

IMPORTANT CHINESE
CERAMICS AND
WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 30 May 2022 | 香港 2022 年 5 月 30 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



Cecilia Zi



Timothy Lai



Audrey Lee



Yunhan Sun



Dai Dai



Felix Pei

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
Cecilia Zi, Associate Specialist
Tel: +852 2978 9958
Timothy Lai,
Associate Specialist
Tel: +852 2978 9943
Audrey Lee,
Associate Specialist
Tel: +852 2978 6951
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



Masahiko Kuze

EMAIL

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

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

MONDAY 30 MAY 2022 · 2022年5月30日(星期一)

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **LUOHAN-20846**
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**羅漢-20846**。

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

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

ENQUIRIES · 查詢

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



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



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



Follow us
關注佳士得
ChristiesAsia

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

christies.com

AUCTION · 拍賣

Monday 30 May · 5月30日(星期一)
11.30am (Lots 2801-2834) · 上午11.30 (拍賣品編號2801-2834)
2.00pm (Lots 2835-2935) · 下午2.00 (拍賣品編號2835-2935)

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
Sunday - Friday, 22 May - 29 May · 5月22日至5月29日(星期日至五)
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, 7 - 8 May · 5月7至8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 - Tuesday, 8 - 10 May · 5月8至10日(星期日至二)
10.00am - 6.00pm

AUCTIONEER · 拍賣官

Chen Liang-Lin
Cecilia Zi
Sara Mao

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

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

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

CHRISTIE'S 佳士得

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2801

AN OPAQUE CALCIFIED STONE COLLARED DISC

SHANG-EARLY WESTERN ZHOU DYNASTY, C. 12TH-10TH CENTURY BC

The disc is carved with a large central aperture surrounded by a narrow ring rising above the encircling, flat disc.

4½ in. (11.5 cm.) diam.

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Quincy Chuang Collection, Hong Kong, prior to 1983

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983,
Catalogue p. 64, no. 31

商/西周早期 石有領璧

來源:

購藏於1983年以前

展覽:

香港美術館，《中國玉雕》，香港，1983年，頁64，圖31



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2802

A RUSSET JADE 'FISH' PENDANT

SHANG-WESTERN ZHOU DYNASTY (C. 1600 - 771 BC)

The flat pendant is carved in the form of a fish with rounded eyes and fins rendered in short incised lines. The mouth is pierced with a circular aperture for suspension.

2½ in. (6.2 cm.) long, Japanese fitted wood box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Quincy Chuang Collection, Hong Kong, prior to 1983

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983,
Catalogue p. 78, no. 51

商/西周 玉魚形珮

來源:

購藏於1983年以前

展覽:

香港美術館，《中國玉雕》，香港，1983年，頁78，圖51



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2803

A JADE 'DOUBLE DRAGON' PENDANT, *HUANG*

WESTERN ZHOU DYNASTY OR LATER

The pendant is carved in arc shape with two dragon heads at each terminal, the body carved with scrolls in incised lines, the top with an aperture for suspension.

2 7/8 in. (7.4 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

The Quincy Chuang Collection, Hong Kong,
prior to 30 November 1990

EXHIBITED:

Min Chiu Society and Hong Kong Museum of Art, *Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 30 November 1990-10 February 1991, Catalogue p. 422, no. 198



西周或以後 玉雙龍璜

來源:

購藏於1990年11月30日以前

展覽:

敏求精舍及香港藝術館，《敏求精舍三十週年紀念展》，
香港，1990年11月30日-1991年2月10日，圖錄頁422，圖198

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2804

A GREEN JADE BIRD-FORM PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The flat pendant is carved in the form of a bird in profile with a characteristic beak, rounded eyes and scroll-like wings.

1 5/8 in. (4.3 cm.) long, Japanese fitted wood box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Quincy Chuang Collection, Hong Kong, prior to 1983

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983,
Catalogue p. 82, no. 57



西周 青玉鳥形珮

來源:

購藏於1983年以前

展覽:

香港美術館，《中國玉雕》，香港，1983年，圖錄頁82，圖57

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2805

A GREENISH-YELLOW JADE PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The pendant is carved in the form of a gentle arc with one terminal incised with humanoid eyes and ears, possibly representing a pig-dragon; the other terminal carved with rounded eyes in relief, possibly representing a mythical animal.

2 in. (5 cm.) long, Japanese fitted wood box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Quincy Chuang Collection, Hong Kong, prior to 1983

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983, Catalogue p. 84, no. 58



西周 青玉雙首珮

來源:

購藏於1983年以前

展覽:

香港美術館，《中國玉雕》，香港，1983年，圖錄頁84，圖58

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2806

A CELADON JADE CARVING OF A PHOENIX

TANG-SONG DYNASTY (618-1279)

The stone is carved in the round depicting a phoenix with its feet tucked underneath the body, its neck turned to one side with the head resting on its feathery wings. The material is of a greyish-green tone with areas of dark grey and russet inclusions.

2 7/8 in. (7.2 cm.) long, box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

The Quincy Chuang Collection, Hong Kong, prior to 19 April 1996

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 19 April to 14 July 1996, Catalogue no. 79



唐/宋 青玉鳳形把件

來源:

購藏於1996年4月19日以前

展覽:

香港美術館，《中國肖生玉雕》，香港，1996年4月19日至7月14日，圖版79號

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2807

A WHITE JADE INTERLINKED 'DRAGON' BELT HOOK AND BUCKLE

YUAN-MING DYNASTY (1279-1644)

Each plaque is carved and pierced with a dragon writhing amidst dense foliage bearing lotus blossoms, interlinked by a square tab carved with a flowering tree on one side and mandarin ducks in a lotus pond on the other side.

5 7/8 in. (15 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000



EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*,
Hong Kong, 1983, Catalogue p. 272, no. 246

元/明 白玉鏤雕龍穿蓮紋帶扣一副

展覽:

香港美術館,《中國玉雕》,香港,1983年,頁272,圖246

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2808

A RUSSET JADE 'FOREIGNER AND MONKEY' PENDANT

YUAN-MING DYNASTY (1279-1644)

The pendant is carved in the form of a standing foreigner with characteristic large rounded eyes and a bushy beard, his right hand holding a staff and a monkey reclining against his left shoulder.

2 1/8 in. (5.5 cm.) high

HK\$80,000-120,000

US\$11,000-15,000



元/明 褐玉胡人戲猴珮



(another view 另一面)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2809

A SUPERBLY CARVED WHITE JADE
'RED CLIFF' BOULDER

QIANLONG-JIAQING PERIOD (1736-1820)

The irregularly-shaped boulder is carved on the front with the scene from the poem 'The Red Cliff', in which the Song-dynasty poet Su Shi is depicted in a raft with his two companions looking out at vast rocky cliffs studded with pine trees at different levels, the details of the wispy clouds and waves represented by finely incised lines; the reverse side with a continuous landscape comprising a pavilion on jagged mountains.

6¾ in. (17.1 cm.) wide, hardwood stand, box

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE:

Sold at Bonhams Hong Kong, 26 May 2007, lot 238

Compare the carving to a pair of Qianlong period jade table screens also depicting 'Red Cliffs' in the Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, no. 63.

清乾隆/嘉慶 白玉雕夜遊赤壁圖山子

來源:

香港邦瀚斯，2007年5月26日，拍品238號

比較清乾隆玉赤壁插屏一對，藏於台北故宮博物院，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，圖版63號。



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2810

A RARE RETICULATED 'CHICKEN BONE' JADE PLAQUE

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

The plaque is intricately carved and pierced with the characters *chang yi zi sun*, 'eternal benefits for future generations', flanked by two mythical beasts with humanoid heads and archaic phoenixes.

One narrow side of the circular disc is inscribed with the characters Qianlong *nian zhi*, 'made during the reign of Qianlong'. The other side is inscribed with *wang zi er bai qi shi liu hao*, 'the character wang, from the series numbered two hundred and seventy six'.

5 3/8 in. (13.7 cm.) high, box

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

US\$110,000-150,000

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

清乾隆 雞骨白玉鏤雕長宜子孫牌

「乾隆年製」、「忘字二百七十六號」刻款

此拍品屬一組於清代製作，仿漢代風格的玉牌，其中有飾「宜子孫」或「益壽」刻文。北京故宮博物院藏一東漢玉璧，透雕「益壽」二字，圖見故宮博物院藏文物珍品全集《玉器（上）》，香港，1995年，頁258-259，圖216。另見北京故宮博物院藏一清代玉牌，其邊沿書「覆字一百八十八號」，著於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，頁158，圖127。但雞骨白玉例子則極為罕見。



(marks)



(another view 另一面)



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2811

A PALE CELADON JADE 'BOY WITH A DRUM' BRUSH REST

KANGXI PERIOD (1662-1722)

The figure is carved as a reclining boy dressed in a robe with coin motifs, his face with a jovial expression clasping a drum in his hands. The stone is of a pale greenish-white tone with concentrated areas of russet inclusions and mottling.

4¾ in. (12 cm.) long

HK\$100,000-150,000

US\$13,000-19,000

清康熙 青白玉童子擊鼓式筆架



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2812

A MUGHAL-STYLE PALE CELADON JADE QUATREFOIL BOX AND COVER

QING DYNASTY, 18TH CENTURY

The interior of the box is divided into four compartments by straight walls, the cover carved in low relief with acanthus sprays radiating outwards from a central bud finial, the lobed sides similarly decorated with an acanthus scroll. The translucent stone is of an even pale greenish-white tone.

4¼ in. (10.8 cm.) long, box

HK\$ 180,000-250,000

US\$24,000-32,000

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983, p. 260, no. 233

清十八世紀 痕都斯坦式青白玉四瓣式蓋盒

展覽:

香港美術館·《中國玉雕》·香港·1983年·頁260·圖233





PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴倫先生舊藏

2813

A VERY RARE MUGHAL WHITE JADE OCTAGONAL BOX AND COVER

17TH-18TH CENTURY

Each facet is carved in low relief with paired stylised leaves and tendrils rising either side of an inset iron shield similarly decorated in gold *koftgari* and centered with a jade bead, the faceted domed cover surmounted by a fluted knob inset with a Mughal table cut diamond mounted in gold, the panels on the cover alternately repeating the design on the base with iron panels of gold *koftgari* between designs of lotus flowers, their centres with additional diamonds mounted in gold.

3 7/8 in. (9.8 cm.) wide

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE:

George Horan Ltd., St Christopher's Place, London, 1974
Sold at Christie's Hong Kong, 29 May 2007, lot 1594

The stylised borders of lotus designs, the application of inlaid panels with gold applied to the surface in the *koftgari* manner found on the present box and cover was well-known to artists from the Mughal courts and is evident on *khanjar* daggers and sword decoration in wide usage in China and Tibet.

An octagonal jade box and cover of similar faceted form is illustrated in *A Special Exhibition of Hindustan Jade in the National Palace Museum, Taiwan, 1983, Catalogue, no. 62*. Compare also an octagonal box with domed cover and glass inlay, illustrated *ibid.*, no. 61.

十七/十八世紀 痕都斯坦白玉嵌寶石鑲金鐵片八方蓋盒

來源:

George Horan Ltd., 倫敦, 1974年
香港佳士得, 2007年5月29日, 拍品1594號



(top view 頂部)



(another view 另一面)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴倫先生舊藏

2814

A CARVED WHITE JADE 'SCHOLAR IN LANDSCAPE' BRUSH POT

QIANLONG PERIOD (1736-1795)

The brush pot is carved in varying reliefs with a continuous scene depicting a scholar reclining against a pine tree, approached by an attendant walking across a bridge towered by jagged mountains and a pavilion on top. The white stone has a pale greenish tinge with some russet inclusions.

4 1/4 in. (12.3 cm.) diam., box

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

US\$120,000-150,000

PROVENANCE:

Spink & Son, London (by repute)

EXHIBITED:

Hong Kong Museum of Art, *Chinese Jade Carving*, Hong Kong, 1983, Catalogue p. 284, no. 264

The brush pot belongs to a group of 'pictorial style' jade carvings which have similar visual effect as paintings. See a Qing dynasty white jade brush pot in the Palace Museum, Beijing, depicting an scholar sitting in a pavilion, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, no.167; a Qianlong period spinach green jade brush pot depicting the seven sages of bamboo grove, also in the Palace Museum Beijing, *ibid*, no. 170.

清乾隆 白玉高士圖筆筒

來源:

斯賓克, 倫敦 (傳)

展覽:

香港美術館, 《中國玉雕》, 香港, 1983年, 頁284, 圖264

本件玉雕筆筒屬「畫意」玉器。此類玉雕包括插屏、山子、筆筒等型制, 具有類似繪畫的視覺效果。可參考故宮博物院藏其他「畫意」筆筒, 如清代「納涼圖」筆筒, 見故宮博物院藏文物珍品全集《玉器(下)》, 香港, 1995年, 圖版167號; 清乾隆「竹林七賢」筆筒, 見上書圖版170號。



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2815

A SANCAI-GLAZED FIGURE OF A SEATED
COURT LADY

TANG DYNASTY (618-907)

The figure is modelled seated on an elaborate stool with her right arm holding a floral spray across her chest, her left hand resting on one knee, her pleated robe applied with splashed green, amber and cream glazes. Her head is unglazed with traces of black and red pigments.

12½ in. (31.7 cm.) high

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE:

Collection of Therese Margaret Clayton, New York
Sold at Sotheby's New York, 5 May 1979, lot 197

唐 三彩仕女坐像

來源:

Therese Margaret Clayton舊藏，紐約
紐約蘇富比，1979年5月5日，拍品197號





PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊黃命先生舊藏

2816

A LARGE SANCAI-GLAZED HORSE

TANG DYNASTY (618-907)

The cream-glazed horse is naturalistically modelled standing on a rectangular base, with the mane, tail and hooves highlighted in amber glaze. The head is gracefully curved to the left, with a green textured saddle blanket and foliate-shaped plaques suspending from the trappings.

29 $\frac{1}{2}$ in. (76 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Acquired prior to 9 April 1987

唐 三彩馬

來源:

購藏於1987年4月9日以前



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2817

A SMALL DING MOULDED 'QILIN' DISH

JIN DYNASTY (1115-1234)

The dish is thinly potted with a flat, countersunk base, moulded on the interior with a leaping *qilin* amidst a dense foliage ground, the well moulded with a band of leafy scroll, covered inside and out with a warm ivory-toned glaze.

5¾ in. (13.6 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

金 定窯印麒麟穿花紋小盤



(two views 兩面)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2818

A YAOZHOU MOULDED 'BOYS' BOWL

JIN DYNASTY (1115-1234)

The conical bowl is moulded on the interior with two boys holding a continuous floral meander bearing two peony blooms, covered inside and out with a deep olive-green glaze stopping neatly around the foot.

6 in. (15.2 cm.) diam.

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Christie's London, 12 December 1988, lot 146
The T.T. Tsui Collection
The Jingquantang Collection, sold at Christie's Hong Kong,
3 November 1996, lot 534

Three bowls with this pattern are published, one excavated at the Yaozhou kiln site, illustrated in *Yaozhou Kiln*, Shanxi, 1992, under the Song ceramics section; one in the Metropolitan Museum of Art, New York, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1979, pl.6b; and the third in the Meiyintang collection, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, volume 1, London, 1994, no. 428.

金 耀州窯印童子牡丹紋斗笠盃

來源:

倫敦佳士得，1988年12月12日，拍品146號

徐展堂舊藏

靜觀堂珍藏，香港佳士得，1996年11月3日，拍品534號



(back view 背面)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴翁先生舊藏

2819

A LARGE AND RARE LONGQUAN CELADON BUDDHIST AND DAOIST SHRINE

EARLY MING DYNASTY, 14TH-15TH CENTURY

The shrine is modelled in the form of a three-storey temple with a tiled roof supported on two pillars on either side. Each storey acts as an alcove framed by moulded dragons housing a Buddhist or Daoist deity and two attendants in biscuit, with Buddha Shakyamuni on top, Avalokitesvara in the middle, and the Daoist deity Zhenwu on the lowest level, the reverse pierced with four circular openings. Traces of gilt remaining on the figures.

15¼ in. (38.7 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

Compare to a larger Longquan celadon three-tiered Daoist shrine in the British Museum (50.3 cm high), which has inscription on the back reading: Yongle *bingxu chujie jidan* (On an auspicious day of the Chu Festival (Dragon Boat Festival) in the *bingxu* year of the Yongle reign (1406)), illustrated in *Chinese Pottery and Porcelain: From Prehistory to the Present*, London, 1991, p.160, fig. 119.

明十四/十五世紀 龍泉青釉澀胎佛道教神龕

比較大英博物館藏一例較大龍泉青釉神龕 (50.3 公分)，其背後銘文為：「永樂丙戌楚節吉旦」，見《Chinese Pottery and Porcelain: From Prehistory to the Present》，倫敦，1991年，160頁，圖版119號。





(another view 另一面)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴倫先生舊藏

2820

A BLUE AND WHITE 'PEACH AND LOQUAT' PEAR-SHAPED EWER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

The pear-shaped body is painted on one side with a quatrefoil panel enclosing a peach spray, flanked by chrysanthemum and peony scrolls above a band of lappets and below a lotus scroll. The other side is similarly decorated with a panel with loquat spray. The spout is decorated with scrolling foliage and the handle with *lingzhi* sprays. 10¼ in. (26 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Collection of Mrs. E. Moore, acquired in Asia in 1948
Sold at Christie's London, 25-26 November 1974, lot 210

The design of this type of ewer is inspired by similar blue and white porcelain ewers from the early 15th century. A Ming dynasty example bearing a Xuande reign mark (AD 1426-35) in the Palace Museum is illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 121, no. 115. The shape of these early 15th century ewers was influenced by Near Eastern metalwork.

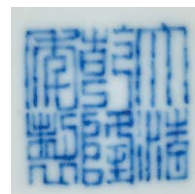
A similar Qianlong marked example was sold at Christie's New York, 19 September 2006, lot 307; another example at Christie's London, 8 June 2004, lot 332.

或為清乾隆 青花開光蟠桃枇杷紋執壺

來源:

E. Moore夫人舊藏，1948年購於亞洲
倫敦佳士得，1974年11月25-26日，拍品210號

此執壺青花發色明艷，釉光亮麗，底青花書「大清乾隆年製」六字篆書款。其造型承襲明朝永宣時期青花壺，如故宮博物院藏一件宣德款例子，著錄於故宮博物院藏文物珍品全集《青花釉裏紅-上》，香港，2000年，圖版115號。另可參考數件同類乾隆例子，如2006年9月19日紐約佳士得拍賣一件，拍品307號；2004年6月8日倫敦佳士得拍賣一件，拍品332號。



(mark)



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2821

A SUPERB AND EXTREMELY RARE COPPER-RED DECORATED
'DRAGON ROUNDEL' DOUBLE-GOURD FORM VASE

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

The elegantly potted vase is decorated in copper-red of raspberry tone with four roundels on the upper bulb and another four on the lower bulb, each roundel with a pair of confronting *chi* dragons, separated by stylised *ruyi* sprays. The mouth is decorated with a band of *ruyi* heads, the foot with a classic scroll below lappets. The mid-section has three horizontal bands comprising lappets, keyfrets and *ruyi* heads.

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

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

US\$520,000-770,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 29 November 1976, lot 499

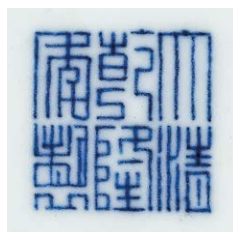
Offered at Sotheby's Hong Kong, 8 April 2013, lot 3006

清乾隆 釉裏紅團花穿芝螭龍紋葫蘆尊 六字篆書款

來源:

香港蘇富比，1976年11月29日，拍品499號

曾於香港蘇富比拍賣，2013年4月8日，拍品3006號



(mark)





2821 Continued

Although copper oxide was utilised to produce red decoration on high-fired ceramics as early as the Tang dynasty, from that time onwards it provided a formidable challenge to the potter. The production of fine copper red decoration was so sensitive that great care had to be taken with the preparation and density of copper oxide, the composition of the glaze, the temperature and degree of reduction in the firing, and the placement of the vessels within the kiln. While copper-red decorated porcelains achieved remarkable quality during the Yongle and Xuande periods, their production halted soon afterwards due to the great difficulty in successful firing, and was not revived until the early Qing Kangxi period. Even then, firing to an attractive red colour was not always stable, hence copper-red decorated pieces remained to be produced in small quantities during the Qing dynasty. The current elegantly proportioned vase, painted with complex patterns executed with great precision, and fired to a lovely strawberry-toned colour, is an exceptionally successful example among this rare group.

Vases of this type appear to have been greatly treasured by the Qing emperors, as a pair of almost identical double-gourd vases are preserved in the *Suianshi* (Chamber of Peace Regardless) inside Yangxindian (The Hall of Mental Cultivation) in the Forbidden City, illustrated *in situ* in *Classics of Forbidden City—Life in the Forbidden City of Qing Dynasty*, Beijing, 2007, pl. 175 (fig. 1). Another closely related piece was sold at Christie's London, 28 July 1975, lot 213, and one in the collection of Mr. Joseph Lau, illustrated in *Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, no. 294. A similar piece but of smaller size and resting on a straight foot was sold at Sotheby's Hong Kong, 15 May 1990, lot 193.

早於唐代，氧化銅已用作高溫陶瓷紅色紋飾的呈色劑，但自唐以降，陶工依然視此為畏途。由於紋飾中的銅紅料極不穩定，所以無論是氧化銅的製備和密度，抑或是釉料成份、窯溫及還原程度，乃至於窯燒時擺放的位置，皆須一絲不苟。明永樂、宣德二朝曾出現質量上乘的釉裏紅御瓷，但因成功率極低，曇花一現後便停產，直至康熙一朝才復燒，但銅紅發色效果仍然不穩定，時呈灰澀或暈散之態。本瓶線條優雅，上繪繁複螭龍紋飾，但發色鮮豔明麗，銅紅深淺有序，控制得當，顯然是難得的成功例子，難能可貴。釉裡紅葫蘆瓶多為臥足，類似本拍品下承圈足者極少。

清代帝皇似乎對此類釉裏紅葫蘆瓶頗為鍾情，紫禁城養心殿隨安室至今仍擺放一對近乎一樣的葫蘆瓶，見《故宮經典：清宮生活圖典》，北京，圖版175號（圖一）。倫敦佳士得於1975年7月28日曾拍賣另一相似例，拍品213號；劉鑾雄先生珍藏中亦有一件，曾出版於《香港蘇富比三十週年》，香港，2003年，圖版294號。另可比較一件相似但較小例子，1990年5月15日於香港蘇富比拍賣，拍品193號。



fig.1 A pair of similar copper-red vases in the Hall of Mental Cultivation
圖一 養心殿陳設一對同類的釉里紅葫蘆尊



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴倫先生舊藏

2822

A RARE PAIR OF *FAMILLE ROSE* 'PARROT' BOXES AND COVERS

LATE QING DYNASTY-EARLY REPUBLIC PERIOD

The boxes are decorated in mirror image with a parrot perched on a bamboo stalk growing beside a chrysanthemum stem bearing yellow, pink and blue blossoms. The sides of the cover and box are covered in a peach-coloured enamel glaze decorated with gilt foliate medallions, and with gilt key-fret bands at the rims. The bases are inscribed with four-character *fushou ruyi* marks 'May you have a long life with all wishes come true' in iron-red within double squares.

9 ¼ in. (23.5 cm.) diam.

(2)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The private collection of a Philadelphia Family, sold at Christie's New York, 1-2 December 1994, lot 458

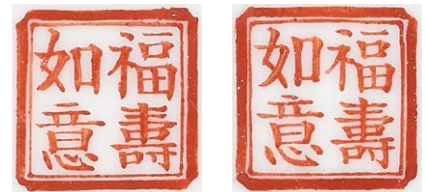
Sold at Christie's New York, 17 September 2015, lot 2281

晚清/民初 粉彩描金鸚鵡菊花紋蓋盒一對 磬紅彩雙方框「福壽如意」款

來源:

美國費城私人家族舊藏，紐約佳士得，1994年12月1-2日，拍品458號

紐約佳士得，2015年9月17日，拍品2281號



(marks)

2823

AN IMPORTANT PAIR OF CARVED CINNABAR LACQUER 'LANDSCAPE' IMPERIAL LOBED BOXES AND COVERS

QIANLONG PERIOD (1736-1795)

Each box is carved to the cover with a detailed landscape within a lobed medallion within formal borders, the sides are carved with sixteen rectangular cartouches each containing a different floral sprig against a diaper-ground, all reserved on a dense lotus meander, the similarly shaped foot encircled by a keyfret border.

11 1/8 in. (28.5 cm.) diam., Japanese wood box (2)

HK\$900,000-1,200,000 US\$120,000-150,000

PROVENANCE:

Formerly in the Japanese Imperial Family collection (according to the inscription of the Japanese wood box)

Sold at Christie's Hong Kong, 29 November 2005, lot 1561

The Japanese wood box accompanying this lot bears an inscription, and records the lacquer boxes as having been given in August of the third year of the Taisho reign (1912-1925), corresponding to 1914, and were from the personal collection of the Queen Mother Shioken (1849-1914), who was the Empress of the Meiji Emperor (1868-1911) (fig.1).



fig. 1 Wood box accompanying the current lot
圖一 本拍品隨附之木盒

The exceptional quality of carving on the current boxes are undoubtedly of imperial quality, and the landscapes depicted are very likely inspired by real landscapes near the Forbidden City in Beijing, such as famous 'Eight Views of Yanjing (Beijing)', which are captured by an imperial set of eight album leaves painted by the Qianlong-period scholar-official Zhang Ruocheng (1721-1770). In particular, one can find parallels between the boxes and the album leaf 'Ji Men fei yue' (Windswept rain at the Ji Gate) (fig. 2), as seen in the gently rolling mountains and small huts nestled among straight towering trees. This album is now preserved in the Palace Museum, Beijing, illustrated on the museum website.

清乾隆 御製剔紅開光山水花卉紋花口式蓋盒一對

來源:

日本昭憲皇太后舊藏(根據日本木盒上之題識)
香港佳士得, 2005年11月29日, 拍品1561號

此拍品日本木盒上書有題識:「大正三年八月下賜日本昭憲皇太后宮御遺品」。昭憲皇太后(1849-1914年)為日本明治天皇之皇后、大正天皇之嫡母。大正三年即公元1914年(圖一)。

此對蓋盒漆面厚潤, 雕工利落有勁, 蓋上所刻畫之山水圖很有可能以京師皇城附近之風景作藍本。例如乾隆文臣張若澄所繪之《燕山八景圖》冊, 以北京著名的「燕京八景」為題, 當中〈薊門飛雨〉一頁(圖二), 山巒連綿, 茂木筆挺, 茅屋錯落, 與本盒上之山水不謀而合。《燕山八景圖》冊現藏北京故宮博物院, 登錄於博物院官方網頁。



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



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2824

A VERY RARE AND EXQUISITE ENAMELLED 'FOUR SEASONS' POMEGRANATE-FORM GLASS WATER POT

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

The pomegranate-form clear glass vessel is delicately decorated in *falangcai* enamels on the exterior with four separate paintings each representing one of the four seasons, comprising a lotus spray with hovering butterflies; a pair of quails with millet and narcissus; chrysanthemum flowers growing from pierced rocks; and pheasants perched on a prunus branch. The base is inscribed with the reign mark in blue enamel.

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

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

US\$90,000-130,000

PROVENANCE:

Sold at Christie's Paris, 7 June 2011, lot 306

A small number of enamelled clear glass vessels for the scholar's table bearing blue-enamel Qianlong marks have been published. A water pot from the A.W. Bahr and Paul and Helen Bernat collections was included in The China Institute of America 1990 exhibition *Clear as Crystal, Red as Flame, Later Chinese Glass*, Catalogue, no. 23; and again, in the Min Chiu Society Exhibition, *Splendour of the Qing Dynasty*, Hong Kong, 1992, illustrated in the Catalogue, p. 417, no. 284. Two brush washers in this style have been published: one sold at Christie's Hong Kong, 28 April 1996, lot 33; the other was illustrated by Hugh Moss, 'Enamelled Glass Wares of the Ku Yueh Hsuan Group', *Journal of the International Chinese Snuff Bottle Society*, vol. X, no. 2, June 1978, pl. 14, no. 7, where Moss states that 'this type of enamelled clear glass ware is of the highest quality of any known from China'. A clear glass water pot enameled with the Eight Buddhist Emblems, formerly in the Mary and George Bloch Collection, was sold at Sotheby's Hong Kong, 23 October 2005, lot 146.

清乾隆 料胎琺瑯彩四季花鳥歲歲平安圖石榴尊
藍料雙方框「乾隆年製」宋體款

來源:

巴黎佳士得，2011年6月7日，拍品306號

存世的透明料胎文房器為數不多，僅有幾件書藍料乾隆款例子曾經出版，可資比較。一件水丞先後為A.W. Bahr及Bernat伉儷遞藏，1992年於香港敏求精舍展覽《清朝瑰寶》中展出，見圖錄284號。一件筆洗1996年4月28日於香港佳士得拍賣，拍品33號；另一件筆洗著錄於莫士撰著「Enamelled Glass Wares of the Ku Yueh Hsuan Group」，刊於《Journal of the International Chinese Snuff Bottle Society》，1978年6月，第2號，圖版14。瑪麗與莊智博舊藏一件繪八吉祥的透明料胎水丞，2005年10月23日於香港蘇富比拍賣，拍品146號。



(mark)



(another view 另一面)







(inscription 銘款)

PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴翁先生舊藏

2825

A RARE DATED BRONZE FIGURE OF MANJUSHRI SEATED ON A LION

MING DYNASTY, DATED BY INSCRIPTION TO THE FIRST YEAR
OF THE CHENGHUA PERIOD, CORRESPONDING TO 1465 AND OF
THE PERIOD

The bodhisattva is shown seated in *rajalilasana*, his pendent foot resting on a lotus blossom, atop the back of a lion with ferocious expression and mouth agape. He is dressed in flowing robes incised with a floral pattern and adorned with various sashes and jewellery. The tresses of hair are arranged in an elaborate chignon which supports a half-*vajra*.

12 in. (30.5 cm.) high, box

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

Sold at Christie's New York, 17-18 September 2015, lot 2134

The inscription on the back of the lion indicates that the present figure was made by monk Yongmin in the first year of the Chenghua period (1465). Manjushri (Wenshu), the *bodhisattva* of wisdom, is usually shown seated on a lion and is often shown in a triad with the Buddha Shakyamuni and the *bodhisattva* Samantabhadra (Puxian) who is shown seated on an elephant. The *Avatamsaka sutra*, which was introduced into China in the 5th century AD, described the *bodhimanda* of Manjushri as "cold, clear, mountain" in the Northeast. This led Chinese scholars to associate Manjushri with Wutaishan in Northeast China, and explains the peak's alternate name, Qingliang Shan (Clear Cold Mountain).

明成化元年(1465) 銅文殊菩薩騎獅坐像

「成化元年比丘永銘造」刻款

來源:

紐約佳士得·2015年9月17-18日·拍品2134號



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

2826

A RARE LARGE GILT-BRONZE FIGURE OF TIANYOU YUANSHUAI

MING DYNASTY (1368-1644)

The Daoist deity stands in a martial pose on a detachable stand, holding various implements in his six hands, including a seal and two wheels. The central face is flanked by two additional faces, all with stern visages.

19 in. (48.5 cm.) overall height, box

HK\$ 500,000-800,000

US\$ 65,000-100,000

The Tianyou Yuanshuai, or the Grand Marshall Tianyou, is part of the Daoist group of deities known as the Four Saints (*sisheng*), alongside Zhenwu, Heisha, and Tianpeng Yuanshuai. He is most often represented with three faces, six arms, holding in his hands an array of weapons and implements, which he uses to destroy demons and ghosts.

The current figure is very similar to a bronze figure of Tianyou Yuanshuai, dating to the Wanli period, in the Daoist temple Baiyunguan in Beijing, illustrated in *Zhongguo daojiao shenxian zaoxiang daxi*, Beijing, 2012, p. 99 (fig. 1). Both figures have similar representation of three faces, six arms, partially bare upper torso, bare feet, hair tied in a cloth cap and similar implements in the hands, suggesting they were possibly made around the same period.

明 鑲金銅天佑大元帥立像

造像三頭六臂，正面三目，頭戴遠遊冠，手持火輪、法印、令牌等，赤雙足，為道教星宿神天佑大元帥之造型。

本造像與北京白雲觀藏一尊定年萬曆的銅天佑大元帥造像非常接近，應為同期作品，可資比較（圖一），見《中國道教神仙造像大系》，北京，2012年，頁99。

天佑元帥又稱天猷元帥，與天蓬、真武、黑煞合稱北極四聖。《道門通教心用集》卷七稱天猷神將，「威制群魔，頭戴天圓，足履地方，冠帶九氣，結為衣裳，日為圓象，月為圓光，身披北斗，六甲九章，左踞河魁，右倚天罡，能伏邪鬼，燦除不祥，神丁一論，鬼穢消亡。」



fig. 1 A similar bronze figure of Tianyou Yuanshuai
in the Daoist temple Baiyunguan in Beijing
圖一 北京白雲觀藏造型相似的銅天佑元帥造像



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

~2827

A HUANGHUALI THREE-DRAWER KANG TABLE, KANGZHUO

MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The thick table top terminating in everted, scrolled flanges with bracket-form spandrels carved with a leaf motif beneath the central frame, between short, flared legs, enclosing a large middle drawer and two smaller side drawers supported on a low stretcher with attached apron. The apron with beaded edge and conforming leaf motifs at either end, the openwork end panels with carving of rocks, pomegranates and magpies, the wood of well-figured grain.

11½ in. (29 cm.) high, 37¾ in. (96 cm.) wide, 9¾ in. (25 cm.) deep

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

PROVENANCE:

Sold at Christie's New York, *Important Chinese Furniture: Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 51

EXHIBITED:

Chinese Art Foundation, Chicago and San Francisco, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco, 1995, Catalogue p. 88, no. 41

LITERATURE:

Sarah Handler, "On a New World Arose the Kang Table", *JCCFS*, Summer 1992, p. 41, figs. 30 and 30a
Terese Tse Bartholomew, "Botanical Motifs in Chinese Furniture", *JCCFS*, Autumn 1992, p. 43, fig. 15
Wang Shixiang & Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chinese Art Foundation, Chicago and San Francisco, 1995, p. 88, no. 41

明十六世紀晚期/十七世紀早期

黃花梨喜鵲石榴紋三屨炕桌

來源:

紐約佳士得，《美國加州古典家具博物館舊藏》，1996年9月19日，拍品51號

展覽:

芝加哥及三藩市中國藝術基金會，《Masterpieces from the Museum of Classical Chinese Furniture》，三藩市，1995年，頁88，圖41

出版:

Sarah Handler, 「On a New World Arose the Kang Table」, 《JCCFS》, 1992年夏, 頁43, 圖15

謝瑞華, 「Botanical Motifs in Chinese Furniture」, 《JCCFS》, 1992年秋, 頁43, 圖15

王世襄及Curtis Evarts, 《Masterpieces from the Museum of Classical Chinese Furniture》, 芝加哥及三藩市, 1995年, 圖錄頁88, 圖41

For a discussion of the uses of this type of *kang* table, including as an armrest and as a table top, see Wang Shixiang & Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chinese Art Foundation, Chicago and San Francisco, 1995, p. 88.

With its auspicious motifs of the magpies (*xi*) standing for happiness (*xi*) and the pomegranates representing the wish for many offspring, it is likely that this piece would have been a dowry gift for a newlywed couple.



(detail 細部)

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.

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 THE QUINCY CHUANG COLLECTION
莊貴命先生舊藏

~2828

A HUANGHUALI KANG TABLE, KANGZHUO

MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The rectangular paneled top with thick frame and 'water-stopping' moulding supported on a high waist, the cabriole legs terminating in upward-coiling leaf tendrils and ball feet, joined by a beaded curvilinear apron with a strong central arch, the corners where aprons and legs meet decorated with two curling leaves.

11¾ in. (30 cm.) high, 37¾ in. (96 cm.) wide, 26¾ in. (68 cm.) deep

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

PROVENANCE:

Sold at Christie's New York, *Important Chinese Furniture: Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 45.

EXHIBITED:

Chinese Art Foundation, Chicago and San Francisco, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco, 1995, Catalogue p. 82, no. 38.

LITERATURE:

Sarah Handler, "On a New World Arose the Kang Table", *JCCFS*, Summer 1992, p. 35, fig. 19 and cover

Wang Shixiang & Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chinese Art Foundation, Chicago and San Francisco, 1995, p. 82, no. 38.

Compare to a *huanghuali* table, formerly the property of Mr. Laurence Sickman, included by Robert H. Ellsworth in *Chinese Furniture*, p. 148, no. 42 and 42A, now in the Nelson-Atkins Museum of Art and illustrated by Ward and Fidler in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, 1993, p. 342, right.

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.

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。

十六世紀晚期/十七世紀早期 黃花梨束腰炕桌

來源:

紐約佳士得，《前美國加州古典家具博物館舊藏》，1996年9月19日，拍品45號

展覽:

芝加哥及三藩市中國藝術基金會，《Masterpieces from the Museum of Classical Chinese Furniture》，三藩市，1995年，圖錄頁82，圖38

出版:

Sarah Handler, 「On a New World Arose the Kang Table」, 《JCCFS》, 1992年夏, 頁35, 圖19及封面

王世襄及Curtis Evarts, 《Masterpieces from the Museum of Classical Chinese Furniture》, 芝加哥及三藩市, 1995年, 頁82, 圖38



(detail 細部)





PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊貴倫先生舊藏

2829

A ZITAN THREE-TIERED PICNIC BOX, *THE*

QING DYNASTY, 17TH-18TH CENTURY

Of rectangular form, the box comprises a narrow cover and three rectangular trays with beaded edges, each neatly keying into the tray above, one of which has a smaller fitted inner tray, set on a base frame flanked by standing shaped spandrels, joined at the top by a humpback handle. The cover is held in place by a rod through the handles. The corners of the cover, base frame, trays and handle are reinforced by baitong mounts, and the mounts on each corner of the cover are in the shape of *ruyi* heads.

14¾ in. (37.5 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

清十七/十八世紀 紫檀三層提樑盒



PROPERTY FROM THE QUINCY CHUANG COLLECTION
莊黃命先生舊藏

~2830

A HUANGHUALI FOOTSTOOL, JIAOTA

MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The rectangular top frame divided by a central stretcher, flanked on either side by a latticework pattern of the character jing, supported on a high waist and convex beaded apron formed from the same piece of wood, the apron carved with scrolling leafy tendrils spilling over from the beaded edge, set upon squat, outward-curving legs of square section terminating in hoof feet.

7½ in. (18 cm.) high, 28 in. (71 cm.) wide, 14⅛ in. (36 cm.) deep

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sold at Christie's New York, *Important Chinese Furniture: Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 106.

EXHIBITED:

Chinese Art Foundation, Chicago and San Francisco, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco, 1995, Catalogue p. 24, no. 12

LITERATURE:

Wang Shixiang & Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chinese Art Foundation, Chicago and San Francisco, 1995, p. 24, no. 12

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.

明十六世紀晚期/十七世紀早期 黃花梨腳踏

來源:

紐約佳士得,《美國加州古典家具博物館舊藏》, 1996年9月19日, 拍品106號

展覽:

芝加哥及三藩市中國藝術基金會,《Masterpieces from the Museum of Classical Chinese Furniture》,三藩市,1995年,圖錄頁24,圖12

出版:

王世襄及Curtis Evarts,《Masterpieces from the Museum of Classical Chinese Furniture》,芝加哥及三藩市,1995年,頁24,圖12

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。

2831

A RARE BRONZE RITUAL FOOD VESSEL, *Li*

EASTERN ZHOU DYNASTY, SPRING AND AUTUMN PERIOD
(770-476 BC)

Supported on three conical feet, the vessel is heavily cast with rounded shoulders adorned with a band of stylised dragons. The rim bears an eight-character inscription reading 'mother of *Ni Bo* [illegible character] commissioned this sacrificial *li*'.
6½ in. (16.5 cm) high, box

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Collection of Umberto Draghi, Belgium
Purchased from Gisèle Cröes, 23 April 1985
Sold at Christie's Paris, 13 December 2017, lot 138

LITERATURE:

Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng san bian*, Shanghai, 2020, vol. 1, pp. 342-342, no. 0307

Several related examples of this type have been published. See *Shang Zhou Dynasty Bronze V, Li Vessels*, vol. 5, Taipei, 1990, for three excavated *li* with similar stylised scroll beneath an everted rim. The first, illustrated p. 143, no. 155, was excavated in Shandong province in 1984; another example with a cover was also excavated in Shandong in 1977, and is illustrated on p. 144, no. 158; the third, excavated in Jiangsu province in 1977, is illustrated on p. 144, no. 157.

The underside of the Japanese wood box cover bears an inscription by Renqiu Xueren, the stuio name of Yuzo Sugimura (1900-1978), who was a renowned Chinese art scholar and a former Managing Director of Idemitsu Museum of Arts, Tokyo.

春秋時期 青銅鬲

口沿鑄銘文八字「郟伯口母鑄其羞鬲」。盒蓋內有忍丘學人題跋。

來源:

Umberto Draghi舊藏，比利時
1985年購自比利時古董商Gisèle Cröes
巴黎佳士得，2017年12月13日，拍品138號

出版:

吳鎮烽，《商周青銅器銘文暨圖像集成三編》，
上海，2020年，卷1，編號0307，頁342-343



(top view 頂部)



2832

AN USUAL BRONZE TIGER-FORM FINIAL

WARRING STATES PERIOD (475-221 BC)

The finial is solidly cast in the form of a crouching tiger. Its head is raised growling with a long lean body and outstretched tail curling upwards at the tip. The head is finely cast with wavy lines suggesting fur, and with spiraled scrolls and continuous patterns defining the brows, ruff and the tail, the eyes inlaid with turquoise. Each side of the body is also decorated with bands of stylised *kui* dragons. The underside has a small aperture for attachment. 9 3/8 in. (24 cm.) long, box

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE:

Acquired in Hong Kong, 6 December 1995

The property of a member of the Ching Wan Society, Taiwan Chang Wei-Hwa & Company, Taipei

Sold at Christie's Hong Kong, 9 July 2020, lot 2864

Bronze tiger-form fittings of this type were originally used as the finial on top of a bronze drum, *chunyu*, which served as a musical instrument to give commands to troops, as stated in *Zhouli* (Rites of Zhou). From late Warring States (475-221 BC) to early Western Han (206 BC-AD8) the instrument was largely used by people in the State of Ba (?-316 BC), an ancient state in eastern Sichuan province whose border was shared by the Qin, Chu and Shu Kingdoms.

According to legend, the founder of the State of Ba, Lord Lin, transformed into a white tiger after his death. Hence, the tiger motif signified the power, strength and supernatural forces of the Ba people.

Two *chunyu* drums bearing a similar tiger figure on top, but unornamented, are illustrated in J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, pp. 399-405, nos. 82 and 83, the first dated 4th-3rd century BC, the second late 3rd century BC. Another example is a Western Han tiger-mounted *chunyu* in the Shaanxi History Museum Collection, China, illustrated by Li Xixing in *The Shaanxi Bronzes*, Xi'an, 1994, p. 284.

戰國青銅虎鈕

來源:

1995年12月6日購藏於香港

台灣清翫雅集成員舊藏

雲中居,台北

香港佳士得, 2020年7月9日, 拍品2864號

鈕呈伏虎狀, 身體修長, 長尾捲曲, 剛健有力。虎首上揚, 圓耳側立, 雙目圓瞪, 並以綠松石飾之。全器表面陰刻細線, 虎軀兩旁則刻飾夔龍紋, 以示毛髮。此器下方見有一孔, 似為原作青銅飾件的鑄接痕。

此青銅虎極有可能原為青銅鐃于頂部中央所鑄之虎形鈕。鐃于為古代樂器, 即《周禮》中所載之「六鼓四金」, 為周禮制極為重要之鳴擊器。而在出土文物資料當中, 鐃于在春秋晚期進入吳越地區, 戰國晚期至西漢早期, 更為巴人廣用, 其中以虎鈕鐃于則最具代表性, 其多與鼓配合, 為軍旅發號施令之重器。巴人認為虎為百獸之王, 為勇猛威武的象徵。《後漢書》記: 「廩君死, 魂魄世為白虎。巴氏以虎飲人血, 遂以人祠焉。」廩君為巴人先祖, 因其死後魂魄化為白虎, 故巴人認為虎為百獸之王, 視其為勇猛威武的象徵。

可參考兩件素面青銅虎鈕鐃于, 其載於J. So所著的《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》, 紐約, 1995年, 頁399-405, 圖版編號82及83。其中前者屬於公元前4至3世紀之鐃于, 後者則為公元3世紀下半葉。另有一件西漢青銅虎鈕鐃于則藏於陝西歷史博物館, 見《陝西青銅器》, 西安, 1994年, 頁284。



(another view 另一面)





2833

A SMALL ARCHAIC BRONZE RITUAL WINE VESSEL AND COVER, ZHI

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The vessel is raised on a pedestal foot encircled by a band of *leiwen* scrolls and is similarly decorated around the waisted neck, interrupted on each side with a flange. The cover is decorated with a similar band surmounted with a finial. It is covered overall in dark grey and olive patina with traces of malachite and earth encrustation.

6¼ in. (16 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Badalich Collection, Milan
 Barling, London, prior to 1982
 Eskenazi Ltd., London, April 1972
 Private collection, Paris, July 1972
 Eskenazi Ltd., London, 1973
 J. Dawson, Hong Kong, November 1973

LITERATURE:

M. Bussagli, *Chinese Bronzes*, London, 1969, pl.6
 Eskenazi Ltd., *Ancient Chinese Bronze Vessels and Early Ceramics*, London, 1973, no.5
Jijing Cuiyin (Jiashi zhencang qingtong qilao zhaopian), p. 285, 420-421

商晚期 青銅連蓋雲雷紋觶

來源:

Badalich舊藏，米蘭
 Barling，倫敦，1982年前入藏
 埃斯肯納齊，倫敦，1972年4月
 巴黎私人舊藏，1972年7月
 埃斯肯納齊，倫敦，1973年
 J. Dawson，香港，1973年11月

出版:

M. Bussagli，*Chinese Bronzes*，倫敦，1969年，圖版6
 Eskenazi Ltd.，*Ancient Chinese Bronze Vessels and Early Ceramics*，倫敦，1973年，5號
 《吉金萃影：賈氏珍藏青銅器老照片》，285頁，
 420-421頁（晚清）

2834

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The vessel is raised on three blade-form supports, and the sides are finely cast with a band of leiwen motif, attached to one side with a handle emerging from a bovine mask. A pair of posts with waisted caps decorated with a band of cloud whorls rise from the mouth rim. An inscription, *tian fu jia* (Father Jia of Tian Family), is cast beneath the handle. The bronze has a mottled, milky green patina with malachite encrustation.

7 3/4 in. (19.6 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Collection of Nakakado Hisao, Oita (by repute)
Sold at Sotheby's Hong Kong, 4 June 2020, lot 619

LITERATURE:

Saito Etsuzo, *To'an*, Osaka, 1928, no. 5
Luo Zhenyu, *Zhensongtang jigū yiwén* (Gathering of Ancient Writings at the Zhensongtang Studio), 1930, no. 10.1.3
Luo Zhenyu, *Sandai jīn wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1936, no. 16.3.8
John Calvin Ferguson, *Lidai zhulu jīn mu* (List of bronzes in ancient records), 1939, no. 44.300
Zeng Yigong, *Shangdong Jinwen Jicun* (Bronze Inscriptions from Shandong), 1940
Minao Hayashi, *In Shu Seidoki Soran Ichi* (Conspectus of Yin and Zhou Bronzes), vol. I, Shanghai, 2013, p. 145 and 416, no. 106

商晚期 青銅爵

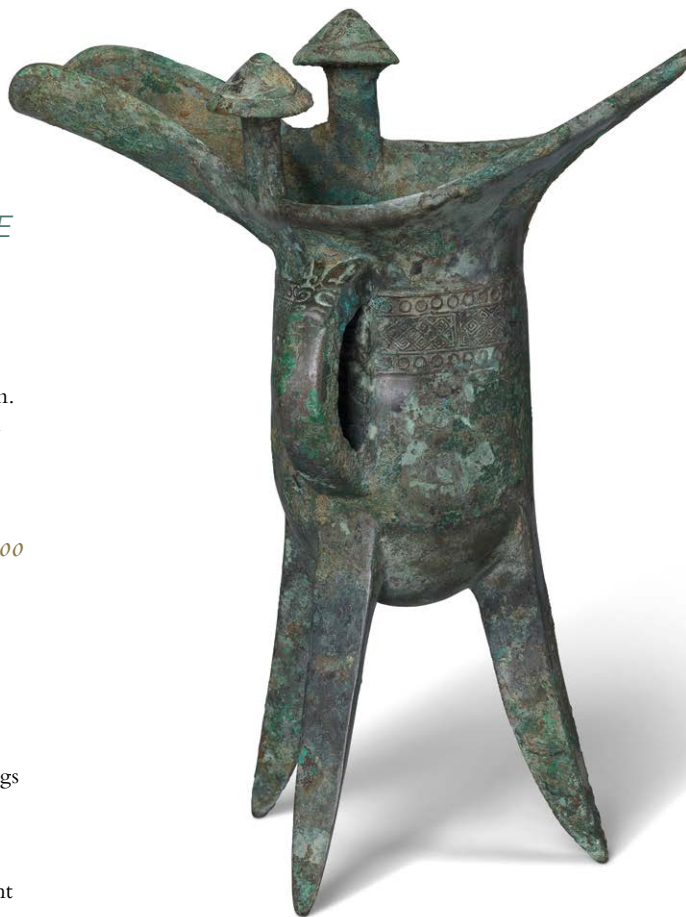
銘文：田父甲

來源：

中門久雄舊藏（傳）
香港蘇富比，2020年6月4日，拍品619號

出版：

齋藤悅藏，《董龔》，1928年，圖5
羅振玉，《貞松堂集古遺文》，1930年，圖10.1.3
羅振玉，《三代吉金文存》，1936年，圖16.3.8
福開森，《歷代著錄吉金目》，1939年，圖44.300
曾毅公，《山東金文集存》，1940年
林巳奈夫，《殷周青銅器綜覽—殷周時代青銅器之研究（卷一）》，上海，2013年，頁145及416，圖106



(inscription 銘文)

END OF MORNING SESSION
上午拍賣結束



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
美國顯赫私人珍藏

2835

A RARE YAOZHOU CARVED CELADON 'PEONY' LOBED JAR

NORTHERN SONG DYNASTY (960-1127)

The ovoid body is divided into twelve shallow lobes and freely carved with full-blown peony blossoms on leafy stems, applied with a pair of strap handles connecting the neck and the upper body, all under an olive-green glaze.

6 $\frac{1}{2}$ in. (17.5 cm.) high

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE:

Eskenazi, London, 2003, no. C2953
Dr. and Mrs. Marvin Gordon, San Francisco
J. J. Lally & Co., New York, 2009, no. x1650

EXHIBITED:

The Collection of Dr. and Mrs. Marvin L. Gordon, Chinese Ceramics and Works of Art, J. J. Lally & Co., New York, 12 March -4 April 2009, Catalogue, no. 11
Eskenazi, *Principal Wares of the Song Period from a Private Collection*, London, 8-29 May 2015, no. 14

A jar of this form and size with slightly loosely carved decoration and rope-twist handles from the Lu family tombs at Lantian in the Shaanxi Academy of Archaeology is illustrated by Rose Kerr, *Yaozhou Wares from Museums and Art Institutes Around the World*, Hong Kong, 2021, p. 203, no. 283.

北宋耀州窯刻牡丹紋雙耳瓜楞罐

來源:

埃斯肯納齊，倫敦，2003年，編號C2953
高登伉儷舊藏，三藩市
藍理捷，紐約，2009年，編號x1650

展覽:

《The Collection of Dr. and Mrs. Marvin L. Gordon, Chinese Ceramics and Works of Art》，藍理捷，紐約，2009年3月12日-4月4日，圖錄圖版11號
埃斯肯納齊，《Principal Wares of the Song Period from a Private Collection》，倫敦，2015年5月8-29日，圖版14號



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
美國顯赫私人珍藏

2836

A DING MOULDED 'PHOENIX' DISH

JIN DYNASTY, 12TH-13TH CENTURY

The shallow dish has gently rounded sides and is moulded on the interior with twin phoenix shown in flight, on a dense ground of leafy floral sprays, above a central medallion of a long-tailed bird and a profusion of floral sprays, all under a glaze of creamy-white tone. 7 in. (17.8 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

J.J. Lally & Co., New York, 2007
Eskenazi, London, no. A520

Compare to a similar Ding dish moulded with twin phoenix on the cavetto surrounding a medallion of louts dated to the Jin dynasty, 12th-13th century in the National Palace Museum, Taipei, Taiwan, illustrated in *Decorated Porcelains of Dingzhou, White Ding wares from the collection of the National Palace Museum, Taipei*, 2014, p. 235, no. II-163.

金 定窯白釉印花雙鳳紋盤

來源:

藍理捷, 紐約, 2007年
埃斯肯納齊, 倫敦, 編號A520

比較台北故宮博物院藏一件定年金十二/十三世紀的定窯印花蓮荷雙鳳盤, 其佈局與此盤相類, 內壁亦飾以雙鳳紋, 見《定州花瓷—院藏定窯系白瓷特展》, 台北, 2014年, 235頁, 圖版II-163。

2837

A RARE YAOZHOU CARVED CELADON BOWL AND COVER

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The bowl is carved fluently with a broad peony scroll, the cover is similarly carved and surmounted by an indented finial. Both the cover and bowl are applied with a glaze of deep olive-green tone, with the exception of the base and foot ring.

Bowl, 5¾ in. (14.8 cm.) diam.; 4¾ in. (12.1 cm.) high, including cover

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Eskenazi, London, 2007

EXHIBITED:

Eskenazi, PaceWildenstein, New York, 2007

Eskenazi, *Principal Wares of the Song Period from a Private Collection*, London, 8-29 May 2015, no. 13

LITERATURE:

Eskenazi, *Song: Chinese Ceramics, 10th to 13th century (part 3)*, London, 2007, no. 12

Giuseppe Eskenazi with Hajni Elias, *A Dealer's Hand, The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 272, pl. 245

It is rare to find a Yaozhou bowl of this size preserved with the original cover. A very similar Yaozhou carved bowl and cover (14.8 cm.) from the Yangdetang Collection was sold at Christie's Hong Kong, 30 November 2016, lot 3117; and another smaller Yaozhou bowl and cover (10.7 cm. diam.) was found in the Lu family cemetery, illustrated in *Yishi tongdiao: Shaanxi Lantian Lushi jiazhu mudu chutu wenwu* (Different World Same Tones: Cultural Relics from the Shaanxi Lantian Lu Family Cemetery), Beijing, 2013, no. 31. Compare also with two bowls and covers of this shape but carved with chrysanthemum scrolls, one in the Victoria and Albert Museum, gift of Sir Alan and Lady Barlow (C104A-1967) and one in the Art Institute of Chicago, gift of Russell Tyson (1950.1629) published by Rose Kerr, *Yaozhou Wares from Museums and Art Institutes from Around the World*, Hong Kong, 2021, p. 210, nos. 296-297.

北宋耀州窯刻纏枝牡丹紋蓋盃

來源:

埃斯肯納齊, 倫敦, 2007年

展覽:

埃斯肯納齊, PaceWildenstein, 紐約, 2007年

埃斯肯納齊, 《Principal Wares of the Song Period from a Private Collection》, 倫敦, 2015年5月8-29日, 圖版13號

出版:

埃斯肯納齊, 《Song: Chinese Ceramics, 10th to 13th century (part 3)》, 倫敦, 2007年, 圖版12號

埃斯肯納齊與Hajni Elias, 《中國藝術品經眼錄》, 倫敦, 2012年, 頁272, 圖版245號

同類的耀州窯刻花盃為數不多, 保存原蓋的例子更是稀少。養德堂舊藏一件與本拍品十分相似的耀州刻花盃蓋(口徑14.8公分)2016年11月30日於香港佳士得拍賣, 拍品3117號。另可比較陝西藍田呂氏家族墓出土一件較小的耀州刻花盃蓋(口徑10.7公分), 發表於《異世同調-陝西省藍田呂氏家族墓地出土文物》, 北京, 2013年, 編號31。



(base 底部)



2838

A RARE CIZHOU-TYPE BLACK-GLAZED
RIBBED-VASE, *MEIPING*

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

The sides of the elongated body are carved with evenly spaced vertical ribs radiating from the shoulders, the upper body is covered with a lustrous black-brown glaze thinning to a light ochre at the raised bands and the lower body is thinly applied with a glossy olive-brown glaze.

10 $\frac{3}{8}$ in. (26.5 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

A Japanese private collection (by repute)

Sold at Sotheby's London, 10 November 2004, lot 526
Eskenazi, London

EXHIBITED:

Eskenazi, *Principal Wares of the Song Period from a Private Collection*,
London, 8-29 May 2015, no. 19

LITERATURE:

Giuseppe Eskenazi with Hajni Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012,
p. 288, pl. 285

This technique, in which white slip trails were applied over a dark iron rich slip and then covered in a transparent brown glaze, was particularly effective in producing pale coffee-coloured stripes against a rich dark brown. A closely related *meiping* now in the Matsuoka Museum collection, Tokyo, formerly from the collection of Mrs Alfred Clark was sold at Sotheby's London, 25 March 1975, lot 22, and is illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, no. 95.

北宋/金 磁州窯系黑釉稜線梅瓶

來源:

日本私人舊藏(傳)

倫敦蘇富比, 2004年11月10日, 拍品526號

埃斯肯納齊, 倫敦

展覽:

埃斯肯納齊, 《Principal Wares of the Song Period from a Private Collection》, 倫敦, 2015年5月8-29日, 圖版19號

出版:

埃斯肯納齊與Hajni Elias, 《中國藝術品經眼錄》, 倫敦, 2012年, 頁288, 圖版285號

梅瓶以直稜泥線為飾, 再上黑釉, 釉色凝厚鮮亮, 造型古樸雅致。近似例可參考東京松岡美術館藏一件, 以及克拉克夫人舊藏一件, 1975年3月25日倫敦蘇富比拍賣, 拍品22號。



(base 底部)





THE PROPERTY OF A GENTLEMAN
士紳珍藏

2839

A YAOZHOU CELADON TRIPOD CENSER

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

The censer is modelled with a flat rim supported on a waisted neck. The compressed body is supported on three cabriole feet emanating from beast heads. The exterior and underside are covered in a pale green glaze suffused with bubbles.

4¾ in. (12.1 cm.) diam.

HK\$60,000-80,000

US\$7,700-10,000

五代/北宋 耀州窯青釉三足爐



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2840

A BLACK-GLAZED RUSSET 'OIL SPOT' BOWL

JIN DYNASTY (1115-1234)

The bowl is covered with a thick black glaze splashed liberally with russet 'iron spots' of various sizes.

4¾ in. (11.4 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

金 黑釉金油滴小盃

(two views 兩面)



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2841

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with a narrow groove below the rim, covered overall with a lustrous black glaze streaked with fine 'hare's fur' markings on the interior and exterior where the glaze stops irregularly above the foot exposing the chocolate-brown body.

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

HK\$200,000-300,000

US\$26,000-38,000

南宋 建窯兔毫盞

2842

A WHITE-GLAZED CUP

FIVE DYNASTIES (907-960)

The cup is finely potted with a deep u-shaped body rising from a short spreading foot to a gently everted rim, covered overall in crackled clear glaze pooled just above the foot.

3¼ in. (8.3 cm.) diam., Japanese wood box

HK\$280,000-400,000

US\$36,000-51,000

PROVENANCE:

Mayuyama, Tokyo, acquired in 2020

五代 白釉盃

來源:

繭山龍泉堂·東京·購於2020年



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2843

A RARE CIZHOU CARVED 'LOTUS' BASIN

NORTHERN SONG-JIN DYNASTY (960-1234)

The basin is potted with deep rounded sides rising to an everted rim, covered on the exterior with a dark brown slip, and on the interior with a white slip. The interior is further carved with a large central bloom on combed grounds below decorative bands on the cavetto. 12½ in. (30.8 cm.) diam.

HK\$160,000-240,000

US\$21,000-31,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 May 2013, lot 2234

This basin belongs to a distinctive group of Cizhou wares with carved decoration on the interior incised through the white slip and with dark slip covering the exterior. Most of the examples from this group appear to be large bowls carved with a central bloom on the interior, and basins appear to be a much rarer form. Compare to three large bowls from this group in institutions worldwide, one in the Victoria and Albert Museum, London, illustrated in *Song Dynasty Ceramics*, London, 2004, pls. 60 and 60a; one in the Art Gallery of New South Wales, Australia, accession no. 205.2006; and another one from the Dr. Yokogawa Tamisuke Collection, illustrated in *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics*, Tokyo, 1965, p. 72, no. 298.

Compare also to a Song dynasty carved Cizhou basin of similar form and carved floral decoration, covered in white slip, in the collection of the Hakane Art Museum, Japan, illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, pl. 587.



北宋/金 磁州窯外褐裡白刻蓮紋折沿盆

來源:

香港佳士得·2013年5月29日·拍品2234號

2844

A YAOZHOU PERSIMMON-GLAZED CONICAL BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl with wide flaring sides is covered overall with a glaze of reddish-brown tone, with the exception of the foot and convex base revealing the brownish-grey body. 5¾ in. (14.6 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

A similar persimmon-glazed bowl is in the Art Institute of Chicago (obj: 239403) and illustrated by Rose Kerr, *Yaozhou Wares from Museums and Art Institutions Around the World*, Hong Kong, 2021, no. 220.



(two views 兩面)

北宋/金 耀州窯紫金釉笠式盃



2845

A CARVED YAOZHOU 'PEONY' DISH

NORTHERN SONG DYNASTY (960-1127)

The interior is carved with a central medallion enclosing a peony blossom, below a band of stems and scrolling leaves that encircle the well. The dish is covered inside and out with a deep olive-green crackled glaze.

7 $\frac{3}{8}$ in. (18.6 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

A dish of similar decoration from the Shang Shan Tang collection was exhibited at the Art Institute of Chicago (obj: 239397) and another is in the Rijksmuseum, Amsterdam (AK-MAK-1696), both are illustrated by Rose Kerr, *Yaozhou Wares from Museums and Art Institutes Around the World*, Hong Kong, 2021, nos. 123 and 124.

北宋 耀州窯青釉刻牡丹紋盤

紋飾近似盤可參考上善堂珍藏，展於芝加哥藝術博物館（編號239397），及荷蘭國立博物館館藏，阿姆斯特丹（編號AK-MAK-1696）；兩者皆載於2021年香港出版柯玫瑰著《世界博物館及藝術學院藏耀州窯總覽-耀州窯貢瓷器》，編號123及124。



2846

A YAOZHOU MELON-FORM ALMS BOWL

NORTHERN SONG DYNASTY (960-1127)

The compressed globular body is divided into lobes by vertical indentations below a double bowstring band below the mouth rim. It is covered with a bubble-suffused glaze of olive-green colour.

5 in. (12.7 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

北宋 耀州窯青釉瓜棱式鉢

THE PROPERTY OF A LADY
女史珍藏

2847

A BLACK-GLAZED JIAN TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep sites are covered inside and out with a thick iridescent black glaze, stopping in an irregular line and pooling above the foot, exposing the blackish-brown body. The mouth rim is mounted with a metal band.

4 $\frac{7}{8}$ in. (12.5 cm.) diam., Japanese wood box

HK\$260,000-400,000

US\$34,000-51,000

南宋 建窯黑釉盞



(two views 兩面)

THE PROPERTY OF A LADY
女史珍藏

2848

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The deep rounded sides are covered inside and out with a thick, lustrous black glaze finely streaked with silvery-brown 'hare's fur' markings and pooling in a line above the foot to reveal the buff ware fired to a brown colour. The mouth rim is mounted with a metal band.

4 in. (11.8 cm.) diam., Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

南宋 建窯兔毫盞



(two views 兩面)

TREASURED JAR FOR THE MOST PRECIOUS TEA – A RARE EARLY MING LONGQUAN JAR (AN EXCERPT)

ROSEMARY SCOTT, INDEPENDENT SCHOLAR,
VISITING CERAMICS RESEARCH FELLOW, PALACE MUSEUM, BEIJING

It may well be the case that this jar arrived in Japan soon after its manufacture in the Chinese province of Zhejiang in the early Ming dynasty, since such pieces were greatly prized in Japan and many fine Longquan celadons were imported for appreciative Japanese patrons. Important vessels were preserved with care and handed down to succeeding generations, either within families or within temples. The current Longquan jar would have been particularly treasured not only for its rare form, but most especially for the exquisite colour of its glaze – an aspect of fine Longquan celadon wares, which has traditionally been revered by Japanese connoisseurs.

The current jar was gifted to a Japanese private collector in 1955 by the important Hisamatsu family, who as *daimyo* or *hanshu* in the Edo period (AD 1603–1868) were feudal rulers of Iyo Matsuyama-han – present day Ehime prefecture in Shikoku Island. This significant role was held by 15 generations over a period of some 235 years.



lot 2849
拍品2849號

The Matsudaira (Hisamatsu) family were keen practitioners of the tea ceremony, and even today, the region of Iyo Matsuyama, over which the family ruled, is still known for the numbers who take part in the tea ceremony. The current jar can be seen against this background of tea connoisseurship and the appreciation of special objects for use in the tea ceremony by the Hisamatsu family. This Longquan celadon jar was reserved for the first fine tea of the year. The tea leaves were picked in spring and were matured in the jar during the summer. The mouth of the jar would have been tightly sealed using a wooden plug covered with several layers of paper, which would have been tied in place. The short neck and flanged mouth of the current jar would have made it particularly suitable for this. One of the surviving records, see below, suggests that such jars may have been suspended under the floor in a net bag – possibly to keep them cool during the heat of summer. The first tea ceremony of the year, known as

元 龍泉青釉刻開光花卉紋茶葉罐 (摘錄)

蘇玫瑰 獨立學者暨故宮研究陶瓷研究所客座研究員

龍泉青瓷自古譽滿中外，慕名者遍及日本，不少頂尖龍泉名器均外銷當地，供有識之士鑑藏賞玩。本器大概亦不作例外，在浙江省龍泉窯一經燒造，隨即運抵日本，流傳至今。名品佳器經家族世代相傳，或由寺廟長存久貯，才免於散失，過程彌足珍貴。本龍泉青釉茶葉罐，形制獨特，釉色瑩潤，清麗悅目。龍泉青釉典雅絕塵，一直備受日本鑑藏界推崇。

此罐原為日本久松家族珍藏，及至1955年轉贈至一位日本藏家。久松氏為江戶時期（公元1603至1868年）伊予松山藩「大名」。伊予松山，即現今四國愛媛縣松山地區；藩，作屬地；「大名」，為日本幕府時代廣袤藩地首領之專稱，亦即藩主。

久松家族持位藩主15世代，歷時235年，與江戶名將—德川幕府（1600至1868年）始創人德川家康（1543至1616年）關係深遠。松平（久松）家族熱衷茶道，時至今日，家族藩地松山一帶依然保留豐富的茶道文化。此罐作為茶具一員，象徵博大精深的茶道文化，同時透過茶會品鑑藝術一環，揭示主人久松家族之優雅品味。茶葉罐，顧名思義，乃盛放茶葉的器皿。春天採茶入罐，待夏季完熟，此謂新茶，即本器所盛之茶葉品種。罐口以木蓋密封，覆紙多層，再用繩索纏束。本罐短頸，撇口，最宜裝封。據下段引文所述，此類茶葉罐甚或以網結包覆貯於地下，避免夏季高溫令茶葉變壞。日文「口切之茶事」，意謂年度首場茶會，在十一月上旬進行。茶會舉行前夕，茶庭、茶室之大小角落皆會燦然一新，固有竹籬、

Kuchikiri-no-chaji (literally ‘mouth cutting tea ceremony’) is held in early November. Before the ceremony the bamboo hedges and water troughs in the garden of the tea room are replaced. In the tea room itself, the paper of the *shoji* sliding doors is replaced and new *tatami* mats are put on the floor. In preparation for the ceremony, the tea leaf jar is given a fine silk cover called a *kuchioi* held in place with a decorative rope called a *kazario*. During the ceremony the silk fabric cover is carefully removed, the paper is cut and the wooden plug taken out to provide access to the tea inside the jar. The new tea leaves are ground into powder with a pestle in a stone mortar before being used to prepare the tea.

It is very rare that a Longquan celadon jar is used for this purpose, however, there are some historical references to such jars. A letter from the famous tea master Sen-no-Rikyu to Shunoku Soen (1529-1611), abbot of the Daitokuji Temple in Kyoto, described the tea utensils used in a tea ceremony held by Toyotomi Hideyoshi (1537-98) at the emperor’s palace on 7th October 1585. Sen-no-Rikyu noted: ‘...a *kinuta* tea leaf jar in a net under the floor’. *Kinuta* in this instance refers to Longquan celadon, as this was the term used for the fine Longquan glaze which was associated in Japan with *kinuta* (mallet-shaped) vases. Certain inventories such as *Matsuya-Meibutsushu*, which was compiled by the merchant Matsuya Hisashige (1567 – 1652), and *Kokon-Meibutsu-ruiju*, compiled by Matsudaira Fumai (1751-1818), the *daimyo* of Izumo Matsuyama-han, listed Longquan *kinuta* celadon jars as tea leaf jars. A rare example of such a jar is today preserved in the Seikado Bunko Art Museum, Tokyo. (fig. 1)



fig. 1 A carved Longquan celadon jar
Collection of Seikado Bunko Art Museum
圖一 青磁刻花牡丹唐草文壺
靜嘉堂文庫美術館 (Seikado Bunko Art Museum)
靜嘉堂文庫美術館イメージアーカイブ / DNPartcom

Such was the value placed on the current jar, and those similarly used for the leaf tea of the *kuchikiri-no-chaji* ceremony, that valuable Ming dynasty brocades were used to provide the decorative top covers of the jar. As noted above, several layers of paper were used beneath the silk cover, which would have protected the precious brocade. The top covers themselves are significant and valuable items, which add greatly to the important history of the jar. Each cover preserved with the current jar is made of a different silk fabric, two of them including so-called ‘flat-gold’ weft threads.

The beautiful cloud-patterned damask cover (fig. 2) represents a design which was especially popular in the Ming dynasty, and became famous as Nanjing *yunjin*. It was sometimes used for the clothing of members of the Chinese aristocracy, and a robe made from a yellow silk satin damask with this design was excavated from the tomb of Wang Zhiyuan – a relative of Lady Wang, who was Xiaozhen Empress to the Chenghua Emperor (r. 1465-87) – which was found outside the Zhonghua Gate, Nanjing (illustrated in *Power and Glory: Court Arts of China's Ming Dynasty*, San Francisco, 2008, p. 70, no. 30).

In the late Yuan and Ming dynasty the *yunjing* cloud design was also sometimes combined with smaller depictions of the *babao* Eight Treasures. A late Yuan dynasty example of this design can be seen on a piece of damask cloth illustrated by Gao Hanyu, et al., in *Chinese Textile Designs*, (Rosemary Scott and Susan Whitfield translators), London, 1986, p. 88, no. 61, while two *duan* satin damask Ming dynasty examples are illustrated in the same volume on page 107, nos. 85-6. It is interesting

水槽、障子與襖門之糊紙，以及疊蓆紛作替換。茶葉罐亦會由貯藏器變成鑑賞物，換上「口覆」，即罐口的覆布，以頂級絲綢縫製，並配以「飾之緒」，即沿罐口捆紮以固定覆布之繩鈕飾結。茶會進行之時，茶人先小心打開罐口覆布，繼而剪開層紙，並且移除木蓋，最後才可取出茶葉。以石臼把新茶茶葉碾成粉末，即可留作沖泡。

龍泉青瓷罐作為茶道器具並不常見，惟古籍確曾記載此事屬實。千利休曾去信京都大德寺僧侶春屋宗園（1529至1611年），述及豐臣秀吉（1537至1598年）於1585年10月7日在宮內舉辦之茶會所用茶具：「地下藏一砧青瓷茶葉罐，外以網結包覆。」砧青瓷指龍泉青瓷，日本素以砧青瓷泛指龍泉青釉雙耳瓶。松屋久重（1567至1652年）編修之《松屋名物集》及出雲松山藩藩主松平不昧（1751至1818年）編修之《古今名物類聚》，皆列舉砧青瓷為茶葉盛器。靜嘉堂文庫美術館現藏一罕例（圖一）。

為隆重其事，「口切之茶事」所用茶具均為名器，其「口覆」製作亦不惜工本，常以中國明代織錦精製而成。覆布與罐口之間蓋紙數層，可保護纖細的珍貴布料。「口覆」本身貴為名物，早已價值不菲，與茶罐一併流傳，令本器更添歷史意義。本罐每層覆布皆以不同絲料縫製，其中兩層施扁平金線緯織。



fig. 2 Silk cover of the current lot
圖二 隨附本拍品之絲織蓋子



fig. 3 Silk cover of the current lot
圖三 隨附本拍品之絲織蓋子



fig. 4 Silk cover of the current lot
圖四 隨附本拍品之絲織蓋子



fig. 5 Silk cover of the current lot
圖五 隨附本拍品之絲織蓋子

to note that this combination of motifs appears to have been the inspiration for the unusually small-scale design on the gold and ivory cover (fig. 3) belonging to the current jar.

The polychrome damask cloth with cloud-edged roundels set against a complex lattice of blue and green (fig. 4) is both rare and interesting for its association with other media. The ground pattern composed of hexagons entwined with circles is rare amongst textiles, but the same structure can be seen on an imperial blue and white porcelain tile excavated in 1993 from the Xuande strata at the imperial Jingdezhen kilns in Jiangxi province, illustrated in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 122, no. F21. The magnificent blue and gold silk brocade used to make the fourth cover (fig. 5) for the current jar has a floral scroll design that has a long history amongst fine Chinese woven silks that goes back at least to the Song dynasty – see for example the Northern Song ivory *ling* twill damask illustrated by J.C.Y. Watt and A.E. Wardwell in *When Silk Was Gold*

– *Central Asian and Chinese Textiles*, New York, 1997, p. 49, no. 11. The brocade example used for the jar cover, however, has a boldness that is especially associated with the Yuan and early Ming dynasty. A Ming dynasty deep blue brocade with a similar golden design to that seen on the jar cover is in the collection of the Xinjiang Museum and is illustrated in by Wu Min in *Zhi xiu*, *op. cit.*, p. 216, lower image.

The current jar, with its extraordinary glaze, is not only a remarkable example of the finest celadons made in the early Ming dynasty, but is of great significance for its history within an important Japanese family. It is also of cultural significance for the part it has played in major tea ceremony events. The silks from which its decorative covers are made are, in addition, rare and important items in their own right, as well as demonstrating yet another facet of the role played by the decorative arts of China in the Japanese tea ceremony.

(For the complete essay, please visit www.christies.com.)

本「口覆」（圖二）飾以錦雲朵朵，端莊綺麗，乃出自明代享負盛名的南京雲錦，常見於中國貴族衣飾。位於南京中華門外，明代成化年間（1465至1487年）孝貞純皇后王氏家族成員王志遠墓，曾出土一襲黃地絲織錦緞袍，紋飾與本物同源，見《Power and Glory: Court Arts of China's Ming Dynasty》，三藩市，2008年，頁70，編號30。

元代晚期至明代年間，出現了雲錦併合八寶圖案。元末一例可參考高漢玉等著，蘇玫瑰及Susan Whitfield譯，《中國歷代織染繡圖錄》，1986年，頁88，編號61；明代兩例，同為錦緞，見同書第107頁，編號85至86。如此紋飾組合鮮有用於小型飾物，本象牙白緞金線覆布（圖三）之設計靈感可能正來自此類袍服。以藍綠菱紋為地之彩織錦緞可見於其他材質。1993年，江西省景德鎮宣德御窯出土一青花瓷磚（圖四），飾六角併圓型錦紋，此紋樣在織繡品上同樣罕見，見《景德鎮出土明宣德官窯瓷器》，臺北，1998年，頁122，編號F21。

本罐第四層覆布（圖五）飾花卉紋，與中國絲綢藝術史關係密切，可追溯自宋代，見一北宋象牙白斜紋綾織，載於屈志仁及A.E. Wardwell 合著，《When Silk Was Gold—Central Asian and Chinese Textiles》，紐約，1997年，頁49，編號11。本覆布織錦紋樣精巧生動，與元代至明初風格遙相呼應。新疆博物館藏一飾同類紋樣的深藍色織錦，載於武敏著，《織繡》，同上，頁216，下圖。

本罐形雅色絕，超塵拔俗，固然屬明初龍泉青瓷典範。背後的收藏故事、茶道文化，乃至織物美學，皆蘊含著豐富的歷史養分，儼如一部繁花似錦的百科全書，同時印證中國工藝與日本茶道源遠流長的密切關係。

全文載於www.Christies.com



PROPERTY FROM A DISTINGUISHED PRIVATE ASIAN COLLECTOR
顯赫亞洲私人珍藏

2849

AN IMPORTANT AND EXTREMELY RARE CARVED LONGQUAN CELADON JAR

YUAN DYNASTY (1279-1368)

The jar is heavily potted and well carved in relief around the sides with four panels enclosing seasonal flowers: camellia Japonica, peony, lotus and chrysanthemum, above a band of banana-leaf around the base. The shoulders are set with three zoomorphic monster masks modelled in high relief with bulging eyes and brows and reserved on a diapered ground in imitation of woven rattan. The neck is carved with diamond-shaped diaper and all panels are conjoined by strapwork borders. The jar is covered overall with a thick glaze of bluish sea-green tone with the exception of the mouth rim, the inside of the base and the foot rim which remain unglazed. 11¼ in. (29.8 cm.) high, four brocade covers, Ming dynasty, Japanese double-wood boxes

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

US\$520,000-770,000

PROVENANCE:

The Hisamatsu Family Collection, an important Daimyo family in Ehime prefecture that ruled during the Edo period (1603-1867)
A Japanese private collection, gifted by the Hisamatsu family in 1955 (fig. 6)
Sold at Christie's Hong Kong, 30 May 2018, lot 3028

元 龍泉青釉刻開光花卉紋四獸首繫茶葉罐

來源:

日本愛媛縣江戶時期大名久松家珍藏
日本私人珍藏，1955年由久松家贈予（圖六）
香港佳士得，2018年5月30日，3028號

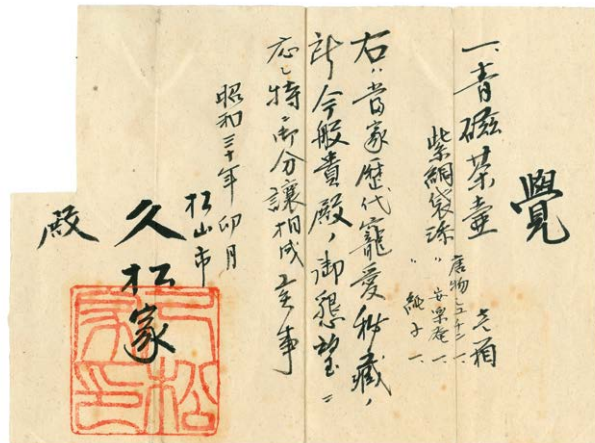


fig. 6 Letter from the Hisamatsu Family dating to 1955
圖六 久松家於昭和三十年（1955）書予前任藏家之信簡記錄







PROPERTY FROM A DISTINGUISHED PRIVATE ASIAN COLLECTOR
顯赫亞洲私人珍藏

2850

A MOULDED LONGQUAN CELADON
TRIPOD CENSER

YUAN DYNASTY (1279-1368)

The cylindrical censer is raised on three cabriole legs with a circular aperture on the base. The exterior is applied with a moulded peony scroll around the body between two leafy sprays above and below, separated by moulded bow-strings, with an additional moulded leaf to the inner wall just below the mouth rim, all covered under a pale green glaze of with the exception of the underside rim of the aperture.

8½ in. (21.6 cm.) diam., box

HK\$ 150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Yangdetang Collection

Sold at Christie's Hong Kong, 30 May 2018, lot 3099

元 龍泉青釉模印纏枝牡丹紋三足爐

來源:

養德堂舊藏

香港佳士得，2018年5月30日，拍品3099號

2851

A RARE JIAN BLUE 'HARE'S FUR' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The sides of the conical bowl are covered overall with a lustrous black glaze streaked with fine bluish-silver 'hare's fur' markings on the interior and exterior where the glaze ends in a thick line above the foot to expose the dark brown ware.

5 in. (10.6 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

南宋 建窯藍兔毫盞



(two views 兩面)

2852

A JIAN BLACK-GLAZED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The tea bowl is well potted with deep rounded sides rising from a short foot rim rising to a finger-grooved rim, covered with a thick black glaze, stopping irregularly above the foot exposing the dark body.

4 3/8 in. (10.6 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

南宋 建窯黑釉盞



(two views 兩面)



(another view 另一面)

2853

A RARE JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thickly potted with a narrow groove below the rim, covered overall with a lustrous black glaze streaked with fine 'hare's fur' markings on the interior and exterior where the glaze stops above the foot exposing the chocolate-brown body. The mouth is bound with a metal mount.

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

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

US\$110,000-150,000

PROVENANCE:

A Japanese private collection, Nagoya

EXHIBITED:

Tenmoku, Nezu Museum and Tokugawa Museum, 1979, Catalogue, no. 23

南宋 建窯兔毫盞

來源:

日本名古屋私人收藏

展覽:

《天目》，根津美術館、德川美術館，1979年，圖錄圖版23號



A CLASSIC OF YUAN DYNASTY BLUE AND WHITE PORCELAIN

ROSEMARY SCOTT, INDEPENDENT SCHOLAR,
VISITING CERAMICS RESEARCH FELLOW, PALACE MUSEUM, BEIJING

Amongst the most iconic of the large forms seen in Yuan dynasty blue and white porcelain is the tall *meiping* vase with elegant tapering shoulders, exemplified by the current vessel. The generous size and smooth sides of these vases afforded the ceramic decorator ample scope to create complementary designs, and one of the most successful and popular decorative schemes involved the division of the decoration vertically into three major decorative bands encircling the vessels. The tradition of dividing the decoration on tall *meiping* vessels into three encircling bands was already established in China in the Northern Song dynasty (AD 960–1127), as can be seen on the Ding ware vase in the collection of Sir Percival David, illustrated by R. Scott in *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, Los Angeles/San Francisco, 1989, p. 25, no. 4 (PDF 101). Interestingly, like the current Yuan dynasty vase, the Percival David Ding ware *meiping*, along with another similar Northern Song Ding ware vase excavated in 1955 from a site near Nanjing (see *Chūgoku tōji zenshū*, Kyoto, 1981, p. 163, pl. 78), also has a large-scale peony scroll in the main decorative band. The substantial multi-petalled peony blossoms – depicted full-face or in profile – provided dramatic impact, especially when painted in deep cobalt blue, while the frilled edges of the petals introduced a pleasing counterpoint. Thus, this decorative scheme made a very successful transition from fine Song monochromes to Yuan blue and white porcelains.

Undoubtedly one of the most successful decorative elements used on the shoulders of large Yuan blue and white *meiping* vases was the so-called cloud-collar, seen on the current vessel, where the four pendent cloud-collar elements are filled alternately with lotus scrolls and with flying geese among chrysanthemum scrolls. The treatment of the cloud-collar band varies between the extant Yuan dynasty *meiping* vessels. A large *meiping* in the collection of the Shanghai Museum (illustrated by the Shanghai Museum in *Splendors in Smalt – Art of*



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

元青花牡丹紋梅瓶

蘇玫瑰 獨立學者暨故宮陶瓷研究所客座研究員

芸芸元青花大器之中，形象最鮮明者當數秀麗挺拔的溜肩梅瓶，本拍品堪可為此現身說法。由於體形寬碩、器表平滑，畫瓷者得以大展身手，鋪陳主次分明、交相輝映的紋樣，而最膾炙人口且長盛不衰的構圖，是將器身主紋飾帶區隔為上、中、下三段之格局。這種將修長梅瓶主紋飾帶一分為三的樣式，肇興於北宋(公元960–1127年)，就此可參考大維德爵士珍藏定窯瓶(館藏號PDF 101)，圖見拙作《Imperial Taste – Chinese Ceramics from the Percival David Foundation》頁25編號4(洛杉磯/三藩市：1989)。有意思的是，大維德定窯梅瓶跟本拍品一樣，主紋飾帶內亦繪一匝圓碩飽滿的纏枝牡丹紋，1955年南京附近出土的近似北宋定窯瓶也有相同的紋飾，圖見《中國陶瓷全集》頁163圖版78(京都：1981)。此類牡丹紋的花瓣飽滿繁密，正面和側寫兼而有之，並以幽深濃麗的青花鈷料繪就，瓣沿飾柔美的波紋，搭配自然協調。細味之下，此類構圖不啻為宋代單色釉佳瓷過渡至元青花的一次華麗轉身。





Yuan Blue-and-white Porcelain, Shanghai, 2012, pp. 84-5, no. 13)(fig. 1), for example, is decorated with the same major bands as the current vessel, but the cloud-collar is filled with ducks on a lotus pond. The Shanghai vase also has a feature, shared with a number of other Yuan blue and white *meiping* vessels: it has tricorn scrolling devices between the collar pendants. These are not seen on the current vase. The majority of large Yuan blue and white *meiping* vases, including the current vessel, have petal panels around the foot, containing a variety of decorative elements. These three, very different, bands – cloud-collar, peony scroll, and petal band – provide a pleasing contrast to each other, and complement the shape of the vase.

It is interesting to note that the same decorative scheme of cloud-collar on the shoulders, bold peony scroll around the central band and petal band around the foot, was also used to excellent effect on another classic form found among large Yuan dynasty blue and white wares – *guan* jars. This decorative scheme, with the addition of a further petal band around the neck, can be seen, for example, on a jar in the collection of the Tianjin Museum, illustrated by the Beijing Capital Museum in *Blue and White of the Yuan* 元青花, Beijing, 2009, p. 51. It is noteworthy that on the Tianjin jar, as on the current *meiping*, there are no tricorn scrolling elements between the cloud-collar pendants, allowing the cloud-collar itself to enjoy full visual impact, and enhancing the effective contrast with the peony scroll below.

Of the other extant large Yuan dynasty *meiping* vases, a vase with the same major bands as the current *meiping*, but only floral scrolls, without geese, in the cloud-collar pendants, is in the collection of the Museum of Fine Arts, Boston, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 11, Kodansha series, Tokyo, 1980, col. pl. 74. Another *meiping* with very similar decoration was included in the Hong Kong Museum of Art exhibition *Chinese Porcelain*,

The S. C. Ko Tianminlou Collection, 1987, illustrated in the Catalogue, Part 1, pl. 4. Two *meiping* vases, excavated at Gao'anxian in 1980 and now housed in the Gao'an City Museum are illustrated by Zhu Yuping in *Yuandai qinghua ci*, Shanghai, 2000, pp. 132-3, nos. 6-1 and 6-2. Both the Gao'an vases share with the current example petal panels around white *meiping* vessels: it has tricorn scrolling devices between the collar pendants. These are not seen on the current vase. The majority of large Yuan blue and white *meiping* vases, including the current vessel, have petal panels around the foot, containing a variety of decorative elements. These three, very different, bands – cloud-collar, peony scroll, and petal band – provide a pleasing contrast to each other, and complement the shape of the vase.

It is interesting to note that the same decorative scheme of cloud-collar on the shoulders, bold peony scroll around the central band and petal band around the foot, was also used to excellent effect on another classic form found among large Yuan dynasty blue and white wares – *guan* jars. This decorative scheme, with the addition of a further petal band around the neck, can be seen, for example, on a jar in the collection of the Tianjin Museum, illustrated by the Beijing Capital Museum in *Blue and White of the Yuan* 元青花, Beijing, 2009, p. 51. It is noteworthy that on the Tianjin jar, as on the current *meiping*, there are no tricorn scrolling elements between the cloud-collar pendants, allowing the cloud-collar itself to enjoy full visual impact, and enhancing the effective contrast with the peony scroll below.

Of the other extant large Yuan dynasty *meiping* vases, a vase with the same major bands as the current *meiping*, but only floral scrolls, without geese, in the cloud-collar pendants, is in the collection of the Museum of Fine Arts, Boston, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 11, Kodansha series, Tokyo, 1980, col. pl. 74. Another *meiping* with very similar decoration was included

以元青花大型梅瓶而言，器肩紋飾最出色的莫如垂雲狀雲肩，本拍品飾如意頭雲肩四枚，內填纏枝蓮紋及飛雁穿纏枝菊紋。觀乎傳世元代梅瓶，其雲肩樣式不盡相同。以上海博物館藏大型梅瓶為例，其主紋飾帶與本拍品雷同，但雲肩內填蓮池鴛鴦圖，圖見上博出版的《幽藍神采：元代青花瓷器特集》頁83-4編號13(上海：2012)(圖一)。上博梅瓶與若干元青花梅瓶尚有一項共同特徵，即雲肩開光之間不像本拍品般留白，而是襯以三角形構圖的祥雲花卉。元青花梅瓶的足脛泰半飾蓮瓣開光，內繪諸多裝飾元素，本拍品便是一例。這三道風格迥異的紋飾帶(即雲肩、纏枝牡丹和蓮瓣開光) 既對比鮮明，亦與瓶形相互呼應。

頗堪玩味的是，一模一樣的紋飾組合(即肩飾如意開光，中段飾飽滿的纏枝牡丹，脛繪蓮瓣開光) 亦見於元代青花罐這一經典器形，且視覺效果同等出色。以天津博物館藏青花罐為例，除了器頸增添一道蓮瓣開光外，其紋飾格局大致相同，圖見北京首都博物館《元青花》頁51(北京：2009)。尤須一提的是，天津實例跟本梅瓶一樣，雲肩之間並無三角形構圖的祥雲花卉，其實這既可彰顯如意開光的視覺效果，雲肩與下方纏枝牡丹紋的對比也益發鮮明。

別的傳世元代梅瓶當中，有一例的主紋飾帶跟本拍品大致相同，惟其雲肩內僅繪纏枝花卉，而無大雁，此乃波士頓美術館珍藏，圖見《The World's Great Collections, Oriental Ceramics》(東京：講談社系列，1980) 卷十一彩色圖版74。此外尚有一件梅瓶，其紋飾大同小異，載錄於香港藝術館1987年出版的《天民樓藏瓷》展覽圖錄上冊圖版4。1980年，

in the Hong Kong Museum of Art exhibition *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, 1987, illustrated in the Catalogue, Part 1, pl. 4. Two *meiping* vases, excavated at Gao'anxian in 1980 and now housed in the Gao'an City Museum are illustrated by Zhu Yuping in *Yuandai qinghua ci*, Shanghai, 2000, pp. 132-3, nos. 6-1 and 6-2.



fig. 2 Rogers Fund, 1926
Collection of The Metropolitan Museum of Art,
New York
圖二 紐約大都會博物館藏品

Both the Gao'an vases share with the current example petal panels around the foot, bold peony scrolls around the middle of the vessel and cloud-collar on the shoulders. However, the Gao'an vessels have a lotus pond motif within the cloud-collar. A similar vase in the Topkapi Saray, Istanbul shares the same layout but with horses against waves in the cloud-collar (illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul - II, Yuan and Ming Dynasty Porcelains*, London, 1986, p. 502, no. 585).

A further *meiping* with similar decoration to the current vessel is in the collection of the Ardebil Shrine, now in the Iran Bastan, Tehran, illustrated by J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl. 25, no. 29.412, but the Ardebil Shrine example has phoenixes amongst the floral scrolls in the cloud-collar. The birds on the current vase have been described as phoenix in another publication, but the form of the tail and the lack of crest on the head identify them as geese. Geese were a popular decorative device on ceramics of the Yuan dynasty, providing a symbol of longevity. Another vase which depicts phoenix among scrolls in the cloud-collar band was formerly in the collection of Mrs Alfred Clark and is illustrated by Sir Harry Garner, *Oriental Blue and White*, London, 1964, pl. 17. This latter vase has a somewhat smaller-scale peony scroll in its middle band than the other examples mentioned above, as does a *meiping* in the collection of the Metropolitan Museum, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 12, The Metropolitan Museum of Art, New York, Kodansha series, Tokyo, 1982, col. pl. 28 (fig. 2). While all these variants of cloud-collar, peony band and petal band decorative scheme are very effective, it may be suggested that the proportions and details on the current vase are especially pleasing.

高安縣出土二例梅瓶，兩者現為高安市博物館藏，圖見朱裕平著作《元代青花瓷》頁132-3編號6-1及6-2(上海：2000)。它們跟本拍品一樣，足脛飾蓮瓣，器腹繪飽滿的纏枝牡丹，雲肩襯如意雲頭，但開光內以蓮池為題。伊斯坦布爾的托普卡比·薩雷博物館也有一件近似例，其紋飾格局相同，但雲肩內繪駿馬海水紋，圖見艾爾斯(J. Ayers)與康蕊(R. Krahl)所著《Chinese Ceramics in the Topkapi Saray Museum Istanbul - II, Yuan and Ming Dynasty Porcelains》頁502編號585(倫敦：1986)。

伊朗的阿德比爾神廟也有一件紋飾相若的近似梅瓶，但其雲肩內填鳳穿纏枝花卉紋，此瓶現已入藏德黑蘭的伊朗國家博物館，圖見J. A. Pope著作《Chinese Porcelains from the Ardebil Shrine》圖版25編號29.412(倫敦：1981)。另一著作曾將本拍品的飛鳥稱為鳳凰，但觀其尾翎和頭無冠羽的造型，看來應是大雁。雁紋在元瓷中相當流行，因其隱含延年益壽之意。克拉克夫人(Mrs Alfred Clark)舊藏中也有一件梅瓶，其雲肩內亦繪鳳穿纏枝花卉紋，圖見葛納爵士(Sir Harry Garner)1964年著作《Oriental Blue and White》圖版17。較諸本文引述的衆多例子，克拉克夫人梅瓶中段的纏枝牡丹紋相對較小，式樣近似紐約大都會藝術博物館藏梅瓶，後者圖見《The World's Great Collections, Oriental Ceramics》卷十二之「紐約大都會藝術博物館」(東京：講談社系列，1982)彩色圖版28(圖二)。以雲肩、纏枝牡丹和蓮瓣這一紋飾組合而言，其諸多變奏確實各有千秋，但本拍品的比例大小和細節描寫無不略勝一籌，觀之格外賞心悅目。



THE PROPERTY OF A LADY
女史珍藏

2854

A VERY RARE BLUE AND WHITE 'PEONY'
MEIPING

YUAN DYNASTY (1279-1368)

The vase is painted and shaded in a rich inky blue tone with a peony scroll bearing four large blooms on the body, variously shown in profile, full-faced, and pendent, between a band of cash pattern and a band of classic scroll. The shoulders are painted with a cloud-collar band filled alternately with lotus scrolls and with flying geese among chrysanthemum scrolls, below a further classic scroll. All above upright petal panels around the foot, all divided by narrow decorative borders.

15 $\frac{1}{16}$ in. (39.6 cm.) high

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

PROVENANCE:

Chang Wei-Hwa, Taipei, 1989

LITERATURE:

Selected Chinese Ceramics from Han to Qing Dynasties,
Chang Foundation, Taipei, 1990, pp. 182-183, no. 72

元 青花花鳥雲肩纏枝牡丹紋梅瓶

小口折唇，短頸，豐肩，腹瘦長，矮圈足，足底無釉。通體繪青花紋飾，層次豐富。肩上繪卷草紋一周，肩部為四朵如意雲肩紋，雲肩內分別繪以菊花大雁紋及蓮紋，以下為金錢紋一周，腹部為纏枝牡丹紋，四朵盛開的牡丹與雲肩相對，或仰或覆，下以卷草紋，脛部為仰蓮紋。

來源:

雲中居，台北，1989年

出版:

《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，
頁182-183，圖版72號



(base 底部)







THE PROPERTY OF A GENTLEMAN
士紳珍藏

2855

A SMALL JUN PURPLE-SPLASHED TRIPOD CENSER

NORTHERN SONG-JIN DYNASTY (960-1234)

The censer with a compressed body is supported on three short cabriole feet, covered inside and out with a greyish-blue glaze with large splashes of purple, the glaze stopping above the feet revealing the greyish-brown body.

2 $\frac{3}{4}$ in. (6.7 cm.) high

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

Collection of Doctor and Madame Ho-Ching Yang
Sold at Sotheby's New York, 17 March 2009, lot 14

北宋/金 鈞窯紫斑天藍釉琴爐

來源:

美國Ho-Ching Yang醫生伉儷舊藏
紐約蘇富比, 2009年3月17日, 拍品14號

PROPERTY OF A PRIVATE COLLECTOR
私人珍藏

2856

AN ANHUA-DECORATED
WHITE-GLAZED 'LOTUS' JAR

MING DYNASTY, 16TH CENTURY

The jar is incised to the exterior with large lotus heads and leafy tendrils above a band of stylised lotus-lappets to the foot rim, all covered in a milky-white glaze.

8 1/8 in. (20.5 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 7 April 2013,
lot 3058

明十六世紀 白釉暗花纏枝蓮紋罐

來源:

香港蘇富比, 2013年4月7日, 拍品3058號



2857

A RARE BLUE AND WHITE
RETICULATED STAND

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

The circular stand is raised on six *nyyi*-form feet decorated with birds and trees, all supported on a ring platform painted with petals floating in a river. The waisted upper section is further decorated with a floral scroll on the rim and the Eight Buddhist Emblems on the sides.

11 3/8 in. (29 cm.) diam., box

HK\$240,000-300,000

US\$31,000-38,000

PROVENANCE:

Sold at Sotheby's London, 17 December 1996, lot 62

明萬曆 青花折枝花鳥紋鏤空器座 六字楷書橫款

來源:

倫敦蘇富比, 1996年12月17日, 拍品62號



2858

A VERY RARE BLUE AND WHITE 'KORANIC-VERSE' QUATREFOIL BOX AND COVER

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

The cover is painted to the top with a square cartouche enclosing a rhombus inscribed inside with an Arabic or Persian script denoting one of the 99 names of Allah, encircled by four detached *ruyi*-scrolls; the sides with a band of separate *ruyi* clouds. The box is decorated to the sides with a row of bosses, above the stepped base decorated with a *ruyi*-scroll.

4¼ in. (10.8 cm.) diam., box

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE:

A Japanese private collection

The Ronald W. Longsdorf Collection

Sold at Christie's Hong Kong, 30 November 2016, lot 3393

明正德 青花回回文海棠式蓋盒 雙圈六字楷書款

來源:

日本私人舊藏

Ronald W. Longsdorf 舊藏

香港佳士得，2016年11月30日，拍品3393號



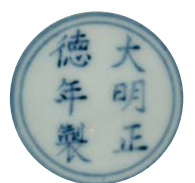
fig. 1 Collection of the National Museum of China
圖一 中國博物館藏品

Boxes of this type are very rare, with only a few known in international collections. Indeed, only one other box of this lobed form appears to be known. A box of the same shape, and with identical treatment of the sides of the lid and base, as well as the top of the lid, is in the collection of the National Museum of China (illustrated in *Studies of the Collections of the National Museum of China, Ming Porcelain*, Shanghai, 2007, pl. 64) (fig. 1). The majority of the inscriptions in Arabic are religious or philosophical in content and many of these are quotations from the Qur'an, like that on the table screen in the collection of Sir Percival David, the inscription on which comes from Surat al Jinn (LXXII) (illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 70, no. 68). The inscription on the current box gives one of the 99 names of Allah. A number of other inscriptions are secular and either indicate use, such as 'pen rest', or are mottoes, such as 'Strive for excellence in penmanship, for it is one of the keys of livelihood.' The secular inscriptions may be in either Arabic or Persian, but are mostly composed in the latter.

The fact that this Zhengde box is lobed adds to its rarity, and the quality of the porcelain, the cobalt blue and the painting all suggest that it may have been made specifically for one of the powerful Muslim court eunuchs, although the emperor himself was also drawn towards foreign scripts and an eastern Turkish merchant who visited China in the early 16th century suggested that the emperor may have converted to Islam. This, however, is not confirmed by any Chinese sources.

此青花回回文盒為正德官窯之重要瓷器，中國國家博物館亦藏有一件形制極為類似之作品，著錄於2007年上海出版《中國國家博物館館藏文物研究叢書》，瓷器卷明代，上海，2007年，圖版64號（圖一）。瓷器上所飾回回文，內容多與宗教哲學有關，大部份更源自《古蘭經》。正如英國大維德基金會所藏之明正德青花插屏，其上款識即引自《古蘭經》第七十二章之〈精靈〉。至於此盒上所識則是阿拉九十九個尊名的其中之一。此外，還有某些較世俗性的回回文款，如「筆架」之類用以說明瓷器用途，又或像是「追求書法上的完美，因為這是存在的關鍵之一」等一類的聖訓格言。此類回回文款多以阿拉伯文或波斯文書寫，但絕大部份則屬後者。正如所有的正德瓷器般，此盒帶有雙圈六字楷款。然而有部份繪五爪龍及纏枝蓮花圖案的正德青花則帶四字款，同時亦鮮有資料解釋何以四字款青花較六字款青花的顏色更為晦暗。具江西省《瑞州府志》所載：「上高縣天則崗有無名子，景德鎮用以繪畫瓷器。」〈見R. Scott and R. Kerr, 《Ceramic Evolution in the Middle Ming Period》，倫敦，1994年，7頁。〉如此看來，這類國產的鈷藍料是四字款龍紋及蓮花紋所採用。反之，如此盒般圖案較清晰鮮明的青花，則很有可能使用進口鈷料。萬曆十九年，黃一正於《事物紺珠》曾載：「回青者，出外國。正德間，大擋鎮雲南，得之，以煉石為偽寶。其價，初倍黃金，已知其可燒窯器。用之果佳。」〈同上〉似乎這類寫有回回文款的瓷器，多為朝廷那些位高權重的穆斯林宦官所造，並確保這類瓷器是用了進口鈷料。

事實上，正德瓣式盒的造型極為罕見，其上的鈷料及畫工均反映其為朝廷某位權宦所製。即便是十六世紀早期一位前往中國經商的土耳其人暗示過正德皇帝可能信奉伊斯蘭教，且對回回文頗有興趣，故推斷這類瓷器或有可能也為其所製，然而至今並無確切的中國文獻資料證實以上此點。



(mark)

2859

A VERY RARE WUCAI 'DRAGON' DISH

LATE MING DYNASTY, CHONGZHEN PERIOD (1628-1644)

The dish is painted in the centre with a green horned dragon rising from the waves in pursuit of a flaming pearl, surrounded by swirling clouds below a band of rocks rising from crashing waves, with two further dragons on the exterior racing amidst *ruyi* heads and precious objects as they pursue flaming pearls. The base is inscribed in underglaze blue with an eight-character inscription, *Jiaxu chummeng Zhaoju zao yong* (Jiaxu year first Spring month, made for the use of the Zhao Mansion), within a double circle.

10 1/8 (26.3 cm.), diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A Japanese private collection, Kyushu, formed in the 1950s, by repute

明崇禎 五彩海水江崖祥龍戲珠紋盤
雙圈「甲戌春孟趙府造用」楷書款

來源:

日本九州私人舊藏，入藏於1950年代（傳）

The mark on the present dish indicates that this was made for the Principedom of Zhao, one of the 24 principalities set up by the Hongwu Emperor during the early years of the dynasty. According to the research of Ming Wilson, the owner of this group of dishes could have been either Zhu Cigan, who inherited the title Prince of Zhao in 1617, or his successor, Zhu Changyu, who was captured by Qing troops in 1644, see discussion in *Rare Marks on Chinese Ceramics*, London, 1988, pp. 30-1, where one of these in the Percival David Foundation is illustrated.

Other dishes of this pattern and mark are found in museum and private collections worldwide, including one in the National Museum of China, illustrated in *Studies of the Collection of the National Museum of China*, Shanghai, 2007, no. 107 (fig. 1), one in the Shanghai Museum, illustrated in *Zhongguo taoci quanji - 21 - Jingdezhen caihui ciqi*, Shanghai, 1981, no. 50, one illustrated by Geng Baochang, *Ming Qing ciqi jian ding*, p. 503, no. 77, one in the Percival David Foundation of Chinese Art, museum number: PDF A753, and one sold at Christie's New York, 25 March 2010, lot 1350.

「趙府」指的是趙王的封地。趙王是在明朝早期，由洪武皇帝明太祖朱元璋冊封的二十四個諸侯藩王之一。第一代趙王為太祖斗子朱杞，永樂二年，成祖三子朱高燾封趙簡王，就藩彰德府（河南安陽）。萬曆四十五年朱慈愷襲封趙王，後由族祖父朱常澂就嗣位。據劉明借考證，此類趙府龍紋盤器應為朝廷提供給朱慈愷或朱常澂的官窯器物。

見載的明崇禎「趙府造用」盤可見於全球公私珍藏，包括國家博物館藏一件（圖一），上海博物館一件，大維德基金會一件，耿寶昌先生著《明清瓷器鑒定》載一件，以及2010年3月25日紐約佳士得拍賣一件，拍品1350號。



(back view 背面)



fig. 1 Collection of the National Museum of China
圖一 中國國家博物館藏品



2860

AN EXTREMELY RARE WUCAI
'DRAGON' BRUSHPOT

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

The cylindrical brushpot is painted to the exterior with four shaped cartouches, each enclosing a dragon in pursuit of a flaming pearl, all divided by floral sprays above turbulent waves cresting on mountains, the rim encircled with a keyfret band. The integral tiered pedestal base is painted with bands of scrolling clouds and florets. 6½ in. (15.4 cm.) high, Japanese wood box

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

US\$390,000-640,000

PROVENANCE:

Acquired by a sister of Sir William Burrell (1861-1958),
circa 1920-1930, thence by descent
Sold at Sotheby's London, 7 November 2012, lot 333

The present brushpot appears to be unique. The form, which combines the cylindrical form of a brushpot with a stand is highly distinctive and may have been inspired by the Zhengde spherical flower holder with a similar stand, see *Ming Underglaze Blue Porcelains: Decorative Motifs and Glazes*, Taipei, 2016, pp. 182-183, no. 50. Compare a *wuca* hexagonal 'Eight Immortals' incense holder with a related stand from the Tianshun period in the Palace Museum, Beijing, which is also illustrated in Geng Baochang, *Ming Qing ciqi jianing*, Hong Kong, 1993, p. 85, no. 145.

When the current brush pot was sold in 2012, it was noted that it had been: "Acquired by one of the sisters of Sir William Burrell (1861-1958), circa 1920-1930. Thence by descent." Sir William Burrell was a Glasgow businessman, who headed the successful family shipping firm of Burrell and Son from the age of 24. He was a noted art collector who bequeathed his magnificent collection of some 8,000 items - approximately one quarter of which were Chinese - to the City of Glasgow. It is now housed in the purpose-built Burrell Collection in Pollok Park, Glasgow. William Burrell had five sisters - Elizabeth (b. 1863), Janet (b. 1867), Helen (b. 1869-75), Isabella (b. 1871), and Mary (1873-1964). It was the youngest, Mary, who was William Burrell's favourite and in 1894 Burrell commissioned the celebrated artist John Lavery (1856-1941) to paint a portrait of Mary on the occasion her 21st birthday, although the painting was not completed until 1895.

明萬曆 五彩海水江崖開光祥龍戲珠紋筆筒

雙圈六字楷書款

來源:

威廉·布瑞爾爵士(1861-1958)家族舊藏,約1920-1930年入藏,
後於家族中流傳
倫敦蘇富比,2012年11月7日,拍品333號

本筆筒形制十分特殊,結合了圓柱形筒身及鏤空圓座,未見其他相同例子。台北故宮博物院藏正德青花阿拉伯文七孔花插上可見類似圓座,見《釉色與紋飾:明代青花瓷》,台北,2016年,圖版50號,或為本筆筒之靈感來源。形制類似的五彩器亦可參考北京故宮博物院藏一件天順五彩八仙圖香筒,亦載於耿寶昌著《明清瓷器鑒定》,香港,1993年,頁85,圖版145號。

本拍品於2012年拍賣時,來源提到“由威廉·布瑞爾爵士(1861-1958年)的一位妹妹購得,約1920-1930年,後於家族中流傳。”威廉·布瑞爾爵士為格拉斯哥商人及藝術藏家,自24歲起接管家族航運公司Burrell and Son,畢生悉心收藏,後將8,000餘件之藏品(約四分之一為中國藝術品)捐贈與格拉斯哥市,現藏於格拉斯哥波市的波洛克公園。



(mark)



2860 Continued

It was also with Mary that William Burrell shared his love of art, including Chinese art, and it is highly probable that it was from Mary's collection that the current brush pot originates. Research by Susan Stephen (the goddaughter of Sir William's only daughter – Marion, later known as Sylvia, Burrell) and interviews with Mary Burrell's daughter and granddaughter – Ruth Mackenzie and Mona Dickinson, respectively – have brought to light the extent to which Mary shared her brother's passion for art and aided him in his collecting (see S.M.O. Stephen, *Collector's Daughter – The Untold Burrell Story*, Glasgow Museums, Glasgow, 2014; *The Herald*, 11th October 1997, and Lee Randall, *The Scotsman*, 1st December 2011. For further discussion see Rosemary Scott, 'The Unexpected Chinese Ceramic Collection of Sir William Burrell (1861-1958)', *Transactions of the Oriental Ceramic Society*, vol. 85, London, 2022 – in press).

Mrs Mackenzie has recalled visiting Sir William with her mother (Mary) and noted that William and Mary had bought items for Burrell's collection together while they were travelling on the continent. She described them as 'hunting as a pair'. It is also recorded that Mary used to look out for antiques that William might like and send him a telegram if she saw something that might interest him. Although Mary's funds were more modest than her brother's, she also collected on her own behalf, including Chinese ceramics and jade. Mary, who married one of William Burrell's close friends (Ralston Mitchell), is remembered as having very good taste and 'a wonderful for eye for spotting antiques', and William Burrell greatly valued her judgement. Those who visited Mary's home were struck by her beautiful acquisitions, and especially by a fine pair of Chinese porcelain vases, which stood on either side of the door to her drawing room. In 2011 a handsome Kangxi rouleau vase decorated with carp from Mary's collection was sold in London by Bonhams. It would have been entirely in keeping that the current rare and delicately painted brush pot should have come from the collection of Mary Burrell.

威廉·布瑞爾爵士有五名妹妹，其中尤其鍾愛年紀最小的瑪麗·布瑞爾(1873–1964年)。1894年瑪麗21歲生日之際，威廉·布瑞爾便委託著名藝術家約翰·拉弗里(John Lavery, 1856–1941年)為她畫肖像畫。威廉·布瑞爾更與瑪麗分享對藝術的熱愛，包括中國藝術。自家族後人之學術研究及訪談中可得知瑪麗對藝術不僅有相同的熱忱，更天賦慧眼，因此威廉·布瑞爾非常重視她的意見，更會與她同行旅遊尋找珍寶。瑪麗的女兒露絲·麥肯齊回憶起這段過往，稱其搭檔組合為“狩獵雙人組”。(參見 S.M.O. 史蒂芬，《收藏家的女兒—布瑞爾鮮為人知的故事》，格拉斯哥博物館，格拉斯哥，2014年；《先驅報》，1997年10月11日；及 Lee Randall，《蘇格蘭人》，2011年12月1日。另見蘇玫瑰，“威廉·布瑞爾爵士(1861–1958)令人驚艷的中國陶瓷收藏”，《東方陶瓷學會彙刊》，卷 85，倫敦，2022年 – 印刷中。)

據記載，瑪麗常獨自為威廉·布瑞爾找尋藝術品。在協助兄長擴大其收藏之餘，瑪麗同時建立了自己的藝術珍藏，類別亦含有中國陶瓷與玉器。瑪麗的非凡品味及“發掘古董之高超眼力”為大眾留下深刻印象。凡到訪過瑪莉家的賓客無不被她所藏之藝術品為之震撼，尤其一對置於繪畫室門兩側的中國瓷瓶。倫敦邦瀚斯於2011年拍出一只康熙灑藍釉磬紅鯉魚紋棒槌瓶正是源自瑪麗·布瑞爾的收藏。依此推論，以本拍品之稀罕且精細工藝來看，來源亦應為瑪麗·布瑞爾珍藏。



(another view 另一面)

2861

A BLUE AND WHITE 'ROMANCE OF THE THREE KINGDOMS' BRUSHPOT

KANGXI PERIOD (1662-1722)

The brush pot is well painted in bright tones of cobalt-blue with a continuous scene depicting an episode titled 'Three Visits to the Thatched Cottage' from the novel *The Romance of the Three Kingdoms*, where Liu Bei, accompanied by Guan Yu, and Zhang Fei, attempts to enlist the services of the brilliant strategist Zhuge Liang. 8¼ in. (21.1 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

清康熙 青花三顧茅廬圖筆筒



THE PROPERTY OF A LADY
女士珍藏

2862

A BLUE AND WHITE 'FIGURAL' SLEEVE VASE

TRANSITIONAL PERIOD, CIRCA 1630-1650

The slender vase is painted in vivid tones of cobalt-blue depicting a figure holding a bow and arrow accompanied by his two attendants, detailed with ornamental rocks, overhanging trees and wispy clouds.

The vase is inscribed with the characters *Xuan Hu Zhi Qing*, 'The Bow-Hanging Celebration'.

17¾ in. (45.2 cm.) high

HK\$250,000-350,000

US\$33,000-45,000

明末/清初 青花懸弧之慶圖筒瓶



A MONUMENTAL AND RARE QIANLONG DOUCAI VASE

ROSEMARY SCOTT, INDEPENDENT SCHOLAR,
VISITING CERAMICS RESEARCH FELLOW, PALACE MUSEUM, BEIJING

This vase, which is being sold by the Munson-Williams-Proctor Arts Institute of Utica, New York in order to benefit the Helen Munson Williams Acquisition Fund, is not only monumental in size and exceptional in quality, it also has wonderfully documented provenance. The vase was purchased by Mrs J. Watson Williams (née Helen Elizabeth Munson, 1824-94) on 9th June 1883 from the American Art Galleries at Six East 23rd Street South, Madison Square, New York. An inventory dated 3rd March 1888 notes that the vase was in Mrs Williams parlour on a pedestal, and a surviving photograph shows it in place.

A letter from the American Art Galleries to Mrs Williams, dated 27th November 1883 begins:

‘Dear Madam

As promised we now give particulars as far we can, as to the vases purchased June 9th last.

The large decorated vase is of the K’ien-Lung period about 1736-50. Mr W. T. Walters of Baltimore who has the finest collection of Oriental Art in the country owns a vase of the same period which we think is the only one that will compare favorably with yours. It is of Pilgrim bottle shape and was purchased from us.’

W.T. Walters’ pilgrim bottle (or moon flask) is now in the collection of the Walters Art Museum, Baltimore accession number 49.1685 (fig. 1).

The Walters Art Museum website (see <https://art.thewalters.org/detail/30829/pilgrim-bottle-with-the-character-shou-long-life/>) records that the flask was in the collection of William Thompson Walters (1820-94) or that of his son Henry Walters (1848-1931) prior to 1898 and that it was bequeathed to the Walters Art Museum in 1931. The 1883 letter from the American Art Galleries, quoted above,



Helen Munson Williams
(1824-1894), c. 1885
海倫·孟森·威廉斯
(1824-1894), 約1885年



Receipt showing the purchase of the doucai vase from American Art Galleries, dated 9 June 1883
本門彩大瓶1883年6月9日
自美國藝廊購得時之收據

鬥彩萬福慶壽雙螭龍耳大瓶

蘇玫瑰 獨立學者暨故宮陶瓷研究所客座研究員

本拍品源自紐約由提卡的蒙森-威廉姆斯-普羅克托藝術學院(Munson-Williams-Proctor Arts Institute)，拍賣收益將用於孟森威廉斯購藏基金。此瓶不僅體量碩大，做工妙至毫巔，出處亦翔實可徵。1883年6月9日，韋澤華夫人(J. Watson Williams，原名Helen Elizabeth Munson，1824-94年)在紐約麥迪遜廣場位於東二十三街南六號的美國藝廊(American Art Galleries)購藏此瓶。根據一筆登錄於1888年3月3日的庫藏記錄，此瓶連底座原陳設於韋夫人起居室內，相關描述與一幀現存照片符合。





fig. 1 © The Walters Art Museum, Baltimore
圖一 華特斯博物館藏品

suggests that the flask had entered the collection of William Thompson Walters by November 1883. It is significant that the current vase and the Walters flask have several features in common: their superb quality, their unusually large size (height: 52.7 cm for the vase and 49.1 cm for the flask); the fact that their decoration is executed in the complex *doucai* technique, and the fact that they both have a pair of, very similar, writhing dragon handles at the neck. Dragons of this form and coloration (but with the addition of green manes) also appear on a Qianlong *doucai* lidded vase from the Qing Court Collection, now in the Palace Museum, Beijing (illustrated in *Porcelains in Polychrome and Contrasting colours*, The Complete Collection of Treasures of the Palace Museum, 38, Hong Kong, 1999, pp. 280-1, no. 256 (fig. 2).

Most importantly, there is an entry in the Qing palace records which notes that on the 3rd day of the 11th month of the 36th year of Qianlong (1771 AD) “a pair of *Chenghua-kiln wucai*-handled tianqiu zun was presented by Yilinge at the Yanxindian.”

At this time *doucai* wares were often referred to as Chenghua-kiln *wucai*, since *doucai* decoration was so closely linked to the revered Chenghua reign. During the reign of the Qianlong Emperor the Yangxindian (Hall of Mental Cultivation) was one of the most important halls within the Forbidden City, where the emperor conducted affairs of state. Yilinge served as superintendent from the 33rd to the 37th year of the Qianlong reign (1768-1772).

Professor Peter Lam has conducted detailed research into the form of reign marks during the Qianlong reign, and the reign mark on the current vase accords most closely with the style that he denotes ‘type 6’,

1883年11月27日，美國藝廊曾致函韋夫人，信中開首說到：

「韋夫人惠鑒：踐前所諾，謹就本藝廊所知，提呈6月9日所購諸瓶之相關信息。此例彩繪大瓶燒造於乾隆年間(約公元1736-50年)。巴爾的摩的華偉德先生(W. T. Walters)，素以其東方藝術藏品之精在國內享負盛名。華先生珍藏一件乾隆瓶，依吾等所見，乃是唯一能與閣下購藏者媲美之作。該例為抱月瓶，同樣購自本藝廊。」

華威廉的抱月瓶(又名「寶月瓶」)現藏巴爾的摩的華特斯藝術博物館(登錄號49.1685，圖一)。根據該館網站的記錄(詳見 <https://art.thewalters.org/detail/30829/pilgrim-bottle-with-the-character-shou-long-life/>)，1898年之前，該瓶已納入華偉德(William Thompson Walters，1820-94年)或其子華亨禮(Henry Walters，1848-1931年)之珍藏，後於1931年遺贈華特斯藝術博物館。根據前述美國藝廊1883年出具的信函，此瓶應是1883年納入華氏珍藏。尤為重要的是，本拍品與華氏抱月瓶有若干共通點：兩者皆工藝精湛、形體碩大(本拍品通高52.7公分，抱月瓶高49.1公分)，而且均飾以細膩精緻的鬥彩紋，頸肩置大同小異的對稱龍耳。造型與色澤相同的螭耳，亦見於一例清宮舊藏乾隆鬥彩描金蓮蝠紋螭耳蓋瓶，但其鬚毛為綠色，此瓶現藏北京故宮博物院，圖見《故宮博物院藏文物珍品全集38：五彩、鬥彩》頁280-1編號256(圖二)。



(see Peter Y.K. Lam, 'Towards a Dating Framework for Qianlong Imperial Porcelain', *Transactions of the Oriental Ceramic Society*, vol. 74, 2009-2010, p. 24). Lam estimates that this style of underglaze blue six-character seal script reign mark was applied to imperial porcelains between approximately 1750 and 1790, which would accord with the date of 1771 for the vase. .

It is very rare to find a vase of this massive size with *doucai* decoration. As a decorative technique *doucai* was both difficult and expensive. After throwing and drying the vessel, fine underglaze cobalt blue outlines were painted onto the porous unfired body. As the cobalt immediately soaked into the unfired clay, no mistakes could be rectified. The vessel was then given a transparent porcelain glaze and fired. After the fired piece had cooled, overglaze enamel colours were carefully applied within the underglaze blue outlines and the piece was fired again at a lower temperature. As each firing would have produced some failures, and large vessels tended to be more susceptible to warping and splitting, it would have been an expensive undertaking to create large *doucai* vessels which met the high imperial standards. The current vase also includes gilded decoration.



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

It is telling that the Palace Museum in Beijing appears to have published only one Qianlong *doucai* vase (decorated with tribute bearers) which is taller than the current vase at 71.5 cm. (illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, vol. 38, Hong Kong, 1999, p. 274, no. 251). Even the famous Qianlong *doucai* dragon moon flask in the Palace Museum (illustrated by E. S. Rawski and J. Rawson (eds.) in *China – The Three Emperors 1662-1795*, London, 2005, pp. 294-5, no. 217) is, at 49.5 cm. high, smaller than the current vase, while the unusually large Qianlong

更引人入勝的是，清宮檔案《貢檔進單》中記載，乾隆三十六年（1771）十一月三日，伊齡阿跪進（交養心殿內）「成窯五彩螭耳天球尊成對」。乾隆時期鬥彩器往往被稱為「成窯五彩」，因為成化鬥彩技藝一直為後世追崇。養心殿於乾隆時期為紫禁城核心宮殿，是帝王處理政務的重要處所。伊齡阿於乾隆三十三至三十七年（1768-1772）擔任九江關監督，管理景德鎮窯務。林業強教授曾勦力鉤沉乾隆年號款的樣式，而本拍品的年款風格與其描述的「第六類」殊為契合，詳見其著作〈Towards a Dating Framework for Qianlong Imperial Porcelain〉，載於《東方陶瓷學會會刊》2009-2010年刊號74頁24。據林教授分析，此類釉下青花六字篆書年款通用於1750至1790年前後的御瓷，正與上述清宮檔案中有關乾隆三十六年（1771）之記錄吻合。

傳世鬥彩瓶中，器型敦碩如本拍品者屈指可數。作為一種裝飾技巧，鬥彩難度大、成本高，其做法是在拉坯成形且乾透的素胎之上，於未經窯燒且透氣滲水的器表用釉下鈷藍勾繪出圖紋輪廓。由於未經窯燒的胎土會迅速吸收青料，因此畫師渾無出錯空間。接下來，再將器身掛施透明釉並進行窯燒。瓷胎出窯冷卻後，方於青花線內精心填施諸色釉上瑤瑯彩，並以較低溫度二次燒成。每回窯燒總有殘次之作，加上大型器物較易變形破損，若要燒造出能符合御瓷嚴格要求的鬥彩大器，成本定然不菲。而且，本拍品更結合了鑲金紋飾。



fig. 3 Sold at Christie's Hong Kong 30 May 2018, Lot 8888
圖三 香港佳士得·2018年5月30日·拍品8888號

doucai charger, decorated with the Eight Buddhist Emblems, from the imperial collection in the Nanjing Museum (illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, no. 104) and an almost identical charger in the Shanghai Museum (see *Imperial Porcelain from the Shanghai Museum*, The Hague, 2011, pp. 102–3, no. 71) only have diameters of 50.7 cm. and 51 cm., respectively –both smaller than the vase. Only the famous Qianlong *doucai* flask with a design of a farmer ploughing his fields (inspired by the 1696 *Yuzhi Gengzhi tu*, Imperially Commissioned Pictures of Tilling and Weaving) in the collection of the Tianjin Museum of Art (illustrated in *Zhongguo wenwu jinghua daquan – Taoci juan*, Taipei, 1993, p. 442, no. 936) and the Taber Family *tianqiuping* vase from the Philbrook Museum of art, sold by Christie's Hong Kong 30 May 2018, Lot 8888 (fig. 3) are of comparable size to the current Williams vase.

At first sight the decoration on the current vase appears to be comprised of complex and exotic floral scrolls. However closer examination reveals that many *ruyi* heads have been also been incorporated into the design. The *ruyi* motif, based on the form of a *lingzhi* fungus, indicates a wish for 'everything as you wish' and was a popular motif for imperial birthdays. On this vase *ruyi* bands can be seen around the lip of the vase as well as at the junction between neck and shoulder. They also appear at a number of points within the floral scrolls themselves. In addition, four bold gold-coloured swastikas, *wan* 卍, have been applied to the body of the vase. This Buddhist symbol entered China from India, and in AD 693 was declared the source of all auspiciousness by Empress Wu. In later dynasties it became a popular symbol of good luck. The combination of the *ruyi* and the *wan* symbols supports the likelihood of this magnificent vase having been produced for an imperial birthday.

頗堪玩味的是，北京故宮博物院迄今似乎僅發表過一例器身高於本拍品的近似例，這是一件鬥彩描金進寶圖乾隆瓶（高71.5公分），圖見《故宮博物院藏文物珍品全集38：五彩、鬥彩》頁274編號251（香港：1999）。即便是北京故宮著名的乾隆鬥彩龍紋抱月瓶，其通高（49.5公分）亦不及本拍品，圖見E. S. Rawski與J. Rawson合編的《盛世華章》展覽圖錄頁294–5編號217（倫敦：2005）；南京博物院有一例清宮舊藏乾隆鬥彩八吉祥紋大盤，上海博物館也有一例如出一轍的藏品，其直徑分別為50.7及51公分，兩者的體量均不及本拍品，前者圖見《清瓷萃珍：清代康雍乾官窯瓷器》編號104（南京：1995），後者載於《Imperial Porcelain from the Shanghai Museum》頁102–3編號71（海牙：2011）。器型之大能與韋氏瓶相提並論者僅有二例：一者為天津博物館著名的乾隆鬥彩耕織圖瓶（其圖紋應脫胎於1696年繪製的《御製耕織圖》，圖見《中國文物精華大全：陶瓷卷》頁442編號936（臺北：1993）；另一例是費布克美術館（Philbrook Museum of art）的泰貝家族珍藏天球瓶，此器於2018年5月30日經香港佳士得拍出（拍品編號8888）（圖三）。

乍看之下，本拍品似乎通體皆飾具異域風情的細巧勾蓮紋。但若細心玩味，便會發現當中糅合了許多如意雲頭紋。如意雲頭由靈芝紋演化而來，喻指「萬事如意」，是宮中習見的慶壽題材。就本拍品而言，如意雲頭紋除了環飾瓶口一匝，頸肩交接處也有其芳蹤。再者，纏枝花卉紋中也有它的身影。此外，瓶身還以四個描金卍字為點綴。卍字這一佛教標識從印度傳入中土，武則天曾於公元693年譽之為「吉祥萬德之所集」。自此，卍字成為了歷朝歷代喜聞樂見的禎祥符號。本季呈獻的典藏級大瓶兼具如意雲頭紋與卍字，進一步證實了此乃皇家賀禮之觀點。

PROPERTY OF THE MUNSON-WILLIAMS-PROCTOR ARTS INSTITUTE SOLD TO
 BENEFIT THE HELEN MUNSON WILLIAMS ACQUISITION FUND
 孟森-威廉斯-普羅克特藝術學院珍藏
 拍賣收益將用於孟森威廉斯購藏基金

2863

A MAGNIFICENT AND EXTREMELY RARE
 LARGE DOUCAI VASE

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

The spherical body is superbly enamelled with four lotus blossoms interspersed with smaller lotus blossoms above gilt *wan* emblems, all reserved on a lush ground of leafy scrolls, bordered by a band of stylised bats above clouds on the shoulder and a band of petal lappets above the foot, the tall waisted neck is decorated on either side with a lotus blossom centered by a gilt *shou* medallion above a cluster of *lingzhi*, all set against leafy scroll and bordered above and below by *ruyi*-head bands and flanked by a pair of handles formed as *chilong* with scrolling bifurcated tails finely shaded in iron-red and with gilt details.

20¾ in. (52.7 cm.), wood stand

HK\$30,000,000-50,000,000 US\$3,900,000-6,400,000

PROVENANCE:

American Art Association. Gallery and Art Rooms, New York,
 9 June 1883

Helen Elizabeth Munson Williams (1824-1894), New York
 Munson-Williams-Proctor Arts Institute, Utica, New York,
 object number: PC. 611

清乾隆 鬥彩萬福慶壽雙螭龍耳大瓶 六字篆書款

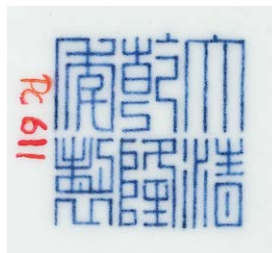
瓶口微撇，長頸，鼓腹。通體繪以鬥彩描金紋飾。器腹繪四朵纏枝勾蓮紋，與如意雲頭紋相互纏繞，間以描金萬字紋，頸部兩側各飾一朵番蓮紋，花心繪以描金壽字紋，下懸靈芝紋，間以礬紅金彩螭龍耳。頸口、頸底飾細巧如意雲頭紋。頸下飾一圈雲蝠紋。近底處及足牆上各繪以一圈不同式樣的蓮瓣紋。底部書青花「大清乾隆年製」六字篆書款。

來源:

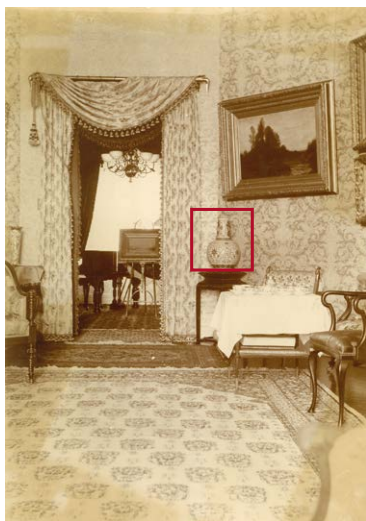
美國藝術協會藝廊，紐約，1883年6月9日

海倫·伊麗莎白·孟森·威廉斯(1824-1894)，紐約

孟森-威廉斯-普羅克特藝術學院，由提卡，紐約，編號PC. 611



(mark)



A surviving photograph showing the
doucai vase *in situ*
 本鬥彩大瓶攝於泉榆大宅中



Fountain Elms at Munson-Williams-Proctor Arts Institute, Utica, New York
 泉榆大宅·孟森-威廉斯-普羅克托藝術學院·由提卡·紐約





•2864

A GILT-DECORATED POWDER BLUE-GROUND 'LOTUS' VASE

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

The vase is decorated to the body with four large cartouches each depicting a large lotus head amidst scrolling tendrils, all above a band of stylised lappets to the foot rim. The elegant neck is flanked by a pair of phoenix-form handles and gilded with tassels and pendants above a band of stylised lappets to the shoulder.

13¾ in. (35 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

A German private collection

Sold at Christie's Paris, 9 June 2021, lot 226

清乾隆 藍地描金纏枝蓮紋雙螭龍耳瓶 礬紅六字篆書款

來源:

德國私人舊藏

巴黎佳士得，2021年6月9日，拍品226號



(mark)



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2865

A 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 stylised lappets, and the mouth rim with a narrow band of waves. 9 7/8 in. (25 cm.) high

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

US\$110,000-150,000

PROVENANCE:

A Japanese private collection, Kobe

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:

日本神戶私人舊藏



(mark)

THE PROPERTY OF A LADY
女史珍藏

2866

A FLAMBE-GLAZED HU-FORM VASE

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

The vase is well potted with a baluster body standing on a low, spreading foot. The shoulder, set with a pair of integral animal-mask handles suspending fixed rings, rises to a straight neck and a flaring mouth rim. It is covered overall in a rich glaze ranging from plum red to violet purple, thinning to a mushroom colour at the rim and relief edges. The interior is finished with a whitish-blue glaze.

9¾ in (24.8 cm) high, box

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

US\$110,000-150,000

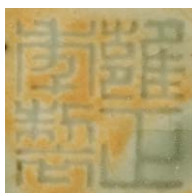
PROVENANCE:

Sold at Sotheby's London, 13 July 2005, lot 204

清雍正 窯變釉弦紋鋪首耳壺 四字篆書印款

來源:

倫敦蘇富比, 2005年7月13日, 拍品204號



(mark)



THE PROPERTY OF A LADY
女史珍藏

2867

A FINE PAIR OF WHITE-GROUND *FAMILLE*
ROSE 'PRUNUS' WALL VASES

QING DYNASTY, 19TH CENTURY

Decorated in mirror-image, each baluster vase is enamelled with a cascading branch bearing prunus blossoms and leaves in two shades of green, all against a creamy-white ground incised in *graviata* with feathery scrolls and flanked on the shoulder with a pair of enamelled blue elephant-head handles.

7½ in. (18 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Christie's Hong Kong, 30 May 2006, lot 1473

清十九世紀 白地軋道粉彩梅紋壁瓶一對

來源:

香港佳士得，2006年5月30日，拍品1473號





THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2868

A BLACK-GROUND GREEN-ENAMELLED 'LOTUS'
BOTTLE VASE

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

The vase is delicately enamelled on the exterior with a continuous flowering lotus scroll.
The flowers are enveloped by further foliage, slender stem with leaves and tendrils in a
translucent and vibrant green enamel reserved on a black ground.

7¾ in. (19.7 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

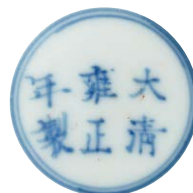
PROVENANCE:

Acquired in Hong Kong prior to 1998

清雍正 墨地綠彩纏枝蓮紋膽瓶 雙圈 三行六字楷書款

來源:

1998年前購於香港



(mark)

THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2869

A SMALL WHITE-GLAZED TEA CUP

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

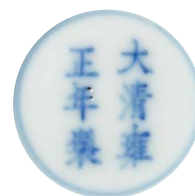
The interior and exterior are covered with a transparent glaze, the underside of the base bearing the reign mark in underglaze-blue. 3 7/8 in. (9.2 cm.) diam., box

HK\$150,000-260,000

US\$20,000-33,000



清雍正 白釉茶圓 單圈六字楷書款



(mark)

THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2870

A PAIR OF LIME-GREEN GROUND IRON-RED DECORATED BLUE AND WHITE VASES, MEIPING

THE PORCELAIN: QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795); THE ENAMELS LATER

The vases are both painted on the body in delicate shades of blue with sprays of pomegranate, peach and lychee alternating with branches of peony, chrysanthemum and lotus, all emerging from *lingzhi* fungi.

Each: 12 3/4 in. (32.5 cm.) high, box

(2)

HK\$200,000-300,000

US\$26,000-38,000

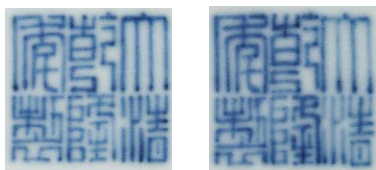
PROVENANCE:

Acquired in Hong Kong prior to 1999

清乾隆 青花三多紋梅瓶一對 六字篆書款
彩為後加

來源:

1999年前購於香港



(marks)

THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2871

A FLAMBE-GLAZED THREE-HANDLED VASE

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

The elegant compressed pear-shaped body is supported on a short splayed foot, the waisted neck rising to a flared mouth, the sharply tapered shoulder set with three evenly-spaced ring handles above two bow strings encircling the wide bulging waist. It is covered overall in a characteristic rich, cherry-red toned glaze suffused with lavender and blue striations.

5 in. (12.7 cm.) high, box

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

US\$130,000-260,000

EXHIBITED:

Capital Museum, Beijing, *Treasures of Hong Kong, The 20th Anniversary of Hong Kong Handover*,
Catalogue, no. 78

清乾隆 窯變釉三繫尊 六字篆書刻款

展覽:

首都博物館, 北京, 《香江雅集—香港回歸祖國二十周年特展》, 2006年, 圖錄圖版78號



(mark)



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2872

A PAIR OF *FAMILLE ROSE* 'ELEPHANT AND VASE' CANDLE HOLDERS

QIANLONG PERIOD (1736-1795)

Each elephant is naturalistically modelled standing foursquare and turning its head. The body and head are finely enamelled in pale brown and pencilled in black to simulate hair. Caparisoned with a polychrome chevron harness around its rump and shoulder, a colourful saddle-cloth over the back decorated with bats and *myi* among cresting waves, bearing on its back a *zun*-shaped vase decorated with floral sprays.

13¼ in. (34 cm.) wide

(2)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Acquired in Hong Kong prior to 1999

清乾隆 粉彩太平有象燭臺一對

來源:

1999年前購於香港



THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2873

A MING-STYLE BLUE AND WHITE MOON FLASK

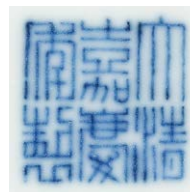
JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1796-1820)

The flattened body of the flask is moulded on each side with a peach-form panel painted with two bats in flight around a fruiting peach branch, surrounded by lotus meander above a narrow band of classic scroll on the flared, rectangular foot. The narrow sides are decorated with *lingzhi* scroll repeated below the everted rim. The lotus scrolls and trefoil bands on the neck are interrupted by *ruyi*-form handles.

9½ in. (24.1 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000



(mark)

清嘉慶 青花桃蝠紋如意耳扁壺 六字篆書款





THE PROPERTY OF AN ASIAN COLLECTOR
亞洲私人珍藏

2874

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

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

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

10¼ in. (27.2 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Sold at Christie's London, 1 December 1997, lot 115

清道光 檸檬黃地粉彩九龍紋登 礬紅六字篆書款

來源:

倫敦佳士得, 1997年12月1日, 拍品115號



(marks)



2875

A FLAMBE-GLAZED HU-FORM VASE

XIANFENG SIX-CHARACTER MARK AND OF THE PERIOD (1851-1861)

The wide body tapers towards the quatrefoil mouth rim and, is moulded on each main side with peach-shaped cartouches, the neck is applied on either side with lug handles, covered overall with a rich bluish-red glaze thinning at the edges.

12 in. (30.5 cm.) high.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Sotheby's London, 12 May 2010, lot 142

清咸豐 窯變釉方壺 六字楷書刻款

來源:

倫敦蘇富比, 2010年5月12日, 拍品142號



(mark)



2876

A PAIR OF *FAMILLE ROSE* 'MELON AND BUTTERFLY'
BOWLS AND COVERS

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

Each bowl is decorated on the exterior with butterflies, fruiting and flowering gourd vines which are repeated on the domed cover below the circular finial which encloses the seal mark.

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

HK\$ 180,000-280,000

(2)

US\$24,000-36,000

PROVENANCE:

Sold at Sotheby's New York, 27 November 1990, lot 206

Sold at Christie's New York, 19-20 September 2013, lot 1314

清咸豐 粉彩瓜瓞綿綿蓋盃一對 礬紅六字篆書款

來源:

紐約蘇富比, 1990年11月27日, 拍品206號

紐約佳士得, 2013年9月19-20日, 拍品1314號



(marks)



MAGNIFICENCE AND DELICACY – A LARGE HEXAGONAL QIANLONG VASE

ROSEMARY SCOTT, INDEPENDENT SCHOLAR,
VISITING CERAMICS RESEARCH FELLOW, PALACE MUSEUM, BEIJING

This imposing vase combines monumental size with very delicately rendered decoration in vibrant underglaze cobalt blue. This decoration employs a style in which flowering and fruiting sprays, reminiscent of those on fine Ming dynasty blue and white porcelains of the 15th century, accompanied by *lingzhi* fungus, are complemented by scrolling motifs which owe their inspiration to western designs. The melding of these two decorative traditions is particularly successful on this large hexagonal vase. It is probable that the current vase dates to the early part of the Qianlong reign, since a rare blue and white vase of the same large size, shape and design, dating to the Yongzheng reign (1723–35) is housed in the Musée national des arts asiatiques–Guimet, Paris. This Yongzheng vase has been published by Xavier Besse in *La Chine des porcelaines*, Paris, 2004, p. 119, no. 42, and in *The World's Great Collections, Oriental Ceramics, Vol. 7, Musée Guimet, Paris*, Kodansha International, Tokyo, 1981, no. 164 (fig. 1). Formerly in the collection of Ernest Grandidier (1833–1912), it was donated to the Louvre in 1894, and is now in the Guimet. The extreme closeness in the appearance of the current Qianlong vase to the Guimet Yongzheng example suggests that they were made within a few years of each other.

Western-inspired, symmetrical, graded, scrolling elements – often with small knobs along their exterior outlines – can be seen on a

limited number of exceptional blue and white vessels from both the Yongzheng and early Qianlong reigns. Similar elements can be seen on two Yongzheng pouring vessels in the collection of the Palace Museum, Beijing (see *Gugong Bowuyuan cang, Qingdai yuyao ciqi, juan 1, vol. 2*, Beijing, 2005, pp. 108–111, nos. 43 and 44)(no. 43, fig. 2). These pouring vessels lack the large scale of the current vase, and are round, rather than faceted, so the decorative elements are smaller and used differently, but the shared source of inspiration is clear. Interestingly, a large Yongzheng *hu*-shaped blue and white vase, also in the collection of the Palace Museum, Beijing (see *Blue and White Porcelain with Underglaze Red (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, p. 114, no. 100) has similar decorative elements dominating the band which encircles the shoulder of the vessel, as do two large blue and white Yongzheng vases in the collection of the Nanjing Museum (see *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, nos. 43 and 44). Similar Western-inspired decorative elements can also be seen on a large Qianlong blue and white garlic-mouth vase in the collection of the Palace Museum, Beijing (illustrated *Blue and White Porcelain with Underglaze Red (III), The Complete Collection of Treasures of the Palace Museum, op. cit.*, p. 135, no. 121), while similar Ming-inspired flowering and fruiting sprays combined with *lingzhi* fungus can be seen

碩中寓巧：清乾隆 青花三多折枝花果紋六方尊

蘇玫瑰 獨立學者暨故宮陶瓷研究所客座研究員

此尊造型敦碩，兼之釉下青花濃艷、畫工精妙，觀之氣派非凡。器身的折枝花果紋與十五世紀上品青花明瓷遙相呼應，並輔以靈芝紋，其間繪西式纏枝圖案。以中西合璧的紋飾而言，本六方大尊的效果尤為出眾。它很可能燒造於乾隆初期，蓋因巴黎吉美國立亞洲藝術博物館藏一例珍罕雍正（公元1723–35年）青花尊，其器型之大與形制紋樣俱與本拍品如出一轍。這件雍正作品曾著錄於Xavier Besse所撰的《La Chine des porcelaines》頁119編號42（巴黎：2004），以及《The World's Great Collections, Oriental Ceramics》卷七之「巴黎吉美博物館」編號164（東京：國際講談社，1981）（圖一）。它源自葛荻耶（Ernest Grandidier，1833–1912年）舊藏，1894年贈予羅浮宮，現已納入吉美館藏。鑑於本季推出的乾隆尊與吉美雍正尊大同小異，看來兩者的燒造年代僅相隔數年。



fig. 1 Collection of the Musée Guimet
© RMN-Grand Palais (MNAAG, Paris) / Thierry Ollivier
圖一 吉美博物館藏品

on a Qianlong *meiping* vase in the same collection (illustrated *ibid.*, p. 131, no. 117). It is noteworthy that on the current hexagonal vase the so-called ‘heaping and piling’ of the cobalt blue, associated with early Ming dynasty porcelains, has been imitated with special subtlety and delicacy – unlike the rather mannered ‘spotting’ which can be seen on the majority of 18th century blue and white decorated in Ming style.

The cobalt blue used to decorate the current vase is of very high quality and its jewel-like colour creates an effective contrast with the purity of the finely-textured white porcelain. This has been used to good advantage by the decorator, who has left a generous amount of white space around the highly detailed decorative motifs, ensuring them even greater visual prominence. The careful shaping



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

and placement of the individual decorative elements allows them to complement the form of the vase – especially the elements placed on the corners of the facets. The hexagonal shape, which extends to both the mouth rim and the foot rim of the vase, would have provided a challenge for the potter. Any faceted form runs the risk of splitting along the sharp vertical junctions during firing, and with a vase of this large size that risk is increased. The potters would have had to ensure that the all the sides were of absolutely even thickness and outline if they were to avoid splitting and warping in the kiln. It was a mark of the skill of the potters at the imperial kilns that faceted forms became more numerous in the 18th century, amongst both blue and white and monochrome porcelains.

本拍品所採用的西洋纏枝紋（外沿多以小巧珠狀作結）構圖對稱、層次分明，近似者亦見於一批雍正和乾隆初年的青花佳瓷，惟其數量不多。北京故宮博物院藏二例雍正水注，其紋飾中也有近似的元素，圖見《故宮博物院藏清代御窯瓷器》卷一（下）頁108–111編號43（圖二）及44。但兩者的體形均不及本拍品，而且均屬圓器，不具稜面，所以各紋飾元素相對較小，鋪陳格局不盡相同，但其參考的藍本顯然系出同源。有意思的是，北京故宮尚有一例雍正青花大壺，其器肩也有類似的紋飾，圖見《故宮博物院藏文物珍品全集：青花釉裏紅（下）》頁114編號100（香港：2000）；此外，南京博物院藏二例雍正青花大尊亦紋飾相若，圖見《清瓷萃珍：清代康雍乾官窯瓷器》編號43及44（南京：1995）。在北京故宮芸芸藏品之中，一例乾隆青花蒜頭大瓶亦糅合了類似的西洋紋飾，圖見前述《故宮博物院藏文物珍品全集：青花釉裏紅（下）》頁135編號121；以本拍品的仿明折枝花果紋與如意雲頭紋而言，近似例為一例乾隆梅瓶，圖見同一著作頁131編號117。尤須一提的是，明初瓷器以青料「深厚堆垛」見稱，而本六方尊仿燒的效果格外精湛細膩，迥異於十八世紀仿明青花瓷多以重筆點染來模仿結晶斑點之手法。



fig. 3 Sold at Christie's Hong Kong,
27 April 1998, lot 724
圖三 香港佳士得，1998年4月27日，拍品724號

Impressive vases of this type would have been intended to adorn Imperial palaces and a pair of such vessels was displayed in the Forbidden City, Beijing, in the Palace of Gathering Excellence (Chuxiugong, shown in episode 68 of the CCTV television series 《故宮100》，2012). The Palace of Gathering Excellence was originally built in the Ming dynasty and was in the north-eastern section of the Six Western Palaces, where the empress and imperial concubines lived. The palace was originally called the Palace of Longevity (Shouchangong), but the name was changed in the Jiajing reign (1522-66). A similar vase from the collection of the Nanjing Museum is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 212, and a vase of this type was also included by the respected Chinese scholar Geng Baochang in his major publication *Ming Qing ciqu jian ding*, Hong Kong, 1993, p. 274, pl. 469.

A further example of this type of vase is in the collection of the Matsuoka Museum of Art (illustrated in *Selected Masterpieces of the Matsuoka Museum of Art*, Tokyo, 1975, pl. 102). A small number of such vases have been sold at auction, including an example very similar to the current vase in shape, size and design, which is now in the collection of Alan Chuang, having been sold by Christie's Hong Kong 27 April, 1998, lot 724 (illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 118-9, no. 36)(fig. 3).

此尊紋飾所用的鈷藍極為講究，其寶藍色澤與瑩潔的白胎對比鮮明。畫師巧加利用這一特色，在紋飾繁密處周邊大量留白，使主題益發突出。各裝飾元素的構圖和佈局疏密有致，與器形環環相扣，其中又以稜面交接處的紋樣尤具巧思。本拍品口沿起六條稜線，下延至底足，對陶工而言燒造難度極大。所有稜面器物，均存在窯燒時稜面折角易裂的難題，本拍品器型如斯敦碩，是以問題愈加明顯。陶工必須確保所有稜面厚薄一致、嚴絲合縫，方能避免窯燒之際開裂變形。及至十八世紀，御窯的青花和單色釉稜面瓷器數量大增，足證當時的窯燒技術已臻上乘。

此等佳妙之作應是為裝點宮廷而燒製的御瓷，北京紫禁城儲秀宮內仍有一對近似的六方尊，二者曾亮相於2012年央視紀錄片《故宮100》第68集。儲秀宮於明代落成，地處西六宮之東北角，乃妃嬪居所。該處原名壽昌宮，嘉靖年間（公元1522-66年）始易今名。另一近似例為南京博物院珍藏，著錄於《中國清代官窯瓷器》頁212（上海：2003）；國內知名學者耿寶昌在其扛鼎之作《明清瓷器鑒定》（香港：1993）中亦曾收錄一件近似之作，圖見頁274圖版469。

松岡美術館藏中也有一例六方尊，圖見《松岡美術館藏名品圖錄》圖版102（東京：1975）。拍場上亮相的近似例寥寥可數，香港佳士得曾於1998年4月27日拍出（拍品編號724）拍出一例，其形狀、大小與紋飾俱與本拍品十分接近，現為莊紹綏先生珍藏，圖見《中國瓷器：莊紹綏收藏》頁118-9編號36（香港：2009）（圖三）。



2877

A FINE MAGNIFICENT AND LARGE BLUE AND
WHITE 'SANDUO' HEXAGONAL VASE

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

The vase is painted on the faceted sides of the body in delicate shades of blue with sprays of pomegranate, peach and persimmon alternating with branches of peony, chrysanthemum and lotus, all emerging from *lingzhi* fungi. The trumpet neck of conforming shape is further painted with six detached composite floral sprays, all bordered by bands of keyfret and trefoil.

26 in. (66 cm.) high, cloth box

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

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

PROVENANCE:

Sold at Sotheby's Hong Kong, 30 April 1991, lot 73

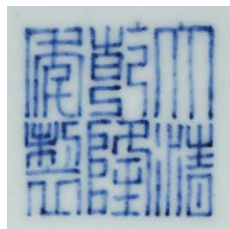
A Hong Kong private collection

A London private collection

Sold at Sotheby's Hong Kong, 5 October 2011, lot 1920

LITERATURE:

Sotheby's Hong Kong - Twenty Years 1973-1993, Hong Kong, 1993,
p. 148, no. 166



(mark)

清乾隆 青花三多折枝花果紋六方尊 六字篆書款

瓶體呈六方形，撇口，長頸，折肩，弧腹，圈足微外撇。通體以青花為飾。自上而下分別繪以回紋、卷草紋、折枝花卉紋、萬字紋、如意雲頭紋、朵花紋。腹部主題紋飾在六面分別繪有石榴、菊花、柿子、牡丹、桃實、蓮花六種花果。六道稜線分別繪以西洋巴洛克式卷草紋，上下呼應。

來源:

香港蘇富比，1991年4月30日，拍品73號

香港私人舊藏

倫敦私人舊藏

香港蘇富比，2011年10月5日，拍品1920號

出版:

《香港蘇富比二十週年(1973-1993)》，香港，1993年，148頁，
圖版166





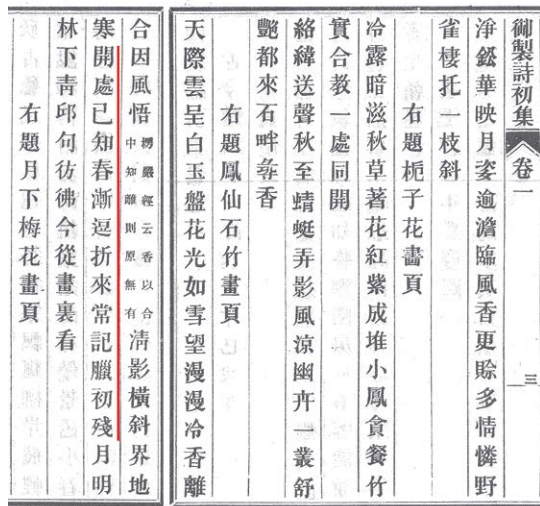


fig.1
圖一



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

THE PROPERTY OF A GENTLEMAN
士紳珍藏

2878

AN IMPERIAL INSCRIBED CLOISONNE ENAMEL 'PRUNUS' WALL VASE

QIANLONG PERIOD (1736-1795)

The baluster vase is decorated with a shaped cartouche on the body enclosing an inscription excerpted from a Qianlong imperial poem praising the prunus, followed by a four-character seal reading chen Yu Minzhong, '[presented by your] vassal, Yu Minzhong', reserved on a white ground embellished with red scrolling lotus and upright plantain leaves on the neck, supported by gilt-bronze openwork handles in the form of prunus blossoms, all affixed on a separately cast gilt-bronze rock-form base.

10½ in. (26.5 cm.) high

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Weidmann & Sohn, Zollikon, Switzerland, 3 July 1969

Mr. Martin Gross (1922-2017), Biel, Switzerland

The poem inscribed on the current vase was composed by the Qianlong Emperor, recorded in *Qing Gaozong yuzhi shiwen quanji*, Compilation of Imperial Poems, vol. 1, *juan 1* (fig. 1). Compare with three other similar cloisonné enamel wall vases in the National Palace Museum, Taipei, decorated with different floral-form handles and imperial poems corresponding to each of the flowers, see collection numbers: *zhong-fa*-000162 (magnolia, fig. 2), *zhong-fa*-000577 (osmanthus), and *zhong-fa*-000579 (peach blossoms). All three examples and the present vase bear the seals of Yu Minzhong (1714-1779), a prominent scholar-official during the Qianlong period, suggesting that each of the inscription is probably based on an original by him.

清乾隆 掐絲琺瑯御題詠梅詩轆瓶

來源:

Weidmann & Sohn, 措利孔, 瑞士, 1969年7月3日

Martin Gross (1922-2017), 貝爾, 瑞士

瓶腹部開廣填「御製」二字及詩文「開處已知春漸逗，折來常記臘初殘」落「臣于敏中」紅地陰文印。詩句出自《御製詩集》初集卷一，「右題月下梅花畫頁」（圖一）。參考台北故宮博物院藏三件近似的掐絲琺瑯御題詩轆瓶，其瓶面詩句各不相同，卻皆與頸處雕附紋飾相呼應，見藏品編號：中-琺-000162（木蘭，圖二）、中-琺-000577（桂花）、中-琺-000579（桃花）。





2879

A CLOISSONNE ENAMEL 'LOTUS AND
BAJIXIANG' MOONFLASK

QIANLONG PERIOD (1736-1795)

The body is brilliantly enamelled with beribboned *Bajixiang*, 'Eight Buddhist Emblems', Eight Buddhist Emblems, each supported by a lotus blossom borne on foliate scrolls, all reserved on a turquoise ground. The neck is flanked by a pair of openwork phoenix-form handles.

18¾ in. (46.3 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

A French private collection (by repute)

Cloisonné enamel moonflasks are surprisingly rare. The form, with two large circular 'canvases', permitted the craftsman greater ease to design complex decorative motifs. Compare with a moonflask decorated with chrysanthemums sold at Christie's London, 20 November 2008, lot 507.

清乾隆 掐絲琺瑯蓮托八吉祥紋鳳耳抱月瓶

來源:

法國私人舊藏(傳)



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2880

A GILT-BRONZE AND CLOISONNE ENAMEL FINIAL

QIANLONG PERIOD (1736-1795)

Modelled as an angled, curling, *lingzhi* spray emerging from a cylindrical stem forming an aperture for attachment at one side. The spray is detailed with small *ruyi* heads growing to the sides and terminating with an elegant S-form, upturned, *ruyi*. Its underside with a loop securing a loose circular ring for suspension.
10¼ in. (26 cm.) across, wood stand

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE:

Sold at Christie's Paris, 21 November 2008, lot 210
Sold at Christie's Hong Kong, 27 November 2013, lot 3482

清乾隆 鑲金銅掐絲琺瑯如意式燈掛

來源:

巴黎佳士得，2008年11月21日，拍品210號
香港佳士得，2013年11月27日，拍品3482號



2881

A GILT-SPLASHED BRONZE VASE, *HU*

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The vase is flanked on the sloping shoulder by a pair of crisply cast *taotie*-mask handles supporting loose rings, all raised on a slightly splayed foot and embellished overall with gold splashes of varying sizes. The base is cast with an apocryphal Xuande six-character mark.

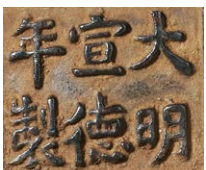
6½ in. (16.6 cm.) high, box

HK\$ 150,000-250,000

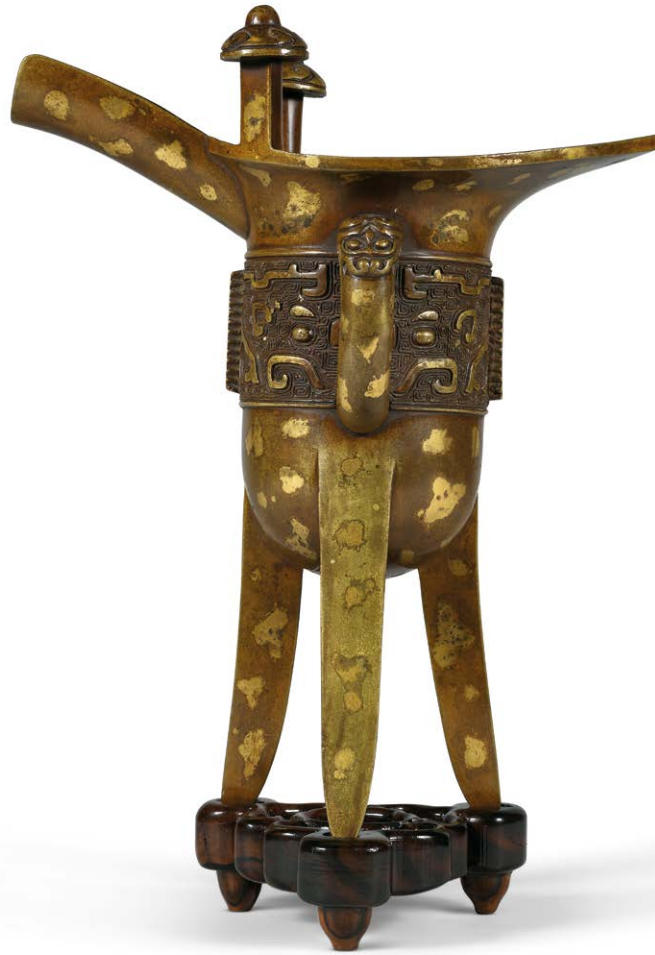
US\$ 20,000-32,000

明末/清初 灑金銅饕餮紋銜環耳壺

款識：大明宣德年製



(mark)



PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION
Lutz及Hedda Franz珍藏

2882

A GILT-SPLASHED ARCHAISTIC WINE VESSEL, JUE

MING DYNASTY (1368-1644)

The vessel is cast with a characteristic pair of short posts on the mouth rim dividing the elongated pouring mouth and an exaggerated lip, decorated around the exterior of the cylindrical receptacle with *taotie* masks against *leiwen* ground and divided by vertical flanges, one side with a loop-handle emerging from an animal-head, all raised on three tapered blade legs, decorated overall with characteristic gilt splashes. The base is inscribed with a six-character seal script mark, reading *Boshen zuo baoyi*, 'Boshen made this precious *yi*'.

8½ in. (21.5 cm.) high, wood stand, box

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE:

Sold at Christie's Hong Kong, 30 April 2001, lot 771

明 灑金銅饕餮紋爵

來源:

香港佳士得，2001年4月30日，拍品771號

銘文：「伯申作寶彝」



(inscription 銘文)



2883

A RARE LARGE CLOISSONNE
ENAMEL BALUSTER VASE

KANGXI PERIOD (1662-1722)

The wide flaring trumpet neck is decorated with four large lappets, each enclosing a pair of archaic dragons rising towards the flaring mouth rim decorated with lotus blooms, the lotus decoration extending to the interior of the mouth. The globular mid-section of the vase depicts alternating scenes of birds and butterflies in flight amidst sprays of colourful chrysanthemum and lotus blooms. The vessel is raised on a high domed base decorated with galloping mythical horses.

23½ in. (59.6 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

清康熙 掐絲琺瑯花鳥紋鳳尾尊



(base 底部)

THE PROPERTY OF A GENTLEMAN
士紳珍藏

2884

AN INSCRIBED GILT-BRONZE TRIPOD CENSER

QING DYNASTY, 18TH CENTURY

The censer is cast on one side with the four characters *Wanshou Wujiang* in seal script, supported on three short feet, each cast with a single character, *Qian*, *Qing* and *Gong* on the base. The underside is cast with an apocryphal *Zhengde* mark.

8½ in. (21.6 cm.) across

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE:

Sold at Christie's Hong Kong, 29 May 2013, lot 2209

A gilt-bronze tripod censer of similar shape, cast with the characters *Qianqing Gong* on the interior, was sold at Christie's London, 15 May 2012, lot 274.

清十八世紀 鑲金銅「萬壽無疆」三足爐

邊款：萬壽無疆

底款：乾、清、宮；正德年製

來源：

香港佳士得，2013年5月29日，拍品2209號



SEATED VAJRADHARA, THE PRIMORDIAL BUDDHA

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

Created in the imperial workshops in Beijing during the Yongle reign (1403–1424) of the Ming dynasty (1368–1644), this exquisite gilt-bronze sculpture represents the Buddha Vajradhara, the Primordial Buddha, who is known in Chinese as Jingang Zongchi (and, in shortened form, as Jingangchi). Although widely worshipped in Nepal and Tibet, Vajradhara was only infrequently venerated in China and thus is seldom represented in Chinese Buddhist art, marking this as an exceptionally rare sculpture and thus of signal importance.

The hands crossed at the wrists before the chest and holding a vajra, or “thunderbolt scepter”, and a ghanta, or prayer-bell, identify this figure as Vajradhara, the Adibuddha—that is, the Primordial Buddha of Vajrayana Buddhism. Followers of Vajrayana Buddhism believe that the religion’s sacred teachings, or *dharma*, originate with Vajradhara and that all other Buddhas emanate from him. As evinced by this sculpture, the vajra—in this case, a five-pronged vajra—characteristically appears in the deity’s right hand and the vajra-handled ghanta in his left (in this case, a five-pronged *ghanta*). The gesture with wrists crossed at the chest and palms facing inward symbolizes preaching and is termed the *prajnalanganabhinaya-mudra*, which is usually called *anueiyin* in Chinese, though that term also designates the *vitarka-mudra*. (A ritual hand gesture, a *mudra*—symbolizes a particular action, power, or attitude of a deity.) Together, the vajra and ghanta symbolize the Buddhist ideals of all-penetrating emptiness and absolute wisdom—the former known as *sunyata* in Sanskrit and as *kongxing* or *shunruoduo* in Chinese, the latter as *prajna* in Sanskrit and *bore* in Chinese.

Vajrayana Buddhism, which is often translated into English as the “Thunderbolt Vehicle” or “Diamond Vehicle”, is a form of Tantric, or Esoteric, Buddhism that developed in India and neighbouring countries, notably Nepal and Tibet. In the long history of Buddhism, Vajrayana marks the transition from the speculative thought of Mahayana Buddhism to the enactment of Buddhist ideals in individual life. In the name “Vajrayana”, *vajra*, means “thunderbolt”, “diamond”, or “adamantine” and signifies the absolutely real and indestructible in a human being, as opposed to the fictions an individual entertains about himself and his nature, while *yana* refers to the spiritual pursuit of the ultimately valuable and indestructible.

Vajradhara is always shown seated; in this sculpture he sits atop a Nepalese-style, double-lotus base. Befitting his august status, Vajradhara appears in a formal, erect pose, his spine straight, his shoulders square, his head held high, rather than in the less-formal, S-curved pose typical of bodhisattva images in Tibeto-Chinese style. In fact, he sits in the *vajrasana* pose, a cross-legged sitting position, or *asana*, in which the feet are placed on the opposing thighs, soles up, the heels as close to the abdomen as possible, and the arrangement of the knees and legs as symmetrical as possible. (Often termed *padmasana*, or the lotus position in English, the position is known as *vajrasana* in Chinese and Tibetan Buddhism.) The upper tier on the double-lotus base claims rising lotus petals and is roughly half the height of the lower tier, which features descending lotus petals; beaded borders encircle the top and bottom of the base.

明永樂 金剛總持(本初佛)坐像

毛瑞 哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

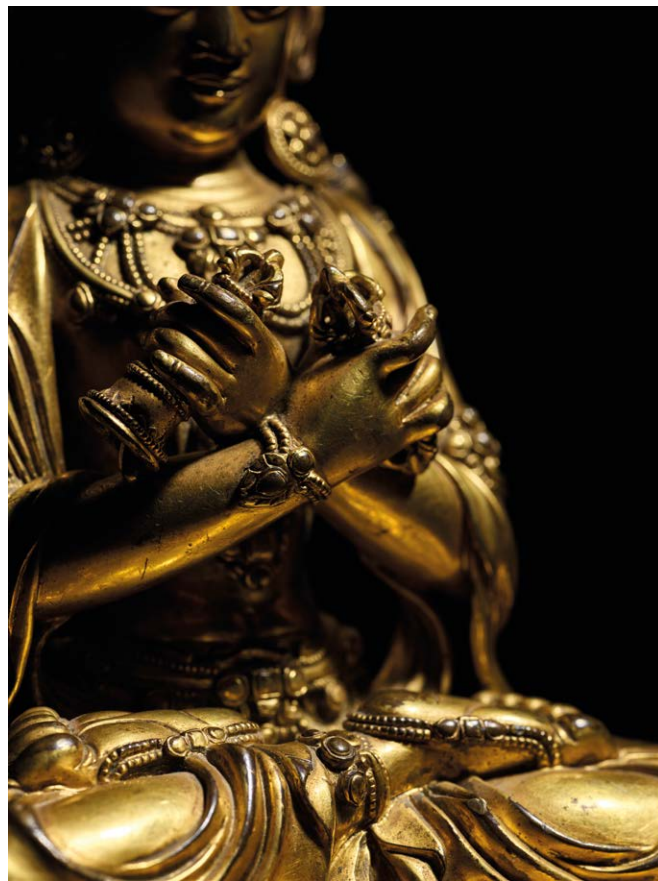
這尊精美的銅鑲金像於明朝(1368–1644)永樂年間(1403–1424)由北京御用監所造。金剛總持，又稱金鋼持，為佛教中的本初佛，在尼泊爾及西藏普遍供奉，但在漢地未廣泛信仰，鮮少出現於漢傳佛教的藝術作品中，因此本尊金剛總持造像極為罕見，意義非凡。

胸前交疊、持金剛杵與金剛鈴的雙腕為金剛總持的姿勢。金剛總持是金剛乘中的本初佛，又稱阿提佛陀。金剛乘教徒將其視為佛法傳承的源頭，諸佛皆為其無量化身。此尊佛像上可見，右手所持之金剛杵與左手所持之金剛鈴，分別為五股(鈷)杵及五股(鈷)鈴。這種手腕在胸前交疊、掌心向內的姿態稱為安慰印，意指佛菩薩說法。印、手印、印相為象徵特定神祇動作、力量或理念的手勢。金剛杵、金剛鈴配合使用，代表佛教教義中根植萬有的空性(舜若多)及般若智慧。



Although Buddhas—that is, beings who have attained enlightenment and have entered nirvana—are typically cloaked in the robes of a Buddhist monk and customarily lack jewelry and a crown, Vajradhara, following Nepalese and Tibetan convention, characteristically appears in the guise of a bodhisattva. (A bodhisattva is a benevolent being who has gained enlightenment but has selflessly postponed entry into nirvana in order to help other sentient beings achieve enlightenment—i.e., to deliver all living creatures from suffering.) Bodhisattvas are thus portrayed in the trappings of an early Indian prince, a reference to Siddhartha Gautama's worldly status as a crown prince before he became the Historical Buddha Shakyamuni, implying that just as Siddhartha (traditionally, c. 563–c. 483 BC) became a Buddha, so will bodhisattvas eventually become Buddhas, once all sentient beings have attained enlightenment and entered nirvana.

In the guise of a bodhisattva, Vajradhara is richly attired and is represented with long hair arranged in an imposing coiffure with a tall bun atop the head and with long strands cascading over the shoulders; a braid of hair encircles the base of the topknot, and a jewel appears at its summit, the jewel known variously as a *manibaozhu* and a *moumbaozhu*. Small ringlets of hair follow the hairline across the forehead, down the temples, and around the nape of the neck. As the Primordial Buddha, Vajradhara wears an elaborate crown with eight vertical, jewel-embellished lappets in contrast to a bodhisattva's crown which typically has five rising lappets—the eight lappets a reference to the Buddha's Noble Eightfold Path to enlightenment and escape from the samsara cycle of birth and rebirth. He wears ornamental scarves, a dhoti of rich silk brocade, and a wealth of jewelry that includes armlets, bracelets, anklets, and long chains of beads as well as large, circular earrings whose size and style reflect the Nepalese origin of this iconographic type. As if animated by a gentle breeze, ribbons from the crown flutter above the deity's ears on either side.



Detail of current lot
本拍品細圖

金剛乘，在英文中常譯為「Thunderbolt Vehicle」（雷電乘）或「Diamond Vehicle」（鑽石乘），是一支在印度、西藏、尼泊爾一帶發展出的密宗佛教。在佛教悠久的歷史中，金剛乘標誌著佛教教義從大乘佛教的教法思辨到個人生活實踐的轉變。從字意上看，「金剛」意即「雷電」、「鑽石」、「堅不可摧」，指向人絕對真實不滅的部分，而非其對自身本質虛構出的假象；「乘」指珍貴無比、不可摧毀的修行法門。

金剛總持總以坐姿示人，而此尊坐佛正盤坐在尼泊爾式的雙蓮花底座上。如同其威嚴的地位一般，金剛總持坐姿正式端正，昂首挺直脊椎與肩膀，與藏漢式菩薩較不正式的 S 形彎曲姿勢有所不同。其盤腿而坐呈漢藏佛教中的金剛座，此種雙足交疊於大腿上，腳底朝上，腳跟盡量貼腹的坐姿也稱為蓮華坐。雙蓮花底座上層蓮瓣朝上，高度約為蓮瓣朝下的下層一半；底座的頂部和底部皆以珠飾環繞。

佛為證得菩提、進入涅槃的覺者，形象通常為披著袈裟的和尚，鮮少有首飾和冠飾。然而金剛總持在尼泊爾和西藏傳統中會示現為菩薩。菩薩為本已證悟的覺者，持慈悲心不入涅槃，倒駕慈航普度眾生，成就眾生的開悟。因此，菩薩的形象參照了歷史上釋迦牟尼佛在成佛前為喬達摩悉達多太子（傳統上約為公元前563—公元前483）的世間身份，被描繪為古印度的王子，意指菩薩在一切有情眾生悟道後，也會如同悉達多一般成佛入滅。

The distinguishing characteristic of most Buddhas—whether Shakyamuni, Amitabha, the Medicine Buddha, or Vairocana, for example—is the ushnisha, or cranial protuberance atop the head, that symbolizes the expanded wisdom that the Buddha gained at his enlightenment; in fact, it serves as a Buddha’s diagnostic iconographic feature as only Buddhas possess an ushnisha. As a Buddha, Vajradhara of course has an ushnisha; however, as he is presented in the trappings of a bodhisattva, the bun of hair atop his head conceals his ushnisha from view.

An attribute of a deity—and often incorrectly termed a “third eye” or even a caste mark—the urna is the curl of white hair between the Buddha’s eyebrows from which issues a ray of light illuminating all worlds. Though technically defined as a curl of hair, the urna is usually portrayed in gilt-bronze sculptures as a relief, cabochon jewel, in this instance, as a jewel in teardrop form. Due to frequent touching by worshippers, the urna has lost much of its gilding, as has the tip of the nose. The gilded surfaces not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sacred texts, or sutras, radiates from the deity’s body.

The Tibeto-Chinese style of this sculpture evolved from a long artistic tradition that can be traced to northeastern India in the eleventh and twelfth centuries and that subsequently spread to Nepal and Tibet. The flowering of the Nepali variant of the style in China during the Yuan dynasty (1279–1368) is often linked to the influence of Anige (1245–1306), a young Nepali artist who was brought to Beijing in 1262 by Drogön Chogyal Phagpa (1235–1280), an influential Tibetan monk of the Sakya sect and state preceptor for Kublai Khan (1215–1294), the founder of the Yuan dynasty. Anige played a key role at the Mongol court, serving as the director of all artisan classes and the controller of the Imperial Manufactories Commission.

Although Tibetan Buddhist imagery began to appear in the repertory of Chinese art already in the Yuan dynasty, Tibetan influence on Chinese Buddhist art became far more pronounced in the Ming dynasty (1368–1644), particularly during the Yongle era (1403–1424), when the imperial court looked favorably upon Buddhism and made a concerted effort to build secular and religious alliances with Tibet, even inviting Tibetan monks to the capital, Beijing, to conduct religious services. Such Tibetan influence manifests itself in the sensuousness of the art, as witnessed in this figure’s elegant proportions, benevolent countenance, dazzling jewels, refined gestures, abundant and meticulously rendered details, and compressed double-lotus base. As important as Tibetan-influenced works of art were early in fifteenth-century China, particularly in the Yongle and Xuande (1426–1435) reigns, Tibetan-style Buddhism was little practiced outside the imperial court, so most such images likely were made for the court, as indicated by the imperial inscriptions.

The figure’s broad shoulders, smooth torso, and long legs derive from Indian traditions, as do the thin clothing and such items of jewelry as the bracelets, armbands, and anklets. By contrast, the large circular earrings and the broad, squarish face with high cheekbones, fleshy cheeks, and elegantly curved eyebrows stem from Nepali and Tibetan traditions. Excepting its numerous turquoise inlays, a fourteenth-century, Nepalese sculpture of Vajradhara in the Museum Rietberg, Zurich (Inventory Number Inv.-Nr. BA 21), represents the type of Himalayan sculpture that likely inspired the present image of Vajradhara.

Numerous sculptures in this Nepali-Tibetan-influenced style were produced during the Yongle reign, and the style continued through the fifteenth and into the sixteenth century with but little change or

金剛總持以菩薩之姿示現，衣著華美，頭頂氣勢磅礴的高髻，長髮披散肩上，髮髻由一絡髮紮起，其頂有寶珠，稱摩尼寶珠，幼細的捲髮從前額的髮線沿至太陽穴和頸背。身為本初佛，金剛總持頭戴八葉寶冠，冠葉垂直並以寶石裝飾，與一般菩薩只有五片朝上的冠葉形成對比。八葉寶冠象徵佛陀由八正道證悟，不再輪迴，就此不入生死流轉。造像腰圍華美絲緞所織的裝飾性布帶（多提），全身戴臂鐲、手環、腳鍊與一條條長珠鍊等珠寶，以及反映出其尼泊爾起源風格的大型圓耳環，冠飾上的緞帶彷彿微風吹拂在耳邊飄動。

釋迦牟尼佛、阿彌陀佛、藥師佛、毘盧遮那佛（大日如來）等大多數佛的明顯特徵為其肉髻（佛頂），為一種顛頂的隆起，象徵佛陀在修成菩提後智慧的擴展。事實上，肉髻為佛陀獨有的徵相，可用來辨別佛像。而金剛總持自然也有肉髻，然而因其以菩薩形象示現，肉髻藏在髮髻中。

白毫是佛菩薩之一相，為眉間白毛，放出光芒照耀十方法界，但常被誤稱為「第三眼」或種姓標記。雖然在定義上是一撮白毛，但白毫在銅鑲金造像中通常以浮雕或圓形寶石呈現，在本件中為一顆淚珠狀的寶石。由於信徒頻繁的觸摸，佛像白毫和鼻尖的鍍金已被磨到所剩無幾。雕塑的鍍金表面不僅與佛菩薩的身份相稱，更代表佛經中其身上散發的光明。

evolution. The soft folds in the scarf draped over the figure's shoulders and arms and the loose pleats and folds of the garment covering the legs are typical of works produced in the imperial workshops during the Yongle period, as is the careful casting and finishing of the back. In particular, gilt-bronze sculptures produced during the Yongle era are celebrated for their delicacy of detail and the rich colour of their mercury gilding.

The formulaic, six-character inscription reading *Da Ming Yongle nian shi*, which is engraved at the center of the base's flat top and which may be translated "Bestowed [during the] Yongle era [of the] Great Ming", dates this sculpture to the Yongle reign (1403–1424) of the Ming dynasty, a period of great artistic refinement in China. Engraved after casting, inscriptions on such Tibeto-Chinese-style bronzes typically read from left to right, as seen here, and end with the verb *shi*, in this context meaning "bestow", rather than with the verb *zhi*, meaning "made", which is typically seen in the imperial marks of porcelains, lacquers, and other secular arts of the same period.

Now lost, a metal plate, probably of copper or brass, originally covered the hollow sculpture's open base, concealing the interior from view and securing in place the dedicatory objects deposited within at the time of consecration. The metal plate would have rested on the small, relief ledge just inside the base and would have been fixed in place by both friction and red wax. At its center, the base plate likely sported an engraved vishvavajra, or double vajra, perhaps with a stylized lotus blossom at the crossing of the two arms, the design symbolically shielding and protecting the sculpture and its consecratory contents.

The consecration of Buddhist sculptures included an elaborate ritual executed in accordance with canonical texts that describe the process in detail. The most important part of the ritual was the placement of consecratory objects within the sculpture's interior cavity, those objects typically including small paper sutras and prayer scrolls, glass beads, textile fragments, small bronze seals, small sculptures of metal or wood, seeds, and assorted other special goods. Such dedicatory items were believed to enliven the image and accord it religious efficacy; religious in nature, they are seldom dated and rarely include any information that would convey insight into the sculpture's date, place, or other circumstances of manufacture.

The closest counterparts to this superb work are four Yongle-marked, gilt-bronze sculptures of Vajradhara that are in collections in Tibet, including one in Lhasa's Jo khang Temple / gTsug lag khang and three in the collection of the Potala Palace, Lhasa. The present sculpture is virtually identical to the four in Lhasa, though the latter appear slightly different on first inspection as their faces have been cold-painted in gold and thus are matte rather than lustrous and as their lips have been tinted red, their eyes touched in with black and white pigments, and their hair coloured blue with lapis lazuli. On the Himalayan Art Resources website, Jeff Watt, a scholar and a former curator at New York's Rubin Museum, illustrates and describes five additional Chinese, gilt-bronze sculptures of Vajradhara that are now in private collections, that are similar in style to the present Vajradhara, and that, although dating to the fifteenth century, lack imperial inscriptions (object nos. 12441, 23125, 57394, 57396, and 57397).

本件的藏漢風格源於深厚的藝術傳統，可追溯到十一、十二世紀的印度東北部，而後傳至尼泊爾和西藏。元朝（1279–1368）期間尼泊爾風格在中國的興盛，通常視為來自尼泊爾藝術家阿尼哥（1245–1306）的影響，他在1262年由喇嘛八思巴帶領至北京。八思巴為藏傳佛教薩迦派高僧，曾任元朝開朝皇帝忽必烈（1215–1294）的帝師。阿尼哥在蒙古朝廷受重用，任諸工匠總管兼領將作院。

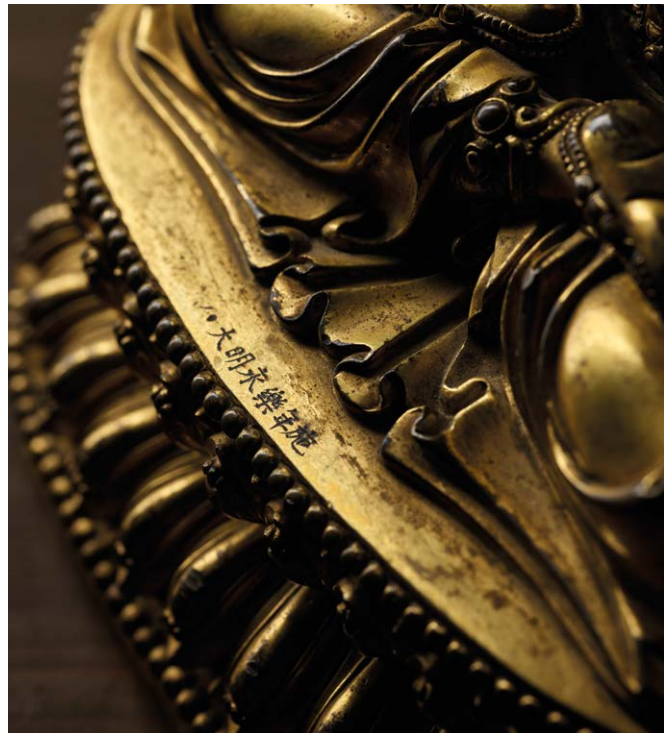
雖然藏傳佛教意象早在元朝即開始出現在漢地藝術中，但西藏對漢傳佛教藝術的影響在明朝（1368–1644），尤其永樂年間（1403–1424）更為深遠，當時朝廷推崇佛教，在世俗事務與宗教上強化與西藏的關係，甚至邀請西藏僧侶到京師北京進行宗教儀式。西藏的影響體現在藝術美感上，從本尊比例優雅、容貌慈祥、珠寶耀眼、手勢精緻、細節豐富細膩以及雙層扁蓮花底座可見一般。儘管西藏對中國十五世紀初（尤其在永樂和宣德（1426–1435）年間）的藝術有很關鍵的影響，藏傳佛教在朝廷之外卻少有信奉，因此大多數此類藝術，如本件永樂刻款所示，很可能皆是為朝廷所製。

受到印度傳統的影響，此尊造像的肩寬腿長、身軀光滑，身穿薄衣並戴手環、臂鐲、腳鍊。與其形成對比的則是源於尼泊爾及西藏傳統的大圓耳環、寬而方的臉形、高顴骨、豐滿的臉頰、雅緻的眉形。除了眾多的綠松石鑲嵌外，瑞士蘇黎世市里特貝格博物館的十四世紀尼泊爾金剛總持像（登錄號Inv.-Nr. BA 21），代表著很可能影響了此金剛總持形象的喜馬拉雅雕塑類型。

永樂年間製作許多這種受尼泊爾西藏風格影響的塑像，一直持續到十五、十六世紀幾乎沒有演變。造像披巾在肩膀和手臂上柔軟的褶皺、蓋在腿上鬆散的褶襖，以及背部的精心鑄造和處理，都常見於永樂年間御用監的作品。尤其是永樂年間的銅鑲金塑像，以精巧的細節和水銀鑲金的鮮豔色澤著稱。

A more distantly related sculpture in New York's Metropolitan Museum of Art (1975.1.1442) depicts Vajradhara seated in a yogic meditation posture and united in ecstatic sexual congress (yab-yum) with Prajnaparamita, his energy consort, or shakti. Though it could be Tibetan, the sculpture is in Yongle style, is thought to be Chinese, and is believed to date to the early fifteenth century. The similarity in style and general appearance of sculptures in Tibeto-Chinese style and those in Sino-Tibetan style illustrates the difficulty in determining the culture of origin of such works, particularly in the absence of an imperial or other inscription. Yab-yum is generally understood to represent the primordial (or mystical) union of Wisdom and Compassion. In Buddhism the masculine form is active, representing the compassion and skillful means (upaya) that must be developed in order to reach Enlightenment. The feminine form is passive and represents Wisdom (Prajna), which is also necessary to achieve Enlightenment. United, the figures symbolize the union necessary to overcome the veils of Maya, the false duality of object and subject.

Stylistically related to the present Vajradhara, a Yongle-marked, gilt-bronze sculpture in the Rietberg Museum, Zurich (Inv.-Nr. BA 22), represents the Bodhisattva Vajrasattva—known in Chinese as Jingang Saduo Pusa—who also holds a vajra and a ghanta but does not cross the hands before the chest; rather, grasping the vajra, Vajrasattva holds his right hand before his chest but holds his left hand with the ghanta at waist level, the arm extended slightly forward. In Vajrayana Buddhism, Vajrasattva is regarded as the Tantric, or Esoteric, aspect of the Bodhisattva Samantabhadra. Though both date to the Yongle period,



Detail of current lot
本拍品細圖

底座平頂中央刻有六字「大明永樂年施」，表示本件是明朝永樂年間（1403-1424）的作品，而永樂年間可謂一段中國藝術的輝煌時期。這種藏漢式青銅器在鑄造後刻款，文字通常如本件般由左向右讀。刻款不使用「製」而採「施」字，意為賞賜，常見於同時期瓷器、漆器等世俗藝術的御款。

本件原有一塊現已迭失的銅或黃銅底板，蓋住空心佛像在底部的開口，隱藏內部，並固定住開光時放在佛像內的裝藏供品。底板原位於底座內部淡淡的凸邊上，以摩擦力和紅蠟固定。底板的中心可能刻有一個金剛杵或十字金剛杵，並在雙杵之間有蓮花圖樣，用來防護佛像及其內聖物。

佛像的開光是依經文詳細記載進行的繁複儀軌。開光最重要的部分則是裝藏，在神像內部放入供品，通常包括小型經紙、咒鬘、琉璃珠、布、小青銅章、金屬或木製的小神像、種子以及其它各種殊勝之物。對信徒來說，這些供品賦予佛像神識與法力，而其宗教性質使佛像上很少會註明日期、地點或其它的製造資訊。

與本件最接近的精美造像，莫過於另四尊位於西藏的永樂款銅鑲金金剛總持，其一藏於拉薩市大昭寺，另三尊位於拉薩市布達拉宮。雖然本件與拉薩四尊看起來幾乎一模一樣，然而後者經細看卻有些許不同：佛像的面部以冷漆塗成金色，呈啞光而非亮面，且唇色上紅，眼睛以黑白上色，頭髮以青金石染藍。在喜馬拉雅藝術資源網站上，紐約魯賓博物館學者和前策展人傑夫·瓦特展示並描述另外五件私人收藏的漢地銅鑲金金剛總持，年代為十五世紀，風格類似於本尊造像但無御款（物件編號 12441、23125、57394、57396 和 57397）。



fig. 1 Sold at Christie's New York, 20 March 2014, lot 1622
圖一 紐約佳士得，2014年3月20日，拍品1622號

hold a vajra and a ghanta, share similar names, and are stylistically and visually akin, the differing positions of the arms indicate that the present Buddha Vajradhara and the Rietberg Museum Bodhisattva Vajrasattva represent different deities with very different powers and meanings and thus must be distinguished one from the other.

The present example is identical in style to a Yongle-marked, gilt-bronze sculpture representing Manjushri in the Metropolitan Museum, New York (2001.59). Although the deities represented differ, the earrings and other jewelry, the figures' backs, and the Nepalese-style bases are virtually identical. A stylistically related, Yongle-marked sculpture representing the Bodhisattva Avalokiteshvara sold at Christie's, New York, on 20 March 2014 (lot 1622)(fig. 1), and another is in the collection of the Museum Rietberg, Zurich. A stylistically kindred Yongle-marked sculpture representing the Seated Bodhisattva Tara in her "Green Manifestation" is in the collection of the Harvard Art Museums (1992.289).

In excellent condition, this impressive gilt-bronze sculpture is one of only five known, Yongle-marked sculptures of Vajradhara; of those five, this is the only one outside of Tibet, making it exceptionally rare. Made in the imperial workshops in Beijing, this sculpture incorporates the finest casting and gilding of the day. With its dazzling jewels, its abundant and meticulously rendered details, and the rich color of its gold, this sculpture perfectly embodies the refinement of the Yongle era; in fact, it is a masterwork of Chinese Buddhist sculpture.

紐約大都會藝術博物館另有一件(1975.1.1442)些許類似的藏品：金剛總持以瑜珈禪坐的姿式與其明妃般若佛母結合雙修的造像。雖然此尊可能出於西藏，從其永樂風格推斷應出自十五世紀初的中原。因藏漢與漢藏造像在風格和整體外觀相似，在缺少御款或其他銘刻的情況下，很難判定出產此類作品的文化。雙修通常視為智慧和慈悲的原始(或密教)結合。在佛教中，男性形式為動，代表為了達到開悟而必須修成的慈悲和方便智；女性形式為靜，代表同樣也是開悟必需的般若智慧。兩尊合而為一，象徵看破主客體虛假二元性的無明面紗所需的結合。

蘇黎世里特貝格博物館有一尊風格與本件相關的永樂款銅鑲金金剛薩埵(Inv.-Nr. BA 22)，雙手同樣持金剛杵與金剛鈴；但不同於本件在胸前交叉，這尊金剛薩埵右手在胸前握金剛杵，左手於腰部持金剛鈴，手臂微向前伸。在金剛乘佛教中，金剛薩埵被視為普賢菩薩的密教化身。雖然這兩尊名號相近，皆為永樂年間且風格、外觀相似的作品，但手臂的不同位置表示，本件金剛總持與里特貝格博物館的金剛薩埵為不同的尊神，具有非常不同的法力和意義，應當分別看待。

本件與紐約大都會博物館的一尊永樂款銅鑲金敏捷文殊菩薩像(2001.59)風格一致。雖為兩不同之尊神，但耳環、珠寶、背部尼泊爾式底座幾乎相同。一尊風格相仿的永樂款觀世音菩薩像於2014年3月20日由紐約佳士得拍出(拍品編號1622)(圖一)，另一尊則藏於蘇黎世里特貝格博物館。麻州劍橋市哈佛大學藝術博物館收有一尊風格類似的永樂款綠度母坐像(1992.289)。

本件銅鑲金造像巧奪天工、保存完好，為已知的五尊永樂金剛總持像之一，也是在西藏以外的唯一一尊，極其珍稀。這尊佛像由北京御作坊所製，融合了當時最頂尖的鑄造和鍍金工法，並以璀璨的珠寶、豐富細緻的細節、華麗的鍍金，完美體現了永樂工藝的巔峰造極，是漢傳佛像的傑作。



THE PROPERTY OF A PRIVATE SWISS COLLECTOR
瑞士私人珍藏

2885

A RARE EARLY-MING GILT-BRONZE FIGURE OF VAJRADHARA

YONGLE INCISED SIX-CHARACTER PRESENTATION MARK AND OF
THE PERIOD (1403-1425)

The figure is seated majestically in *dhyanasana* on a double-lotus base, arms crossed before the chest with a *vajra* held in the right hand and a *ghana* in the left, wearing a long flowing *dhoti* tied at waist, an elaborate necklace across the bare chest, armbands and bracelets. The rounded face is finely cast with a compassionate expression, flanked by pendulous ears wearing floral medallion earrings, under 'an eight-leaf diadem'. The lotus base is incised with the six-character reign mark, *Da Ming Yongle nian shi*, 'Bestowed in the Great Ming Yongle period'.
8½ in. (21.5 cm.) high

HK\$ 5,000,000-8,000,000

US\$ 650,000-1,000,000

PROVENANCE:

Acquired by the current owner from the collection of
Berti Aschmann, Zurich in the 1990s (by repute)

Berti Aschmann is a renowned Buddhist art collector and scholar based in Zurich. She donated her entire collection to the Rietberg Museum, Zurich, where it has been on permanent display since 1995 and forms the core of the Southeast Asian and Chinese Buddhist collection of the museum.

明永樂 鑲金銅金剛總持坐像 「大明永樂年施」刻款

來源:

由現任藏家於1990年代購自蘇黎世Berti Aschmann (傳)

Berti Aschmann女士是一位常駐於蘇黎世的著名佛教藝術藏家及學者。她將其珍藏贈予蘇黎世Rietberg博物館後，自1995年起，即成為該館東南亞藝術及中國佛教藝術的核心館藏。



(mark)





2886

A RARE GILT-BRONZE FIGURE OF BODHISATTVA
MAHASTHAMAPRAPTA

MING DYNASTY, 15TH CENTURY

The *bodhisattva* is shown seated on a lotus base with hands held in *vitarka mudra*, and wearing a tassel-hung beaded necklace and layered robes. The hair is worn in knotted tresses falling across the shoulders and drawn up in a topknot. The foliate crown is centered by an amphora. 15½ in. (39.3 cm.) high, box

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

US\$110,000-150,000

PROVENANCE:

A North American Private Collection, by repute

Sold at Christie's New York, 13-14 September, 2012, lot 1267

The foliate crown of the present figure is centered by an amphora, which identifies the figure as *Bodhisattva Mahasthamaprapta*. The face, especially with the soft brows and the rounded cheeks and chin, resembles several figures dated to the Chenghua period, including lot 2825 in the current sale, a bronze figure of *Manjushri* dated the first year of the Chenghua reign (1465), and a lacquered-wood figure of *Avalokitesvara* dated 10th year of the Chenghua reign (1475) offered at Christie's Hong Kong, 30 November, 2020, lot 3014.

明十五世紀 鑲金銅大勢至菩薩坐像

來源:

北美私人舊藏(傳)

紐約佳士得, 2012年9月13-14日, 拍品1267號



2887

A LARGE BRONZE FIGURE OF AVALOKITESHVARA

MING DYNASTY, 15TH CENTURY

The bodhisattva is shown seated in 'Royal Ease' with the right foot supported on a lotus stem that projects from the front of the double-lotus base. The hands are held in *vitarkamudra* with the left hand held in front of the chest and the right hand resting on the knee, each holding the ends of a lotus stem, extending up the arms to flank the shoulders. The graceful figure wears an elegantly draped *dhoti*, beaded necklaces, armlets, and floral medallion earrings. The face, covered with gold lacquer, is cast with a compassionate expression surmounted by a diadem centered by the image Amitabha Buddha. 20¾ in. (52.6 cm.) high

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

US\$390,000-640,000



PROVENANCE:

A Swiss private collection

Sold at Christie's New York, March 25, 2004, lot 137

明十五世紀 銅觀音坐像

來源:

瑞士私人舊藏

紐約佳士得，2004年3月25日，拍品137號

這是一尊典型的菩薩裝造像，一面二臂。頭戴五花冠，頭頂束高髮髻，余發垂於兩肩，繪帶U字形翻卷，耳下垂飾耳鐙。面容豐滿，眉弓如月，眉間飾白毫，雙目微垂；鼻樑挺直，雙唇棱角分明，嘴角露出一絲和煦的微笑。左手當胸結安慰印，右手置右膝結施與印，雙手皆拈蓮莖。上身帔帛從雙肩繞兩臂內側自然垂下，兩端自台座前飄出，生動自然，給人以絲織物的柔軟質感。胸前垂掛多組珠串式瓔珞，裝飾繁縟精美。腰間束帶上也有聯珠式瓔珞裝飾。下身著長裙，衣紋流暢輕柔。手腕和足部飾有花形釧鐲。半跏趺坐姿，左腿橫盤，右腿下垂，足踩蓮花。身下為雙層束腰式蓮花座，中間束腰較深，豐厚飽滿的蓮瓣由雙層蓮葉承托，整齊排列，工藝精美。這尊觀音體態優美，身型豐腴。身體表面裝飾因為年代久遠、自然磨損或者人為擦拭導致原來的裝飾脫落，露出底銅後自然氧化而表面呈現黑色。《金剛經》云：「凡所有相，皆是虛妄，若見諸相非相，即見如來。」目前市場重鑲金而輕「黑皮佛」的現象，說明了人們重表面而輕本質，這與修行和供奉的本心是相悖的。



2888

A VERY RARE LARGE GILT-LACQUERED BRONZE SEATED FIGURE OF GUANYIN

YUAN-EARLY MING DYNASTY, 14TH CENTURY

The deity is modelled seated in the posture of royal ease, with its hand grasping a separately cast bronze lotus spray. The round face with eyes downcast and framed with pendulous ears, the hair swept-up in a topknot underneath the cowl, wearing a loosely fitted robe gathered below the bare chest adorned with fine jewellery chains radiating from a central medallion depicting a fierce dragon.

Figure: 29 in. (73.5 cm.) high;

33 $\frac{3}{4}$ in. (84.7 cm.) high overall with lacquered wood stand

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

US\$360,000-450,000

PROVENANCE:

A Taiwanese private collection, acquired in Hong Kong circa 1980s (by repute)

The current bronze Guanyin is cast in an unusual style with very high forehead, slanted eyes and thin pursed lips. The dragon pendant around the neck is also an attribute that is rarely seen on Guanyin figures. There is a gilt-bronze figure of Marichi in the Hall of Gilt-Bronze Sculptures in the Dinosaur Museum in Fenglu, Yunnan, which has very similar facial features and also wears a similar dragon pendant. Marichi was adapted from Buddhism to the Daoist pantheon as the goddess Doumu, and is here cast in the Daoist style wearing a Chinese robe and chainmail. Guanyin also regularly appears in Daoist temples, and it is likely that the current Guanyin was commissioned around the same time in Yunnan area to be displayed in a Daoist Temple, hence the unusual attributes.

元/明初 十四世紀 漆金銅觀音坐像

來源:

台灣私人珍藏，約1980年代購於香港（傳）

此尊觀音造像風格特殊，臉相與一般所見觀音略有不同，額頭極高，鳳眼細長，薄唇緊抿。尤其頸上所掛龍紋鎖片極少在觀音造像上出現。雲南祿封恐龍博物館的金銅造像廳中藏有一件鑲金銅摩利支天像，其開臉與本尊非常相似，也佩戴著龍紋鎖片。摩利支天是佛教神祇，傳到中土後受到道教信徒供養，成為道教重要的斗姆元君。這尊摩利支天便是以道教風格鑄造，穿著漢服盔甲。觀音也是道觀中常供奉的佛教神祇，或許此尊觀音便是在雲南地區鑄造，供奉在道觀裏的造像，因此佩戴罕見的龍紋鎖片。





2889

A RARE AND EXCEEDINGLY FINE PARCEL-GILT BRONZE
FIGURE OF VAJRABHAIRAVA AND VAJRA VETALI

TIBET, 18TH CENTURY

The wrathful nine-headed, thirty-four-armed Vajrabhairava, finely cast in several parts, strides in *alidhasana* atop geese, bulls, and prostrated figures over a double-lotus base. His subsidiary arms, separately cast and dovetailed, hold numerous attributes. His primary hands are wrapped around his consort Vajra Vetali in an intimate embrace. On his back, there is a painted flayed elephant skin. The Vajrabhairava is detachable from the base. The sealed base is incised with a double-*vajra*.

10 in. (25.2 cm) high

HK\$5,800,000-7,500,000

US\$750,000-960,000

PROVENANCE:

Sold at Christie's New York, 17 September 2003, lot 82
Gallery Koller, Zurich, 2007

LITERATURE:

Oriental Art, September 2007, vol. 38, no. 6, p. 53

西藏 十八世紀 局部鑲金銅大威德金剛像

來源:

紐約佳士得，2003年9月17日，拍品82號
Gallery Koller，蘇黎世，2007年

出版:

《Oriental Art》，2007年9月，38集，6號，頁53



(base 底部)



X-Ray of the base, showing consecrated scrolls within
由底部X光片可見內部裝藏經卷



2889 Continued

The present figure represents the ferocious, thirty-four-armed form of the deity Vajrabhairava, a manifestation of the *bodhisattva* Manjusri, with his consort, Vajra Vetali. Vajrabhairava is one of the principle meditational deities in the Gelug sect of Tibetan Buddhism, which from the 17th century was the dominant religious power in Tibet. The Qing emperors maintained direct links with the dignitaries of the Gelug sect, including the Dalai and Panchen Lamas, and propagated this form of Buddhism within China itself, sponsoring the lavish construction of numerous temples in and around the capital of Beijing. In the 18th century, the Qianlong Emperor promoted himself as a manifestation of Manjusri as well, underlining his wisdom, compassion, and spiritual transcendence. Images of Vajrabhairava, therefore, carried both a religious and political weight, fulfilling their role within Gelug worship and practice, while simultaneously promoting the lineage of the Emperor. As such, and in view of the exquisite casting quality, the present bronze is most likely to have been a special commission sent as a gift to the Qianlong Emperor.

Exquisitely cast in several parts, this bronze depicts Vajrabhairava standing in *alidhasana* atop geese, bulls, and prostrated figures over a raised double-lotus base. His primary buffalo face is surmounted by tiers of wrathful heads and a diadem of flaming hair. He holds a curved knife and skull cup in his lower hands, while the rest of his hands, each holding an implement, radiate at his sides. Vajra Vetali stands with one leg wrapped around his waist, back arched and arms raised holding a curved knife and skull cup in her hands. Both figures are adorned with beaded jewelry and skull crowns, a garland suspending severed heads, and in between there is a flayed elephant skin on the reverse.

Following the Pala tradition of masterful non-gilt bronze work, this sculpture retains a rich dark brown patina overall, and is characteristic of Lamaist sculpture from the Qing dynasty. Fully realised and exceptionally cast, this work is among the finest sculptural figures of its kind.

Examples of similar modelling and construction are seen in important museum collections and auctions. Compare with a related work of larger size (36.8 cm.) and similar raised lotus base in the collection of Detroit Institute of Arts (acc.no.2018.69). See also a 17th century example with nearly identical iconography was gifted to the Los Angeles County



fig. 1 Sold at Christie's New York,
18 March 2015, lot 423
圖一 紐約佳士得, 2015年3月18日, 拍品423號

Museum of Art by Christian Humann (M.76.143), see P. Pal, *Art of Tibet*, 1983, p.105, pl.41 and pp.216-217, fig.S28. A closely related figure of similar size, style and dating was sold at Christie's New York, 18 March 2015, lot 4023 (fig. 1) Another comparable but larger (34.3cm.) example dated to Qianlong period was sold at Christie's New York, 15-16 March 2015, lot 3214 (fig. 2).

大威德金剛, 梵語稱「閻曼達嘜」, 漢語可稱為大威德明王, 亦可直稱閻魔敵, 藏密認為祂是文殊菩薩之憤怒相的化身。「威」表示降伏惡魔的威猛力量, 「德」則代表智慧摧破煩惱業障, 為五大明王之一, 也是藏傳佛教尊奉的主要本尊之一。文殊菩薩是宗喀巴的本尊, 因此大威德金剛像在宗喀巴創立的格魯派受到極大的尊崇。格魯派在漢地稱為黃教, 至十七世紀, 已經成為西藏地區最有影響力的派別, 並在後來受到清廷的扶持。

藏傳佛教稱清朝皇帝為文殊皇帝, 乾隆皇帝更是利用文殊菩薩化身, 以政教合一方式對西藏地區進行統治。他對藏傳佛教格魯派尤其扶持, 並以「興黃教即所以安眾蒙古」這一根本治國方略的繼承、延續和發展而維護了帝國的大一統; 因雍正皇帝篤信佛教, 乾隆皇帝年幼時便成長在濃厚的佛教氛圍中, 從小就跪受密法。至乾隆一朝, 清宮內外, 大小佛堂不計其數, 以供帝王隨時禮佛修法。此時清宮內務府造辦處、中正殿念經處以及西藏僧俗領袖製作或進貢了大量佛像、唐卡、法器, 此尊大威德金剛既是典型一例。

此尊大威德金剛工藝精湛, 鑄造精良, 體現出典型的十八世紀漢藏風格的同時, 又迎合了清代宮廷的審美, 其渾圓的蓮瓣以及對主尊氣勢恢弘的表現手法, 皆是清代宮廷與西藏宗教藝術相互影響的典型例證。大威德金剛像見於重要博物館珍藏與拍賣市場。美國底特律美術館藏一件稍大(36.8公分)的十八世紀銅鑲金大威德金剛像, 館藏編號 2018.69, 尤其造像底座與本尊類似; 亦可參考美國洛杉磯郡立美術館藏一尊銅鑲金十七世紀例。

一尊非常近似、尺寸相若的西藏十八世紀大威德金剛例, 同為沒有鑲金, 拍賣於紐約佳士得, 2015年3月18日, 拍品編號4023 (圖一); 另一尊尺寸較此尊稍大, 定年清乾隆, 拍賣於紐約佳士得, 2015年3月15-16日, 拍品編號3214 (圖二)。



fig. 2 Sold at Christie's New York,
15-16 March 2015, lot 3214
圖二 紐約佳士得, 2015年3月15-16日, 拍品3214號



Another View (另一面)



(another view 另一面)

2890

A MAGNIFICENT IMPERIAL POLYCHROME SANDALWOOD FIGURE OF CHAKRASAMVARA AND VAJRAVARAHI

KANGXI PERIOD (1662-1722)

Each deity is modelled in *yabyum* over prostrated figures upon a lotus base, the multi-headed Chakrasamvara is painted with a dark blue body and faces in red, gold, white and blue, gazing down at his consort in red; his multiple arms radiating around him in different mudras, a garland of skulls hung at his waist, and an elephant skin draped at his back.

23% in. (60 cm.) high

HK\$3,800,000-5,500,000

US\$490,000-700,000

EXHIBITED:

Roemer- und Pelizaeus-Museum Hildesheim, *Schätze für den Kaiser – Meisterwerke chinesischer Kunst (1368–1911)*, Hildesheim, 21 November 2015–4 December 2016, Catalogue pl. 4

LITERATURE:

Jacques Van Goidsenhoven, *Art Lamaïque : Art des Dieux*, Brussels, 1970, p. 122–123

清康熙 御製檀木胎彩繪勝樂金剛像

展覽:

羅默和佩利措伊斯博物館,《皇宮遺珍:中國明清宮廷藝術展》,德國希爾德斯海姆,2015年11月21日–2016年12月4日,圖錄圖版4

出版:

Jacques Van Goidsenhoven,《Art Lamaïque : Art des Dieux》,布魯塞爾,1970年,頁122–123





2890 Continued

This majestic figure of Chakrasamvara, measuring 60 cm. high, is a rare example of large wood Buddhist sculptures made for the imperial court during the early Qing dynasty. The impressive size, intricate details and rich colours reveal the finest workmanship seen only on Imperial works of art. The elaborate lotus petals, richly layered and enclosing scroll motifs, can be seen on some Kangxi Buddhist figures as well, such as the famous figure of Avalokitesvara Shadakshari, commissioned by the Kangxi Emperor for his grandmother the Empress Dowager Xiaozhuang in 1697, now in the collection of the Palace Museum. The Kangxi Emperor, under the influence of his beloved grandmother, was a devout follower of Tibetan Buddhism, and established the Office for the Recitation of Sutras inside the Hall of Central Uprightness in 1697, an institution devoted to Tibetan Buddhist affairs specifically.

Chakrasamvara is the primary meditation deity of the various Kagyu Schools of Tibetan Buddhism, and together with Guhyasamāja and Yanmāntaka, form the three most important deities of the Gelug School. Chakrasamvara has many manifestations, including that of a single face with two arms, and a single face with four arms. However a number of large-sized figures of Chakrasamvara preserved in Qing imperial temples or palaces are represented with four faces and twelve arms, just like the current figure. The Pule Temple in the Chengde Summer Palace, for example, houses an enormous bronze figure of Chakrasamvara measuring 250 cm. high, which has a similar pose as the current figure. Yuhuage (Pavilion of Raining Flowers), the Buddhist temple inside the Forbidden City, preserves another figure of Chakrasamvara, similarly standing in yabyum embracing his consort with multiple arms and faces.

The current figure was first illustrated in the publication *Art Lamaïque : Art des Dieux* in 1970. In the same catalogue, there is a polychrome wood figure of the deity Guhyasamāja of very similar size, style and technique (pls. v7-v9), suggesting they were likely made in the same period, possibly together with the deity Yanmāntaka, as a group of three.

勝樂金剛四面十二臂，藍色身，每面三目，正面為深藍色，右面為黃色，左面為白色，背後一面為紅色，正二手施金剛吽迦羅印，腳踏威羅瓦及黑夜女神，頭戴骷髏冠，腰繫人頭瓔珞，背披象皮，抱明妃金剛亥母，明妃腿盤繞本尊腰間，足下蓮花座。

本造像尺寸碩大，造型華貴堂皇，尤其是飽滿立體的蓮瓣座，盡顯清代宮廷風格。蓮瓣內外雙層，瓣尖具三個卷雲紋，兩側有祥雲牙子作裝飾，極為精美。康熙御製佛教造像中也見類似蓮瓣，如故宮博物院藏一尊康熙二十五年（1686），康熙帝為其祖母孝莊太皇太后所造的四臂觀音像，蓮座上蓮瓣的形制與本造像接近。康熙帝及其祖母孝莊太后虔誠禮佛，信奉藏傳佛教。康熙三十六年（1697年），特設中正殿念經處，處理宮中佛教事務，可見帝王禮佛之心。

勝樂金剛又稱上樂金剛，是藏密無上瑜伽部母續的本尊，也是藏密無上瑜伽修法中尊奉的五大本尊之一。勝樂金剛造型多變，包括一面二臂、一面四臂、四面十二臂等；清宮供奉之大型勝樂金剛像，多見四面十二臂造型，如承德避暑山莊普樂寺旭光閣供奉一尊高250公分的大型銅勝樂金剛像，造型與本造像相似；另外紫禁城雨花閣第四層中龕供奉的一尊銅合金勝樂金剛雙身像，亦是同類的四面十二臂造型。

本造像最早發布於1970年的出版《Art Lamaïque: Art des Dieux》，該圖錄另有一尊白壇木胎彩繪密集金剛像（見圖錄圖v7-v9），兩尊造像無論材質、風格、製作技術或尺寸，均非常接近，很有可能與另一尊大威德金剛像原為三尊一組的組合，代表藏傳佛教格魯派三位最重要的本尊神。



SACRED OFFERINGS: A PAIR OF GILT-BRONZE LUOHAN FIGURES

The current pair of gilt bronze luohan is masterfully cast and of notably large size in the form of two youthful monks, one wearing an Indian-style robe exposing the right shoulder, the other a Chinese-style robe with a right-hand opening, both sitting with legs pendant in a relaxed pose. They are inscribed with the characters 'zuo si (left four)' and 'you si (right four)' respectively, probably indicating their positions when displayed in a temple. However, no manufacture dates are inscribed, and some exploration is required to ascertain their age.

Although the origin of luohan can be traced to the *arhats* in Indian scriptures, *arhats* were not objects of devotion in ancient India. The cult of luohan and its artistic representation is therefore indigenous to China, a by-product of Buddhism's long history of Sinicization. Xuanzang's translation of *Nandimitravadana* in 654, a scripture dedicated to the Sixteen *Arhats* (Luohan), provided the theological foundation for the cult of luohan as well as the basis for their artistic representations, which took shape in the late Tang/Five-Dynasties periods. Although there are depictions of monks in Tang cave sculptures, the earliest depiction of the Sixteen Luohan as prescribed in *Nandimitravadana* is found in the Yanxia Cave in Hangzhou (fig. 1), dated to 953 in the Wuyue Kingdom period. Apart from the Sixteen Luohan in the scripture, two more figures were added: Nandimitra, the author of *Nandimitravadana*, and another unnamed figure, possibly Xuanzang. This set could also be considered the earliest depiction of the 'Eighteen Luohan', a composition not rooted in any Buddhist scriptures but gained popularity from Song period onwards. A small gilt bronze figure of luohan excavated at the base of Huiguang Pagoda in Ruian in 1966 is one of the earliest examples of bronze luohan in this period.

The worship of luohan reached its zenith in the Song period, when stories of miraculous events associated with luohan were widespread and propagated by the literati class. From the imperial family to laymen, all were participating in the worship, and Su Shi was the most famous amongst them. His grandfather on his mother's side, Cheng Wenyong, was said to have received generous help from sixteen monks, who he believed to be the Sixteen Luohan in disguise, when he suffered crippling adversity at one point in his life. Thereafter, he

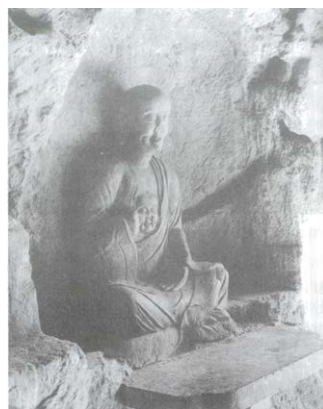


fig. 1 Stone Arhat, circa AD 935, Wuyue Kingdom, Five Dynasties and Ten Kingdoms.
Yanxia Cave, Hangzhou
圖一 吳越廣順三年(953)
羅漢石像杭州煙霞洞

頂禮虔心 — 鎏金銅羅漢造像一對

此對鎏金銅羅漢像製作精美，體型碩大，形象是兩位少年童顏的僧人，一位穿袒露右肩的印度式袈裟，其右小腿後側刻有「右四」銘文，一位則穿著右袒的漢式僧袍，垂足裙坐，姿態閑適，氣度雍容，其左小腿後側刻有「左四」銘文。雖然他們分別刻有標示位置的銘文，但是并無紀年，它們的製作年代為何，值得探討。

羅漢信仰雖源於古印度經典，然古印度尚未見到明確的羅漢造像，因此，羅漢信仰基本上可以視為佛教漢化過程中產生的本土信仰，而其造像藝術也發源於中國。唐永徽

五年(654)玄奘譯出《法住記》，此經專說十六大羅漢，羅漢信仰及其造像藝術自此於中國扎根，逐漸於晚唐/五代時期成形。雖然唐代石窟中便出現僧侶的形象，但現存最早，以《法住記》中的十六羅漢為主題的造像實例便是建造於吳越廣順三年(953)的杭州煙霞洞十六羅漢像(圖一)。這是由吳越國吳延爽發願所造，在《法住記》的十六羅漢基礎上添加了一尊慶友尊者(Nandimitra，即《法住記》作者)和一尊不具名的羅漢，所以也可視為現存最早的十八羅漢實例。1966年瑞安慧光塔曾出土一件吳越國金銅持經羅漢立像，是早期銅羅漢像的一件實例。





fig. 2 Bronze Arhat, Northern Song dynasty.
Xiangguo Temple, Kaifeng
圖二 北宋鑄銅羅漢像·開封相國寺

organized four large-scale ceremonies of luohan worship every year to commemorate them. When Su Shi was demoted and banished to Hainan Island, he remembered his grandfather's story, and visited a local luohan temple to pay his respects. He offered his calligraphy to the temple and also composed four poems in praise of luohan. Later, he acquired a painting of the Eighteen Luohan by Zhang Xuan of Five Dynasties, and sent it as a gift to his brother Su Che. There are a wide range of subjects for which people offer their prayers to luohan in the Song Dynasty: prayers concerning the weather (rain); health, longevity; success in examination and officialdom; and prayers for the dead – almost every aspect of one's life was touched by the worship of luohan.

The translation of *Nandimitravadana* heralded the start of luohan image making, but the scripture did not provide any description of their appearances or characteristics, resulting in very free and diverse styles full of creativity. The starting point for the luohan imagery is normally a senior, virtuous monk with either an Indian or a Chinese appearance. There are two distinctive types: those following painter Guan Xiu, also called 'Chanyue Style' (Chanyue is Guan Xiu's sobriquet), are painted with caricatured, archaic, Indian-inspired appearances; those following painter Li Gonglin, also called 'Longmian Style' (Li Gonglin resides in Mt. Longmian), are more naturalistic and depicted in a lifelike setting. These two styles and their variations, incorporating the descriptions given in Su Shi's poems, became the basis for luohan imagery from Northern Song onwards, and is one of the most important genres in Chinese Buddhist art. The most celebrated Song sculptures of *luohan* are the Eighteen Luohan found in Chongqing Temple in Shaanxi dated to 1079, and the 27 figures

of luohan in the Lingyan Temple in Shandong dated to 1066. Their lifelike features and distinctive characters are the hallmarks of the naturalistic style of Song sculptures. Very few Song Dynasty bronze examples of luohan remain, the most notable being the four examples in the Xiangguo Temple in Kaifeng (fig. 2). They were allegedly part of a set of Five Hundred Luohan, all destroyed in 1927 apart from these four, which also show a naturalistic and unadorned style.

In the Yuan and Ming periods, Tibetan Buddhism became the adopted religion for the Imperial families. Although luohan worship exists within Tibetan Buddhism, it did not appear until after 15th century, when the Kashmiri scholar Sakya Rishi translated the text *Offerings to the Sixteen Arhats*. This text differs from *Nandimitravadana* in its accounts of the Sixteen *Arhats*: 1. The order of the *arhats* is different; 2. Two of the *arhats*' names are different, namely: Nakula (Chinese) versus Bakula (Tibetan); Subinda (Chinese) versus Abhedya (Tibetan). Furthermore, in the *Offerings*, the appearances of the *arhats* are noted in detail. For example, Bakula is described to be holding a shrew in his hands; Rahula is described to be holding a crown etc. These attributes were not seen in Chinese depictions of luohan prior to the 15th century. Currently there are no sculptures of the Sixteen Luohan that can be accurately dated to the Yuan period, but from paintings dated to the turn of 13th/14th century, it appears that the images of luohan follow closely the Chinese tradition of previous periods and were not influenced by 15th century Tibetan scripture.

Images of luohan from the early Ming imperial court look significantly different. Two examples of early Ming gilt bronze luohan were sold by Christie's Hong Kong, one on 24 October, 1993, lot 524 (fig. 3); the other on 30 October, 1994, lot 390 (fig. 4). The '93 luohan holds a shrew in his left hand, and very clearly depicts Bakula as described in the Tibetan texts. The '94 figure holds two gold earrings, and matches the description of Kalika in the text. These two figures and another one of Gopaka (holding a book in his hand), in the collection of Victoria & Albert Museum, most likely came from the same set, and are inscribed with the characters *dong di yi* (first on the east), *xi di si* (fourth on the west) and *dong di qi* (seventh on the east) respectively, probably indicating their positions when displayed in the temple. The iconography of these three figures follow closely the descriptions in Tibetan texts, and differ in style from the naturalistic and dynamic modelling of earlier examples with their regal, composed and restrained manner. Similarly, the current pair of luohan are also inscribed with the characters *zuo si* (left four) and *you si* (right four), probably indicating their positions. The casting style compares very well to early Ming imperial figures, and they probably were holding attributes in their hands originally, which would have helped to identify them. Notably, the way the folds of the fabric is depicted on the Indian-style robe, with rhythmic diagonal lines and a triangular-shaped fold around the collar, can also be seen on Yongle period gilt bronze figures of Buddha. This pair of luohan is cast in similar style to the gilt bronze luohan in the Tsz Shan Monastery Buddhist Art Museum (fig. 5), purchased from Christie's Hong Kong, 30 November 2016, lot 3233). These luohan figures were probably made around the same period for an important imperial Tibetan Buddhist monastery, and are rare and important examples of this genre.



宋代是羅漢信仰的鼎盛時期，由於各種關於羅漢的靈應故事透過文士名宦的記載宣揚，使得上從帝王，下至庶人，無不虔誠敬事供養。其中最著名的便是蘇軾。他的外祖父程文應曾落難受到十六個僧侶的救濟，文應認為這十六位僧侶便是十六羅漢化身，因此每年舉辦四個大型的羅漢供會供養之。蘇軾自己被貶至海南島時，想起外祖父當日落難情景，便到當地的五百羅漢堂禮拜，並為之題字，先後寫下四篇關於羅漢的贊頌。他又在海南島當地獲得五代張玄畫的十八羅漢像，送給弟弟蘇轍供養祈福。宋人供養羅漢時的祈願包含很廣，大至天象的祈晴，祈雨，小及個人祈求現世的平安康健，長壽，登科及第，乃至於追薦亡者等，可以看出宋代羅漢信仰深入宋人生活的各個層面。

雖然《法住記》問世後，各種以羅漢為題材的作品便開始出現，但是經典中並無羅漢圖像特徵的記載，因此造像風格自由多變，極富創作力。這時期羅漢形象常以高僧大德為模樣塑造，其形貌粗略可分為梵漢兩類，形成了兩種藝術風格：以貫休為代表的「禪月樣」以梵貌奇古為造型特徵；以李公麟為代表的「龍眠樣」則為世態相，向世俗化，生活化發展，比較自然寫實。北宋以後的羅漢藝術大致在這兩種風格的基本上演繹發揮，再以蘇軾《十八羅漢禮贊》的文字敘述為輔佐，成為重要的佛教美術主題。宋代羅漢雕塑以陝西崇慶寺北宋元豐二年（1079）的十八羅漢像及山東靈岩寺北宋治平三年（1066）的二十七尊羅漢為代表。他們舉止神態生動逼真，個性鮮明，充分表達出



fig. 3 Sold at Christie's Hong Kong,
24 October 1993, lot 543
圖三 香港佳士得，1993年10月24日，拍品543號



fig. 4 Sold at Christie's Hong Kong,
30 October 1994, lot 390
圖四 香港佳士得，1994年10月30日，拍品390號



fig. 5 Sold at Christie's Hong Kong,
30 November 2016, lot 3233
圖五 香港佳士得，2016年11月30日，拍品3233號

宋代羅漢雕塑自然寫實的風格。宋代鑄銅羅漢實例非常少見，開封相國寺存四例北宋時期鑄銅羅漢（圖二），據傳本為五百羅漢，民國十六年遭到破壞，目前只剩此四尊，可以看出其造像風格也以自然樸實為主。

進入元明時代，藏傳佛教成為皇家的主要信仰，雖然藏傳佛教也供養羅漢，但是藏文經典裏對十六羅漢的描述源於十五世紀克什米爾學者釋迦西日所著《十六羅漢禮供》，與《法住記》的描述有出入：1.十六羅漢的排列順序不同；2.有兩位羅漢的名字不一樣：諾矩羅（漢）/巴古拉（藏）；蘇頻陀（漢）/阿秘特（藏）。藏文典籍裏也對羅漢形象有比較詳細的特徵描寫。如巴古拉在經典描述中手抱貓鼬；羅怛羅雙手捧王冠等，這都是前朝的漢傳形象所未見的。目前還未見到能確實定年為元代的十六羅漢塑像，但是從一些宋元之際傳世的羅漢畫中可見元代的羅漢形象應該還是以之前的漢傳形象為主，未受到十五世紀藏傳典籍的影響。

明初出現的宮廷羅漢造像則明顯的風格丕變。佳士得香港曾賣出兩件明初的鑲金銅羅漢像，一件是1993年

10月24日，拍品543號（圖三），一件是1994年10月30日，拍品390號（圖四）。93年的這尊羅漢左手抱著貓鼬，明顯是藏文典籍所記載巴古拉尊者形象；而94年這尊手拿金耳環，則符合典籍裏迦里迦尊者的形象。這兩件與維多利亞亞伯特博物館藏的鑲金銅戒博迦尊者（手持經書）應該原是一套，這三件造像分別刻有東第一（巴古拉），西第四（迦里迦）及東第七（戒博迦）字樣，應該是標明他們擺放的位置。這三尊羅漢像的造像遵循西藏典籍的描述，風格也與前朝羅漢自由寫實的風格不同，充滿宮廷佛造像的華貴，拘謹，內斂之氣。無獨有偶，本次上拍的兩件羅漢也同樣刻著「左四」，「右四」等標示位置的字樣，鑄造風格也與明初宮廷造像的風格一致，他們的手中應該本來各持能辨別身份的法器，只是現在已經佚失。其中一位袒露右肩的尊者，其衣袍的處理方式非常類似永樂時期釋迦牟尼佛上所見的衣袍，尤其領口三角形的衣褶處理是此時期的特徵，值得注意。這兩件羅漢與慈山寺所藏一件羅漢坐像（圖五，購於香港佳士得2016年11月30日，拍品3233號）風格頗有相似之處，應該是同一時期的宮廷精品，都是為重要的皇家藏傳佛寺特別定製的，是難得一見的重要造像。



PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION
顯赫美國珍藏

2891

AN EXCEEDINGLY RARE PAIR
OF GILT-BRONZE SEATED
LUOHAN FIGURES

YUAN-EARLY MING DYNASTY,
13TH-15TH CENTURY

Each figure is superbly cast, one wearing a monastic robe crossed at the chest and secured above the waist with a bowed drawstring and falling in naturalistic folds around the protruding feet, the hands raised in *abhaya* and *varada mudras*, the face with a calm and serene expression, the interior is inscribed *zuo si*, 'left four'. The other with a more pronounced cranium, wearing long robes ranging from one shoulder and wound around the upper waist leaving the chest bare, the hands in similar mudras, the interior inscribed *you si*, 'right four'.
33¼ in. (85 cm) and 33½ in. (87.6 cm.) high, respectively (2)

HK\$ 12,000,000-18,000,000

US\$ 1,600,000-2,300,000

PROVENANCE:

Offered at Christie's Hong Kong,
29 September 1992, lot 896
A & J Speelman Ltd. Oriental Art, London,
1 April 1998

元/明初 鑲金銅羅漢坐像一對

來源:

拍賣於香港佳士得，1992年9月29日，
拍品896號

A & J Speelman Ltd. Oriental Art，
倫敦，1998年4月1日





△2892

A RARE FOUR-SIDED STONE BUDDHIST STELE

TANG DYNASTY, XIANHENG REIGN (AD 670-674)

One side is carved with Buddha Shakyamuni seated on a lotus throne within a niche, with his right hand raised in *abhaya mudra* and his head backed by a nimbus. He is flanked by his two disciples, Ananda and Kashyapa, as well as a pair of *bodhisattvas* and *dvarapalas*. Below the Buddha crouches a dwarf and a pair of lions, and below that there is a band of seated Buddhas. Set above the lintel of the niche is a stupa with a reliquary vase at center flanked by a pair of *apsaras* flying with streaming ribbons. The reverse is carved with Maitreya Buddha at the centre, his feet resting on diminutive lotus blossoms, flanked by devotees and *bodhisattvas*, with lions below, all set within a niche below the canopy of a large Bodhi Tree. The narrow sides are carved with seated Buddhas within niches. All four sides are carved with inscriptions, including parts of the Heart Sutra, names of donors and a portion of a date possibly corresponding to the Xianheng reign (AD 670-674) of the Gaozong Emperor of the Tang dynasty. 26¼ in. (66.8 cm.) high, wood stand, Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

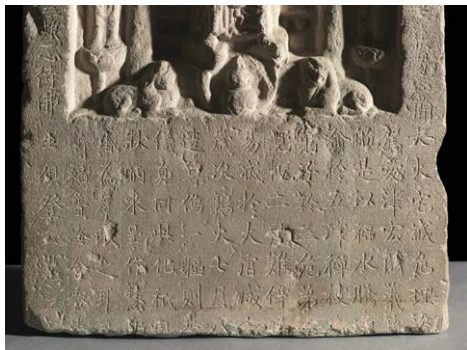
Fujita Museum, Osaka, acquired prior to 1940
Sold at Christie's New York, *Important Chinese Art from the Fujita Museum*, 15 March 2017, lot 530

EXHIBITED:

Osaka, Fujita Museum, *Chinese Painting and Scholars Objects Exhibition*, Spring, 1983
Osaka Municipal Museum, *Chinese Buddhist Stone Sculpture: Veneration of the Sublime*, 1995, 10th October-26th November 1995

LITERATURE:

Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, nos. 209-212
Chinese Buddhist Stone Sculpture: Veneration of the Sublime, Osaka Municipal Museum, 1995, p. 124, no. 146
Sun Di, *Zhongguo liu shi hai fo jiao xiang zong he tu mu* (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections), vol. 6, Beijing, 2005, no. 1200



(inscription 銘文)

唐咸亨(公元670-674年) 石灰岩雕四面造像碑

來源:

大阪藤田美術館舊藏,入藏於1940年前
宗器寶繪一 藤田美術館藏中國古代藝術珍品,紐約佳士得, 2017年3月15日,拍品530號

展覽:

大阪市立美術館,《中国の石仏: 莊嚴なる祈り》,1995年10月10日至11月26日
大阪,藤田美術館,《中國繪畫と文房具》,1983年春

出版:

《藤田美術館名品圖録》,藤田美術館,東京,1972年,編號209-212
《中国の石仏: 莊嚴なる祈り》,大阪市立美術館,1995年,124頁,編號146
孫迪,《中國流失海外佛教造像總合圖録》,第6卷,北京,2005年,1200頁

石灰岩製,碑四面開龕造像。碑首刻寶塔,兩側刻飛天於祥雲之上,碑陽開一帷幕華飾龕,內浮雕以跏趺坐佛為主尊的一鋪七尊造像,龕左右刻發願文及造像人題名,主龕下開四小龕,各雕坐佛於蓮花座上,小龕下方刻有《般若波羅蜜多心經》。碑陰上刻菩提樹,中央開龕,內浮雕以彌勒佛坐像為主尊的五尊像,龕左右刻發願文及造像人題名「佛弟子賈行」,下方刻題記有「大唐咸亨歲次鶉火七月」紀年。碑兩側各開三小龕雕坐佛於蓮花座上。

唐代有咸亨、咸通兩個帶咸字的年號,此通造像碑為初唐風格,當為唐高宗李治咸亨年間(670-674年)所作。值得一提的是,碑陽下方所刻《般若波羅蜜多心經》為三藏法師玄奘(602-664年)譯本。作此碑時去玄奘法師新譯《心經》不過二十餘年,而其已有取代姚秦鳩摩羅什(344-413年)舊譯本之勢,可見影響之大。玄奘法師譯本《心經》直到今天都是流通最廣的版本,而此通造像作為鑄刻有這一版本《心經》的早期實例殊為難得。



(back view 背面)



2893

A VERY RARE BRONZE FIGURE OF
XIANGLONG LUOHAN

SONG-YUAN DYNASTY, 13-14TH CENTURY

The luohan is cast seated with his legs pendant; his left hand is holding an alms bowl with a coiled dragon on top, and his right arm is raised, holding a pearl in his right hand. The slightly tilted head looks towards his left hand; his face cast with exaggerated facial features with a broad, hooked nose and large bulging eyes under flame-like eyebrows. He is wearing an Indian-style robe exposing his right shoulder and large rotund belly. The lower half of the robe gathers in swirling folds around the knees and terminates in curling edges, and is decorated with a band of incised clouds around the collar and a four-clawed dragon in the lower central recess. It is inscribed on the lower back with a dedication 'xinshi Ma Yang tong qi Yushi zhuzao' (cast by devotee Ma Yang and his wife nee Yu).
29½ in. (75 cm.) high

HK\$3,500,000-5,000,000

US\$450,000-640,000

PROVENANCE:

A private collection, Taipei, acquired in 2003 (by repute)

EXHIBITED:

Footsteps of The Buddha, Sotheby's New York, 3-23 September 2013, Catalogue, no. 9

宋/元 銅降龍羅漢像

銘款：信士馬洋同妻余氏鑄造

來源：

台北私人舊藏，2003年入藏（傳）

展覽：

《Footsteps of The Buddha》，紐約蘇富比，2013年9月3-23日，圖錄圖版9號



(inscription 銘文)

The current figure of luohan is holding an alms bowl with a coiled dragon on top in his left hand, while in his raised right hand he is holding a pearl, as if taunting the dragon with it. These attributes help to identify him as the seventeenth of the Eighteen Luohan: Xianglong Luohan (Dragon-taming Luohan). It is cast in a very eccentric and animated style that is the hallmark of early Luohan sculptures.

The identity of Xianglong Luohan is disputable, since it is not rooted in Buddhist scripture, and was added to the Sixteen Luohan prescribed in *Nandimitravadana* by Chinese worshippers. Su Shi identifies him as Nandimitra, the author of *Nandimitravadana*, while monk Zhipan in the Southern Song Dynasty argues that he is Mahakasyapa, one of the principle disciples of Buddha Sakyamuni, an identification later adopted by the Qianlong Emperor in the 18th century. Although Xianglong Luohan is not recorded in Buddhist scriptures, the story of a dragon-taming monk can be traced back to Sakyamuni himself, as he was said to have performed a miraculous act of taming a dragon (naga, also 'serpent') and confining it in his alms bowl when he tried to convert the nonbeliever Uruvilakasyapa.

此尊羅漢左手持鉢，其上蟠一龍，右手高舉持一珠子，似乎以之與龍相戲，據此推測其為十八羅漢中的第十七尊者 - 降龍羅漢。鑄造風格生動特異而古意盎然，具有早期銅造像的特徵。降龍羅漢其人為何，佛經中未有記載，而為中土信眾於《法住記》所記載十六羅漢上，附會而得，因此歷來各家看法不一。蘇軾主張其為慶友尊者，即《法住記》作者；南宋志磐則謂為摩訶迦葉，釋迦牟尼之十大弟子之一，十八世紀乾隆皇帝亦承襲志磐論點。雖則降龍羅漢不見於經籍，但是佛經中卻常見沙門降伏毒龍的故事，最早的一例便是釋迦牟尼自身。據載世尊曾為了感化優樓頻羅迦葉皈依，顯神通以佛鉢收伏一條毒龍（naga，亦可譯為‘蛇’），為此類故事的濫觴。



2893 Continued

The earliest example of this iconography seems to have appeared in the Wuyue Kingdom period, as one of the Sixteen Luohan sculpture in the Yanxia Cave in Hangzhou (fig. 1) was carved as a monk holding a pearl in his right hand and an alms bowl in his left. However, no dragon is depicted, and since he is one of the Sixteen Luohan, his identity is unlikely to be Xianglong Luohan, who is seventeenth of the Eighteen Luohan. Nevertheless, it is certain that this iconography appears by the 10th century. The current luohan is depicted as a foreigner with very exaggerated facial features that recall those of Guanxiu's luohan paintings with their caricature rendering of expressions. However, the most striking aspect on the current figure is the swirling pattern of the robe, which appears to have been inspired by Northern Song temple sculptures. See, for example, two Northern Song examples of Xianglong Luohan, one in the Baosheng Temple (fig. 2) with the edge of his robe ending in distinctive curls; one in the Chongqing Temple with parallel folds on the lower robe and concentric circles on the right knee. The incised cloud scroll around the edge of the robe and the dragon design on the lower robe can be compared to the dragon and cloud motif found on Jin Dynasty Ding wares, such as the dish in the Shanghai Museum (fig. 3). The current bronze is a very rare example of early luohan sculpture that shows the eccentric influences of Guanxiu and the freedom with which the sculptor had in approaching his subject.

The dating of this lot is consistent with the results of the thermoluminescence test from Oxford Authentication Ltd, no. C117c20.

此尊羅漢的形象，最早出現於吳越時期煙霞洞的十六羅漢之一（圖一），同樣是一梵僧左手托鉢，右手高舉持珠。但是未見有龍，而且既是十六羅漢，其身份便不會是十八羅漢之第十七的降龍羅漢，但可知此形象最遲在十世紀已出現，雖然也是梵僧，深目高鼻，但不似此銅羅漢之面相奇特，令人聯想起貫休所畫誇張特異的羅漢。此銅羅漢身穿印度式袈裟，袒露圓腹，臉上身上青筋浮現，刻畫生動。最令人印象深刻的是衣袍膝蓋上的漩渦式衣紋，應該是受到宋代寺院塑像的影響。如保聖寺的一尊降龍羅漢（圖二），其衣袍邊緣便可見漩渦狀轉褶；而崇慶寺的北宋時期降龍羅漢像其衣袍下擺可見密集的平行皺褶，其右膝上也可見同心圓紋路。還有下擺的龍紋及衣領上的卷雲紋，可以跟上海博物館所藏的一件金代定窯印花龍紋盤（圖三）上的紋飾做比較。此尊羅漢是難得一見的早期銅羅漢造像，體現貫休畫風的影響及當時工匠不拘一格的造像風格。

本拍品經牛津檢測中心進行熱釋光定年測試，測試報告編號為 no. C117c20，其測試結果與拍品定年相符合。



fig. 1 Stone Arhat, circa AD 935, Wuyue Kingdom, Five Dynasties and Ten Kingdoms. Yanxia Cave, Hangzhou
圖一 吳越廣順三年(953)羅漢石像，杭州煙霞洞

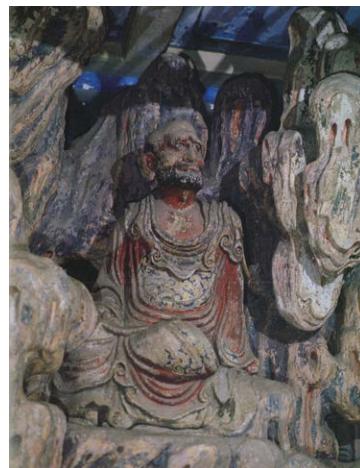


fig. 2 A figure of Xianglong Luohan, Northern Song dynasty. Baosheng Temple, Suzhou
圖二 北宋降龍羅漢像，蘇州保聖寺



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



2894

A DEHUA FIGURE OF SEATED GUANYIN

MING DYNASTY, 16TH-EARLY 17TH CENTURY, HE CHAOZONG IMPRESSED SEAL MARK

The Bodhisattva is modelled in a relaxed pose with one leg crossed over the other, holding a scroll in her proper left hand. She is dressed in long flowing robes and her hair is fastened in an elaborate knot held by a *ruyi*-form hairpin. The reverse is impressed with the maker's mark He Chaozong within a double gourd.

10¼ in. (26 cm.) high

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

US\$160,000-230,000

Compare to a very similar example with an impressed He Chaozong mark illustrated by John Ayers, *Blanc De Chine - Devine Images in Porcelain*, 2002, no. 34 and another currently exhibited at the Cleveland Museum of Art (museum no. 18.2018).

明十六/十七世紀初 德化白釉觀音坐像 「何朝宗」印款

一件與此像極為相似並帶有何朝宗印款之例，載於John Ayers著，《Blanc De Chine - Devine Images in Porcelain》，2002年，編號34；另一近似例現展於克利夫蘭藝術博物館（館藏編號 18.2018）。



(mark)



2895

A FINELY CARVED TIXI LACQUER DISH

YUAN DYNASTY (1279-1368)

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

8½ in. (22 cm.) long, Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

A Kyoto private collection, acquired in early 20th century, by repute

It is rare to find a *tixi* lacquer dish as deeply carved and well preserved as the present dish. The quality of carving on the present dish is comparable to the three-colour *tixi* lacquer circular tray of the Song dynasty sold at Christie's Hong Kong, 28 May 2021, lot 2958.

元 剔犀如意雲紋葵瓣式盤

來源:

京都私人舊藏，於二十世紀初入藏（傳）



2896

A RARE BLACK-LACQUERED BRACKET-LOBED DISH

SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The bracket-lobed dish has shallow sides which rise to an everted, beaded rim, and stands on a recessed, flat base. It is lacquered all over in an attractive dark brown.

7 1/8 in. (18.2 cm.) diam., Japanese wood box

HK\$ 500,000-800,000

US\$65,000-100,000

PROVENANCE:

A Japanese private collection, by repute

EXHIBITED:

Nishikawa Bijutsu ten, Tokyo, *Form-Chinese Lacquer*, March 2008, no. 3

The current dish is exceptionally well formed with crisp moulding, and is a beautiful example of fine lacquer wares of the Southern Song/early Yuan period. Its elegant form, with its everted and beaded rim, is probably inspired by metal works dated to the Southern Song period, such as a set of four octa-bracket lobed silver dishes excavated in the Lujiashan hoard in Jiangxi, illustrated in *Zhongguo jinyin boli falang quanji II*, Hebei, 2004, no. 216, p. 121. Compare a slightly larger lacquer dish of identical form in the Tokyo National Museum, illustrated in *Hai-Wai Yi-Chen*, Lacquerware, Taipei, 1987, no. 42, p. 44, and one of nearly identical shape and size sold at Christie's Hong Kong, 28 May 2014, lot 3204 (fig. 1).

南宋/元 黑漆菱花式盤

來源:

日本私人舊藏(傳)

展覽:

西川美術店·東京·《フォルム - 中国漆工藝》, 2008年3月, 圖錄圖版3號

此盤造型簡潔素雅, 胎體精薄輕巧, 靈感應取自南宋金屬器。參考器形近似, 於江西星子縣陸家山窖藏出土的宋代銀八棱花鳥紋盤四件, 見2004年河北出版中國美術分類全集《中國金銀玻璃琺瑯器全集 2·金銀器(二)》, 圖版216號。另比較東京國立博物館所藏一例, 同呈七菱口, 但較大, 著錄於1987年台北出版《海外遺珍·漆器》, 圖版42號, 以及尺寸、形制近乎相同一例, 2014年5月28日於香港佳士得拍賣, 拍品3204號(圖一)。



fig.1 圖一



2897

A RARE MOTHER-OF-PEARL-INLAID BLACK LACQUER BOX AND COVER

DATED BY INSCRIPTION TO THE *DINGYOU* YEAR OF JIAJING, CORRESPONDING TO 1537, AND OF THE PERIOD

The cover is finely decorated with a shaped cartouche depicting a scene from the 'Three Visits to the Thatched Cottage', the sides are decorated with birds, flowers and bamboo within shaped panels, all enclosed by a diaper pattern. The box is similarly decorated to the sides with further figural cartouches. The interior is set with a separate tray.
8 5/8 in. (22 cm.) wide, 4 1/2 in. (11.5 cm.) deep, 3 1/2 in. (9 cm.) high, wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

A Kyoto private collection, acquired in early 20th century (by repute)

明嘉靖丁酉年(1537) 黑漆嵌螺鈿三顧茅廬圖長方蓋盒

來源:

京都私人舊藏，於二十世紀初入藏(傳)



(mark)



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2898

A PAIR OF CARVED CINNABAR LACQUER 'SANDUO'
PEACH-FORM BOXES AND COVERS

QING DYNASTY, 18TH CENTURY

Each box is intricately carved on the domed cover to depict pierced rocks amidst crushing waves scattered with flowers and petals within a narrow border of overlapping prunus and bamboo. The sides of the box and cover are carved with bats in flight among clusters of large ripe peach, pomegranate and finger citron reserved on geometric grounds. The base is formed by a peach-shaped panel of three further ripe fruits within a keyfret border. The interiors are lacquered black.

7 in. (17.8 cm.) wide

(2)

HK\$ 150,000-250,000

US\$ 20,000-32,000

The three types of fruiting branches are combined to form the 'Three Abundances', *sanduo*, and together with the bats they form the rebus *fushou sanduo* and symbolise the wish for numerous sons, a long life and blessings. In addition, the combination of the bats and the rock emerging from the sea forms the additional rebus *furu donghai*, 'May you be blessed by the mountain of longevity and sea of blessings'. The symbolism on the boxes indicating perhaps, that these boxes would have been intended as a birthday present for the Emperor.

清十八世紀 剔紅江崖海水三多紋桃式蓋盒一對

2899

A RARE PAIR OF LARGE IMPERIAL CARVED
POLYCHROME LACQUER PEACH-FORM
BOXES AND COVERS

QIANLONG PERIOD (1736-1795)

The top of each cover is carved with a panel of conforming peach shape, deeply carved through layers of polychrome lacquer on a green *wan*-diaper ground with a *jubaopen*, 'basket of treasures', radiating red, green and yellow rays illuminating a large character *chun*, 'Spring', decorated with a roundel enclosing Shouiao and a deer in landscape, the central motif flanked by a pair of sinuous dragons amidst densely scrolling clouds, the rounded sides of the box and cover with bats in flight amidst leafy boughs bearing peaches and blossoms, the interior and base lacquered black.

18 in. (45.9 cm.) wide

(2)

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

US\$490,000-580,000

Carved polychrome boxes of this form, design and size are very rare, and it is even rarer to find them in pairs. Only four other nearly identical examples appear to have been sold at auctions. The first, with smaller matching boxes and covers, was sold at Christie's Hong Kong, 30 November 2011, lot 3068; the second sold at Sotheby's Hong Kong, 11 April 2008, lot 2866; a third was sold at Christie's London, 17 June 1985, lot 417; and the fourth was sold at Christie's New York 23- 24 February 1982, lot 509. A smaller peach-shaped box of the same design was sold at Sotheby's Hong Kong, 8 October 2010, lot 2642. Compare also with a carved cinnabar lacquer peach-form box with related decoration accommodating smaller conforming boxes and covers in the Shanghai Museum, illustrated in *Zhongguoqiqi quanji*, vol 6, Qing, Fujian, p. 185, no. 219.

More commonly known are the circular polychrome lacquer boxes with identical design on the top panel but with different borders, such as a Qianlong-marked example in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, p. 136, no. 137; and another example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty*, Hong Kong, p. 88, no. 61. Compare also with a Jiajing-marked prototype in the National Palace Museum, Taipei, see *ibid.*, p. 97, no. 87.

清乾隆 剔彩春壽桃式寶盒一對

存世的剔彩春壽寶盒多為圓盒，桃式寶盒極少，如本拍品成對者更為稀罕。流通領域中曾見類似剔彩春壽桃式寶盒四件，一件於香港佳士得2011年11月30日拍賣，拍品3068號，內置桃形小盒；一於香港蘇富比2008年4月11日拍賣，拍品2866號；一於1985年6月17日倫敦佳士得拍賣，拍品417號；一於紐約佳士得1982年2月23-24日拍賣，拍品509號。另有一較小例於香港蘇富比2010年10月8日拍賣，拍品2642號。上海博物館藏有一件紋飾類似的剔紅春壽桃式寶盒，內置小盒，見《中國漆器全集-6-清》，福建，圖版219號。

相對常見的剔彩春壽圓盒可參考清宮舊藏兩件，尺寸皆較小，一件載於《和光剔彩-故宮藏漆圖錄》，台北，圖版137號；一件見故宮博物院藏文物珍品全集，《清代漆器》，香港，圖版61號。此類剔彩春壽寶盒的製造最早見於嘉靖一朝，參考台北故宮博物院藏一例，上揭書，圖版87號。













(detail 細部)

THE PROPERTY OF A LADY
女史珍藏

2900

A RARE IMPERIAL ZITAN AND HARDWOOD GILT-LACQUERED THRONE

QING DYNASTY, 18TH-19TH CENTURY

The back and side rails are formed by archaic scroll framing three panels deeply carved on the front with writhing five-clawed dragons amidst clouds, and lacquered and gilt with a similar design on the reverse, the lacquered seat enclosed by the shaped frame carved with archaic scroll and stylised florettes, above a narrow reticulated gilt-decorated waist and shaped, beaded aprons carved with stylised lotus scroll, all supported on inward-curved legs terminating in reticulated upturned leaf-form feet.

37¼ in. (96 cm.) high, 50 in. (127 cm.) wide, 39½ in. (100.3 cm.) deep

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

US\$650,000-900,000

PROVENANCE:

Acquired in Berkeley, California in 1977

Former collection of Philip Wood, San Francisco

Sold at Christie's New York, 26 March 2010, lot 1229

清十八/十九世紀 御製紫檀嵌黑漆描金硬木雲龍紋寶座

來源:

1977年購於三藩市柏克萊

三藩市Philip Wood舊藏

紐約佳士得，2010年3月26日，拍品1229號



(detail 細部)

2900 Continued

An Imperial throne setting includes five elements of furniture: the throne, the pair of incense stands, the foot stool, the pair of fan holders, and the screen. This suite of furniture created a platform upon which the emperor would be seen by his subjects and embodied the ultimate symbol of imperial power. Their production was highly regulated in terms of size, decoration and the materials used. Placed centrally in an Imperial hall, every throne setting had to create an imposing scene by being majestic in scale, constructed of the finest and rarest materials, and of the highest possible workmanship. The complex construction of the current throne, combining superbly carved *zitan* wood, gilt-lacquer panels intricately painted with dragons, and graceful scrolling rails, is a fine testament to the exacting standards expected from an Imperial throne.

The elegant lotus scroll on the apron and the graceful upturned leaf-form feet found on the present throne are closely related to that found on another *zitan* throne in the Palace Museum, Beijing, illustrated in *Ming Qing Gongting Jiaju Da Guan*, Beijing, 2006, pl. 56, where it is dated to the mid-Qing dynasty. Like the Palace example, the present throne would likely have been set into a base stretcher for additional support. The high-relief carving of coiling dragons can also be compared to a carved *zitan* throne, also dating to the 18th-19th century, formerly in the C. Ruxton and Audrey B. Love Collection, sold at Christie's New York, 20 October 2004, lot 315.

It is also interesting to compare the similarity between the painted and gilt dragons on the exterior rails of the present throne with those found on an Imperial throne in the Minneapolis Institute of Arts, illustrated by R. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, no. 20.

寶座是帝王權力及尊榮的象徵，一般與屏風、腳踏、香几及宮扇組成宮廷家具，放置在宮殿正中。據故宮博物院胡德生先生統計，故宮珍藏的寶座大約只有三十件，而寶座與一般家具不一樣，舒適度非最重要考量，其代表禮儀及權力的象徵才是首要功能（見·胡德生說寶座，載於《紫禁城》，2006年4期，頁15）。本寶座用料珍貴，構造繁複，背板及兩邊扶手板心都是一面嵌高浮雕龍紋紫檀木、一面嵌描金繪雲龍紋黑漆，堂皇華貴，盡顯皇權威嚴。

本寶座四腿及牙條上雕刻的洛可可風蕃蓮紋，與故宮博物院藏一件清中期紫檀寶座上的蓮紋風格非常相似，可資比較，見《明清宮廷家具大觀》，北京，2006年，圖版56。紫檀板心上浮雕的雲龍紋，也可與美國C. Ruxton及Audrey B. Love舊藏一張定年十八/十九世紀的紫檀雕龍紋寶座比較，2004年10月20日於紐約佳士得拍賣，拍品315號。

漆金板心上之描金雲龍紋生動矯健，與美國明尼阿波利斯美術館藏一張彩漆三屏寶座上的龍紋風格接近，可參考R. Jacobsen and N. Grindley著，《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，圖20。



~2901

A PAIR OF HUANGHUALI HORSESHOE-BACK
ARMCHAIRS, QUANYI

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Each armchair is constructed with a sweeping crest rail terminating in out-swept hooks above shaped spandrels. The elegantly curved S-shaped back splat is carved with a central roundel flanked by scrolling brackets with beaded edges. The rear posts continue to form the back legs below the rectangular frame above shaped, beaded aprons and spandrels. The legs are joined by stepped stretchers and a footrest above a shaped apron.

39 in. (99.1 cm) high, 26 in. (66 cm) wide, 28 in. (71.2 cm) deep (2)

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

US\$160,000-230,000

PROVENANCE:

Ed Hardy, San Francisco

Ian and Susan Wilson Collection, San Francisco

EXHIBITED:

The Museum für Ostasiatische Kunst Köln, 2003-2018

Horseshoe-back armchairs of this type are among the most sought after forms and are found in public and private collections. The major distinguishing feature, other than the form of these chairs, is the decorative carving found on the back splat and the apron. For discussions of this elegant form and decorative motifs of this type of chair, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45.



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.

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。

明末/清初 黃花梨圈椅一對

來源:

Ed Hardy舊藏，舊金山

Ian及Susan Wilson舊藏，舊金山

展覽:

借展科隆東亞藝術館，2003–2018年

圈椅為中國古典家具形制中最受歡迎的品類，於所有私人及博物館收藏中皆可見度藏，是一個收藏體系中的典範。每對圈椅除了其優美線條外有不同特色，重點是觀察其靠背板以及牙板的特點。觀於圈椅的詳細形制與設計，見安思遠著《中國家具》，紐約，1971年，頁86–87；及王世襄著《明式家具研究》，第一冊，香港，1990年，頁43–45。



THE PROPERTY OF A GENTLEMAN
士紳珍藏

~2902

A HUANGHUALI 'FOUR-CORNER'S EXPOSED' OFFICIAL'S HAT
ARMCHAIR, SICHUTOUGUANMAOYI

LATE MING DYNASTY, 17TH CENTURY

The shaped top rail terminating in protruding rounded ends are supported on the gently curved upper extensions of the rear legs, the arms continuing in an elegant S-curve above the goose-neck posts with shaped spandrels. The plain well-figured backsplat with a gentle curve, the square soft cane seat set in a mitred frame above a plain apron and supported on round legs joined at the front by a stepped stretcher below the footrest and at the sides and back with round stretchers.

39 in. (99.1 cm.) high, 20½ in. (52.1 cm.) wide, 20 in. (50.8 cm.) deep

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sold at Christie's New York, 21 September 2000, lot 13

The Heveningham Hall Collection

Sold at Christie's Hong Kong, 28 May 2021, lot 2802

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 黃花梨四出頭官帽椅

來源:

紐約佳士得，2000年9月21日，拍品13號

赫維寧漢莊園舊藏

香港佳士得，2021年5月28日，拍品2802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。



~2903

A LARGE HUANGHUALI MEDITATION STOOL, CHANDENG

QING DYNASTY, 17TH-18TH CENTURY

The soft mat seat is set within a square frame resting on plain aprons and supported on square legs joined by rectangular stretchers.

16¾ in. (42.5 cm) high, 31¼ in. (79.5 cm.) wide, 25⅝ in. (64.5 cm.) deep

HK\$200,000-300,000

US\$26,000-38,000

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 黃花梨禪凳

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。



~2904

A RARE HUANGHUALI WAISTED SQUARE TABLE

QING DYNASTY, 17TH-18TH CENTURY

The tabletop is set in a square frame above the plain apron, all raised on square-section legs terminating in hoof feet and joined by humpback stretchers that are flushed to the apron. 34 in. (86.5 cm.) high, 36 $\frac{3}{4}$ in. (93 cm.) wide, 36 $\frac{3}{4}$ in. (93 cm.) deep

HK\$600,000-800,000

US\$77,000-100,000

The most commonly used table in a traditional Chinese home was the square center table, a versatile form that could be used for dining, entertainment, work and display. A *huanghuali* waistless square table

with similar placement of the humpback stretchers but with legs of round section, dated to late Ming, is illustrated by Grace Wu Bruce in *The Best of the Best: The MQJ Collection of Ming Furniture Vol.1*, Hong Kong, 2017, pp. 98-101. Another example was sold at Christie's New York, 18-19 March 2021, lot 825.

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 黃花梨高束腰方桌

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。





~2905

A PAIR OF HUANGHUALI RECTANGULAR
CORNER-LEG STOOLS, CHANGFANGDENG

QING DYNASTY, 18TH CENTURY

Each stool with a mat seat set in a rectangular frame above the narrow waist and beaded apron, all resting on beaded square-section legs joined by humpback stretchers and terminating in hoof feet.

19 $\frac{3}{4}$ in. (49.2 cm) high, 18 $\frac{1}{2}$ in. (47 cm) wide, 17 $\frac{1}{4}$ in. (43.5 cm) deep (2)

HK\$300,000-400,000

US\$39,000-51,000

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.

清十八世紀 黃花梨羅鍋根長方凳一對

本拍賣品由黃檀屬的木製造成。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

~2906

A HUANGHUALI WAISTED CORNER-LEG TABLE

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The tabletop is set within a rectangular frame above a narrow waist and plain aprons, all supported on four square-sectioned legs joined by humpback stretchers and terminating in hoof feet.

32¼ in. (82 cm) high, 46⅞ in. (119 cm) wide, 16 in. (40.5 cm) deep

HK\$400,000-500,000

US\$52,000-64,000

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 十七世紀 黃花梨束腰長方桌

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。

~2907

A HUANGHUALI YOKE-BACK ARMCHAIR, NANGUANMAOYI

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The straight crestrail is supported on curved rear posts and the S-shaped splat is carved with a *myi*-form medallion. The arm rails are supported on slender tapering standing stiles and curved front posts that continue through the seat to form the front legs. The mat seat is set within a rectangular frame above plain beaded apron and spandrels. The whole is raised on legs of round section joined by stretchers to each side and a footrest at the front.

47⁵/₈ in. (121 cm.) high, 23⁷/₈ in. (60.5 cm) wide, 17³/₄ in. (45 cm.) deep

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

US\$130,000-190,000

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. A pair of *huanghuali* 'southern official's hat' armchairs of similar proportions with shaped aprons and spandrels, dated to the early 17th century, is in the Minneapolis Institute of Arts, illustrated by R. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 52-53.

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 十七世紀 黃花梨高靠背南官帽椅

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。





(detail 細部)

2908

A GROUP OF FIVE *FAMILLE ROSE*
PORCELAIN PANELS MOUNTED ON
A LARGE HARDWOOD SCREEN

THE PORCELAIN: QIANLONG-JIAQING PERIOD (1736-1820)

Comprising five main rectangular panels, each is superbly painted in the *famille rose* palette of Daoist immortals celebrating the birthday of *Xiwangmu*, Queen Mother of the West. Further panels embellish the screen, depicting auspicious emblems, dragons and birds.

128 in. x 101 in. (325 cm. x 256 cm.) overall

HK\$600,000-800,000

US\$77,000-100,000

Compare to a single *famille rose* panel colourfully decorated with eighteen scholars in similar painting technique, sold at Christie's London, 8 November 2016, lot 84; and another set of ten *famille rose* panels, also dated to the 18th-19th century which was sold at Sotheby's Hong Kong, 28 November 2019, lot 104.

清乾隆/嘉慶 粉彩群仙賀壽花鳥紋瓷板大座屏

近似例可參考十八學士圖粉彩瓷板掛屏一件，2016年11月8日於倫敦佳士得拍賣，拍品84號；粉彩山水人物圖瓷板掛屏一組三件，2012年9月14日於紐約佳士得拍賣，拍品1580號；及粉彩人物圖瓷板掛屏十件，2019年11月28日於香港蘇富比拍賣，拍品104號。

木框為後配。





今啟事仰山公至



PROPERTY OF A PRIVATE COLLECTOR
私人珍藏

2909

A KESI 'PHOENIX AND PEONY' PANEL

WANLI PERIOD (1573-1619)

The colourful panel is finely woven in vibrant colours against a gold ground with a phoenix perching on rocks near a fenced terrace above crashing waves, surrounded by three large peony blossoms, framed all set between a pavilion amongst *ruyi*-head shaped clouds, chrysanthemums and leafy sprays of bamboo.

22 x 32 $\frac{7}{8}$ in. (56 x 83.5 cm), framed

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 7 April 2013, lot 3175

明萬曆 緋絲鳳鳴高岡圖屏

來源:

香港蘇富比, 2013年4月7日, 拍品3175號



~2910

A RARE *HUANGHUALI* AIR BELLOW

QING DYNASTY (1644-1911)

Constructed in the shape of two conjoined compartments with retractable handles on opposite sides, below a small drawer. There is a small aperture to the bottom of each wider panel for the exhaust. Accompanied with two separate metal tools.

14¾ in. (37.5 cm.) long

HK\$350,000-550,000

US\$45,000-70,000

清 黃花梨雙向風箱



PROPERTY FROM THE SZE YUAN TANG COLLECTION
思源堂珍藏

2911 ANONYMOUS, CIRCA 1815 *WINTER SCENE WITH MANCHU ARCHERS*

The wintry landscape depicts two rows of Manchu archers wearing fur and padded jackets engaged in an archery competition, the target to the far left, observed by a dignitary and his attendants from a raised pavillion. Oil on canvas, framed
55 $\frac{7}{8}$ in. x 37 $\frac{7}{8}$ in. (142 cm. x 95.6 cm.)

HK\$250,000-350,000

US\$33,000-45,000

LITERATURE:

Patrick Conner, *Paintings of The China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, no. 167

約1815年 冬日校射圖油畫

出版:

Patrick Conner, 《Paintings of The China Trade: The Sze Yuan Tang Collection of Historic Paintings》, 香港, 2013年, 圖167

PROPERTY FROM THE SZE YUAN TANG COLLECTION
思源堂珍藏

·2912

AN ARCHAISTIC RUSSET AND CELADON JADE 'PHOENIX' DISC, B/

The circular disc is carved on both sides around the central aperture with a field of raised nodes within inner and outer raised borders. It is surmounted to the top with four well-carved phoenix. The stone is of a pale celadon tone with some minor russet inclusions.
4 in. (9.5 cm.) diam., box

HK\$80,000-120,000

US\$11,000-15,000

EXHIBITED:

Art & Imitation, The Oriental Ceramic Society of Hong Kong, 2006,
Catalogue no. 16

PROVENANCE:

The Susan Chen Collection

青玉鳳紋出廓璧

展覽:

《馳騁古今：中國藝術的仿摹與創新》，香港，2006年，圖錄圖版16號

來源:

陳淑貞舊藏



THE SZE YUAN TANG COLLECTION
思源堂珍藏

·2913

A JADE 'PHOENIX' PENDANT

SONG DYNASTY (960-1279)

The flattened jade is finely reticulated as a phoenix, the head with rounded eyes, a slightly hooked beak and a crested crown. The wing is highlighted by carved lines, all terminating to rising spreading tail feathers.

2¾ in. (7 cm.) high

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Susan Chen Collection

宋 玉透雕鳳形珮

來源:

陳淑貞舊藏



2914

AN ARCHAISTIC MOTTLED CELADON AND BROWN JADE CONG

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The jade *cong* is of cylindrical form with square projections on four sides, carved with four registers of *taotie* masks and trigrams, all supported on a circular narrow base.

6 $\frac{1}{4}$ in. (16 cm.) high, metal cover

HK\$300,000-500,000

US\$39,000-64,000

Compare to a slightly larger jade *cong* (19 cm.) with similar motifs in the National Palace Museum, Taipei (fig. 1), which is inscribed with a Qianlong imperial poem on the sides.

晚明/清初 仿古雕饕餮紋玉方琮

琮外圓內方，上寬下微斂，分四節，每節琢雕面紋及八卦紋。相似例可比較台北故宮博物院藏一件明晚期至清早期玉琮（圖一），略高（19公分），分四節，四面中軸線上刻乾隆五十八年（1793）御製詩一首。院方推測其藏品或原為新石器時代的素面玉琮，明清之際改刀呈四節琮瓶現貌。



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



THE PROPERTY OF A EUROPEAN GENTLEMAN
歐洲士紳珍藏

2915

A PALE CELADON JADE CARVING OF A FOREIGNER

SONG-YUAN DYNASTY (960-1368)

The figure is finely carved as a foreigner dressed in stylised robes and holding a drum and mallet in his hands. The facial features are delicately detailed with a large nose and finely incised beard. 2¼ in. (5.7 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

The current lot compares closely to a jade carving of a foreigner, dated to the Yuan Dynasty (1279-1368), in the Walters Art Museum, Baltimore, illustrated in the article 'Chinese Jades' by L.P. Roberts, published in *Chinese Jades: Selected Articles from Orientations 1983-1996*, Hong Kong, 1997, p.97, fig.6.

Compare also a pale celadon jade carving of a foreigner sold at Bonhams Hong Kong, 26 November 2019, lot 43, where the figure stands on one foot, very similar to the present lot.

A further comparable jade carving of a foreigner dating to the Yuan Dynasty (1279-1368) was sold at Sotheby's Hong Kong, 27 November 2020, lot 543, where the figure stands next to an elephant and is portrayed wearing the same style hat and robes.

The current lot most likely represents a Sogdian merchant, widely seen in all art forms from the Tang dynasty onwards. Easily recognized by their unique pointy hats and robes and slightly exaggerated facial expressions such as the protuberant nose and beard.

宋 / 元 青白玉雕胡人把件

比較一相似的元代玉雕胡人把件，為巴爾的摩華特斯藝術博物館藏品，見L.P Roberts著《Chinese Jades》，刊於《Chinese Jades: Selected Articles from Orientations 1983-1996》，香港，1997年，97頁，圖版6號；一件同為單腳著地的青玉雕胡人像，拍賣於香港邦瀚斯，2019年11月26日，拍品43號；一件服飾相似的元代玉雕胡人戲象把件，拍品於香港蘇富比，2020年11月27日，拍品543號。

本拍品所雕人物面部凸出的鼻樑及濃密的鬍子，身著的長袍及尖頂帽子等特征與唐代以來便見於各式材質的藝術品上的粟特胡商人相類。



(back view 背面)



THE SZEYUAN TANG COLLECTION
思源堂珍藏

·2916

A WHITE JADE 'DRAGON' PENDANT

QING DYNASTY, 17TH-18TH CENTURY

The pendant is carved in openwork in the form of a coiled dragon, depicted with a horn, circular eyes, mane and a long pointed tail.
2 in. (5 cm.) wide

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

The Susan Chen Collection

清十七/十八世紀 白玉龍紋珮

來源:

陳淑貞舊藏



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2917

A CARVED WHITE JADE 'LINGZHI' PENDANT

QING DYNASTY, 18TH-19TH CENTURY

The pendant is carved with four conjoined *lingzhi* heads of varying sizes with a longhorn beetle in shallow relief, the stone is of an even white tone.

3 1/8 in. (7.8 cm) long

HK\$80,000-120,000

US\$11,000-15,000

清十八/十九世紀 白玉靈芝天牛珮





THE PROPERTY OF A GENTLEMAN
士紳珍藏

2918

A WHITE JADE POMEGRANATE-FORM BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

The cover is finely carved in shallow relief depicting a pomegranate fruit exposing the seeds. The box of conforming shape has straight sides and rests on a flat base. The semi-translucent stone is white and even in tone.

3½ in. (8.9 cm.) long

HK\$280,000-380,000

US\$36,000-49,000

清十八 / 十九世紀 白玉石榴形蓋盒

2919

AN IMPERIAL SPINACH-GREEN JADE CENSER,
FANGDING

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

The jade vessel is carved in imitation of an archaic bronze, *fangding*, with a rectangular body raised on four tubular legs surmounted by animal masks. The sides are carved with taotie masks divided by notched flanges, below a key-fret band and plantain leaves, the top with upright loop handles. The base is incised with a four-character Qianlong *nianzhi* mark.

10⁵/₈ in. (27. cm.) high.

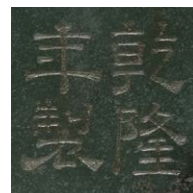
HK\$1,000,000-1,500,000

US\$130,000-190,000

Compare to an almost identical spinach-green jade censer in the Tibet Museum collection (fig. 1), illustrated in *Jade Selections from Yuan, Ming and Qing Dynasties in the Tibet Museum*, Beijing, 2005, no. 52

清乾隆 御製碧玉雕獸面紋方鼎 「乾隆年製」四字刻款

比較西藏博物館藏一件近乎相同的乾隆款碧玉方鼎 (圖一), 見《西藏博物館藏元明清玉器》, 北京, 2005年, 圖版52號。



(mark)



fig.1 Collection of the Tibet Museum

圖一 西藏博物館藏品





THE PROPERTY OF A GENTLEMAN
士紳珍藏

2920

A RARE CARVED OPENWORK WHITE
JADE PLAQUE

QIANLONG PERIOD (1736-1795)

The upper section of the plaque is intricately carved and pierced with two confronted mythical beasts. The lower circular section is carved with the characters *chang yi zi sun*, 'eternal benefits for future generations', flanked by two archaic phoenixes.

3⁷/₈ in. (10 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Collection of Lillian Questiaux (1922-2003)

清乾隆 白玉鏤雕長宜子孫牌

來源:

Lillian Questiaux(1922-2003)舊藏

THE PROPERTY OF A GENTLEMAN
士紳珍藏

2921

A WHITE JADE SNUFF BOTTLE

QING DYNASTY, 18TH-19TH CENTURY

Of rounded-square shape, the well-hollowed bottle is raised on a foot ring and left undecorated to highlight the attractive, even white colour of the stone, with soft polish.

2 $\frac{1}{8}$ in. (6.8 cm.) high, reticulated bronze stopper

HK\$ 180,000-260,000

US\$24,000-33,000

PROVENANCE:

Acquired in Hong Kong in the 1960s-70s

Sold at Christie's New York, 15 September 2011, lot 1197

清十八/十九世紀 白玉素面鼻煙壺

來源:

1960至1970年代購於香港

紐約佳士得，2011年9月15日，拍品1197號



2922

A WHITE JADE RABBIT

QING DYNASTY, 18TH CENTURY

The rabbit is carved in a recumbent position with the legs tucked under the body and the ears laid back. The stone is of an even, milky-white tone.

2 $\frac{1}{4}$ in. (5.8 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 白玉兔把件



2923

A RARE CHICKEN-BONE JADE TRIPOD
CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is supported on three cabriole feet in the form of a paw extending from lion-head masks. The body is carved with *taotie* flanked by scrolling leaf motifs below a band of key frets to the rim and applied to both sides with mythical lion-head handles. The domed cover is carved with *taotie*-masks amid scrolling leaves below an openwork finial carved with a coiled dragon among lotus.

8¼ in. (21 cm.) wide across the handles

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

US\$260,000-380,000

PROVENANCE:

Howard A. Kaplan (1930-2017), California

The Jade Collector, Los Angeles, 2 April 1991

Harold E. Stack (1915-2019), Seattle

Sold at Bonham's Hong Kong, *Timeless and Translucent: The Harold E. Stack Collection of Chinese Jades*, 24 November 2012, lot 216

EXHIBITED:

Palm Springs Art Museum, *Jades in Chinese Culture*, 1986, no. 130

清乾隆 雞骨白玉雕饕餮紋三足蓋爐

來源:

Howard A Kaplan (1930-2017年), 加州

The Jade Collector, 洛杉磯, 1991年4月2日

Harold E. Stack (1915-2019年), 西雅圖

香港邦瀚斯, 《恆光徹耀 - Harold E. Stack珍藏玉器》, 2012年11月24日, 拍品216號

展覽:

棕櫚泉博物館, 《Jades in Chinese Culture》,

1986年, 圖錄圖版130號







PROPERTY OF A EUROPEAN LADY
歐洲女史珍藏

2924

A WHITE JADE TEAPOT

QING DYNASTY (1644-1911)

The teapot of square section is finely carved with an archaistic C-shaped dragon handle and mythical beast head to the spout. The cover is carved with a band of stylised lappets extending from the central knob.

6½ in. (16.5 cm.) across the handles

HK\$300,000-500,000

US\$39,000-64,000

清 白玉龍紋方壺

PROPERTY OF A EUROPEAN LADY
歐洲女史珍藏

2925

A WHITE JADE GU-FORM 'CHILONG' VASE

QING DYNASTY, 19TH CENTURY

The vase is carved in a flared archaistic *gu*-form with bracket lobbed sides terminating to each end in pointing petals. The neck is carved with two confronting *chilong* amongst *ruyi*-head scroll clouds. The raised mid-section is carved with a single *chilong* to one side and a mythical bird to the other.

8¾ in. (22.3 cm.) high, spinach-green jade stand

HK\$80,000-120,000

US\$11,000-15,000

清十九世紀 白玉仿古螭龍紋觚





PROPERTY FROM FRANZART, THE LUTZ AND HEDDA FRANZ COLLECTION
FRANZART, LUTZ及HEDDA FRANZ珍藏

2926

A SMALL IMPERIAL RED GLASS CIRCULAR SEAL PASTE BOX AND COVER

QIANLONG INCISED FOUR-CHARACTER MARK WITHIN A SQUARE AND OF THE PERIOD
(1736-1796)

The circular box is of compressed form with shallow rounded sides with a neatly fitted domed cover, all supported on a short cylindrical foot. The glass is of an attractive translucent ruby-red tone.

2½ in. (6 cm.) diam., box

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE:

Dr. Ip Yee, sold at Sotheby's Hong Kong, 19 November 1984, lot 86
Sold at Sotheby's Hong Kong, 23 October 2005, lot 10

LITERATURE:

FranzArt: Chinese Art From The Hedda And Lutz Franz Collection, Volume Two, Glass,
Hong Kong, 2011, no.1286

清乾隆 御製透明紅料圓印盒 「乾隆年製」楷書刻款

來源:

葉義醫生, 香港蘇富比, 1984年11月19日, 拍品86號
香港蘇富比, 2005年10月23日, 拍品10號

出版:

《FranzArt: Chinese Art From The Hedda And Lutz Franz Collection》,
第2冊, 2011年, 香港, 圖版1286號



(mark)

2927

A RARE TIANHUANG 'ELEPHANT AND BOY' OVAL SEAL

KANGXI PERIOD (1662-1722)

The finial is finely carved as a recumbent elephant with finely incised markings to indicate its hide, by its side a foreigner wearing a jacket and pantaloons stands with one foot resting on the elephant's trunk as he hands an object to another similarly dressed figure sprawled beside a hooked staff atop a patterned blanket draped over the elephant's back, with the two-character signature, Shangjun, incorporated in the narrow band of interlocking C-scrolls at the top of the oval block, which is later-inscribed on one side, Kugong *shu* Kutie (Kugong requested Kutie [to carve the seal face]), the seal face reading: *pi qin* (infatuated with the *qin*), the stone of mottled pale caramel colour.

1¾ in. (4.5 cm.) high, 39g, cloth box

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

PROVENANCE:

The Xu Hanqing Collection

Sold at Christie's New York, 15 September 2011, lot 932

The present seal is accompanied by a cloth box bearing the inscriptions of the collector Xu Hanqing. Inscriptions on the cover of the box and the interior of the cover state that the seal finial was carved by Shangjun 'from cold *tianhuang* stone'; that Kutie refers to Wu Changshou (1844-1927); and that Kugong refers to Duan Fang (1861-1911).

Shangjun is the style name of Zhou Bin, a native of Zhangzhou in Fujian. He was active in the Kangxi era and was deemed "the foremost knob-carver of early Qing." His works were known for their distinctive character, exaggerated representation and unique shape, and were often mentioned in the notes of Qing scholars.

Wu Changshuo was a central figure in Chinese painting during the early years of the 20th century. He was known for his calligraphic work and seals, which were famous for their elegance. His style of carving was known as the 'Wu style'. In 1904, he became the first director of the Xiling Seal Carving Society, an organization in Hangzhou dedicated to studying seal carving.

Duan Fang, pseudonym Tao Zhai, was a late Qing dynasty government official who amassed an extraordinary collection of Chinese art. Known as the Taozhai Collection, it included Neolithic jades, Shang and Zhou dynasty bronzes, landscape paintings and Buddhist sculpture. In 1909, he published *Taozhai jijin xulu*, the first catalogue to use the photolithographic process to print rubbings of bronzes.

The present seal was in the collection of the Republic-period businessman and collector Xu Hanqing. Xu Hanqing, originally named Fubing and a native of Yancheng in Jiangsu, was born in Shandong province in 1882. He became a successful national banker of great means, as well as a renowned collector. His collection was particularly rich in Chinese paintings, rubbings of Chinese calligraphy, coins and currency.



(mark)



(back view 背面)



(impression 印文)



The current lot in the accompanying cloth box
本拍品於錦盒內

清康熙 田黃太平景象鈕章（39克）

來源:

許漢卿舊藏

紐約佳士得，2011年9月15日，拍品932號

印文：癖琴

邊款：絳公屬，苦鐵

此章鈕作太平有象，署尚均款，用刀洗練直肆，純熟老到。尚均，姓周名彬，為康熙時福建漳州人，擅長雕刻，號稱清初第一雕鈕高手。其作品個性鮮明，雕鈕手法誇張，造型常與人殊。

本印文刻「癖琴」二字，印側有邊款：「絳公屬，苦鐵」。「苦鐵」為吳昌碩的別號，吳是「後海派」的代表人物，杭州西泠印社首任社長，詩、書、畫、印並有大名。他的篆刻從「浙派」入手，後專攻漢印，也受鄧石如、吳讓之、趙之謙等人的影響。能在秀麗處擅長顯蒼勁，流暢處見厚樸，往往在不經意中見功力，影響深遠。邊款中「絳公屬」據許漢卿個人考證：「絳」即「絢」，為「甸齋」。「甸齋」是清末封疆大吏，金石學家端方的號。端方，字午橋，號陶齋，諡忠敏，光緒八年舉人，歷督湖廣、兩江、閩浙。宣統元年調直隸總督，同年受命為川漢、粵漢鐵路督辦，入川鎮壓保路運動，被起義新軍所殺。他篤嗜金石書畫，是當時著名的收藏大家，紐約大都會藝術博物館既藏端方舊藏的青銅器。

此章原為許漢卿舊藏。許漢卿，祖籍江蘇鹽城，1882年生於山東。在晚清歷任刑部主事，濟南大清銀行稽核委員等職，民國時期任職中國銀行南京分行，並參與發起籌建大陸銀行。抗戰勝利後，許漢卿任上海銀行公會理事等職，跨界金融、紡織、貨棧等行業。其財力殷實，篤好收藏，以書畫拓本、貨幣最為豐富，為清末民初著名的收藏大家。



THE PROPERTY OF A GENTLEMAN
士紳珍藏

2928

AN INSCRIBED SOAPSTONE SEAL

LATE QING DYNASTY, LATE 19TH-EARLY 20TH CENTURY

The seal of square section is carved with a double-lion finial and incised on one side with a lengthy inscription followed by a cyclical date, *renyin* (1902), and a signature, Huang Shiling. The seal faced is carved with a four-character phrase, *bai yun hong shu* (white clouds, red tree).

3 1/8 in. (8 cm.) high

HK\$ 130,000-240,000

US\$17,000-31,000

PROVENANCE:

Sold at Christie's New York, 22 March 2019, lot 1769

Huang Shiling (1849-1908) was a master carver from Yi county, Anhui province. His seal engravings exhibit strong influence from Han seals and from inscriptions of Shang and Zhou bronzes. Huang's unique style in carving established him as the founder of the Yishan School in the late Qing period. The Yishan School is also known as the Yue School, since Huang sojourned in Guangdong for many years and thus contributed heavily to the development of seal engraving in that region.

晚清 黃士陵款壽山石印

來源:

紐約佳士得，2019年3月22日，拍品1769號

印文：白雲紅樹

邊款：務耘仁兄富收藏，嗜金石印章。偶得顧氏舊藏白雲紅樹印，寶之。近以佳石屬刻此句，仿漢回文印。壬寅四月黃士陵記之。

黃士陵 (1849-1908)，字牧甫，號倦叟，別號黟山人、黟山病叟、倦叟、倦遊窠主，先後又有蝸篆居、延清芬室等齋號。篆刻「黟山派」開宗大師，晚清時期書畫篆刻家。



seal face
印面



impression
印文



2929

AN INSCRIBED TIANHUANG SEAL

QING DYNASTY (1644-1911)

The top of the columnar seal is carved in relief with a larger chilong facing a smaller chilong against a wave diaper ground. The top section of the vertical sides is carved with two horizontal archaic bands, incorporating the signature Shangjun within a cartouche on the front, above an incised poem composed by Zhang Shuo of Tang dynasty, followed by a signature, Ziwei Neishi. The seal face is carved with a six-character inscription, *Heshuo Yi Qinwang zhan*, 'Seal of the Peaceful and Eminent Yi'.

1 3/16 in. (4.6 cm.) high, 107g, box

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

US\$130,000-240,000

Shangjun is the style name of Zhou Bin, a native of Fujian province, who was believed to have worked during the Kangxi period, and was known for his fine carving, especially of seal finials.

The first bearer of the title of *Heshuo Yi Qinwang* was Yinxiang (1686-1730), the 13th son of the Kangxi Emperor. The title was passed down over seven generations until Yuqi (1900-1948) before it was abolished after the fall of the Qing dynasty.

清 田黃雙螭龍鈕環帶紋方章 (107克)

款識：尙均。

侍帝金華講，千齡道固稀。位將賢士設，書共學徒歸。
首命深燕隗，通經淺漢章。列筵榮賜食，侍宴重儒衣。
燕賀窺簷下，遷鶯入殿飛。欲知朝野慶，文教日光輝。
紫薇內史。

印文：和碩怡親王章

周彬，字尙均，十七世紀著名雕刻家，擅刻印鈕及人物。首任和碩怡親王為康熙帝第十三子胤祥（1722-1730），後來得到世襲罔替的許可，是清朝第九位鐵帽子王，一共傳了八代九位怡親王至毓麒（1902-1945）。



(top view 頂部)



seal face
印面



impression
印文





(two views 兩面)

·2930

AN INSCRIBED SILVER-INLAID AND EMBELLISHED ZITAN BRUSH POT

QING DYNASTY (1644-1911)

The brush pot is delicately embellished in wood, mother-of-pearl, and agates depicting prunus and bamboo next to a rock formation, the other side is decorated with a Qianlong imperial poem eulogising prunus in silver inlays.

3¾ in. (9.5 cm.) high, box

HK\$60,000-100,000

US\$7,700-13,000

The poem inscribed on the brush pot is recorded in *Qing Gaozong yuzhi shiwen quanji*, Compilation of Imperial Poems, vol. 4, *juan 3* (fig. 1).

清 紫檀百寶嵌錯銀絲臘梅御製詩圖筆筒

銘文「臘梅野種到春開·磬口黃春傍水。折取一枝膽餅供·相觀都不負斯來」出自乾隆御製詩「臘梅」，收錄於《清高宗御製詩四集》卷三(圖一)。

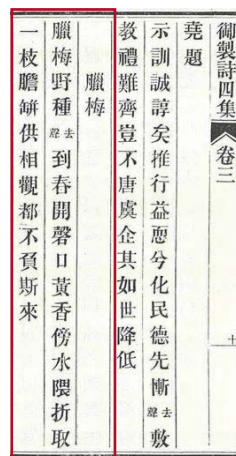


fig.1
圖一

THE PROPERTY OF A GENTLEMAN
士紳珍藏

2931

AN INSCRIBED ZITAN BRUSH POT

QING DYNASTY, 18TH CENTURY

The cylindrical body of the brush pot is flared very slightly towards the mouth rim. The sides well carved in relief in running script, with a lengthy inscription highlighted in gilt and with a signature, Shi An, highlighted in dark red.

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

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Christie's New York, 21 September 1995, lot 454

The brush pot is inscribed with a literary essay and the signature Shi An is the *hao* or assumed name for the well-known calligrapher and court official of the Hanlin Academy, Liu Yong (1719-1805).

清十八世紀 紫檀刻填金劉墉行書龔遂為渤海太守文筆筒

來源:

紐約佳士得·1995年9月21日·拍品454號





2932

AN IMPERIAL INSCRIBED SONGHUA 'SUN AND MOON'
INKSTONE, GILT AND POLYCHROME LACQUERED
BOX AND COVER

QING DYNASTY, 18TH CENTURY

The inkstone is carved as two conjoined circles representing the sun and the moon, framed by a band of keyfrets at the mouth rim. The base is incised with an eight-character inscription, *yi jing wei yong, shi yi yong nian*, 'Through passivity to achieve perpetual continuity', followed by a square seal containing two characters, *yu ming*, 'Imperially inscribed'.

Ink stone: 3 $\frac{1}{8}$ in. (10 cm. wide); lacquer box and cover: 4 $\frac{1}{4}$ in. (11 cm.) wide, Japanese wood box

HK\$320,000-500,000

US\$42,000-64,000

For other imperial inkstones of this distinctive 'sun and moon' shape, see two examples in the Palace Museum, Beijing, one made of *She* stone, the other of *Duan* stone, illustrated in *Zhongguo wenfang sibao quanji* (2): yan, Beijing, 2007, no. 155 and no. 174, respectively.

清十八世紀 松花石御銘日月形硯連隨形描金彩漆福壽紋硯盒

硯銘：「以靜為用，是以永年。」御銘。

此硯取松花橋頭石為材，質地細潤。參考北京故宮博物院藏兩件日月形硯，一為端硯，一為歙硯，見《中國文房四寶全集—硯—2》，北京，2007年，圖版155、174號。



rubbing of the back of the current inkstone
硯背拓印

2933

A SILVER-WIRE INLAID ZITAN INKSTONE

QING DYNASTY, 19TH CENTURY

The foldable cover is inlaid in silver-wire with a *taotie* mask, the sides carved in shallow relief with further *taotie* design, the underside of the base is incised and gilt with a three-character seal mark, *Die yan lu*, enclosed within a square.

4 $\frac{7}{8}$ in. (12.4 cm.) long, box

HK\$200,000-380,000

US\$26,000-49,000

The mark *Die yan lu*, is the studio name of the Qing-dynasty scholar-official Shen Bingcheng (1823-1895), who was a renowned collector of books, bronzes, calligraphy, paintings and inkstones.

清十九世紀 紫檀嵌銀絲饕餮紋硯 填金「蝶硯廬」刻款

沈秉成 (1823-1895)，清官員、藏書家。藏書樓名曰「蝶硯廬」，儲書數萬卷，金石書畫收藏，名重一時。編纂有《蝶硯廬書目》稿本4卷。喜藏硯。



(underside 硯背)





2934

A TIANHUANG 'LION' SEAL

QING DYNASTY (1644-1911)

The square columnar seal is surmounted by a finial carved in the form of a recumbent lion with a cub on its back. The seal face is carved with a seven-character poetic inscription in relief.

2 3/8 in. (6.2 cm.) high, 82g

HK\$600,000-800,000

US\$77,000-100,000

清 田黃太師少師鈕印(82克)

印文：數聲漁笛在滄浪



seal face
印面



impression
印文

2935

A SMALL *TIANHUANG* 'LION' SEAL

QING DYNASTY (1644-1911)

The small square seal is carved with a finial in the form of a recumbent lion. The seal face is carved with a four-character inscription in *intaglio* reading, *Yizhou jianshang*, 'Appreciated by Yizhou'.

¹/₁₆ in. (2.4 cm.) high, 13g

HK\$ 120,000-220,000

US\$16,000-28,000

Yizhou is the pseudonym of the prominent Qing-dynasty art collector An Qi (1683-1745?). An Qi was a native Korean who followed his father to Beijing in his early years, serving as a tributary diplomat. He became a trusted aide of the powerful statesman Mingju at the Kangxi court, and was granted the right to conduct salt business in Tianjin and Yangzhou, through which he amassed enormous amount of wealth, allowing him to form one of the most extensive and formidable art collections in Chinese history. His collection of paintings and calligraphy encompasses some of the most well-known masterpieces such as *A Letter to Boyuan* by Wang Xun. After An Qi's decease, his family fortune diminished considerably, with a majority of his art collection acquired by the Qianlong Emperor, many of which are illustrated in *Shiqu Baoji* (Catalogue of the Qing Imperial Collection).

清 田黃獅鈕印 (13克)

印文：儀周鑑賞

安岐 (1683—1745?)，字儀周，號麓堂，別號松泉老人，朝鮮人。有清一代最盛名的書畫鑒賞家、收藏家。早年隨父安尚義作為高麗貢使入清，後入清康熙年間武英殿大學士納蘭明珠家，深得明珠信任，先後在天津、揚州經營鹽業，由此積得家財萬貫、富甲一方。一生嗜好書畫，凡樵李項氏、河南卞氏、真定梁氏所蓄古跡，均傾賞收藏。所藏之富，甲於海內。上至三國魏晉，下至明代末期，收藏範圍極廣，皆為歷代精品。對其寓目之法書名繪必認真記錄，晚年將其積累數十年之書畫割記揀選編次為有《墨緣匯觀》。《墨緣匯觀》正錄四卷，所錄名書畫起自東晉顧愷之，止於明代董其昌。記述作品內容、名人題識、印記、藏收經過。間作考訂，並論書法畫法。續錄二卷，僅載標題，略記大概。



seal face
印面



impression
印文





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 email infoasia@christies.com.

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。若閣下須以港元以外貨幣付款，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電郵至 infoasia@christies.com。

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** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. 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. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. 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.asp>.

(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 or on the Christie's WeChat Mini Program. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 20% on that part of the **hammer price** over HK\$7,500,000 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:

(i) 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;

(ii) 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

(iii) 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: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain

conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash
We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**,

and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's

exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **Ψ** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as

far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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出**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**不包括買方佣金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，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最終受益人的文件證明。

(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：
- 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**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，也可在佳士得微信小程序中申請電話競投。佳士得只會在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 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少 24 小時辦理申請。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 或佳士得微信小程序選

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 小時提交已經填寫的書面競投表格。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**底價**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**的最高出價，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**底價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出

相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**底價**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**底價**估計開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場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 7,500,000 元之 26%；加逾港幣 7,500,000 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**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

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

2. 真品保證

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

- 我們對在拍賣日後5年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。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。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提

供上述申索完整的細節及佐證證據；

- 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
 - 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
 - 東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後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。
 - 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。
- 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
 - 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：
 - 現金
本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；
 - 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。
- 如要瞭解更多信息，請聯繫售後服務部。電話+852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦

可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費

用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

- (b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須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。如您受以上制裁或買

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**

本目錄內有些鐘錶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，佳士得不承擔任何責任。

I. **佳士得之法律責任**

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. **其它條款**

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售

會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. **詞匯表**

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；

b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

c) **拍賣品**在**標題**被描述為**某來源**，則為該**來源**的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。**標題**：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

✂ Bidding by parties with an interest.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✂ 利益方的競投。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

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 CON-SIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

✂ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue

described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the authenticity warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is

of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the

period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△ 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附注符號，但會於正文首頁聲明其權益。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有◦符號以資識別。

◦◆ 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不可撤銷的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。請注意本目錄或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定。買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，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

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Marco Almeida
Liang-Lin Chen
Cecilia Zi
Timothy Lai
Audrey Lee
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
Carla Trely
Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

SHANGHAI

Sherese Tong
Tel: +86 (0)21 6355 1766

TAIPEI

Ruben Lien
Tel: +886 2 2736 3356

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

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
Jing Jing Qiao
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

SENIOR ADVISOR

Jonathan Stone
Tel: +852 2978 9989

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

Kim Chuan Mok
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
Caperia 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 Ratnoff 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
Rebecca Yang

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
Rebecca Yang

SINGAPORE
+65 6735 1766
Kim Chuan Mok

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
Astrid Centner-d'Oultremont

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 Juul 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)

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)

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 7839 9060

UK - ISLE OF MAN
+44 (0)20 7839 9060

UK - NORTH AND NORTHEAST
+44 (0)20 7839 9060

UK - NORTHWEST AND WALES
+44 (0)779 962 3780
Jane Blood

UK - SCOTLAND
+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon
(Consultant)

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: gsdulow@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



A RARE IMPERIAL CINNABAR AND OCHRE LACQUER 'DRAGON'
CIRCULAR BOX AND COVER
China, Ming dynasty, 15th century
D.: 18.2 cm.

明十五世紀 剔紅雲龍趕珠紋圓蓋盒
€20,000 - 30,000

ART D'ASIE

Paris, 6 July 2022

VIEWING

2-5 July 2022
9, avenue Matignon
75008 Paris

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

CHRISTIE'S



**IMPORTANT CHINESE CERAMICS
AND WORKS OF ART**

New York, 22-23 September 2022

VIEWING

16-21 September 2022
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vicki Paloympis
asianartny@christies.com
+1 212 636 2180

Property From The Gannon Family Collection
A RARE IMPERIAL GILT-BRONZE
RITUAL BELL, *BIANZHONG*
KANGXI CAST SEVEN-CHARACTER MARK,
CORRESPONDING TO 1714 AND OF THE PERIOD
12 ½ in. (35.1 cm.) high
\$150,000-250,000

CHRISTIE'S

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"/> 21212 The Visionary's Spectacular Cellar
Sold to further the impact of London Business School | <input type="checkbox"/> 19898 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 21086 The Ultimate Private Collection
Featuring The Greatest Burgundies Part II | <input type="checkbox"/> 19899 20 th Century Art Day Sale * |
| <input type="checkbox"/> 20889 Handbags & Accessories | <input type="checkbox"/> 19900 21 st Century Art Day Sale * |
| <input type="checkbox"/> 21425 The Champion Collection Part III: The Artistry of Complications * | <input type="checkbox"/> 20831 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 21018 Important Watches and The Rise of The Independent
Watchmakers, Featuring The Kairos Collection Part II | <input type="checkbox"/> 20830 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 21085 Magnificent Jewels | <input type="checkbox"/> 20847 Celestial Brilliance - The Wang Xing Lou Collection of
Imperial Qing Dynasty Porcelain* |
| | <input type="checkbox"/> 20846 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最終受益人的公司文件。**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，連同該人士簽發的授權書。

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

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

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 21212 卓越藏家非凡珍藏
拍賣收益撥捐倫敦商學院 | <input type="checkbox"/> 19898 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 21086 絕代私人珍藏布良地稀世名釀 第二部分 | <input type="checkbox"/> 19899 二十世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 20889 手袋及配飾 | <input type="checkbox"/> 19900 二十一世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 21425 臻極系列（第三部分）：匠心藝韻 * | <input type="checkbox"/> 20831 中國古代書畫 * |
| <input type="checkbox"/> 21018 精緻名錶及獨立錶匠之崛起
特別呈獻：凱羅斯珍藏 – 百達翡麗非凡當代時計（第二部分） | <input type="checkbox"/> 20830 中國近現代及當代書畫 * |
| <input type="checkbox"/> 21085 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 20847 燦若繁星 – 望星樓藏清代官窯瓷器 * |
| | <input type="checkbox"/> 20846 重要中國瓷器及工藝精品 * |

* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

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

姓名 簽署 日期



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President
Rebecca Yang, Chairman, China
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,
Linda Chan, Lillian Ng, Jasmin Ngai,
Audrey Shum, Bo Tan, Nicole Wright,
Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Michelle Chan,
Janet Chang, Liang-Lin Chen, Fung Chiang,
Isaac Choi, Betsy Chow, Jennie Chu,
Emily Fisher, Georgina Hilton, Jacky Ho,
Seiji Inami, Wei-Ting Jud, Yunah Jung,
Imogen Kerr, Hak Jun Lee, Stephenie Leung,
Ruben Lien, Gabrielle Mak, Sara Mao,
Tony Ng, Edward Ngan, Jessie Or,
Terence Poon, Jing Jing Qiao, Sonal Singh,
Prapadavee Sophonpanich, Winsy Tsang, Michael Xie,
Maxwell Yao, Phoebe Yeung, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Nga Lam 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, Ronny Hsu,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Rosita Kwong, Annie Lee, Kevyn Leung,
Caroline Liang, Louis Lin, Vicky Liu,
Fai Lo, Yu-Shan Lu, Cissy Ngan,
Benson Or, Stephanie Pang, Felix Pei,
Thomas Portolano, Zhongwei Qin, Joe So,
CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Hammond Wong,
Mia Zhang

01/4/2022

HONG KONG AUCTION CALENDAR

THE VISIONARY'S SPECTACULAR CELLAR (SOLD TO FURTHER THE IMPACT OF LONDON BUSINESS SCHOOL)

Sale number: 21212
SATURDAY 21 MAY
10.30 PM

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES PART II

Sale number: 21086
SUNDAY 22 MAY
10.00 PM

HANDBAGS & ACCESSORIES

Sale number: 20889
MONDAY 23 MAY
2.00 PM
Viewing: 23 May

THE CHAMPION COLLECTION PART III: THE ARTISTRY OF COMPLICATIONS

Sale number: 21425
TUESDAY 24 MAY
2.00 PM
Viewing: 21-24 May

IMPORTANT WATCHES AND THE RISE OF THE INDEPENDENT WATCHMAKERS, FEATURING THE KAIROS COLLECTION PART II

Sale number: 21018
TUESDAY 24 MAY
4.00 PM
Viewing: 21-24 May

MAGNIFICENT JEWELS

Sale number: 21085
WEDNESDAY 25 MAY
2.00 PM
Viewing: 23-25 May

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19898
THURSDAY 26 MAY
8.30 PM
Viewing: 23-26 May

20TH CENTURY ART DAY SALE

Sale number: 19899
FRIDAY 27 MAY
10.30 AM
Viewing: 23-26 May

21ST CENTURY ART DAY SALE

Sale number: 19900
FRIDAY 27 MAY
3.00 PM
Viewing: 23-26 May

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20831
SATURDAY 28 MAY
2.30 PM
Viewing: 22-28 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20830
SUNDAY 29 MAY
10.00 AM & 2.30 PM
Viewing: 22-28 May

CELESTIAL BRILLIANCE - THE WANG XING LOU COLLECTION OF IMPERIAL QING DYNASTY PORCELAIN

Sale number: 20847
MONDAY 30 MAY
10.30 AM
Viewing: 22-29 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20846
MONDAY 30 MAY
11.30 AM & 2.00 PM
Viewing: 22-29 May

20/4/2022



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