Lion-Goldschmidt 著《La porcelaine Ming》，1978 年，圖版 87 號。



3062 (mark)

PROPERTY FROM THE GENGDU SHUWU COLLECTION
耕讀書屋珍藏

3063

A SMALL BLUE AND WHITE VASE

REPUBLIC PERIOD, PAINTED BY WANG BU (1898-1968)

The vase is delicately potted with a stout base rising to a narrow neck, all supported on a short splayed foot. The exterior is exquisitely painted in typical pencilled style with two birds, one perched on a branch and the other in mid-flight.

6 3/4 in. (17 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

The use of cobalt blue on porcelain to create the effect of brushwork has a long history. Blue and white porcelain is perhaps the closest in affinity to ink paintings amongst all ceramic art, and no one is quite as adept at it as Wang Bu when it comes to bird and flower, with his meticulous brushwork taking inspiration from Southern Song court paintings. The small vase painted with birds reminds one of Huizong emperor's *Partridge*.

民國 王步繪花鳥圖瓶



3062



3063

UNYIELDING SPIRIT — THE HOSOKAWA FAMILY COLLECTION



fig. 1 Kumamoto Castle
圖一 熊本城

The Hosokawa family is an important family both in politics and arts in the Higo Kumamoto Domain on Kyushu Island, residing in the Kumamoto Castle (fig. 1) for 240 years (1632-1871). The family's initial collecting interests, as with most of the collections of *daimyo* (feudal lords) families of that period, encompassed a wide variety of art works such as Japanese tea ceremony utensils, Buddhist art, Japanese paintings and swords. As early as the beginning of 19th century, however, it is recorded that the 10th head of the family, Hosokawa Narishige (1755-1835) (fig. 2) purchased a series of over 100 Chinese paintings. This is the earliest recorded account of the family's long history of collecting Chinese art.

After the collapse of the Tokugawa shogunate, many great families started selling their heirloom treasures collected over the centuries in order to survive. According to Takahashi Soan (1861-1937), a successful businessman and Japanese tea ceremony practitioner, only four families were able to avoid this fate, Hosokawa being one of them. Through entrepreneurship and astute investments in property and modern industry, the family managed to prosper in the Meiji period and amassed a great fortune by the Taisho period. It was then that the 16th head of the family, Hosokawa Moritatsu (1883-1970), began to diversify the family collection to include other Asian works of art. His enthusiasm in art and culture was exemplified by his financial support in major archaeology research. He became known as a Han specialist and was welcomed by scholars, and art dealers in Europe, where he acquired masterpieces of Chinese art. He also helped to formulate the policy on art and cultural heritage in modern Japan.

Moritatsu's son, the 17th head of the family, Hosokawa Morisada (1912-2005) (fig. 3), was a student of renowned Kyoto-school sinologist Kanō Naoki (1868-1947). In pre-modern Japan, the study

of classical Chinese texts was pre-requisite for the Japanese ruling class, but the Hosokawa family continued this tradition well after the Meiji Restoration. The Kyoto school follows the methodology of *Kaojuxue* (evidential scholarship) established by Qianlong/Jiaqing scholars such as Dai Zhen (1724-1777) and Hui Dong (1697-1758) in emphasizing careful textual study and critical thinking. This training greatly influenced Morisada's political career. As the executive secretary of the prime minister, he was very critical of the expansionist policy of the then government much to his own risk.

After 1945, Morisada retired from politics and returned home to take over as director of Eisei Bunko (fig. 4), the family museum set up by his father Moritatsu, and also assumed chairmanship of Nihon Kogeikai (Japanese Arts and Crafts Association). The seed cultivated by the Kyoto school in his youth started to grow during this time, and his love for Chinese culture and art led him to collect Chinese paintings, calligraphy and antiques. His training in *Kaojuxue* also influenced his collecting, as he was critical of the opinions of authority on authenticity, preferring to study and research thoroughly himself before coming to a conclusion. In 1946, the painter Ueda Tangai, a friend of Kanō Naoki, introduced him to a painting dealership *Kōsetsu-ken*, where he made his first purchase, acquiring a landscape scroll by Shen Zhou and a calligraphy scroll by Zhu Yunming. Later, he became acquainted with Hirota Fukosai of Kochukyo, under whose tutelage he began collecting scholar's objects.

Morisada identifies himself as a literati scholar, and his collecting ethos is very much in keeping with the literati taste of *qingqu* (delight in purity). It emphasizes the purity of beauty through the five senses that is informed by academic study and life experiences, beauty that is not vulgar or morbid, with an inherent robustness. He compares the Chinese scholar's aesthetics to 'burgeoning young leaf buds in spring', in contrast to that of Japanese aesthetics which inclines to 'frail and perishing beauty of a withered field at sunset'. Morisada is a great example of a literati collector, in that his aesthetic appreciation corresponds to the integrity of his outlook on life. In politics, he took action in difficult political situations in the spirit of a Chinese literati. In collecting, he seeks out works of art and objects that reflect this same unyielding spirit.

Hosokawa Morisada's collection has been exhibited multiple times in the Kumamoto Prefecture Museum and Eisei Bunko, and published in numerous catalogues, making these museums important locations for exhibiting Chinese art in Japan. Christie's is honoured to be entrusted with the sale of thirteen Chinese classical paintings and calligraphy, and nineteen lots of works of art.

長堀永青 一 細川家族珍藏



fig. 2 Portrait of Hosokawa Narishige, 19th Century, in the collection of Eisei Bunko
圖二 《細川齊茲像》，江戶時代（19世紀），永青文庫藏

細川家族是日本九州島肥後熊本藩重要政治、文化家族，主管熊本城（圖一）達兩百四十年（1632–1871）。其家族珍藏形成之初與其他日本大名家族相似，品類繁雜，主要由茶道用具，佛教藝術，日本書畫及刀劍裝備為主。但是早在十九世紀初期，家傳賬目【古画御掛物之帳】便記載第十代家主細川齊茲（1755–1835）（圖二）陸續購藏一百多件中國書畫，這是家族與中國藝術深厚淵源的最早記錄。

德川幕府垮臺之後，許多大名家族爲了生存開始變賣家中代代積蓄的文物。據實業家及茶道家高橋箒庵（1861–1937）的說法，只有四個家族倖免於難，細川家便是其中之一。通過實業精神及在地產跟現代工業上的穩健投資，家族事業於明治時代蓬勃發展，到了大正時代已經積累豐厚。這時，第十六代家主細川護立（1883–1970）開始擴充家族收藏，涉獵亞洲其它藝術文化。他鍾情文化藝術事業，重金資助考古工作，最著名的便是朝鮮半島上漢代樂浪郡遺址的挖掘，自此他以漢代專家名噪一時，遊訪歐洲之時受學者及古董商的接待，也因此有機會購得重要文物。他並協助訂定日本現代的文物管理法。

護立之子，第十七代家主細川護貞（1912–2005）（圖三）早年曾隨日本著名京都支那學派漢學大師狩野直喜（1868–1947）學習漢學。日本現代化之前，統治階級都需要學習中國文史，細川家族對此非常重視，明治維新之後還持續這個傳統。京都支那學派遵奉乾嘉考據學，師從戴震（1724–1777）惠棟（1697–1758）等人，講求文本實證，辯詰不避本師的態度。護貞的政治生涯受到此學派的影響深遠，在擔任內閣總理大臣秘書時，不惜自身安危，對當時政府的擴張主義持批判態度。

1945年後，護貞從政壇退休，接手父親建立的家族博物館永青文庫（圖四），也成爲日本工藝會會長。年青時受到京都支那學派薰陶雅好中國文化藝術的種子，此時逐漸散發成長，開始收藏中國書畫和古董文玩。因為考據學派的影響，他不會一味盲從文物權威的鑑定，總要自己研究過才做出結論。1946年由狩野直喜先生的好友，畫家上田丹厓引介，認識書畫商香雪軒，第一次購藏中國書畫，獲得沈周的山水畫軸及祝允明的書法。之後結識壺中居的廣田不孤齋，開始收藏文房器物。

護貞自認爲文人，他收藏的理念也以文人講究的‘清趣’爲中心，認爲五官所感受的美需要經過學術的熏陶及生活的歷練方能純粹，並且不落俗套或過於頹廢，而富有生命力。他比喻中國文人的美學是“春日新發的嫩芽”，而日本則耽溺於“荒野夕陽，稍縱即逝”之美。護貞可謂是文人收藏家的典範，對美學的理解與他的人生哲學相互呼應。在政壇上，他的行動顯現文人不屈不撓的精神，在收藏上，他擢選的藏品也充分體現這個精神。

細川先生的藏品曾多次於熊本縣立美術館、永青文庫展出，並且結集成冊，成爲日本重要展示中國文化藝術之地。2021年秋季拍賣期間，佳士得香港萬分榮幸受到委託，拍賣中國古代書畫十三件作品，以及古董十九件。



fig. 3 Hosokawa Marisada
圖三 細川護貞



fig. 4 Eisei Bunko © Yoshihiro.Saito
圖四 永青文庫 © Yoshihiro.Saito

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3064

A ZITAN SQUARE INCENSE STAND

QING DYNASTY (1644-1911)

The top is set in a square frame above a pierced, scroll-end-shaped waist. The legs are interlinked with stretchers carved with the Eight Buddhist Emblems, *bajixiang*, joined by humpback stretchers to the feet. 31½ in. (80 cm.) high, 17⅞ in. (45.5 cm.) square

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

EXHIBITED

Nihonbashi Mitsukoshi Department Store, Tokyo,
13-25 January 1981

清 紫檀鏤雕八吉祥紋香几

展覽

日本橋三越，東京，《永青文庫 中国美術至宝展》，1981年1月13-25日

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3065

A CARVED AND PAINTED CINNABAR RED LACQUER KANG TABLE

QING DYNASTY (1644-1911)

The top panel is decorated with a stylised *wan* pattern and set within a carved frame above the narrow waist with soapstone roundels, all resting on two carved openwork legs, each finely shown as a large *lingzhi* resting on inward scrolled feet. The cinnabar lacquer is finely carved overall with a dense lotus meander. 14⅜ in. (36.5 cm.) high, 33⅞ in. (86 cm.) wide, 14½ in. (37 cm.) deep

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

For an identical carved and shaped cinnabar *kang* table dated to the Qianlong period in the Qing Court collection, see *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 151, no. 134. Compare the present *kang* table also to a closely related table dated to the Qianlong period, sold at Christie's New York, *The Private Collection of Jayne Writsman*, 14 October 2020, lot 57.

清 剔紅纏枝蓮紋炕桌



3064



3065

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3066

A RARE LARGE CINNABAR LACQUER
'SHOU CHARACTERS' CIRCULAR BOX
AND COVER

QIANLONG PERIOD (1763-1795)

The flattened top of the cover is carved through layers of cinnabar lacquer to a dark brown ground with a central medallion depicting five bats in flight around a *Shou* character, encircled by a narrow band of *sanduo* fruits, two bands of *Shou* characters in different styles, and a band of melons and butterflies at the rim. The sides are further carved with two bands of *Shou* characters between a band of *myi* lappets and a band of *lingzhi* scroll. The box is similarly carved on the sides with *Shou* characters.

13 $\frac{7}{8}$ in. (35.3 cm.) diam., Japanese wood box

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

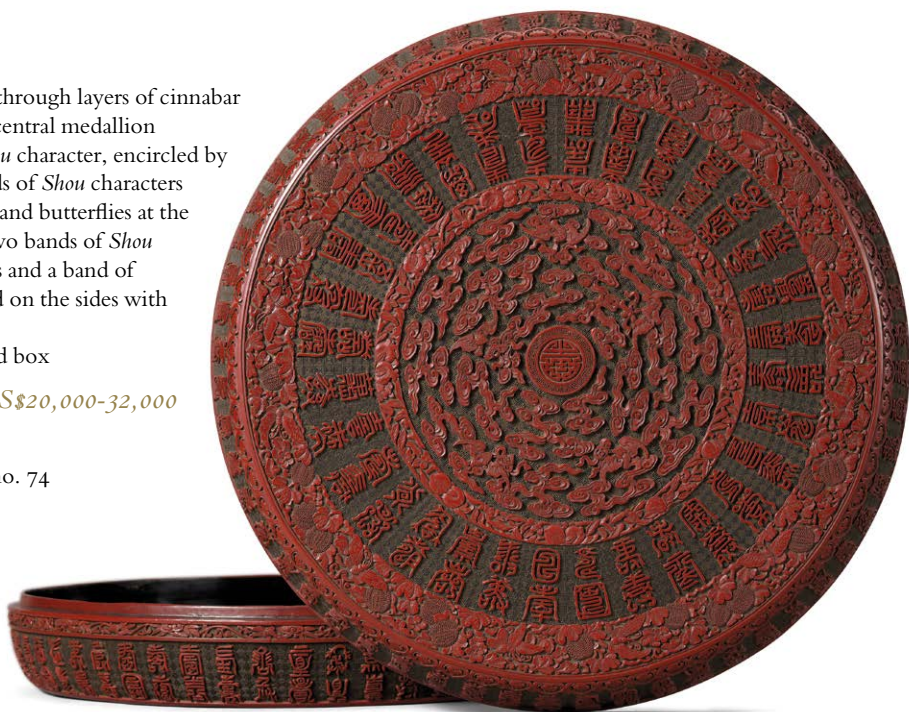
LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 74

清乾隆 剔紅福壽三多紋大圓盒

出版

細川護貞，《一得錄》，1982年，
圖版74號



3066



3067

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3067

A FINELY CARVED AMBER MAGNOLIA-FORM WATER POT

QING DYNASTY (1644-1911)

The water pot is exquisitely carved in the form of a large magnolia blossom borne on a gnarled branch bearing smaller blossoms and buds. 4¼ in. (11 cm.) wide, *zitan* stand, cloisonné enamel spoon, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bumbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 95

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 35

清 琥珀雕木蘭式水丞

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版95號

出版

細川護貞，《一得錄》，1982年，圖版35號



3068

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3068

A CARVED BAMBOO ROOT 'PINE' WATER POT

QING DYNASTY (1644-1911)

The water pot is finely carved with gnarled pine branches bearing pine needle clusters growing from below and beside an irregularly-shaped bowl with one branch extending to its interior. The underside is carved reserving the nodules of the bamboo root. Together with a Japanese silver metal spoon. 3 in. (7.5 cm.) wide, Japanese wood box

HK\$150,000-200,000

US\$20,000-26,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bumbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *catalogue* no.104

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 47

清 竹根雕水丞

本拍品連日本製銀勺。

展覽

熊本縣立美術館，熊本，《細川護貞コレクション展 I：高雅な文人の世界—明清の絵画と書跡・文房具》，1992年，圖版104號

出版

《一得錄》，東京，1982年，圖版47

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3069

A TIANHUANG SEAL

KANGXI PERIOD (1662-1722)

The oval seal is surmounted by a mythical beast playing with its young. The seal face is carved in relief with a two-character inscription in a horizontal line reading *yuci*, 'imperially bestowed', above a four-character inscription *Xiangshang Luoshe*, flanked by a pair of *chilong*.

1 $\frac{1}{6}$ in. (4 cm.) high, 57g, box

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED

Kumamoto Prefectural Museum of Art, *Kumamoto, Daijuikkai Eisei Bunko ten, Min Shin no Bijutsu to Kougei*, 12 September – 18 October 1981, *Catalogue no. 96-2*

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu I* (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue no. 70*

The inscription on the present seal comprises two parts: a two-character inscription on the top carved in a horizontal line above an inscription in vertical line below, flanked by a pair of *chilong*, which is consistent with the standard format of seal inscriptions with imperial origin, such as the seal impression on one of the seals on the pair of Prince Kung *tianhuang* seals sold at Christie's Hong Kong, 1 June 2016, lot 3205.

Xiangshang Luoshe is a phrase used to praise one's literary talent. According to the *Imperial Diary of the Emperor Kangxi*, on his Third Southern Expedition, the Emperor wrote a calligraphy bearing this phrase for the scholar-official Li Zongkong (1620-1689).

清康熙 田黃瑞獸鈕御賜香山洛社款田黃印

展覽

熊本縣立美術館，熊本，《第十一回永青文庫展 明清の美術と工芸》，1981年9月12日-10月18日，圖錄圖版96-2號

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版70號

香港佳士得 2016年6月1日曾拍賣董滄門刻恭親王龍鳳田黃對章，其一之印文為「御賜為國藩輔」印，印面作朱文雙螭中拱護「御賜」二字，中間四方刻白文「為國藩輔」四字，格式與此印文相同。據《康熙起居注》記載，康熙三十八年（1699）南巡時，曾賜李宗孔「香山洛社」四大字御書。李宗孔（1629-1689），清初官員、學者。好收藏，其書畫珍藏尤其豐富，僅關仝的《秋山晚翠圖》上，便有李宗孔的印鑒四枚。



seal face
印面



impression
印文





3070

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3070

A CARVED BAMBOO WRIST REST

QING DYNASTY (1644-1911)

The convex side is finely carved in shallow relief reserving the skin of the bamboo with a scholar seated under a pavilion by the riverside with another scholar in the foreground beside a fence, below a dated inscription reading *renzi zhi xiari*, 'summer days in the cyclical *renzi* year', followed by the signature of Xihuang, and a two-character square seal reading *Zhang shi*.

7¹⁵/₁₆ in. (20.2 cm.) long, Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Daijuikkai Eisei Bunko ten, Min Shin no Bijutsu to Kougei*, 12 September – 18 October 1981, *Catalogue* no.96-2

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu I* (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 70

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 43

清 竹雕留青河畔高士圖臂擱

題識：壬子之夏日。希黃

印：張氏

展覽

熊本縣立美術館，熊本，《第十一回永青文庫展 明清の美術と工芸》，1981年9月12日-10月18日，圖錄圖版96-2號

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版70號

出版

細川護貞，《一得錄》，1982年，圖版43號

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3071

A GILT AND SILVER-INLAID IRON BRUSH AND COVER

The brush is finely gilt and incised with a five-clawed dragon amid silver-inlaid clouds above waves. The cover is similarly decorated with another dragon amid clouds.

9⁵/₈ in. (24.4 cm.) long, Japanese wood box

HK\$50,000-70,000

US\$6,500-9,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu I* (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 94

鐵鍍金銀雲龍海水紋筆管及帽

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版94號



3071

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3072

A GILT-SPLASHED BRONZE VASE, FANGHU

QING DYNASTY (1644-1911)

The vase is of rectangular cross-section, the rounded sides rising from a tall foot narrowing at the neck flanked by two animal-mask handles, the dark brown metal highlighted with irregular gilt-splashes. The base with a twelve-character seal mark reading *Xuande ernian Zhou Yi wei Xiuhuang zhuren zhi* (made by Zhou Yi for the master of Xiuhuang in the second year of Xuande).
6¾ in. (17.1 cm.) high., Japanese wood box

HK\$80,000-120,000

US\$11,000-15,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto,
Daijuikkai Eisei Bunko ten, Min Shin no Bijutsu to Kougei,
12 September – 18 October 1981, *Catalogue* no. 66

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no.30

清 銅灑金雙耳方壺

底鑄文「宣德二年周義爲修篁主人製」。

展覽

熊本縣立美術館，熊本，《第十一回永青文庫展 明清の美術と工藝》，1981年9月12日-10月18日，圖錄圖版66號

出版

細川護貞，《一得錄》，1982年，圖版30號



(mark)

3072

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3073

AN INSCRIBED PEWTER MELON-FORM WATER DROPPER

SIGNED SHEN CUNZHOU, DATED TO *BINGCHEN* CYCLICAL YEAR
CORRESPONDING TO 1676 AND OF THE PERIOD

The water dropper is modelled in the form of a lobed gourd,
incised on the body with poetic inscriptions signed by Shen
Cunzhou with one seal reading Cunzhou. The base is incised with
a two-character inscription reading Lu Yong.
3½ in. (8.9 cm.) high, wood stand, wood box

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga
na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu* I (The
Exhibition of Hosokawa Morisada Collection), 9 October-8
November 1992, *catalogue* no. 97

HK\$300,000-500,000

US\$39,000-65,000

Compare with a similar pewter melon-form water dropper signed Shen
Cunzhou in the Shanghai Museum, illustrated in *Chūgoku-bi no meihō*,
vol. 5, Shanghai, 1992, p. 189.



(mark)



清康熙丙辰年（1676） 沈存周製錫製瓜形水滴

銘文：綠陰漫竹架，瓜熟喜新秋。堪作高人饌，恬然與味幽。
丙辰上巳日，沈存周製。
垂葉似碧，結口如金。書口間對，抱膝長吟。
竹居主人，鷺雛銘。
澤潤口葩

底款：鷺雛

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画
と書跡文房具》，1992年10月9日-11月8日，圖錄圖版
97號

上海博物館藏有一件類似的沈存周作錫製瓜形水滴，見《中國·美の名
宝》，第5冊，上海，1992年3月20日，頁189。



3074

AN INSCRIBED DUAN INKSTONE

QING DYNASTY (1644-1911)

The ink stone is of rectangular form incised on the ink well with *Caigenxuan zhencang* (Collection of Caigenxuan). The reverse is carved with a portrait of Wang Shizhen below a poetic inscription signed Lin Ji.

6¼ in. (16 cm.) long

HK\$60,000-80,000

US\$7,800-10,000

The portrait of Wang Shizhen is based on the woodblock print of *Yuyang shanren jinghualu* (Selected works by Yuyang shanren) published in 1700 (fig. 1). Wang Shizhen (1634-1711), also known as *Yuyang shanren*, was a scholar-official during the Kangxi reign.

清 王士禎像端硯

銘文：菜根軒珍藏，方口厚所植，虛以冥其跡。
納衆流而洪纖不遺，冠羣言而聚精成浹。
身著朝衫頭戴笠，孟縣眉山共標格。
三百年來無此客。宛陵梅庚贊。
侯官林佶銘。

硯上所刻文人像取材自 1700 年出版《漁洋山人精華錄》(圖一)之木板畫。王士禎(1634-1711)，人稱漁洋山人，進士出身，康熙年間官至刑部尚書。

林佶(1660-1723)，康熙年間受內閣中書，工於楷法，又善篆隸，詩師王士禎。《漁洋山人精華錄》即為林佶手抄成編。



(reverse 背面)



fig. 1
圖一



PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3075

AN IRREGULAR SHE 'MOON AND CLOUD' SLATE-LIKE INKSTONE

QING DYNASTY (1644-1911)

The inkwell is carved as a full moon surrounded by scrolling clouds. The reverse is inscribed with a poetic inscription, followed by *Ren Shen qi ni* Qinguan (Qinguan wrote on the autumn day of *renshen* year), and a four-character seal mark reading Sun Xinlao cang (Collection of Sun Xinlao). Together with a lacquer box and cover. 7½ in. (19.2 cm.) long., Japanese wood box

HK\$30,000-50,000

US\$3,900-6,500

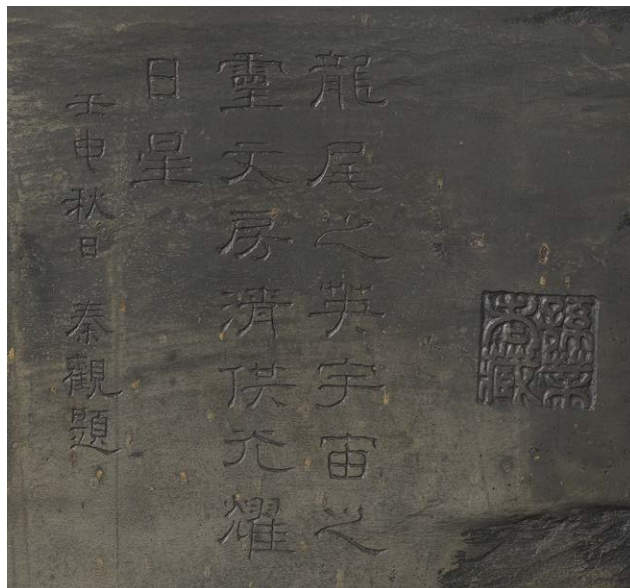
PROVENANCE

Hosokawa Morisada (1912-2005)

雲月紋歛硯

銘文：孫莘老藏

龍尾之英，宇宙之靈，文房清供，光耀日星。
壬申秋日，秦觀題。



(inscription 銘文)



PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3076

A LARGE CARVED BAMBOO HANGING VASE AND COVER

QING DYNASTY (1644-1911)

The tapering ovoid body of the vase is carved in relief with key-fret borders around the shoulder and a large band of plantain leaves below. The sides are decorated with a pair of lug handles, and animal masks, connected with interlocking rings. 11½ in. (29 cm.) high, stand, Japanese wood box

HK\$ 180,000-220,000

US\$24,000-28,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 98

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no.41

清 竹雕仿古提樑蓋壺

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版98號

出版

細川護貞，《一得録》，1982年，編號41號





3077

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3077

AN INSCRIBED MOUNTAIN-FORM LINGZHI

The *lingzhi* is of its natural form, inscribed on one surface with a poetic inscription, followed by *Xinsi shiyue chujiu* (the 9th day of 10th month of *Xins* year), *Jingang zhuren xishu* (written by the Master of Vajra).

22 in. (56 cm.) wide

HK\$20,000-30,000

US\$2,600-3,900

靈芝銘文山子

銘文：

木假山

丹楓蒼壁玄 盤石新宏淮
徇九出故冷 武夷權歌韻
渡口斜陽鎖 苔煙

金剛正脈降仙靈 山立泛鷗氣色清
萬秀合流江自闊 彩雲暮雨聽灘聲
一出停魚夜繫船 漁翁垂釣生晴川
二出生磯繞翠峰 嫗客中立作義容
依然仙女天台夢 苔面□□刃幾重
三曲水長軒似永 飄然義□似何年
望仙壁立迷紅篆 望廟西瞻道自憐
四出船治有繁簾 濤津廟下碧鑿（金參）

回看玉女峰秀路 捲釣歸來月滿潭

五出棹岩細雨淙，長江上下暗楓林，官衙日暮漁舟入，欸乃歌中萬古心。
六出銀波驍碧灣，水邊石室掩荆關，暮天疏雨酣紅茶，無事白鷗一夢閑。
七出鐘管噴石灘，白沙十里香□□，騷人墨客尋常債，畫比江山暮景寒。
八出玉龍白石開，岩邊潭山水縈回。仙道自是多清趣，無數游人任去來。
九曲翠屏眼豁然，水回玉白自平川。徘徊欲問桃源路，最是此山別洞天。
歲在辛巳十月初九日

金剛主人戲書安息于玉泉精舍

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3078

AN INSCRIBED DUAN GUQIN-FORM INKSTONE

QING DYNASTY (1644-1911)

The inkstone is of zither, *guqin*, form, carved on the top with a poetic inscription followed by Qianlong *jiazi chun sanyue wang* Qu Fu *ming* (Qu Fu inscribed on the third month of Qianlong *jiazi* year). The back is inscribed with Xiweng *zhencang* (collection of Xiweng). Together with a wood box.

6½ in. (16.5 cm.) long, Japanese wood box

HK\$35,000-55,000

US\$4,600-5,800

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 89

清 古琴式端硯

銘文：「有琴無絃，無絃有聲。百口聲胸中之荆棘自生。乾隆甲子春三月望。屈復銘。」
「惜翁珍藏」

姚鼐（1732-1815），字姬傳，一字夢谷，室名惜抱軒（在今桐城中學內），世稱惜抱先生，又號惜翁。安慶府桐城（今安徽桐城市）人。清代散文家，與方苞、劉大櫟並稱為“桐城派三祖”。

屈復（1668-1745）清代詩人。初名北雄，後改復，字見心，號晦翁，晚號逋翁、金粟老人。

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版89號



3078 (two views)

PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3079

A LINGBI SCHOLAR'S ROCK

QING DYNASTY OR EARLIER

The scholar's rock is worked into a vertical form wrought with narrow aperture with irregular outline and richly textured surface, inscribed with *Zhizheng niansan jiliuyue, juanyun*, Wang Meng *ji* (Recorded by Wang Meng in the 6th month of the Zhizheng 23rd year).

8 $\frac{1}{8}$ in. (22.5 cm.) high, stand

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Daijuikkai Eisei Bunko ten, Min Shin no Bijutsu to Kougei*, 12 September – 18 October 1981, *Catalogue* no. 101

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu I* (The Exhibition of Hosokawa Morisada Collection), 9 October–8 November 1992, *Catalogue* no. 93

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 28-I

The stand accompanying this lot is inscribed with an inscription reading *Ma shi Linglong shangguan zhencang Song shi*, 'Song-dynasty rock in the collection o Linglong Shangguan of the Ma Family'.

清或以前 「卷雲」款靈璧石山子

銘文：至正廿三季六月、卷雲、王蒙記

木座題識：馬氏玲瓏山館珍藏宋石

馬日琯（1688–1755），安徽祁門人，後遷揚州，所居園曰小玲瓏山館。乾隆初舉鴻博，然不就。

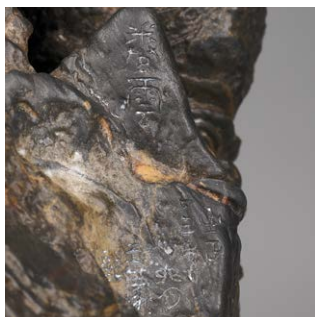
展覽

熊本縣立美術館，熊本，《第十一回永青文庫展 明清の美術と工芸》，1981年9月12日–10月18日，圖錄圖版101號

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日–11月8日，圖錄圖版93號

出版

細川護貞，《一得録》，1982年，圖版28–I號



(inscription 銘文)



(mark on the stand)



PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3080

A SET OF FIVE CHICKEN BLOOD SOAPSTONE SEALS FOR PRINCE DING

DATED TO THE JIAQING 18TH YEAR, CORRESPONDING TO 1813 AND OF THE PERIOD

The set comprises a pair of inscribed seals, one dated to the summer of *kuiyou* cyclical year (1813), with a four-character seal impression reading Ding *qinwang bao*, 'Treasure of the Prince Ding', the other bearing a signature of Guang Guiting, an official during the Jiaqing period, with a four-character seal inscription reading *xuezhi buzhu*; a seal with inscriptions on both sides of the seal faces, one reading *yishou laoren*, the other reading *xuezhi buzhu*; a rectangular seal with a four-character inscription reading Ding *qinwang bao*; and a rectangular seal with an irregularly-shaped top and a seven-character seal inscription *wuyishi qiemo wangwei*.

Largest: 4¹³/₁₆ in. (12.2 cm.) high, burlwood box (5)

HK\$300,000-500,000

US\$39,000-65,000

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 9-I

According to the inscriptions, the present set of seals was made for Prince Ding, Aisin-Gioro Mian'en (1747-1822), the second son of Yonghuang, who was the eldest son of the Qianlong Emperor.

清嘉慶十八年（1813）定親王鷄血石自用印章一套五方

邊款：時在癸酉夏五月製於岱林蓬巒軒、廣桂亭識

印文：定親王寶、定親王寶、學知不足、學知不足、頤壽老人、無益事切莫妄為

出版

細川護貞，《一得錄》，1982年，圖版9-I號

本套印章為定恭親王綿恩（1747-1822）所刻。綿恩為乾隆皇帝之孫，定安親王永璜次子。

廣玉，字桂亭，隸屬滿州正白旗，嘉慶十四年時任浙江布政史。



seal faces
印面



PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3081

A PAIR OF CHICKEN BLOOD SOAPSTONE SEALS

QING DYNASTY (1644-1911)

Both with irregular rounded tops, the greyish-caramel tone suffused with brilliant crimson-red inclusions; one seal face is carved in relief with a five-character inscription from a poem by Xie Lingyun (385-433) reading *youdu lai qinming*, 'drawn to the sound of *qin* in solitude', the other with a five-character inscription in *intaglio* from another poem by the same poet reading *shangshui han qinghui*, 'clarity of light amid the landscapes'.

2½ in. (6.7 cm.) high, Japanese wood box (2)

HK\$300,000-500,000

US\$39,000-65,000

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bunbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 77

清 鷄血石謝靈運詩句閑章一對

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版77號



seal faces
印面



impressions
印文



PROPERTY FROM THE HOSOKAWA FAMILY COLLECTION
細川家族珍藏

3082

A PALE CELADON JADE CARVING OF A BITTER MELON

QING DYNASTY, 19TH CENTURY

The carving is formed as three bitter melons of various sizes borne on leafy tendrils. The skin of the melons is delicately carved to simulate their uneven rind.

4 $\frac{3}{8}$ in. (11 cm.) long, Japanese wood box

EXHIBITED

Kumamoto Prefectural Museum of Art, Kumamoto, *Kōga na bunjin no sekai : Min Shin no kaiga to shoseki bumbōgu* I (The Exhibition of Hosokawa Morisada Collection), 9 October-8 November 1992, *Catalogue* no. 123

LITERATURE

Hosokawa Morisada, *Ittokutoku*, 1982, no. 102

Compare to a slightly larger Qing dynasty white jade carving of bitter melon (12.3 cm.) in the National Palace Museum collection, illustrated in *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1976, no. 32.

HK\$ 120,000-180,000

US\$16,000-23,000

清十九世紀 青白玉錦荔枝

展覽

熊本縣立美術館，熊本，《高雅な文人の世界：明清の絵画と書跡文房具》，1992年10月9日-11月8日，圖錄圖版123號

出版

細川護貞，《一得錄》，1982年，圖版102號

比較一件尺寸略大的清代玉雕錦荔枝擺件（12.3公分），見《故宮玉器選粹》，台北，1976年，圖版32號。



3083

A FINELY CARVED JADEITE
FIGURE OF LIU HAI

LATE QING DYNASTY

The figure is well carved in the round as Liu Hai in a dynamic pose with his arms raised holding a string of cash coins, his right leg is stretched behind him and left leg rests on a three-legged toad emitting a peach supported on wispy smoke. Beside him is a mandarin duck on a sea of turbulent waves. The stone is of rich apple-green and ice-green tones, with an area of amber inclusions on the base, cleverly utilised and carved as a crab. 8¾ in. (22.2 cm.) high, gilt-wood stand

PROVENANCE

Edward Farmer, New York
A Southern California Collection
Sold at Bonhams Butterfields, 10 May
2004, lot 4200
Sold at Christie's Hong Kong, 1 November
2004, lot 1026

HK\$700,000-900,000

US\$91,000-120,000

晚清 翠玉雕劉海戲金蟾擺件

來源

Edward Farmer，紐約
南加州私人舊藏
三藩市邦瀚斯，2004年5月10日，
拍品 4200 號
香港佳士得，2004年11月1日，拍品
1026 號



THE PROPERTY OF A GENTLEMAN
士紳珍藏

3084

A PAIR OF PALE CELADON JADE
CARVINGS OF PHOENICES

QING DYNASTY (1644-1911)

Each jade phoenix is carved standing on elaborately pierced rocks
with the head raised and looking backward.

10 $\frac{1}{8}$ in. (26.4 cm.) high, box (2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Sotheby's London, 1 February 1977, lot 30

The property of a private English collector

Sold at Sotheby's London, 11 May 2011, lot 28

清 青玉鳳凰擺件一對

來源

倫敦蘇富比，1977年2月1日，拍品30號

英格蘭私人珍藏

倫敦蘇富比，2011年5月11日，拍品28號



THE PROPERTY OF A GENTLEMAN
士紳珍藏

3085

A GREENISH-WHITE JADE 'DRAGON' VASE
AND COVER GROUP

LATE QING DYNASTY

The vase is of flattened baluster form, carved in high relief with a dragon coiled around the shoulder and decorated with cloud scrolls on the body, next to a tall plant emerging from a rock.

12 in (30.5 cm.) high overall, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

The Tsui Museum of Art, no. A071 (according to label)

晚清 青白玉雕雲龍紋蓋瓶

來源

徐氏藝術館，編號 A071（據標籤）



PROPERTY FROM AN ASIAN FAMILY COLLECTION
亞洲私人珍藏

3086

AN ARCHAISTIC WHITE JADE VASE, *GU*

QING DYNASTY, 19TH CENTURY

The vase is of archaic *gu*-form with the mid-section carved in low relief with a *taotie* mask on each facet, all between *kui*-dragon scrolls on the trumpet neck and splayed foot. The corners and vertical middle sections of each facet with ridged flanges incised with *shou* characters and the mouth and foot rims are decorated with key-fret pattern.

7½ in. (19 cm.) high., box

HK\$120,000-180,000

US\$16,000-23,000

清十九世紀 白玉仿古觚式瓶



THE PROPERTY OF A LADY
女史珍藏

3087

A PAIR OF JADE AND HARDSTONE NARCISSUS POTTED PLANTS

LATE QING DYNASTY

Comprising a pair of celadon jade oval-shaped *jardinières* finely carved with petals radiating on the base and with dragon-head handles suspending loose rings. Each *jardinière* is supporting a narcissus plant, the bulbs carved from pale celadon jade, spouting long slender spinach-jade leaves and clusters of buds and flowers carved with white jade petals and amber centres.

The *jardinières*, 6 $\frac{1}{8}$ in. (17.5 cm.) across the handles, wood stands

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Sold at Christie's Hong Kong, 29 April 2002, lot 709

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.

晚清 玉石水仙花盆一對

來源

香港佳士得，2002年4月29日，拍品709號

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。



THE PROPERTY OF A LADY
女史珍藏

3088

A LARGE WHITE JADE 'THREE LAUGHS AT TIGER BROOK' BRUSH POT

QING DYNASTY, 18TH-19TH CENTURY

The large and impressive brush pot is finely carved to the exterior with a continuous scene depicting two scholars and a monk in a rocky landscape seated below a pine tree, accompanied by an attendant with a fan preparing tea. Nearby, another figure is resting on a boat moored along an embankment. The stone is of an even pale tone with some dark natural inclusions.

7 $\frac{1}{8}$ in. (18.1 cm.) diam.

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

US\$370,000-460,000

The scene depicted on the current brush pot is inspired by 'Three laughs at Tiger Brook', which tells the story of the recluse monk Huiyuan, who unwittingly crosses the Tiger Brook when sending Tao Yuanming and Lu Xiuqing off after their visit. The same subject matter can be found on another jade brush pot carved with a Qianlong imperial poem describing the story in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of Ch'ing Court*, Taipei, 1997, pp. 168-9, no. 53, and on a white screen, illustrated in *ibid.*, pp. 204-205, no. 71.

清十八 / 十九世紀 白玉虎溪三笑圖筆筒



(another view 另一面)



THE PROPERTY OF A LADY
女史珍藏

3089

A WHITE JADE 'BUFFALO AND QILIN' GROUP

QIANLONG PERIOD (1736-1795)

The buffalo is finely carved reclining over clouds, its head turning sharply to the right over its right foreleg, with a rope passing through its nostrils, around one horn and extending over its back. Beside the buffalo is a small *qilin* pressed against its body.

6 in. (15.5 cm.) wide, box

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

US\$240,000-340,000

PROVENANCE

Sold at Christie's Hong Kong, 29 April 1996, lot 659

清乾隆 白玉瑞牛麒麟擺件

來源

香港佳士得，1996年4月29日，拍品659號



(underside 底部)



3090

A GREYISH-WHITE JADE 'DRAGON AND PHOENIX' RUYI

QING DYNASTY, 18TH-19TH CENTURY

The head of the sceptre is finely carved with a crane grasping an arrow in its beak in flight above a pavilion nestled amid billowing clouds, surmounted by a phoenix carved in openwork. The arched shaft is carved in high relief with a sinuous dragon in pursuit of a flaming pearl. The stone is of an even pale greyish-white tone.
1 3/4 in. (33.8 cm.) long

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

A French family collection

Sold at Christie's Paris, 9 June 2015, lot 320

清十八 / 十九世紀 玉海屋添籌龍鳳呈祥紋如意

來源

法國家族舊藏

巴黎佳士得，2015年6月9日，拍品320號



EMPEROR JIAQING'S PALE CELADON JADE SI SHI ZHI SHI SEAL GUO FUXIANG

The imperial seal from the Qing dynasty Emperor Jiaqing on offer by Christie's Hong Kong is made of pale celadon jade and is surmounted by a crouching lion. The seal face measures 3.8 centimeters square and is 5.7 cm. high. The seal is inscribed with the four characters *si shi zhi shi* (the Beginning of the Four Seasons) in *intaglio*. Both the finial and the inscription are exquisitely carved, demonstrating the sophisticated skill of the carver. A clear record of this seal is documented in *Jiaqing baosou* (Jiaqing Treasures: A Catalogue of Impressions of the Jiaqing Emperor's Seals), matching in all particulars, including the material, size, and inscription. Hence, we can be certain that this seal is indeed an authentic Jiaqing imperial seal. According to *Jiaqing baosou*, this seal is one of a set of three seals, with the other two matching seals being the *fu chun lou* (Fuchun Hall) seal and *wan wu yi jia* (everything is nourished) seal, indicating the seal set was specially associated with the Fuchun Hall.

The owner of this seal, Emperor Jiaqing, personal name Yongyan, was the fifth emperor of the Qing Dynasty to rule over China. During his 25-year reign, China was in the midst of a great historical transition between the prosperous heyday of the Kangxi and Qianlong periods and the decline of the Qing Dynasty, and thus in a complicated state of flux, which is difficult to describe. Emperor Jiaqing was one of the more prolific owners of imperial seals. Like his era, his seals were also characterised by periods of waxing and waning. Emperor Jiaqing was already 36 years old when he ascended the throne. Unlike other emperors, Jiaqing was unable to take over the reins of government, as Qianlong, the retired Emperor, was still the ultimate decision maker. This unique experience made it difficult for Emperor Jiaqing to break away from certain formulae that were established during the Qianlong period. Events in the Qianlong period seemed to have reached a stasis that prevailed into Jiaqing reign. This is reflected in the production of seals in Jiaqing period and is exemplified by the current seal. During the Qianlong period, a considerable number of seal sets consisting of one *yinshou* (opening) and two *yajiao* (ending) seals were produced. There are two categories to these seal sets. The first category is where the *yinshou* seal indicates the name of a palace and the two *yajiao* seals are carved with poetic lines explaining the meaning of the palace. The second category is where all three seals are carved with idiomatic phrases that complemented one another. Emperor Jiaqing apparently followed



關於嘉慶青白玉獅鈕 “四時之始”璽

郭福祥

香港佳士得公司最近徵集到一方清嘉慶皇帝的寶璽。此璽青白玉質，蹲獅鈕，印面 3.8 釐米見方，通高 5.7 釐米，印文為陰文“四時之始”四字。無論是印鈕還是印文的雕琢都精細熟練，顯示出雕琢者的高超技藝。此璽在現藏於北京故宮的《嘉慶寶璽》中有明確著錄，經比對，無論是質地、體量大小，還是篆法佈局都與該書中的記載完全相合，可以確定此璽為嘉慶帝寶璽的真品。根據《嘉慶寶璽》，此璽為三方組璽中的一方，與之相配的另外兩方璽分別為“富春樓”璽和“萬物以嘉”璽，表明該組璽是為放置在富春樓中而專門製作的。

此璽的所有者嘉慶皇帝名顥琰，為清朝入關後的第五代皇帝。在他統治清朝的二十五年之中，既秉承了康乾盛世之遺緒，又處於清王朝由盛及衰的重要歷史轉折時期，因此在各方面似乎都呈現出難以言說的複雜情狀。在清代，嘉慶皇帝是擁有寶璽數量比較多的一位皇帝，如同他所處的那個時代一樣，他的寶璽也同樣體現出巔峰與沒落交錯的特點。衆所周知，嘉慶皇帝繼位時已經三十六歲，與其他皇帝不同的是，嘉慶繼位後並不能乾綱獨斷，當了太上皇帝的乾隆仍掌握著最高決策權。這種特殊的經歷，使得嘉慶帝很難擺脫乾隆時期形成的某些定式。乾隆時期的一切似乎都以其慣性在嘉慶朝向前滾動，這種慣性在嘉慶的寶璽中也有不折不扣的表現，其中之一是組璽的刻制。乾隆時製作了相當數量的由一方引首章和兩方壓腳章組成的三方一組的組璽。這種組璽可分為兩種情況：一是引首章為宮殿璽，兩方壓腳章為詩文警句璽，

Qianlong's footsteps and made no fewer than seventy of such seal sets.¹ The present *si shi zhi shi* seal belongs to the first category.

If Emperor Jiaqing's deliberate emulation of Qianlong's production of imperial seals reflects the continuation and inheritance from one emperor to the other, then the interpretation of the inscriptions should project Jiaqing's own thoughts and consciousness. As already mentioned, the *si shi zhi shi* seal is one of the many three-set seals made by Emperor Jiaqing. The inscriptions on the three seals are closely connected as the two *yajiao* seals suggest the owner's appreciation and interpretation of the palace name. The author would argue that to fully understand any one of the seals in such three-seal set, we must put them together to glean insights. Thus, to explore and understand this *si shi zhi shi* seal, we must put it together with the other two seals—*fu chun lou* and *wan wu yi jia* seals—and consider the historical circumstances of Emperor Jiaqing. Since the *si shi zhi shi* seal is part of the set specially associated with the Fuchun Hall, it is necessary to examine Emperor Jiaqing's relationship with the Fuchun Hall.

Fuchun Hall is a small two-story building located behind the Baohe Taihe Hall in the Qinzhenqin View. This building existed from the Qianlong period, and according to Emperor Qianlong himself, was built in the third year of Qianlong (1738), though it was not named until six years later in the ninth year of Qianlong (1744) when Emperor Qianlong inscribed a plaque for it and officially named it *fuchunlou* (Fuchun Hall). During Qianlong's reign, there were only three poems dedicated to Fuchun Hall. Although few in number, they do provide some clues to Emperor Qianlong's views on this building. With lines like "*qixuhua mujing, weixian minwuyou*" (Not to boast of the flowers and trees, but to worry about the people first)" or "*wufuminan fangweike, yifengshizu beihuaqian*" (Wishing things are abundant and the people are safe, with plenty of food and clothes), we can deduce the name *fuchun* (abundant spring) was intended to pray for the country's prosperity and people's peace, for the people to be well-clothed and well-fed, while motivating the emperor himself to stay true to his aspirations and fulfill the mandate of the heaven.²³⁴ In the Jiaqing period, there were evidently more references to Fuchun Hall. From "*louefuchun jingqingkuang, meilaiping tiaobichengyin*" (The view from the top of Fuchun is so clear and open that it inspires me to write a poem every time I overlook the scenery), it was known that Emperor Jiaqing visited here often,⁵ but his visits were rather different from those of his father Qianlong. One of his imperial poems reads: "*kanhua xinxing yichenghui, xiari pinglan sanmenlai*" (My mood to enjoy the flowers has faded; here I am leaning against the railing to relieve myself of worries).⁶ Where did his worries come from? The answer is soon clear. The poem continues: "*sheiqianhe fengshudie,weifengxin yurungengai*" (What is it that caresses the flowers in the gentle breeze; but the roots have not been moistened by new rain). It would seem that he was worried about the lack of rain in the spring,

用以說明殿名璽中殿名的含義及來歷，可以稱之為宮殿組璽；一是引首章和壓腳章都是成語璽，在內容上可以相互注解，可以稱之為成語組璽。嘉慶帝亦步乾隆之後塵，刻制了不下七十組這樣的組璽。¹而此方“四時之始”所在的組璽就屬於前一種情況。

如果說上述在寶璽製作方面嘉慶帝對乾隆的刻意模仿反映出嘉慶帝與乾隆帝之間的延續和繼承關係的話，那麼，對此方寶璽內容的解讀則似乎更能折射出嘉慶帝自己的思想和意識。前面已經講過，“四時之始”璽是嘉慶帝諸多三方一組宮殿組璽中的一方，而這種宮殿組璽中的三方印文在內容上又關聯甚密，兩方壓腳章表明了印主對宮殿名稱的理解和詮釋。因此，筆者認為，對於這樣的組璽，要理解組璽中的任何一方，都必須將三方組璽放在一起進行解讀。同樣，要很好地理解此方“四時之始”璽，就要將它和與它同組的另外兩璽“富春樓”璽和“萬物以嘉”璽放在一起，並與其所有者嘉慶帝的歷史境遇結合起來進行考察。既然該“四時之始”璽所在的組璽是專門為富春樓製作的，這就不能不考察印主嘉慶皇帝與富春樓的關係。

按富春樓位於勤政親賢景區內的保合太和殿後面，是一座二層小樓。這座樓式建築並不是嘉慶時期的新建築，而是乾隆時期就已經存在了。按照乾隆皇帝自己的說法，這座建築始建於乾隆三年（1738），當時似乎並沒有為它命名，直到六年以後也就是乾隆九年（1744），乾隆皇帝才為其題寫匾額，正式命名為“富春樓”。在整個乾隆時期，乾隆皇帝僅有三首專門詠富春樓的詩作。儘管不多，但也可以為我們瞭解乾隆皇帝關於富春樓的想法提供一些線索。“雖然紅紫遲酣發，要識機關在始萌”²、“豈詡花木景，惟先民物憂”³、“物阜民安方謂可，衣豐食足倍懷牽”⁴，之所以命名為“富春”，就是為了祈望國家物阜民安，百姓衣豐食足，鞭策自己謹守初心，履行天命。到了嘉慶時期，對富春樓的關注明顯多了起來。“樓額富春景清曠，每來憑眺必成吟”⁵，可知嘉慶皇帝是經常到這裡來的。只是他到這裡來的景況和他的父親乾隆則大有不同，“看花心興已成灰，暇日憑欄散悶來”⁶。而悶從何來？很快就有了答案，“誰倩和風舒蒂萼，未逢新雨潤根荄”，原來是正為春天少雨而著急，詩中不斷表達出“惟望四郊甘澤遍”、“尙盼神功繼作霖”的願望。這是嘉慶二年（1797）春天嘉慶皇帝創作富春樓詩作的真實情形，望雨成了其富春樓詩作的核心和焦點。通觀嘉慶帝有關富春樓的詩作，可知嘉慶皇帝寫作富春樓詩的時間都是在春天，而且在寫富春樓詩的前後，都是“望雨自責”、“望雨即事”或“喜雨”。這難道是偶然的巧合嗎？如果我們將視線再次轉回到富春樓組璽全部三方印章的印文，就會發現嘉慶皇帝到富春樓的關注點與該組璽印所要表達的內容之間的確存在著高度的契合。

按“四時之始”典出中國古代醫學的經典之作《黃帝內經》“四氣調神大論”篇：“故陰陽四時者，萬物之終始也，死生之本也。逆之則災害生，從之則苛疾不起，是謂得道。”

and the poem emphasizes the wish that rainfall could soon be upon them. This is a poem composed at Fuchun Hall in the spring of the second year of Jiaqing (1797), where the hope for rain was the pre-eminent concern. Looking at Emperor Jiaqing's poems on Fuchun Hall, we can see that they were all written in the spring. Somewhere in the poems, lines such as “hoping for rain and blaming myself” or “rejoicing at the rain” would appear. A coincidence? If we turn our attention back to inscriptions of the three-seal set, we will find that there is indeed a high degree of congruence between the concerns felt by Emperor Jiaqing during his visits to Fuchun Hall and the content conveyed by the inscriptions on the seals.

Si shi zhi shi references the *Siqi Diaoshen Dalun* (The art of life through the four seasons) chapter in the classical texts of traditional Chinese medicine *Huangdi Neijing* (Inner Canon of the Yellow Emperor): “*guyin yangsi shizhewan wuzhizhong shiyesi shengzhibenye; nizhizezai haishengcongzhizekejibu qishiweide dao*” (The four seasons of *yin* and *yang* are the beginning of all things and the origin of life and death. If you go against it, you will have disaster, but if you go along with it, you will not have severe illness). The text discussed how people should follow the different characteristics of the four seasons to regulate their spiritual and emotional well-being in order to prevent disease. *Si shi* refers to the four seasons, thus *si shi zhi shi* is the beginning of the four seasons refers to spring. On the other hand, *wan wu yi jia* (everything is nourished) comes from the *Shi Tian* (Heaven) chapter of the first Chinese dictionary *Erya*: “*ganyushijiang, wanwuyijia, weizhiliquan*” which means that good rain falls at the right time so that everything can be nourished...timely rain is auspicious. In ancient agricultural societies, abundant rainfall meant flourishing crops, translating to a bumper harvest and ample food and clothing. It is through the imperative role of rainfall for crops that *wan wu yi jia* expresses the prayer for spring rain and the yearning for abundance and prosperity, hinting at the meaning of the word *fu* (abundant). As such, the idiomatic phrases *wan wu yi jia* and *si shi zhi shi* on the *yajiao* seals respectively correspond to the *fu* (abundant) and *chun* (spring) in the *fuchunlou yinshou* seal, a befitting interpretation of its name. This echoes the hope and expectation for spring rain in Emperor Jiaqing's imperial poems about the Fuchun Hall, and elucidates the logic of his selection of these inscriptions for the seals. In this way, we can easily understand the reason for the inscription of the *si shi zhi shi* seal and its relationship with the seal's owner, Emperor Jiaqing. It can thus be concluded the present *si shi zhi shi* seal is a part of the three-seal set of Emperor Jiaqing specially associated with the Fuchun Hall. This kind of seal possesses considerable historical, artistic and cultural value.



Portrait of The Jiaqing Emperor,
Collection of the National Palace Museum, Taipei
嘉慶皇帝肖像，國立故宮博物院藏品

是講人們要順應一年四季的不同特點，調攝精神情志，以達到治未病的目的。這裡的四時，即指春夏秋冬四季，而“四時之始”即是春的同指。“萬物以嘉”典出中國第一部辭書的《爾雅》“釋天”篇：“甘雨時降，萬物以嘉，謂之禮泉”。講好雨應時而降，萬物得以滋潤，是謂及時之雨，是吉祥之事。在古代農業社會，雨水充足則作物生長茂盛，意味著豐收有望，衣食富足。“萬物以嘉”正是通過雨水對作物的重要作用表達出對春雨的祈盼，對豐餘富足的嚮往，從而將“富”字的蘊含間接地表達了出來。如此，此組“富春樓”組璽中的兩方壓腳章中的成語“萬物以嘉”和“四時之始”分別對應了引首章“富春樓”中的“富”字和“春”字，正是對富春樓名稱的詮釋。而這與嘉慶皇帝有關富春樓禦制詩中對春雨的關注和期盼恰好形成了相互的對應關係，使我們很容易地理解嘉慶皇帝選取這些印文刻製成組璽的內在邏輯關係。這樣，我們也就很容易地理解了此方“四時之始”璽的刻制緣由以及它和印主嘉慶皇帝的關係。

通過上述可知，此方“四時之始”璽是嘉慶皇帝御用“富春樓”組璽中的一方，是專門為富春樓製作的。這種組璽一般存放於相應的宮殿中，雖然鈐蓋使用的幾率不是很高，但卻成為相應宮殿的重要象徵物，具有相當的歷史、藝術和文化價值。

¹ Guo Fuxiang, *Ming Qing dihou xiyin* [The Seals of Ming and Qing Dynasty Emperors and Empresses], p. 169, Beijing: International Culture Publishing Corporation, 2003.

² [Qing] Hongli: *Yuzhi shi san ji* (Third Anthology of Imperial Poetry), Vol. 2, *Ti fuchunlou*.

³ [Qing] Hongli: *Yuzhi shi wu ji* (Fifth Anthology of Imperial Poetry), Vol. 44, *Fuchunlou youhui*.

⁴ [Qing] Hongli: *Yuzhi shi wu ji* (Fifth Anthology of Imperial Poetry), Vol. 44, *Ti fuchunlou*.

⁵ [Qing] Yongyan: *Yuzhi shi chu ji* (First Anthology of Imperial Poetry), Vol. 12, *Fuchunlou*.

⁶ [Qing] Yongyan: *Yuzhi shi chu ji* (First Anthology of Imperial Poetry), Vol. 10 *Fuchunlou chunwang*.

¹ 郭福祥：《明清帝後璽印》頁169。北京：國際文化出版公司，2003年。

² [清]弘歷：《御制詩三集》卷2，「題富春樓」。

³ [清]弘歷：《御制詩五集》卷44，「富春樓有會」。

⁴ [清]弘歷：《御制詩五集》卷86，「題富春樓」。

⁵ [清]顥琰：《御制詩初集》卷12，「富春樓」。

⁶ [清]顥琰：《御制詩初集》卷10，「富春樓春望」。

3091

AN IMPERIAL GREENISH-WHITE JADE SEAL

JIAQING PERIOD (1796-1820)

The seal is carved with a square platform with a finial in the form of a mythical beast. The seal face is carved with a four-character inscription in intaglio reading *Sishi zhi shi*, 'the beginning of the Four Seasons' in seal script.

2⁵/₁₆ in. (5.8 cm.) high, box

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

The impression of the current seal is included in *Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals], *Jiaqing juan*, no. 2, Beijing, 2005, p. 154 (fig. 1).

According to *Jiaqing baosou*, the present seal is one of a set of three seals, with the other two matching seals being the *fu chun lou* (Fuchun Hall) seal and *wan wu yi jia* (everything is nourished) seal, indicating the seal set was specially associated with the Fuchun Hall. A *fu chun lou* (Fuchun Hall) seal was sold at Beijing Poly, 6 June 2017, lot 5111, which is also carved of white jade with a finial similar in style to the present seal.

清嘉慶 御製青白玉「四時之始」璽

此印文收錄於《清代帝后璽印譜》，嘉慶卷，卷二，北京，2005年，頁154（圖一）。

根據《嘉慶寶藪》，此璽為三方組璽中的一方，與之相配的另外兩方璽分別為“富春樓”璽和“萬物以嘉”璽，表明該組璽是為放置在富春樓中而專門製作的。“富春樓”璽於2017年6月6日於北京保利拍賣，拍品5111號，其獸鈕風格與此十分相近。



seal face
印面



impression
印文



fig. 1
圖一



THE PROPERTY OF A LADY
女史珍藏

3092

A CARVED BAMBOO
'THREE LAUGHS AT TIGER
BROOK' CYLINDRICAL
BRUSH POT

QING DYNASTY, 18TH CENTURY

The brush pot is finely carved around the exterior with Tao Yuanming, Lu Xijing and monk Huiyuan seated under pine trees engaged in deep discussion, all dressed in long flowing robes, with a boy attendant to one side brewing tea, next to a river with a young boy asleep in a sampan. 6 $\frac{3}{8}$ in. (16.4 cm.) high

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Sold at Christie's London, 5 November
2013, lot 90

清十八世紀 竹雕虎溪三笑圖筆筒

來源

倫敦佳士得，2013年11月5日，拍品
90號



3093

A BAMBOO ROOT *LINGZHI*-FORM
BRUSH REST

QING DYNASTY, 18TH CENTURY

The brush rest is carved as a gnarled *lingzhi* stem bearing two fungus heads.

3 $\frac{1}{8}$ in. (8.2 cm.) long

HK\$180,000-250,000 US\$24,000-32,000

清十八世紀 竹根圓雕靈芝筆架



3093

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA
FRANZ COLLECTION

3094

A NATURAL-FORM ROOT WOOD
BRUSH POT

QING DYNASTY, 19TH CENTURY

The root wood is modelled naturalistically in vertical form as a brush pot. It bears an inscription with the seal of Zhao Mengfu. The surfaces are finely carved with indentations to enhance the natural grain of the wood. 6 $\frac{1}{2}$ in. (17 cm.) high including fitted stand, wooden fitted box

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Hugh Moss

Acquired in 1991

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 木根隨形雕筆筒

來源

莫士搵

Lutz 及 Hedda Franz，1991 年入藏

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。



3094

3095

A TIANHUANG RECTANGULAR SEAL

QING DYNASTY (1644-1911)

The seal face is carved with a four-character inscription in relief reading *Huaiyin shuwu*, which is the studio name of the late-Qing official and general Zeng Guofan (1853-1872).

2 1/8 in. (5.4 cm.) high, 39g, box

HK\$200,000-300,000

US\$26,000-39,000

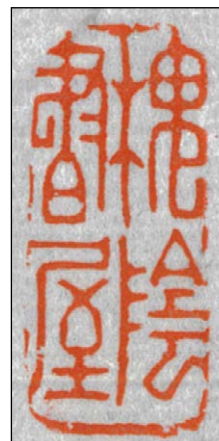
清 田黃長方印

印面：槐陰書屋

槐陰書屋為晚清重臣曾國藩 (1811-1872) 之書齋名。曾國藩曾著有《槐陰書屋圖記》。



seal face
印面



impression
印文



3096

A YELLOW SHOUSHAN SEAL FOR GONG XINMING

REPUBLIC PERIOD

The oval seal is carved in shallow relief with a continuous scene depicting geese amid grass and seeding millets. The seal face is carved in relief with a three-character inscription reading *Huailu zhai*, 'Huailu studio', the studio name of Gong Xinming.

2¾ in. (7 cm.) high, box, 140.8g

HK\$200,000-300,000

US\$26,000-39,000

民國 黃壽山石薄意歲歲平安龔心銘自用印

印文：懷麓齋



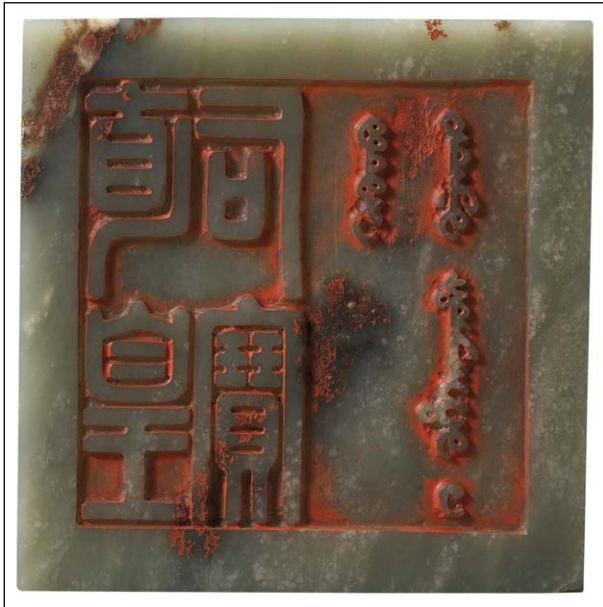
seal face
印面

impression
印文



rubbing
拓片





seal face
印面



impression
印文

3097

AN IMPORTANT IMPERIAL PALE
CELADON JADE 'DRAGON' SEAL

SHUNZHI PERIOD (1644-1661)

The square seal is surmounted by a crouching dragon on its four legs and its tail coiled behind. The seal face is carved in relief with a four-character inscription *Zhi Huanghou bao* (Treasure of Empress Zhi) in seal script, followed by an inscription in Manchu script. The stone is of a pale celadon tone with some russet inclusions.

5 $\frac{1}{16}$ x 5 $\frac{3}{16}$ x 5 $\frac{3}{4}$ in. (13.9 x 13.8 x 14.6 cm.)

HK\$ 1,800,000-2,500,000 US\$240,000-320,000

PROVENANCE

Collection of Sir George Sheppard Murray (d. 1928), Managing Director of the Mercantile Bank of India in Singapore, acquired circa 1900, and thence by descent (by repute)

Woolley & Wallis, Salisbury, 13 November 2013, lot 96

清順治 御製青玉龍鈕「直皇后」玉寶

來源

George Sheppard Murray 爵士 (1928 年卒) 舊藏，其曾任新加坡有利銀行常務董事，此璽約於 1900 年入藏，後於家族傳承至今 (傳)

Woolley & Wallis, 索爾茲伯里，2013 年 11 月 13 日，拍品 96 號





The inscription reads *Zhi Huanghou Bao* (seal of Empress Zhi), written in both Manchu regular script and Chinese seal script, each in two vertical lines. According to Guo Fuxiang of the Palace Museum, Beijing, the present seal is a posthumous seal that Emperor Shunzhi installed at the Imperial Ancestral Temple in the ninth year of his reign (in 1652). It is also one of the seals that he commissioned to venerate the four preceding generations of ancestors before Nurhaci (1559-1626), the founder of the Qing Dynasty.

Shibao, or posthumous seals, were made when the ruling emperors venerated the past emperors and empresses with posthumous titles. They were designated to be offered in the Imperial Ancestral Temple to praise the virtue of the past emperors or empresses. *Zhi Huanghou* (Empress Zhi) was the posthumous title bestowed upon Fuman's wife from the Hitara clan. Fuman of the Aisin Gioro clan was the great-grandfather of Emperor Taizu Nurhaci. Fuman served as the commander of the Left Guard of Jian Prefecture between 1522 and 1542 after inheriting the title from his father. He led the migration of the Jian Prefecture Jurchen to Hetu Ala, where they transitioned into a sedentary society with developed agricultural practice. Fuman established a firm economic basis for the formation of the Manchu state. In the first year of Emperor Hong Taiji's reign (1636), Fuman was given the posthumous title of *Qingwang*, the King of Qing. In the fifth year of Emperor Shunzhi's reign (1647), Emperor Shunzhi bestowed a further title on him as *Zhi Huangdi*, or Emperor Zhi, and his wife Hitara as Empress Zhi.

According to the historical record, there were two posthumous seals commissioned for each of the four emperors and empresses before Nurhaci. The first set was made in the ninth year of Emperor Shunzhi's reign (1652) and had finials in the form of crouching dragons. The second set was made in the second year of Emperor Xuantong's reign (1910) and had finials in the form of entwined dragons. The present seal with finial in the style of crouching dragon, was of Empress Zhi thus was made in the style of Emperor Shunzhi's crouching dragons.

The present seal is generously proportioned. The dragon is carved with a raised head, a robust and arched body, and a tail pointing up. Its slender body is supported by four claws. The bold carving of the finial and the crisp inscription, coupled with the heaviness of the overall form, all suggest a strong sense of power. The engraved lines on the dragon-form finial were gilded, although most of the gilding has been lost over the years the exception of an area on the back of the front left leg. The style of carving of the present seal is consistent with the posthumous seal of *Zhaoyuanzu Huangdi* (Emperor Zhaoyuanzu) in the Palace Museum, Beijing commissioned in the same year, see 'Qingdai dihou yifa yu Gugong Bowuyuan cang Qingdai dihou yice yibao,' *Palace Museum Bulletin*, 1994, vol. 4, both of these seals are important historical and art objects demonstrating the bold style of jade carvings from the Shunzhi period.

本方玉寶印文「直皇后寶」為滿文楷體和漢文篆書，其中滿漢文各二行。據北京故宮博物院郭福祥研究可知，此方玉寶為順治九年（1652年）恭進京師太廟中的諡寶之一，亦是順治皇帝為追尊清朝開國皇帝努爾哈赤以前的四祖及其皇后而製作的玉寶之一。

諡寶是當朝皇帝為前代帝后進諡號時製作的寶璽，用於頌揚先帝、先后之德，專門供奉於太廟之內。「直皇后」為清太祖努爾哈赤的曾祖父福滿的妻子喜塔拉氏喜塔拉氏諡號。福滿，愛新覺羅氏，明朝建州左衛人。在1522年至1542年間襲父職任明朝建州左衛都督，期間率領族人遷居赫圖阿拉，「居屋耕食，不專射獵」，使建州女真進入農耕文明，人口增加，貿易和手工業發展迅速，為滿族的形成奠定了經濟基礎。崇德元年（1636年）皇太極稱帝，追尊他為慶王。順治五年（1647年）福滿被追尊為直皇帝，而他的妻子喜塔拉氏則被尊為直皇后。

根據記錄，清太祖努爾哈赤以前的四祖及其皇后的諡寶分別在順治九年（1652年）和宣統二年（1910年）各製作過兩方。宣統二年（1910年）補製的諡寶則為交龍鈕，而包含本方「直皇后玉寶」在內的順治九年製作的諡寶則為蹲龍鈕。

此件玉寶體量碩大，龍鈕的龍頭向上昂起前視，四爪支撐身體，瘦而有神，龍身壯實，拱起成繫綬空，尾向上翹起，紋飾雕刻較深，寶文筆劃較粗，整體厚拙凝重，力度感極強。龍鈕紋飾部分的線條內曾全部戩金，雖在流傳過程中大部分都已經失去，但從其左前腿後側保留的痕跡，我們依然可以想像其原貌所呈現的堂皇氣象。其鈕式特點和裝飾手法都與故宮博物院所藏同一年製作完成的諡寶「肇祖原皇帝寶」相同，見「清代帝后諡法與故宮博物院藏清代帝后諡冊諡寶」，《故宮博物院院刊》，第4期，1994年，俱顯示出順治時期玉器的風格特點，藝術造詣及歷史價值極高。

3098

A PAIR OF SHOUSHAN SEALS BY ZHAO SHURU FOR GONG XINMING

DATED BY INSCRIPTION TO 1925 AND OF THE PERIOD

The seals are carved from the same piece of stone. Each seal is carved in shallow relief with a continuous riverscape scene, while forming further different continuous scenes when placed together. One seal is incised on the side with the signature Shuru, and a six-character inscription on the seal face reading Jingzhang Mingxin *zhi pin*, the other with a dedicatory inscription by Shuru for Jingzhang, the style-name of Gong Xinming, dated to the *yichou* cyclical year (1925), and a four-character inscription on the seal face reading Gong Xinming *yin*, 'seal of Gong Xinming'.

4½ in. (11.3 cm.) high, box, 494.3g

HK\$320,000-500,000

US\$42,000-65,000

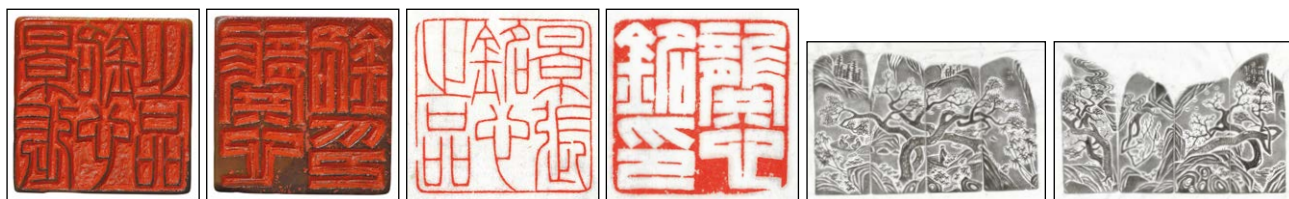


3098

乙丑年（1925）趙叔孺刻壽山石薄意巽心銘自用印一對

印文：巽心銘印；邊款：叔孺爲景張三兄製乙丑。

印文：景張銘心之品；邊款：叔孺



3098 seal faces
印面

3098 impressions
印文

3098 rubbings
拓片

3099

A PAIR OF SHOUSHAN GAOSHANDONG SOAPSTONE SEALS

Each seal is carved with a square columnar base with a key-fret band near the top incorporating the signature Shangjun, surmounted by a finial in the form of a crouching single-horned mythical beast. One seal face is carved with a two-character inscription Zhang Qun (1889-1990), the other with Yue Jun, the style-name of Zhang Qun.

1⅞ in. (4.8 cm.) high, box, 50 and 51.1g

HK\$180,000-280,000

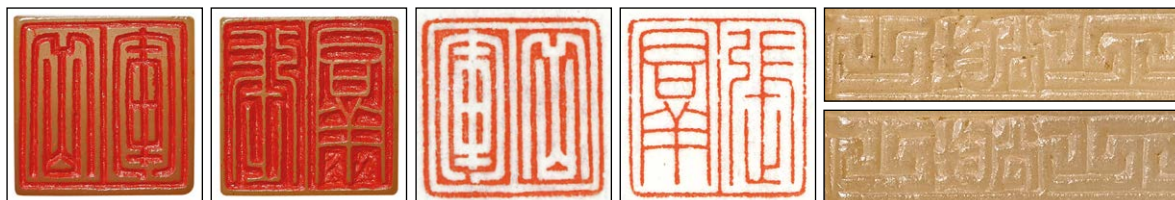
US\$24,000-36,000



3099

尚均款高山坑頭凍瑞獸鈕印一對

印文：張羣、岳軍



3099 seal faces
印面

3099 impressions
印文

3099 (marks)

3100

A TIANHUANG SEAL

QING DYNASTY (1644-1911)

The finial is carved in the form of a lion with a cub on its back. The seal face is carved with a three-character inscription, *Jia Le Tang*, in relief flanked by a pair of *chilong*.

1 $\frac{1}{16}$ in. (4.2 cm.) high, 53g, box

HK\$300,000-500,000

US\$39,000-65,000

清 田黃太獅少獅鈕印

印文：嘉樂堂

嘉樂堂位於北京恭王府，為和珅時期建築。和珅曾著有《嘉樂堂詩集》。



seal face
印面



impression
印文



3101

A RARE SOAPSTONE FIGURE OF BODHIDHARMA

17th - 18th CENTURY

The figure is portrayed with a broad face detailed with curly brows and a moustache, shown seated with his left leg raised and left hand resting on his knee, and his right hand holding a shoe, leaning on an intricate network on intertwined roots. The deity is wearing voluminous, long-sleeved robes, finely incised and gilt at the hem with floral scrolls on a stylised waves ground and inlaid with alternating pearls and precious stone beads.

3¾ in. (9.5 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Spink & Son Ltd, London

Sydney L. Moss Ltd, London

Bodhidharma is the historical 6th century Indian Monk who introduced into China a form of Buddhism referred to as 'Chan', or better known by its Japanese name of 'Zen', and he is regarded as the sect's First Patriarch.

十七/十八世紀 壽山石菩提達摩坐像

來源

Spink & Son Ltd, 倫敦

Sydney L. Moss Ltd, 倫敦





3104

• 3102

A LARGE GREY LINGBI SCHOLAR'S ROCK

The powerfully wrought stone rises from its wide horizontal base, forming dramatic crevices, sharp ridges and perforations to suggest a dragon emerging from swirling clouds. The pale grey stone has sparse white veining and emits an excellent chime and resonance when struck.

32¾ in. (83 cm.) across, wood stand

HK\$100,000-150,000

US\$13,000-19,000

靈璧「祥龍出雲」賞石

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3104

A DUAN LOTUS LEAF-FORM INKSTONE

QING DYNASTY, 18TH-19TH CENTURY

The inkstone is carved as a lotus leaf with undulating curled edges forming the receptacle, surrounding a crab on the interior, with the underside detailed with veins radiating from the central stem.

4 in. (10.2 cm.) long, wood box and cover

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Water, Pine and Stone Retreat Collection
Hugh Moss, 2005

LITERATURE

Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume Three - Stone, Hong Kong, 2013, p.180, no. 1285

清十八 / 十九世紀 端石蓮葉和諧硯

來源

水松石山房舊藏
莫士搗，2005年

Franzart, the Lutz and Hedda Franz 伉儷珍藏

出版

《Franzart: Chinese Art from the Hedda and Lutz Franz Collection Volume Three—Stone》，香港，2010年，圖錄180頁



3103

PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION

3103

A RARE FOSSILISED STONE TABLE SCREEN

QING DYNASTY (1644-1911)

The attractively variegated russet, and grey stone, with a fossilised sea-shell in black and white. The attractively variegated russet and grey stone is inset with a fossil of the *orthoceras* specimen, resembling a pagoda tower.

11½ in. (29.6 cm.) high, wood stand

HK\$70,000-90,000

US\$9,100-12,000

清 石嵌直角石化石插屏

來源

Franzart, the Lutz and Hedda Franz 珍藏



3102

3105

A DUAN RECTANGULAR INKSTONE

REPUBLIC PERIOD (1912-1949)

The rectangular ink stone is incised on the underside with an immortal riding a double gourd while holding a crutch, inscribed to the left with a poetic inscription by Wang Zhen, dated fifth month of *Wuuu* year, and a poetic inscription to the right, followed by Wu Changshuo. The side of the inkstone is incised with *Jifuge* (Song of accumulating merits).

8¾ in. (22.5 cm.) long

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

PROVENANCE

Acquired by a Japanese calligrapher from Bando Kanzan (1887-1966) (fig. 1) inkstone gathering, mid-20th century (by repute)



(other view)

民國 「積福歌仙人圖」端硯

來源

日本書法家舊藏，二十世紀中從坂東貫山（1887-1966）（圖一）主持的觀硯會中購藏（傳）

硯台背面中心刻一仙人騎葫蘆漂於海水之上。其左刻王震題跋，右側刻吳昌碩題跋。側面刻「積福歌」。

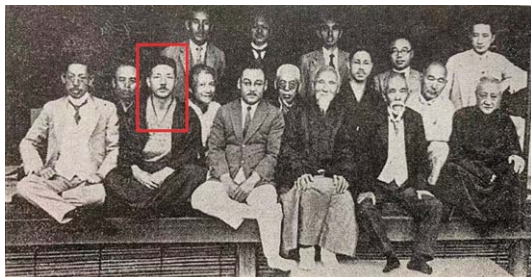
坂東貫山（1887-1966），日本硯台收藏家，從20歲左右致力於研究和收集硯台，與吳昌碩、王一亭、鄭孝胥、犬養木堂等友好並時常交流，與吳昌碩關係尤其密切。

銘文：

精氣神為一身寶，福能載德修來。仙人寄語時難得，浩劫當頭好散財。戊午年端陽安吉吳昌碩。

跳出葫蘆一蜉蝣仙人，口夢幾千年葫蘆有藥挨幾骨，不死金丹在眼前。不死金丹精氣神，閻魔衛道盎然春。漫口因果果先修德無德何因現此身。戊午五月朝日白龍山人王震並題。

嘆人只知今世財，那知財是前身福。我今說與積善人，勸世重財先重福。有福自有財。無福空勞碌。若有一分財，定有一分福。德厚福自綿，福厚財自鬱。何故奢靡人，乃以積福資，任意恣淫慾，何故驕縱人。反以積福資，倚恃欺窮獨，何故癡迷人。聚有積福資，貪財無厭足。何故慳吝人，枉有積福資。捨財如割肉，不肯種福田。願做子孫積，留了難帶財。撇了易帶福，臨時空手去，徒向閻君哭。吾為世人悲，叮嚀還再囑。莫為兒孫計，自有兒孫福。不如看破財，須早修些福。



Bando Kanzan (third from left) and Shanghainese painter Wang Yiting (first from bottom right) in an inkstone appreciation gathering, taken in 1929.

坂東貫山（左三）與上海畫家王一亭（右下一）觀硯會紀念照，攝於1929年

3106

AN IMPERIAL SHE INKSTONE AND INSCRIBED LACQUER BOX AND COVER

QIANLONG PERIOD (1736-1795)

The rectangular ink stone is carved with an oblong inkwell surrounded by two archaic dragons. The recessed base is carved in relief with a three-character inscription in a horizontal line reading *yuzhi ming*, 'imperial inscription', above an eight-character poetic inscription. The top of the cover is incised and filled in green lacquer with an inscription dated to the ninth day of the first month of the forty-seventh year of the Qianlong reign (1783). 6¼ in. (15.9 cm.) long

HK\$380,000-480,000

US\$50,000-62,000

According to the inscription on the cover, the present inkstone was gifted from the Emperor Qianlong to Lu Feixi (1731-1790), a Qianlong-period scholar-official and the chief editor of the *Siku Quanshu*. Two other *she* inkstones with similar inscriptions filled in green lacquer are preserved in the Qing Court collection, and exhibited at the Palace Museum, Beijing, in May 2018 (figs. 1 and 2).

清乾隆 御製乾隆四十七年賞賜費墀銘歛硯

硯背銘：御製銘。以靜為用，是以永年。

漆盒銘：乾隆四十七年正月九日賜曰，講起居注官，文淵閣直閣事，詹事府少詹事兼翰林院侍講學士，臣陸費墀銘曰：七十二侯廿兒心，天章庚載重華春。雕龍蜿蜒宜龍賓，文章砥礪斯銘恩。

陸費墀（1731-1790），清學者、藏書家、圖書館官員。本姓費，字丹叔，一字礪士，號頤齋，晚號吳涇濯叟。浙江桐鄉人。乾隆三十一年（1766）進士，改庶起士，授編修，官至禮部侍郎。乾隆三十八年（1773）四庫全書開館，受任四庫全書館總校及副總裁之職。此硯應為其作為四庫全書總校頗受重用時乾隆皇帝所賜。

2018年5月北京故宮博物院曾於神武門舉辦「硯德清風」一展，其中展出兩方費墀銘歛硯，其硯盒形制與本品一致（圖一、圖二）。



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



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

賜曰 乾隆四十七年正月九日
 講起居注官文淵閣直閣
 事詹事府少詹事兼翰林
 院侍講學士陸費墀
 天章 龍賓文章 碩礪斯銘 龍蜿 宜
 龍賓文章 碩礪斯銘 龍蜿 宜
 恩



賜曰 乾隆四十七年正月九日
 講起居注官文淵閣直閣
 事詹事府少詹事兼翰林
 院侍講學士陸費墀
 天章 龍賓文章 碩礪斯銘 龍蜿 宜
 龍賓文章 碩礪斯銘 龍蜿 宜
 恩

3107

A LARGE CARNELIAN AGATE
'DOUBLE-CARP' VASE

QING DYNASTY, 18TH-19TH CENTURY

The vase is carved as two 'dragon-carps' with bulging eyes and stylised horns and fins leaping from crushing waves, their mouths opened and hollowed forming the vases.

8¼ in. (21 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Collection of Sir Ernst Cassel (1852-1921)
The Family Collection of the late Countess
Mountbatten of Burma (1924-2017)
Sold at Sotheby's London, 24 March 2021,
lot 240

清十八 / 十九世紀 南紅瑪瑙雙魚龍花插

來源

Ernest Cassel 舊藏 (1852-1921)，英國
蒙巴頓伯爵夫人家族舊藏
倫敦蘇富比，2021年3月24日，
拍品 240 號



3108

A RECTANGULAR BRONZE CENSER AND STAND

LATE MING-EARLY QING DYNASTY

The heavily cast censer rests on short integral corner feet flanked by a pair of angular handles, standing on a rectangular stepped stand. The base is inscribed with a three-character mark reading *qin shu lu*.

The censer, 5½ in. (14 cm.) wide across handles

HK\$ 120,000-160,000

US\$16,000-21,000



(mark)

明末 / 清初 銅馬槽爐連銅座

款識：琴書侶



3109

A BRONZE CIRCULAR TRIPOD CENSER

LATE MING-EARLY QING DYNASTY

The compressed body is resting on three short, tapering feet and applied with two upright loop handles on the rim. The base is cast with an apocryphal Xuande seal mark.

5¾ in. (14.5 cm.) wide

HK\$80,000-120,000

US\$11,000-15,000



(mark)

明末 / 清初 銅橋耳三足爐

款識：宣德年製



3110

A LARGE GILT-SPLASHED BRONZE CENSER AND STAND

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The globular body resting on a slightly countersunk base flanked by a pair of handles in the form of mythical beast heads attached with loose rings. The body is adorned with an array of irregular gilt splashes. The base is cast with a hall mark reading *Tiannian tang zhi*, 'Made for the Hall of Heavenly Years'. The circular stand is pierced to the top with an aperture and raised on three feet terminating in protruding roundels.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

J.J. Lally & Co., New York

明末 / 清初 灑金銅獅耳銜環鉢式爐連銅座

款識：天年堂置

來源

藍捷理，紐約



(mark)



3111

A RARE BRONZE TRIPOD CENSER

CHONGZHEN CAST SIX-CHARACTER MARK AND OF THE PERIOD (1628-1644)

The censer is cast with a compressed body resting on three truncated conical feet. The upright loop-handles are resting on the mouth rim rising from a narrow neck. 5 1/8 in. (13 cm.) wide.

HK\$200,000-300,000

US\$26,000-39,000



(mark)

PROVENANCE

Sold at Christie's Hong Kong, 29 November 2017, lot 3037

明崇禎 銅冲耳三足爐 「大明崇禎年製」楷書款

來源

香港佳士得，2017年11月29日，拍品3037號



3112

A PARCEL-GILT BRONZE 'MYTHICAL BEAST' CENSER

LATE MING DYNASTY, 17TH CENTURY, YUNJIAN HU WENMING ZHI INCISED SIX-CHARACTER MARK

The well-cast body is decorated and highlighted in gilt with mythical beasts gambolling amidst crashing waves, all between a band of confronting archaic phoenix to the slightly waisted neck and the foot, all flanked by two archaic C-shaped dragon handles.

6¾ in. (17 cm.) across handles

HK\$350,000-450,000

US\$46,000-58,000



(mark)

晚明 局部鑲金銅龍耳簋式爐「雲間胡文明製」款





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 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 \cdot next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

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

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

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

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

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

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

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

F PAYMENT

1 HOW TO PAY

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: **www.christies.com/MyChristies**. 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: HSBCHKHHKH

- (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 - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

(b) (i) We are not responsible to you for any reason (matter for breaking this agreement or for 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 1 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，他們不能替您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保

您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方**酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册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文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人：**如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和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 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's LIVE™ 使用條款的管限，詳情請見 <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

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍**

賣品，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品****成交價**計算的**買方酬金**。酬金費率按每件**拍賣品****成交價**首港幣 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：

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

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

2. 真品保證

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

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。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。
- 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**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**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。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

- 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (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**：

- 此額外保證不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。
- 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(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

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

(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：

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

- 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

- 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

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

- 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

- 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- 如果到期付款日，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- 自到期付款日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- 採取我們認為必要或適當的任何行動。

- 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您我們或其他佳士得集團公司的款項。

- 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的**拍賣品**。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十個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。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。

(c) 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）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、鱈魚皮、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机构取得許可證。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。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，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。

(e) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例

如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 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他事項）；和
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

如本協議的任何部份遭任何法院認定為無效、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利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

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

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估值**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密密底價出售。**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。

大楷字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

✂ Bidding by parties with an interest.

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

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

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

○ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✂ 利益方的競投。

● 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

○◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the

third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

✂ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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，但會于正文首頁聲明其權益。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前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之本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

中國瓷器及工藝精品

有保留的標題

• 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

• 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。
例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

• 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Heidi Yang
Tel: +852 2978 6804

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,
*Deputy Chairman, Asia Pacific
International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Chi Fan Tsang,
*Deputy Chairman, Asia Pacific
International Director*
Tel: +852 2760 1766

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Marco Almeida
Liang-Lin Chen
Timothy Lai
Cecilia Zi
Yunhan Sun
Tel: +852 2760 1766

LONDON

Kate Hunt
Tel: +44 207 752 3389

NEW YORK

Olivia Hamilton
Vicki Paloympis
Margaret Gristina
Michelle Cheng
Rufus Chen
Lucy Yan
Tel: +1 212 636 2180

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

SHANGHAI

Sherese Tong
Tel: +86 (0) 21 2226 1512

TAIPEI

Ruben Lien
Tel: +886 2 2322 0010

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia Pacific
Tel: +852 2978 9989

CHINESE PAINTINGS

Kim Yu,
*International Specialist Head of
Chinese Paintings*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Qiao Jing Jing
Amy Cheng
Dr Man Kung
Yorkie Tam
Frank Yang
Andy Kang
Tel: +852 2760 1766

NEW YORK

Dr Amy Riggs
Sophia Zhou
Tel: +1 212 641 5760

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

JAPANESE & KOREAN ART

Katsura Yamaguchi,
*Managing Director/
International Director, Asian Art*
Tel: +81 (0)3 6267 1766

NEW YORK

Takaaki Murakami
Hua Zhou
Tel: +1 212 636 2160

BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Valeria Severini
Tel: +33 (0)1 40 76 7286

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Holly Rittweger
Tel: +1 212 641 7529

Samantha Yuen
Tel: +852 2978 6703

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING

Rebecca Yang
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami
Tel: +62 (0)21 7278 6268

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Rebecca Yang
Tel: +86 (0)21 6355 1766

SINGAPORE

Dexter How
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MIAMI
+1 305 445 1487
Jessica Katz

-NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC
BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING
+86 (0)10 8583 1766

-HONG KONG
+852 2760 1766

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MUMBAI
+91 (22) 2280 7905
Sonal Singh

SEOUL
+82 2 720 5266
Jun Lee

-SHANGHAI
+86 (0)21 6355 1766

SINGAPORE
+65 6735 1766
Dexter How

TAIPEI
+886 2 2736 3356
Ada Ong

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

-AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

**BRITTANY, THE LOIRE
VALLEY & NORMANDY**
+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

**CENTRE AUVERGNE
LIMOUSIN & BURGUNDY**
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

COPENHAGEN
+45 2612 0092
Rikke Juel Brandt (Consultant)

-DUBAI
+971 (0)4 425 5647

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

-GENEVA
+41 (0)22 319 1766
Eveline de Proyart

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)
+974 7731 3615
Farah Rahim Ismail
(Consultant)

-LONDON
+44 (0)20 7839 9060

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

-MILAN
+39 02 303 2831
Cristiano De Lorenzo

MONACO
+377 97 97 11 00
Nancy Dotta

MOSCOW
+7 495 937 6364
Daria Parfenenko

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

-PARIS
+33 (0)1 40 76 85 85

**POITOU CHARENTES
AQUITAINE**
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME
+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND
+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

UK - CHANNEL ISLANDS
+44 (0)20 7389 2032

UK - ISLE OF MAN
+44 (0)20 7389 2032

**UK - NORTH AND
NORTHEAST**
+44 (0)20 7104 5702
Thomas Scott

UK - SOUTH
+44 (0)20 7839 9060

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

VIENNA
+43 (0)1 533 881214
Angela Baillou

-ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

**CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE**
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email:
info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email:
info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email:
info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
For a complete salerooms & offices listing go to christies.com



ASIAN ART

Paris, 8 December 2021

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

VIEWING

5-7 December 2021
9, avenue Matignon
75008 Paris

COLLECTION OF MAURICE RHEIMS
(1910-2003)

AN EXCEPTIONAL AND HIGHLY IMPORTANT
BRONZE RITUAL OWL-FORM WINE VESSEL
AND COVER, ZUN

Late Shang dynasty, Anyang, 13th - 12th century B.C.
€400,000 - 800,000

CHRISTIE'S



ASIAN ART

Paris, 8 December 2021

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

VIEWING

5-7 December 2021
9, avenue Matignon
75008 Paris

A RARE AND IMPORTANT
GILT-BRONZE PEACOCK VAHANA
Tibeto-chinese, 15th century
Height: 40,1 cm.
€200,000 - 400,000

CHRISTIE'S



**IMPORTANT CHINESE CERAMICS AND
WORKS OF ART**

New York, 24-25 March 2022

VIEWING

18-23 March 2022
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Olivia Hamilton
ohamilton@christies.com
+1 212 636 2180

PROPERTY FROM THE COLLECTION OF JONATHAN BENTHALL
AND ZAMIRA MENUHIN BENTHALL

A VERY RARE LARGE GILT-BRONZE 'DRAGON HEAD' TERMINAL
WESTERN HAN DYNASTY (206 BC - AD 8)

9 7/8 in. (25 cm.) long
\$150,000-250,000

CHRISTIE'S



ART IN FOCUS

藝術聚焦

SELF-DIRECTED VIRTUAL PROGRAMME | 線上自學課程



From art history and the objects, to the dynamic global ecosystem and the US\$60 billion trade, learn at your own pace, gain connoisseurship skills and market insights from art industry professionals, auction house specialists, contemporary collectors and academics.

隨時隨地，自主學習——從藝術史、藝術品本身，到全球生態系統和規模達六百多億的市場，行業資深人士、拍賣專家、藏家及學者將通過一系列講座，助您掌握當下重要收藏門類之最新資訊和鑑賞工具。

christies.edu/artinfocus

CHRISTIE'S
EDUCATION 佳士得美術學院

HONG KONG 香港 • LONDON 倫敦 • NEW YORK 紐約 • ONLINE 網上課程

BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER CTL

Sale Title _____ Sale No. _____
Sale Date _____

Please select one Written Bid Telephone Bid

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

BIDDING INCREMENTS
Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s
HK\$2,000 to HK\$3,000 by HK\$200s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000 by HK\$500s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000 by HK\$5,000s
HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

CHRISTIE'S
Bid Department
Tel: +852 2978 9910
bidsasia@christies.com

Account No. _____
Account Name _____
Email _____
Invoice Address _____

Complete for telephone bids only

Contact Name _____
Language _____
Tel No. (+ _____) _____
Alternative Tel No. (+ _____) _____

Complete for 3-way call only

Staff Name _____
Staff Tel No. (+ _____) _____
Staff Alternative Tel No. (+ _____) _____

Please send me a shipping quotation Yes No
Delivery address Invoice address Alternative address (complete below)

Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.
I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

Signature _____
Date _____



佳士得 競投表格

佳士得專用		CTL
競投牌號	職員	

CHRISTIE'S 佳士得

投標部
Tel: +852 2978 9910
bidsasia@christies.com

拍賣項目 _____ 拍賣編號 _____

拍賣日期 _____

請選擇以下一項

書面競投 **電話競投**

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 ✗	出價至/成交價

競投價遞增幅度

競投一般由低於低沽價開始，通常每次遞增之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定每輪競投價位及遞增幅度。書面競投表格與下列之遞增幅度一致，表格列明在下一個遞增金額；

- （例如 200, 4,500, 4,800 港元）
- 5,000-10,000 港元 500 港元
 - 10,000-20,000 港元 1,000 港元
 - 20,000-30,000 港元 2,000 港元
 - 30,000-50,000 港元 2,000, 5,000, 8,000 港元
 - 50,000-100,000 港元 5,000 港元
 - 100,000-200,000 港元 10,000 港元
- （例如 200,000-300,000 港元 20,000 港元
300,000-500,000 港元 20,000, 50,000, 80,000 港元
（每320,000, 350,000, 380,000 港元）
500,000-1,000,000 港元 30,000 港元
1,000,000 港元或以上 拍賣官自行決定
- 在拍賣時拍賣官可酌情更改每次增加之額度。

客戶編號 _____

客戶姓名 _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

拍賣語言 _____

聯絡電話 (+) _____

其他聯絡電話 (+) _____

只供三方電話競投填寫

職員姓名 _____

職員聯絡電話 (+) _____

職員其他聯絡電話 (+) _____

請提供付運報價 是 否

送貨地址 賬單地址

其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列印在附有是次登記之競投應繳編號的發票上；付款資料於拍賣會結束後將不能更改，請確定以上資料確實無誤。

本人已細閱關於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告，並同意遵守所有規定。 本人知悉如競投成功，本人應付之競買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。本人已細閱關於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署 _____

日期 _____

BIDDER REGISTRATION FORM

Paddle No.		
------------	--	--

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

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

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"/> 19866 Fine & Rare Wines and Spirits <input type="checkbox"/> 19867 Fine & Rare Wines and Spirits <input type="checkbox"/> 19871 Handbags & Accessories <input type="checkbox"/> 19868 Important Watches * <input type="checkbox"/> 21185 Important Watches (Afternoon Session) * <input type="checkbox"/> 19870 Hong Kong Magnificent Jewels * <input type="checkbox"/> 20161 Fine Chinese Classical Paintings and Calligraphy * <input type="checkbox"/> 20162 Fine Chinese Modern and Contemporary Ink Paintings *	<input type="checkbox"/> 16900 20 th and 21 st Century Art Evening Sale * <input type="checkbox"/> 16902 21 st Century Art Day Sale * <input type="checkbox"/> 16901 20 th Century Art Day Sale * <input type="checkbox"/> 20196 The Chang Wei-Hwa Collection of Archaic Jades Part - Spring and Autumn & Warring States Periods <input type="checkbox"/> 20195 The Songde Tang Collection - Song Dynasty Ceramics <input type="checkbox"/> 20163 Important Chinese Ceramics and Works of Art *
--	--

* 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.

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

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，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高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"/> 19866 佳士得珍罕名釀及烈酒 | <input type="checkbox"/> 16900 二十及二十一世紀藝術 晚間拍賣* |
| <input type="checkbox"/> 19867 佳士得珍罕名釀及烈酒 | <input type="checkbox"/> 16902 二十一世紀藝術 日間拍賣* |
| <input type="checkbox"/> 19871 典雅傳承：手袋及配飾 | <input type="checkbox"/> 16901 二十世紀藝術 日間拍賣* |
| <input type="checkbox"/> 19868 精緻名錶* | |
| <input type="checkbox"/> 21185 精緻名錶（下午拍賣）* | <input type="checkbox"/> 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇 |
| <input type="checkbox"/> 19870 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 20195 頌德堂中國宋代瓷器 - 淡掃蛾眉 |
| <input type="checkbox"/> 20161 中國古代書畫* | <input type="checkbox"/> 20163 重要中國瓷器及工藝精品* |
| <input type="checkbox"/> 20162 中國近現代及當代書畫* | |

*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) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高拍品，請於以下方格劃上「✓」號。

本人有意登記高拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

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

姓名 簽署 日期

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President
Heidi Yang, Global Managing Director, Asian and World Art

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

SENIOR VICE PRESIDENTS

Cristian Albu, Marco Almeida, Karen Au Yeung,
Audrey Shum, Bo Tan, Katsura Yamaguchi,
Kim Yu

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Fung Chiang, Isaac Choi,
Betsy Chow, Jennie Chu, Emily Fisher,
Georgina Hilton, Jacky Ho, Dexter How,
Seiji Inami, Yunah Jung, Imogen Kerr,
Elaine Kwok, Hak Jun Lee, Stephenie Leung,
Ruben Lien, Georgina Liu, Gabrielle Mak,
Sara Mao, Mindy Melrose, Lillian Ng,
Jasmin Ngai, Jessie Or, Terence Poon,
Jing Jing Qiao, Sonal Singh, Prapadavee Sophonpanich,
Winsy Tsang, Nicole Wright, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Nga Lam Chan, Winifred Chan, Kelly Chang,
Lesley Chen, Amy Cheng, Henry Cheng,
Joanne Cheng, Terry Choi, Yanie Choi,
Simon Chow, Eric Chung, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Caroline Liang, Louis Lin, Vicky Liu,
Yu-Shan Lu, Tony Ng, Cissy Ngan,
Benson Or, Stephanie Pang,
Felix Pei, Zhongwei Qin, Joe So,
CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang

19/10/2021

HONG KONG AUCTION CALENDAR

FINE & RARE WINE AND SPIRITS

Sale number: 19866
THURSDAY 25 NOVEMBER
11.00 AM

FINE & RARE WINE AND SPIRITS

Sale number: 19867
FRIDAY 26 NOVEMBER
10.30 AM

HANDBAGS & ACCESSORIES

Sale number: 19871
FRIDAY 26 NOVEMBER
2.00 PM
Viewing: 26 November

IMPORTANT WATCHES

Sale number: 19868
SATURDAY 27 NOVEMBER
11.00 AM
Viewing: 25-26 November

IMPORTANT WATCHES (AFTERNOON SESSION)

Sale number: 21185
SATURDAY 27 NOVEMBER
4.00 PM
Viewing: 25-26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 19870
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161
MONDAY 29 NOVEMBER
2.30 PM
Viewing: 26-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162
TUESDAY 30 NOVEMBER
10.00 AM & 2.00 PM
Viewing: 26-29 November

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16900
WEDNESDAY 1 DECEMBER
7.30 PM
Viewing: 26 November - 1 December

21ST CENTURY ART DAY SALE

Sale number: 16902
THURSDAY 2 DECEMBER
10.30 AM
Viewing: 26 November - 1 December

20TH CENTURY ART DAY SALE

Sale number: 16901
THURSDAY 2 DECEMBER
12.30 PM
Viewing: 26 November - 1 December

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196
FRIDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

Sale number: 20195
FRIDAY 3 DECEMBER
2.00 PM
Viewing: 26 November - 2 December

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163
FRIDAY 3 DECEMBER
3.00 PM
Viewing: 26 November - 2 December

26/10/2021



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓