



IMPORTANT CHINESE  
CERAMICS AND  
WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 29 November 2022

香港 2022 年 11 月 29 日

CHRISTIE'S 佳士得

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## CHINESE CERAMICS AND WORKS OF ART

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# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

TUESDAY 29 NOVEMBER 2022 • 2022年11月29日(星期二)

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### AUCTION · 拍賣

Tuesday 29 November • 11月29日(星期二)  
1.30pm (Lots 2901-3092) • 下午1.30 (拍賣品編號2901-3092)  
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  
Saturday – Monday, 26 – 28 November • 11月26日至28日(星期六至一)  
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, 22 – 23 October • 10月22至23日(星期六至日)  
11.00am – 6.00pm

### BEIJING, China World Summit Wing

北京, 北京國貿大酒店  
Monday – Tuesday, 7 – 8 November • 11月7至8日(星期一至二)  
10.00am – 6.00pm

### SHANGHAI, Christie's Shanghai Art Space

上海, 佳士得上海藝術空間  
Friday – Sunday, 11 – 13 November • 11月11至13日(星期五至日)  
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》。

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CHRISTIE'S 佳士得

2901

A LARGE SANCAI-GLAZED 'GOOSE'  
TRIPOD DISH

TANG DYNASTY (AD 618-907)

The shallow, circular dish is finely potted resting on three short, pad feet. It is incised and controllably painted on the interior with green, amber and cobalt-blue glazes with a central roundel of a goose in flight encircled by radiating lotus leaves and foliate tendrils, all reserved on a cream-glazed ground which extends to the underside and stops in an irregular line exposing the pale buff ware.  
11 <sup>3</sup>/<sub>4</sub> in. (28.8 cm.) diam.

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Acquired from Li Yin Art Co. Ltd., Taipei, 10 October 1998  
Lam & Co., Hong Kong

唐 三彩鴻雁荷葉紋三足盤

來源:

購自禮瀛東方藝術,台北,1998年10月10日  
松豐堂,香港



THE PROPERTY OF A LADY  
女士珍藏

2902

A SANCAI-GLAZED JAR

TANG DYNASTY (AD 618-907)

The jar is potted with a compressed globular body flanked on either side with a loop handle above a knob, the inverted mouth rim with three spur marks, splashed liberally with cream, amber and green glazes that fall towards the mid-body exposing the buff ware. The interior is largely covered with a thin clear glaze.

9 in. (22.8 cm.) wide, box

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE:

Yangdetang Collection, Taipei, acquired before 1987

Sold at Christie's Hong Kong, 6 October 2015, lot 88

EXHIBITED:

National Museum of History, *The Exhibition of Chinese Ceramics of Eight Dynasties*, Taipei, 1987, Catalogue, p. 22

唐 三彩雙繫罐

來源:

養德堂舊藏，台北，入藏於1987年之前  
香港佳士得，2015年10月6日，拍品88號

展覽:

國立歷史博物館，《中國八大陶瓷精品展》，台北，1987年，圖錄  
頁22

PROPERTY OF A GENTLEMAN  
紳士珍藏

2903

A LARGE SANCAI-GLAZED POTTERY  
FIGURE OF A HORSE

TANG DYNASTY (AD 618-907)

The horse is shown standing on a slab base with ears pricked and head turned slightly to the left, covered with a pale cream glaze, while the mane and tail with an amber glaze. The harness is hung with green-glazed tassels, and the saddle cloth is washed with vermilion pigment.

22 1/8 in. (56.2 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Parke-Bernet Galleries, New York, 8 April 1948, lot 293

A New York private collection

Sold at Christie's New York, 22 March 2019, lot 1614

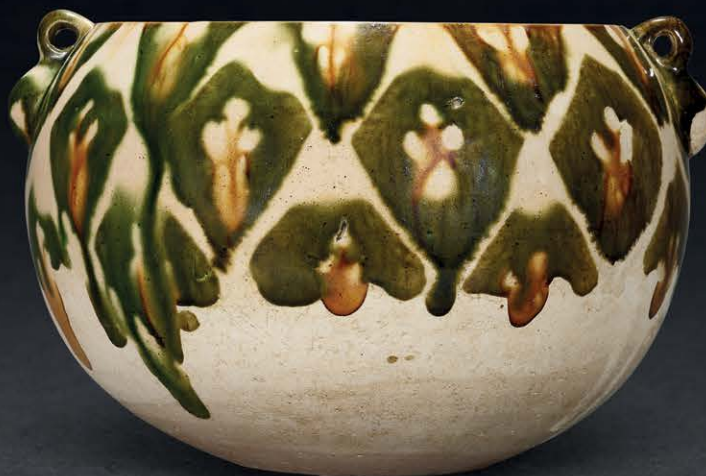
The result of Oxford thermoluminescence test no. 166m40  
(4 December 1974) is consistent with the dating of this lot.

唐 三彩馬

來源:

Parke-Bernet藝廊，紐約，1948年4月8日，拍品293號  
紐約私人舊藏  
紐約佳士得，2019年3月22日，拍品1614號

本拍品經牛津熱釋光測年法測試（測試編號166m40；  
1974年12月4日），證實與本圖錄之斷代符合。





2904

## A RARE AND IMPORTANT COPPER-INLAID BRONZE WINE VESSEL, *BIANHU*

WARRING STATES PERIOD (475-221 BC)

The vessel is raised on a spreading rectangular pedestal foot and cast in relief with panels of tight abstract curl patterns arranged in five registers and bordered by bands of copper inlay, the narrow sides similarly decorated and applied with *taotie* masks suspending ring handles, all below a dogtooth band on the waisted neck and a copper band on the flared mouth, covered with light green encrustations. 13¼ in. (33.5 cm.) high

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

US\$ 240,000-360,000

### PROVENANCE:

Collection of Captain and Mrs Vivian Bulkeley-Johnson, Oxfordshire (Captain Vivian Bulkeley-Johnson, 1891-1968)  
The Mount Trust collection of Chinese Art (established in 1968 on the death of Captain Vivian Bulkeley-Johnson), on loan to the Victoria and Albert Museum, London, August 1969 - May 1975  
The Bella and P. P. Chiu Collection, Hong Kong and San Francisco, since the 1980s  
Sold at Sotheby's London, *Fine Chinese Ceramics and Works of Art, including a Selection from the Bella and P. P. Chiu Collection of Ancient Bronzes*, 7 June 2000, lot 14  
Mr and Mrs S. Feinberg, Boston, November 2000, acquired with Eskenazi Ltd., London, 2000, thence by descent within the family Important Asian private collection, acquired from Eskenazi Ltd., London, 2019

### EXHIBITED:

Victoria & Albert Museum, London, *The Mount Trust Collection of Chinese Art*, 20 January 1970 - March 1970  
And thereafter onto Edinburgh, Manchester, Birmingham, and Sheffield

### LITERATURE:

William Watson, *Ancient Chinese Bronzes*, London, 1962, p.66, pl. 67b  
John Ayers, *The Mount Trust Collection of Chinese Art*, Victoria and Albert Museum, London, 1970, no.6 (fig. 1)  
Jessica Rawson, *The Bella and P. P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1998, no.36 (fig. 2)  
Eskenazi Ltd., *Room for Study: Fifty Scholar's Objects*, London, 31 October - 29 November 2019, no.13

## 戰國 青銅錯紅銅羽紋鋪首活環耳扁壺

### 來源:

Vivian Bulkeley-Johnson 上尉伉儷 (1891-1968) 舊藏, 牛津郡 Mount Trust 中國藝術珍藏 (1968年 於 Vivian Bulkeley-Johnson 上尉逝世後成立), 於 1969年 8月至 1975年 5月 間借展予 維多利亞與亞伯特博物館

趙氏山海樓舊藏, 香港與三藩市, 自 1980年代 起

《Fine Chinese Ceramics and Works of Art, including a Selection from the Bella and P. P. Chiu Collection of Ancient Bronzes》, 倫敦蘇富比, 2000年 6月 7日, 拍品 14號

S. Feinberg 伉儷舊藏, 波士頓, 2000年 11月 自倫敦埃斯肯納齊購入, 後於家族中流傳

重要亞洲私人舊藏, 2019年 自倫敦埃斯肯納齊購入

### 展覽:

維多利亞與亞伯特博物館, 倫敦, 《The Mount Trust Collection of Chinese Art》, 1970年 1月 20日-3月

之後至 愛丁堡、曼徹斯特、伯明翰、謝菲爾德 展覽

### 出版:

William Watson, 《Ancient Chinese Bronzes》, 倫敦, 1962年, 頁 66, 圖版 67b 號

John Ayers, 《The Mount Trust Collection of Chinese Art》, 維多利亞與亞伯特博物館, 倫敦, 1970年, 圖版 6號 (圖一)

Jessica Rawson, 《趙氏山海樓所藏古代青銅器》, 香港, 1998年, 圖版 36號 (圖二)

埃斯肯納齊, 《Room for Study: Fifty Scholar's Objects》, 倫敦, 2019年 10月 31日-11月 29日, 圖版 13號

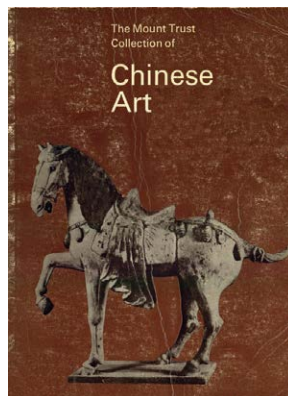


fig. 1 圖一



fig. 2 圖二







## 2904 Continued

Known as a *bianhu*, or “flattened *hu*”, this impressive wine jar represents a new interpretation of the *hu* jar introduced in the fifth or early fourth century BC, during the Warring States period (c. 475 BC–221 BC); in fact, it would come to rank among the most iconic vessels of the period. Not only is the shape new, but so is the crisply-cast decorative scheme, which features panels of abstract decoration as well as inlays of copper and silver. The virtually identical *bianhu* jar excavated at Shangcunling, Sanmenxia, Henan province, provides archaeological confirmation of this jar’s Warring States-period origins. Moreover, this impressive vessel has been published by such eminent specialists in Chinese art as William Watson (1917–2007), John Ayers (1922–2021), and Jessica Rawson, and it has passed through the hands of such distinguished collectors as Captain Vivian Frances Bulkeley-Johnson (1891–1968) of Oxfordshire, UK, who assembled the Mount Trust Collection, and, more recently, of Bella and P.P. Chiu of Hong Kong and San Francisco (Bella Ma Chiu), who formed the Shanhaiou Collection of Ancient Chinese Bronzes. With kinship to archaeologically attested vessels, with an impressive record of scholarly publications, and with a distinguished provenance, this *bianhu* truly is a rare treasure.

For the complete illustrated essay, please visit [Christies.com](https://www.christies.com).

本扁壺屬酒器，外觀端嚴肅穆，代表了自公元前五世紀或四世紀初戰國時代（約公元前475至221年）扁壺面世以來，對這一形制的全新詮釋；誠然，它終將成為後世推崇備至的戰國經典器形之一。除了造型新穎，其紋飾鑄工明快清新，當中既有飾以抽象圖紋的開光，更嵌以銅與銀。河南省三門峽上村嶺出土的扁壺與之大同小異，堪可視為斷代為戰國製品的考古依據。再者，此壺曾著錄於知名的中國藝術專家如華威廉（William Watson，1917至2007年）、艾爾斯（John Ayers，1922至2021年）及羅森（Jessica Rawson）之學術專論，而且經手者俱為鑑藏界泰斗，早年有英國華威郡布禎上尉（Captain Vivian Frances Bulkeley-Johnson，1891至1968年，「蒙特信託珍藏（Mount Trust Collection）」創辦人），較近期的有香港與舊金山的趙不波（P.P. Chiu）與馬瑞貞（Bella Ma Chiu）伉儷，後者共同創立了「趙氏山海樓古青銅器珍藏」。本拍品與考古實證如出一轍，並多次亮相於權威學術著作，且遞藏者皆是鑑藏大家，洵為難得一見的典藏重器。

本段文章為摘錄，全文請見[Christies.com](https://www.christies.com)。



2905

A CREAM-GLAZED COMPRESSED PEAR-SHAPED JAR

SUI DYNASTY (581-618)

The jar is potted with a squat, globular body below a stepped neck and widely-flaring rim, all covered under a finely-crackled, white glaze stopping above the foot.

6¼ in. (16 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Mayuyama, Tokyo, acquired in 2015

Lam & Co., Hong Kong

隋 白釉壺

來源:

繭山龍泉堂, 東京, 購於2015年

松豐堂, 香港



2906

A PAIR OF DING FOLIATE-RIM BOWLS

NORTHERN SONG DYNASTY (960-1127)

Each bowl is elegantly potted with thin, rounded sides flaring to a lobed rim, covered inside and out with a lustrous, pale ivory-toned glaze with the exception of the mouth revealing the fine, white body. 5 $\frac{3}{8}$  in. (13.6 cm.) diam., box

**HK\$220,000-280,000**

*US\$29,000-36,000*

PROVENANCE:

Lam & Co., Hong Kong

北宋 定窯花口盃一對

來源:

松豐堂·香港



2907

A DING CARVED 'DRAGON' DISH

JIN DYNASTY (1115-1234)

The dish is potted with angular sides flaring upwards to an unglazed rim. The interior is fluidly carved with a coiled three-clawed dragon. The bowl is covered inside and out with a glaze of ivory tone with the exception of the mouth and the foot rims.

7<sup>1</sup>/<sub>16</sub> in. (19.5 cm.) diam., box

HK\$600,000-800,000

US\$77,000-100,000

Compare to a large Ding dish of the same date carved with a very similar three-clawed dragon in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou: White Ding wares from the collection of the National Palace Museum, Taipei*, 2014, no. II-63, pp. 108-109, and another dish in the same collection with some slight variations to the details, *ibid.*, no. II-64, pp. 110-111.

金 定窯白釉刻龍紋折腰盤

比較台北故宮博物院藏一件金代定窯龍紋大盤，其龍紋刻劃與此盤近乎相同，見《定州花瓷：院藏定窯系白瓷特展》，台北，2014年，圖版II-63，頁108-109，另比較同書圖版II-64，其龍紋風格亦與此相近。



2908

A JUN BLUE-GLAZED PENTA-LOBED FOLIATE-RIMMED VASE

JIN-YUAN DYNASTY (1115-1368)

The vase is potted with a penta-lobed body rising to a stepped sloping shoulder and a tall slender neck flaring into the mouth moulded as five out-curved petals. The vase is covered inside and out with a sky-blue glaze suffused with crackles with the exception of the foot rim, decorated with three subtle purple-splashed highlights on the body and neck.

7½ in. (19 cm.) high, box

**HK\$300,000-500,000**

*US\$39,000-64,000*

Compare to a larger Jun blue-glazed vase of similar form dated to the Northern Song dynasty from the Muwen Tang Collection, sold at Sotheby's London, 12 November 2003, lot 50.

金/元 鈞窯天藍釉紫斑花口瓶

近似例可比較沐文堂舊藏一件器形近似的北宋天藍釉花口瓶，2003年11月12日於倫敦蘇富比拍賣，拍品50號。



2909

A WHITE-GLAZED COMPRESSED PEAR-SHAPED JAR AND COVER

SUI DYNASTY (AD 581-618)

The compressed globular body is surmounted by a stepped neck and rises to the flared rim, all covered in a finely-crackled glaze stopping short above the spreading foot. The domed cover is surmounted by a bud-form finial and covered in a similar glaze.

5¼ in. (13.4 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Acquired in Hong Kong, 21 August 1983

隋 白釉蓋壺

來源:

購藏於香港，1983年8月21日



(current lot with the accompanying Japanese wood box 本拍品與隨附日本木盒)





2910

A DING CARVED 'LOTUS' BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl has a slightly everted rim and is carved to the interior with lotus blossoms and leaves borne on meandering stems, covered inside and out with a lustrous glaze of dark ivory tone. The mouth is bound with a metal rim, and the base is later inscribed with a character reading *dian*, 'palace'.

8<sup>5</sup>/<sub>16</sub> in. (21.1 cm.) diam., Japanese lacquered wood box

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE:

A Japanese private collection, acquired before 1980

北宋 定窯刻蓮花紋花口盃

後刻底款：殿

來源：

日本私人收藏，於1980年前入藏



(current lot with the accompanying Japanese wood box 本拍品與隨附日本木盒)



# GEMS OF 17TH CENTURY PORCELAIN FROM THE BUTLER FAMILY COLLECTION

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

Sir Michael Butler (1927–2013) was among the last of the important 20th century British collectors of Chinese ceramics. He also had a very distinguished career in the British Foreign Office, which he joined in 1950, serving not only in London, but in Baghdad, Paris, Geneva, Washington and Brussels. In 1975 he was awarded CMG (Commander of the Order of St. Michael and St. George) by Her Majesty Queen Elizabeth II. In 1980 he was elevated to Knight Commander (KCMG), while in 1984 Sir Michael was further awarded the highest rank of this order, GCMG (Knight Grand Cross of the Order of St. Michael and St. George). In 1985 he retired from the Foreign Office and applied himself to a number of advisory roles and directorships. In the same year, Sir Michael became deputy chairman of the Board of Trustees of the Victoria and Albert Museum, a role he occupied until 1997.

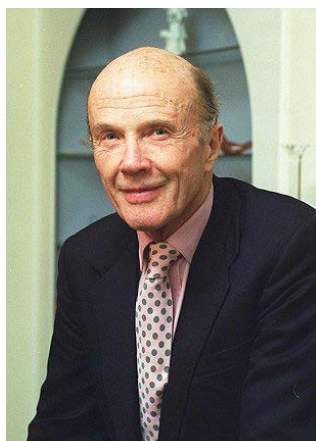


fig.1 Sir Michael Butler GCMG  
(1927–2013)  
圖一 邁克爾·巴特勒爵士  
(1927–2013)

Sir Michael Butler acquired his first piece of Chinese porcelain in London in 1961. This was a 17th century green-glazed wine or tea pot in the shape of a section of bamboo (illustrated in

*Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection – Beauty's Enchantment*, Shanghai, 2005, pp. 262–3, no. 94), which turned out to be a unique surviving example of this type. In 1961 Chinese porcelains of the 17th century were a misunderstood and under-researched group compared to those of the 16th and 18th centuries. However, during the last quarter of the 20th and first decade of the 21st century, Sir Michael, together with scholars such as Margaret Medley, Julia Curtis and Stephen Little, in the West, and Wang Qingzheng in China, sought to redress this imbalance, creating an informed and structured approach to 17th century porcelains.

Chinese porcelains of the 17th century, encompassing the late Ming and early Qing periods, remained the primary focus of Sir Michael's long collecting career. Study of his collecting history by the current generation is greatly facilitated by the fact that from 1965 he kept a record of his purchases and disposals in a carefully annotated ledger. Key information from these ledgers, along with much additional

## 巴特勒家族珍藏十七世紀瓷器

蘇玫瑰 (獨立學者)

在度藏中國陶瓷的最後一批二十世紀英國鑑藏家之中，邁克爾·巴特勒爵士(1927–2013年)堪稱中流砥柱。他於1950年加入英國外交部，除了在倫敦履行職務，更先後派駐巴格達、巴黎、日內瓦、華盛頓與布魯塞爾，任內卓有建樹。1975年，他獲英女王伊麗莎白二世頒授聖米迦勒及聖喬治同袍勳章 (CMG)，1980年擢升二等勳爵(KCMG)，1984年終獲封一等勳爵(GCMG)，即同一勳銜的最高級別。1985年，他自外交部榮休，其後出任多家機構的顧問或董事。同年，巴特勒爵士應邀擔任維多利亞與艾伯特博物館信託委員會副主席，並一直履行該職至1997年為止。

1961年，巴特勒爵士在倫敦購入其首件中國瓷器珍藏。這是一件十七世紀青釉竹節式酒壺或茶壺，圖見《上海博物

館與英國巴特勒家族所藏十七世紀景德鎮瓷器》頁262–3 編號94(上海：2005)，後經證實為近似例中的傳世孤品。於1961年，十七世紀中國瓷器相對於十六、十八世紀的製品而言，仍是一個誤解重重且研究匱乏的領域。然而，二十世紀最後二十五年及二十一世紀頭十年內，巴特勒爵士聯同西方學者——如麥德理(Margaret Medley)、柯麗姬(Julia Curtis)和利斯芬(Stephen Little)——及中國陶瓷專家汪慶正先生，銳意就此撥亂反正、拾遺補闕，終為十七世紀中國瓷器創立了一個縝密嚴謹、條分縷析的理論框架。

綜觀巴特勒爵士漫長的收藏之旅，十七世紀中國瓷器(涵蓋明末清初)始終是其度藏的重中之重。自1965年起，他特地





Lot 2946  
拍品2946號



Lot 2934  
拍品2934號



Lot 2953  
拍品2953號



Lot 2968  
拍品2968號

research and biographical detail, has recently been incorporated into the excellent catalogue raisonné of his collection published by Sir Michael's younger daughter Katharine Butler and the scholar Teresa Canepa (T. Canepa and K. Butler, *Leaping the Dragon Gate*, London, 2021).

The current selection of pieces from Sir Michael's collection highlights a number of important aspects of 17th century porcelains. The exceptional incense burner (lot 2946), which dates from the Ming dynasty Chongzhen reign (1628-44) displays the beautiful blue pigment seen the finest late Ming porcelains, despite the closure of the imperial kilns. The painting is also of very fine quality, while the choice of narrative decoration encircling the vessel demonstrates both the popularity of designs drawn from history, literature and legend, and also the inspiration from woodblock printed illustrations in books. The theme on this incense burner is the meeting between Jiang Ziya, also known as Jiang Taigong, and Emperor Wen of Zhou (r. 1100-1050 BC). Jiang Ziya was a military strategist who is a major character in the Ming dynasty novel *Fengshen Yanyi* (The Investiture of the Gods) first published in the 1550s. Jiang had loyally served the Shang dynasty until the tyranny and debauchery of its last ruler, King Zhou of Shang finally sickened him and he feigned madness in order to be

allowed to leave the court. Jiang went to live in the country in the Zhou kingdom and sat contentedly day after day fishing on the banks of the Wei River, either with a straight hook or with no hook at all. He believed that the fish would come to him when they were ready. By the same logic he believed that a just ruler would eventually seek him out to help overthrow the corrupt Shang dynasty. King Wen of Zhou was drawn to Jiang through divination and eventually found him by the river fishing. The conversation between the two supposedly forms the basis for the *Six Secret Teachings*, which is regarded as one of the Seven Military Classics of China, and Jiang became King Wen's Prime Minister, served his son King Wu, when Wen died, and played a crucial role in the overthrow of the Shang.

Several porcelains from the Shunzhi reign (1644-1661) of the Qing dynasty are included in the current catalogue, including the elegant blue and white vase (lot 2934). Sir Michael worked closely with Julia B. Curtis and Stephen Little to bring the porcelains from this reign into academic focus through the important exhibition *Treasures from an Unknown ~Reign: Shunzhi Porcelain, 1644-1661* (shown in Honolulu, Dallas and Charlottesville, Virginia in 2002) its catalogue and the accompanying symposium.

編製了一份註解甚詳的購藏與處置明細，對於研究其收藏史的當代學者來說，不啻如虎添翼。當中所含的重要信息，以及大量的輔助研究及源流始末，皆收錄於巴特勒爵士小女兒巴芙蓮(Katharine Butler)及學者甘淑美(Teresa Canepa)為巴特勒珍藏出版的精采圖錄，此書圖文並茂，就此可參見二人合著的《鯉躍龍門》(倫敦：2021)。

是次拍賣萃選的巴特勒爵士珍藏，彰顯了十七世紀瓷器的若干重要特徵。以品相一流的青花通景訪賢圖香爐(拍品2946號)為例，此器燒造於明崇禎(公元1628至1644年)年間，當時御窯雖已停燒，但其青料翠艷幽深，正是晚明上等瓷器的特色。本香爐的畫工亦格外精湛，器身通繪敘事場景，既引證了歷史、文學和傳奇主題何等流行，亦反映了木刻插圖的影響何其深遠。本拍品以姜子牙(亦名姜太公)會周文王(公元前1100至1050年在位)為題。根據1550年代初版明代小說《封神演義》，主角之一姜子牙為韜略家。他原忠心事商，但因

亡國之君商紂荒淫暴虐，遂佯瘋引退。遷居周境後，他終日怡然垂釣渭水之濱，或用直鉤，或乾脆無鉤，稱之為「願者上鉤」。同樣道理，他亦深信賢德之君定能不請自來，與之合力推翻腐敗的商室。周文王憑卦象提供的線索，終於找到了河邊垂釣的姜子牙。《太公六韜》位列中國《武經七書》之一，據說其綱要正是周文王與姜子牙的對答。姜太公曾任文王丞相，後輔佐其子武王，是周文王死後助武王克殷立國的一大功臣。

本圖錄還選載了若干順治佳瓷(公元1644至1661年)，其中一例為秀美俊逸的青花花鳥竹紋筒瓶(拍品2934號)。巴特勒爵士與柯麗婭及利斯芬同心協力，聯袂推出《Treasures from an Unknown Reign: Shunzhi Porcelain, 1644-1661》展覽(於2002年在檀香山市、達拉斯市與弗吉尼亞州的夏洛蒂鎮巡展)、展覽圖錄及相關的研討會，希望藉此引起學術界對順治瓷器的重視。



Lot 2964  
拍品2964號



Lot 2970  
拍品2970號



Lot 2926  
拍品2926號



Lot 2912  
拍品2912號

Sir Michael was especially interested in collecting inscribed porcelains – both those with inscriptions which provided specific dates, or those derived from literature. One example of the former type in the current sale is the beautifully-painted small censer (lot 2953), which depicts the Eight Daoist Immortals and is inscribed with a date: Kangxi *bingzi nian* Wang Yiren *zhi*, which may be translated as ‘Commissioned by Wang Yiren in the *bingzi* year of Kangxi [1696]’. This censer has been in several exhibitions, including as exhibit no. 111 in the groundbreaking exhibition *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection – Beauty’s Enchantment*, which was the brain-child of Sir Michael and the eminent Chinese scholar and vice-director of the Shanghai Museum, the late Wang Qingzheng (1931–2005).

A classic example of a literary inscription on porcelain from the Kangxi reign (1662–1722) can be seen on the square-section vase in the current sale (lot 2968). The sides of this vase are decorated with scenes from, and the text of the famous poem *Ode to the Red Cliff* by the Song dynasty literatus Su Shi (1037–1101, also known as Su Dongpo). The poem describes a trip that Su Shi made with some friends in 1082 to visit the Red Cliff, which had been the location for an epic naval battle at the end of the Han dynasty in the winter of AD 208.

In addition to several pieces bearing decoration in the famous, and much published, ‘Master of the Rocks’ style, known in Chinese as *pima cun shanshui* (lot 2964), the current sale also includes a magnificent large Kangxi vase decorated in underglaze copper red (lot 2970), which has the highly auspicious decoration of nine dragons. Eight of these sinuous dragons appear in pairs confronting each other on the sides of the vase, while a ninth dragon is depicted on the neck in pursuit of a flaming pearl. It is said that nine dragons guard the Gate of Heaven and symbolize the *yang*. At first sight, this vase appears to have been decorated solely in well-applied underglaze copper red, but, typically for the Kangxi reign, the eyes of the dragons are depicted in underglaze cobalt blue.

In complete contrast, this sale also includes interesting groups late Ming dynasty of blue and white porcelains, known as *ko-sometsuke* (for example lot 2926), and also those decorated in overglaze enamels, known as *ko-akae* (for example lot 2912), which were made specifically for Japanese tea connoisseurs, who held them in the highest esteem. These porcelains have recently come to greater prominence since they were the focus of an exhibition entitled *Trade Taste & Transformation – Jingdezhen Porcelain for Japan, 1620–1645*, held at the China Institute, New York in 2006, to which Sir Michael Butler loaned a number of pieces.

巴特勒爵士偏愛蒐集帶款識的瓷器，具年代款和題經典詩文者均屬此列。證諸本季精選藏品，前者有畫工一流的小巧五彩八仙圖香爐(拍品2953號)，其器身署紀年款「康熙丙子年[即公元1696年]汪以仁置」。這一香爐曾多次展出，包括重量級展覽《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》(展品編號111)，該活動凝聚了巴特勒爵士與已故著名學者暨上海博物館副館長汪慶正(1931至2005年)的心血和努力。

本季呈獻的康熙(公元1662至1722年)青花「赤壁賦」方瓶(拍品2968號)，正是題有詩文的經典之作。此瓶外壁飾以宋代文人蘇軾(又名蘇東坡，公元1037至1101年)的名篇《赤壁賦》全文及相關的場景。賦中描述的是蘇軾於1082年與友人同遊赤壁之經過，公元208年冬，漢代大規模水上戰役「赤壁之戰」便是在此上演。

精選藏品中也有一些繪披麻皴山水圖(拍品2964號)的例子，這一表現手法源遠流長且論述頗豐；除此之外，拍品中的康熙釉裏紅九龍紋大尊(拍品2970號)亦恢宏大氣，其九龍題材禎祥之至。器身九龍虯曲盤旋，其中八者為左右相向的雙龍，器頸一龍作戲珠狀。相傳看守天門的正是九龍，而龍本身象徵陽氣。乍眼看來，此尊似乎通體僅繪釉裏紅紋飾，惟細察之下，便會發現龍的雙目是用釉下鈷藍點畫而成，具鮮明的康熙時代特徵。

相較之下，是次秋拍尚有一組大異其趣的明末青花瓷(即日本「古染付」，如拍品2926號)，以及若干釉上琺瑯彩作品(即「古赤繪」，如拍品2912號)，其燒造對象是奉之為圭臬的日本茶人。2006年，紐約華美協進社曾舉行《Trade Taste & Transformation – Jingdezhen Porcelain for Japan, 1620–1645》，其重點推介的便是這類瓷器，巴特勒爵士外借藏品亦躋身其列，近年來此類作品名聲漸隆，是次展覽可謂居功至偉。

2911

## A VERY RARE AND LARGE BLUE AND WHITE BOWL

TIANQI PERIOD (1621-1627)

The heavily potted bowl is decorated on the exterior with various scenes depicting figures on rafts, figures traveling on horse back and by foot, figures playing chess, a fortress and a pagoda with boats in the foreground. The mouth rim is decorated with six hexafoil panels enclosing rabbits and alternating with *ruyi*-heads, all reserved on a diaper ground. The interior is similarly decorated on the centre with a riverscape scene including figures, pavilions, fortress and pagoda. The base is inscribed with an apocryphal six-character Chenghua mark.

17 $\frac{3}{8}$  in. (44.2 cm.) diam.

HK\$ 150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Shanghai Museum, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, 1 December 2005- 28 February 2006

LITERATURE:

Sir M. Butler and Q. Wang, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2006, pp. 68-69, no. 4

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 87, pl. III.1.34

Bowls of this size with finely painted landscape scene from Tianqi period are very rare. The design is brilliantly executed in cobalt blue, depicting a city wall, possibly the Great Wall, with pagodas and flags amidst clouds. The border at the rim is with bracket-lobed cartouches enclosing rabbit motif and reserved on a diaper ground; such decoration was popular during the Tianqi period. See a blue and white foliate dish from the Tianqi period with similar rabbit motif against a diaper ground in the Palace Museum, Beijing, as shown on the museum's website.

## 明天啟 青花通景山水圖大盤

款識：大明成化年製

來源：

巴特勒家族珍藏，英國

展覽：

上海博物館，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2005年12月1日至2006年2月28日

出版：

巴特勒爵士與汪慶正合著，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2006年，頁68-69，編號4  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁87，圖版III.1.34

明天啟青花器略分兩類，一以山水為主題，另以人物花卉為題材；此盤屬前者，器形碩大，構圖簡練，青花色澤亮麗淡雅，屬天啟時期難得之佳作。紋飾通景山水所包括之城牆或為萬里長城，口沿下方一錦地紋，內繪如意雲開光兔紋。錦地兔紋為天啟期間常見圖案紋飾，相似紋飾可見一天啟仿成化款之青花兔紋花口盤，為清宮舊藏，見北京故宮網站。



(interior 盤心)







PROPERTY FROM THE BUTLER FAMILY COLLECTION  
 巴特勒家族珍藏

•2912

## AN ENAMELLED 'BIRD AND FLOWER' HEXAGONAL DISH

CHONGZHEN PERIOD (1628-1644)

The interior is decorated on the centre with a bird perched on a blossoming peony branch emerging behind a rock within a double-line border. The cavetto and everted rim are further decorated with floral sprays of lotus, prunus and chrysanthemum. The base is inscribed with a one-character mark reading *fu*, 'fortune'.  
 8 1/8 in. (20.5 cm.) diam.

HK\$ 15,000-25,000

US\$ 2,000-3,200

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 68, no. 30  
 T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 157, pl. III.1.282

## 明崇禎 五彩花開富貴紋葵口盤

款識：福

來源：

巴特勒家族珍藏，英國

展覽：

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

出版：

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁68，編號30  
 甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁157，圖版III.1.282



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
 巴特勒家族珍藏

•2913

## TWO SMALL ENAMELLED 'FLORAL' DEEP BOWLS

TIANQI PERIOD (1621-1627)

Each bowl is potted with straight sides rising to slightly everted rim, decorated on the exterior with chrysanthemums alternating with irises. The bases are inscribed with three-character marks reading *Song Shi zhai*, 'Hall of Pine and Rock'.

4 $\frac{5}{8}$  in. (11.7 cm.) diam.

HK\$ 18,000-27,000

US\$2,400-3,500

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Hong Kong Museum of Art, *Transitional Wares and Their Forerunners*, 29 January - 29 March 1981 (part)

LITERATURE:

The Oriental Ceramic Society of Hong Kong, *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p. 184, no. 168 (part)

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 123, pl. III.1.89

## 明天啟 五彩鳶尾菊紋小盤兩件

款識：松石齋

來源：

巴特勒家族珍藏，英國

展覽：

香港藝術館，《明末清初瓷展》，1981年1月29日-3月29日（其一）

出版：

香港東方陶瓷學會，《Transitional Wares and Their Forerunners》，香港，1981年，頁184，編號168（其一）

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁123，圖版III.1.89



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2914

### AN ENAMELLED SAUCER DISH

TIANQI PERIOD (1621-1627))

The dish is decorated on the interior with blooming chrysanthemums and jasmynes emerging from rock. The rounded cavetto is further decorated with two jasmine sprays. 6 in. (15.3 cm.) diam.

HK\$6,000-8,000

US\$770-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 152, pl. III.1.228

### 明天啟 五彩花卉菊紋盤

來源:

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁152, 圖版III.1.228



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2915

### AN ENAMELLED SAUCER DISH

TIANQI PERIOD (1621-1627))

The dish is decorated on the interior with bamboo, rock, and ten birds in flight; the base is inscribed with an apocryphal six-character Chenghua mark in underglaze blue. 6<sup>3</sup>/<sub>16</sub> in. (15.7 cm.) diam.

HK\$10,000-15,000

US\$1,300-1,900

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 152, pl. III.1.233

### 明天啟 五彩竹石錦鳩紋小盤

款識: 大明成化年製

來源:

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁152, 圖版III.1.233



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2916

### AN AUBERGINE AND GREEN-ENAMELLED YELLOW-GROUND SHALLOW BOWL

SHUNZHI PERIOD (1644-1661)

The shallow bowl is potted with rounded sides and decorated on both interior and exterior with peony scrolls. The base is inscribed with an apocryphal six-character Jiajing mark in underglaze blue.

6 $\frac{1}{8}$  in. (17.3 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 57, no. 61

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 525, pl. III.5.55a-c

### 清順治 黃地紫綠彩纏枝牡丹紋淺盤

款識：大明嘉靖年製

來源：

巴特勒家族珍藏，英國

展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

出版：

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁57，編號61

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁525，圖版III.5.55a-c



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2917

### AN ENAMELLED SAUCER DISH

TIANQI PERIOD (1621-1627)

The interior is decorated with intertwined pine tree, bamboo and prunus ('The Three Friends of Winter').

5 $\frac{1}{8}$  in. (14.7 cm.) diam.

HK\$7,000-10,000

US\$900-1,300

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 153, pl. III.1.239

### 明天啟 五彩歲寒三友紋盤

來源：

巴特勒家族珍藏，英國

出版：

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁153，圖版III.1.239

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2918

## A SMALL AND RARE IRON-RED-DECORATED 'DRAGON' JAR AND COVER

TIANQI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD  
(1621-1627)

The jar is decorated with two five-clawed dragons pursuing flaming  
pearls amidst flames and clouds. The dome-shaped cover is similarly  
decorated and surmounted by a red knob.

6 in. (15.3 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Hong Kong Museum of Art, *Transitional Wares and Their Forerunners*,  
29 January - 29 March 1981

The Princessehof National Museum of Ceramics, Leeuwarden,  
Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:  
A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

The Oriental Ceramic Society of Hong Kong, *Transitional Wares and  
Their Forerunners*, Hong Kong, 1981, p. 143 and 185, no. 170

M. Butler, B. Harrison, and Princessehof Museum, *Chinese  
Porcelain: The Transitional Period 1620-1683: A Selection from the Michael  
Butler Collection*, Leeuwarden, Netherlands, 1986, p. 41, no. 38

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael  
Butler Collection of Seventeenth-Century Chinese Porcelain*, London,  
2021, p. 13, pl. III.1.4

明天啟 礮紅遊龍趕珠紋蓋罐 礮紅四字楷書款

### 來源:

巴特勒家族珍藏，英國

### 展覽:

香港藝術館，《明末清初瓷展》，1981年1月29日-3月29日

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The  
Transitional Period 1620-1683: A Selection from the Michael Butler  
Collection》，1986年

### 出版:

香港東方陶瓷學會，《Transitional Wares and Their Forerunners》  
，香港，1981年，頁143及183，編號170

M. 巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese  
Porcelain: The Transitional Period 1620-1683: A Selection from the  
Michael Butler Collection》，荷蘭呂伐登，1986年，頁41，編號38  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十  
七世紀中國瓷》，倫敦，2021年，頁13，圖版III.1.4



(mark)



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2919

## A RARE ENAMELLED BLUE AND WHITE SAUCER DISH

TIANQI FOUR-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1621-1627)

The interior is decorated with blossoming chrysanthemum branches and a butterfly in flight above a seven-character poetic inscription, all within a single line border at the rim.

6½ in. (16.5 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

### PROVENANCE:

The Butler Family Collection, UK

### LITERATURE:

Sir M. Butler, 'Chinese Porcelain at the End of the Ming', *Transactions of the Oriental Ceramic Society*, 1983-84, vol. 48, London, 1985, pp. 33-62, pl. 22 (part)

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 152, pl. III.1.226

明天啟 青花五彩菊蝶紋盤 雙圈四字楷書款

詩文: 須知九日始芳榮

### 來源:

巴特勒家族珍藏, 英國

### 出版:

巴特勒爵士, 'Chinese Porcelain at the End of the Ming', 《東方陶瓷學會會刊》, 1983-1984年刊, 卷48, 倫敦, 1985年, 頁33-62, 圖版22 (部分)

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁152, 圖版III.1.226



(mark)







PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2920

### AN UNDERGLAZE-BLUE AND COPPER-RED-DECORATED SAUCER DISH

TIANQI PERIOD (1621-1627)

The dish is potted with slightly everted rim and decorated on the interior with a riverscape, including a fisherman in his boat. The flower blossoms and fish are highlighted in copper-red.

6 in. (15.3 cm.) diam.

HK\$ 10,000-15,000

US\$1,300-1,900

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 30, no. 18

#### 明天啟 青花釉裏紅寒江獨釣圖小盤

來源:

巴特勒家族珍藏, 英國

展覽:

公主庭院陶瓷博物館, 荷蘭呂伐登, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 荷蘭呂伐登, 1986年, 頁30, 編號18



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2921

### AN UNDERGLAZE-BLUE AND COPPER-RED-DECORATED SAUCER DISH

TIANQI PERIOD (1621-1627)

The dish is with everted rim and decorated on the interior with a riverscape, including a fisherman in his boat. The flower blossoms and fish are highlighted in copper-red.

6 in. (15.3 cm.) diam.

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

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 150, pl. III.1.209

#### 明天啟 青花釉裏紅寒江獨釣圖小盤

來源:

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著, 《鯉躍龍門- 邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁150, 圖版III.1.209

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2922

## A BLUE AND WHITE GARLIC-MOUTH VASE

WANLI-TIANQI PERIOD (1573-1627)

The bulbous body is decorated with a continuous scene depicting a figure carrying a sword on his back on the rocky promontory, with a fisherman in a boat nearby. The garlic-mouth is decorated with overlapping lappets.

12 in. (30.5 cm. high)

HK\$80,000-120,000

US\$11,000-15,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Hong Kong Museum of Art, *Transitional Wares and Their Forerunners*, 29 January- 29 March 1981

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

### LITERATURE:

The Oriental Ceramic Society of Hong Kong, *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p. 100, no. 40

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 42, no. 6

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 84, pl. III.1.31

## 明萬曆/天啟 青花山水人物圖蒜頭瓶

### 來源:

巴特勒家族珍藏，英國

### 展覽:

香港藝術館，《明末清初瓷展》，1981年1月29日-3月29日

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版:

香港東方陶瓷學會，《Transitional Wares and Their Forerunners》，香港，1981年，頁100，編號40

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁42，編號6

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁84，圖版III.1.31



(another view 另一面)



•2923

## A RARE BLUE AND WHITE 'PEONY' DISH

TIANQI PERIOD (1621-1627)

The dish is decorated on the interior with a central peony blossom, encircled by a key-fret band on the cavetto, and a diaper border on the everted rim. The exterior is decorated with two peach branches, and the base is inscribed with an apocryphal six-character Chenghua mark.

8¼ in. (21 cm.) diam.

HK\$10,000-15,000

US\$1,300-1,900

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 29, no. 16  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 149, pl. III.1.197

## 明天啟 青花牡丹桃紋折腰盤

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁29，編號16  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁149，圖版III.1.197



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2924

## A BLUE AND WHITE 'LOTUS PICKING' DISH

TIANQI PERIOD (1621-1627)

The dish is decorated on the interior in the centre with a lady picking lotus flowers in a boat, enclosed by a band of dots in the cavetto and a ridge border at the rim.

5 $\frac{1}{16}$  in. (14.3 cm.) diam.

HK\$ 5,000-8,000

US\$ 650-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, pp. 100-101, pl. III.1.54 (part)

## 明天啟 青花採蓮圖折沿盤

來源:

巴特勒家族珍藏，英國

出版:

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁100-101，圖版III.1.54 (部分)



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2925

## A MINIATURE BLUE AND WHITE STEM DISH

WANLI-TIANQI PERIOD (1573-1627)

The shallow dish is supported on a splayed pedestal foot, and the interior is decorated with a stylised *ruyi*-head on the centre, encircled by composite floral sprays. The exterior is decorated with five dragon roundels reserved against a reticulated ground, and the base is inscribed with an apocryphal four-character Chenghua mark. 3½ in. (9 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

### PROVENANCE:

The Butler Family Collection, UK

### LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 144, pl. III.1.139

## 明萬曆/天啟 青花鏤雕團龍花卉紋高足小盤

款識：成化年製

### 來源：

巴特勒家族珍藏，英國

### 出版：

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁144，圖版III.1.139



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2926

## A BLUE AND WHITE SAUCER DISH

TIANQI PERIOD (1621-1627)

The dish is decorated on the interior with a recumbent deer resting beneath a pine tree, enclosed by floral sprays at the rim. The exterior is decorated with three prunus sprays, and the base is inscribed with an apocryphal six-character Hongwu mark.

8 in. (20.5 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Prinsessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

Sir M. Butler, 'Chinese Porcelain at the End of the Ming', *Transactions of the Oriental Ceramic Society*, 1983-84, vol. 48, London, 1985, pp. 33-62, pl. 5 (part)

M. Butler, B. Harrison, and Prinsessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, pp. 31, no. 21

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 148, pl. III.1.188

## 明天啟 青花松鹿圖盤

款識：大明洪武年製

### 來源：

巴特勒家族珍藏，英國

### 展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版：

巴特勒爵士，'Chinese Porcelain at the End of the Ming'，《東方陶瓷學會會刊》，1983-1984年刊，卷48，倫敦，1985年，頁33-62，圖版5 (部分)

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁31，編號21  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁148，圖版III.1.188



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2927

## A VERY RARE LARGE BLUE AND WHITE BALUSTER JAR

DATED BY INSCRIPTION TO THE XINCHOU CYCLICAL YEAR  
CORRESPONDING TO 1721 AND OF THE PERIOD

The exterior is decorated with a mountainous landscape scene with  
a pavilion and figures, accompanied by a fifteen-line inscription of  
the poem *Zuiweng tingji*, 'Essay on the Pavilion of the Drunken Old  
Man', followed by the cyclical date and two seals.

19 7/8 in. (50.5 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

### PROVENANCE:

The Butler Family Collection, UK

### LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael  
Butler Collection of Seventeenth-Century Chinese Porcelain*, London,  
2021, p. 464, pl. III.4.138

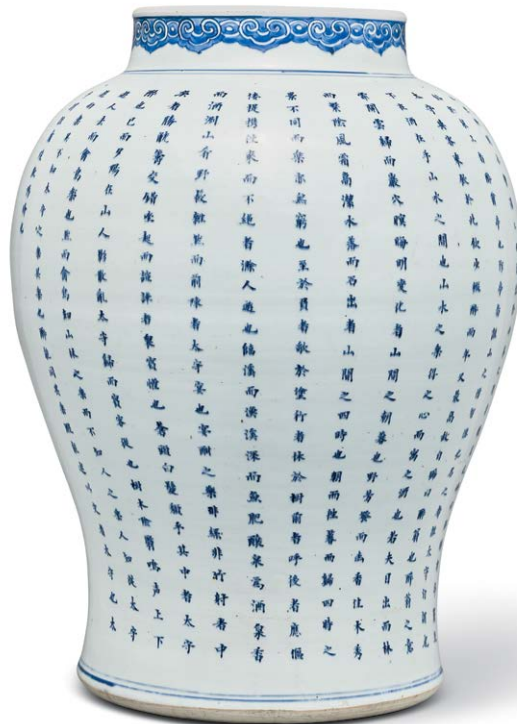
清康熙辛丑年(1721) 青花「醉翁亭記」大罐

### 來源:

巴特勒家族珍藏, 英國

### 展覽:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十  
七世紀中國瓷》,倫敦,2021年,頁464,圖版III.4.138



(another view 另一面)







PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2928

### A WUCAI 'LANDSCAPE' JAR

SHUNZHI PERIOD (1644-1661)

The sides are painted with three rectangular panels enclosing various landscape scenes, depicting rugged riverscape, mountainous trails and figures in pavilions, all between a band of peony blossoms on the shoulder and a band of *ruyi*-head near the base.

9 1/8 in. (23.3 cm.) high

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 131, no. 81

### 清順治 五彩開光山水圖罐

來源:

巴特勒家族珍藏，英國

展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

出版:

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁131，編號81



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2929

## A YELLOW-GROUND FAMILLE VERTE BISCUIT BOWL

SHUNZHI PERIOD (1644-1661)

The bowl is decorated on the exterior with three Buddhist lions amidst peony scrolls, and on the interior with lotus scrolls. The base is inscribed with an apocryphal six-character Chenghua mark in underglaze blue.

7¼ in. (18.5 cm.) diam.

HK\$15,000-25,000

US\$2,000-3,200

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986  
Ashmolean Museum, Oxford, *Iron in the Fire- The Chinese Potters' Exploration of Iron Oxide Glazes*, 10 May- 19 June 1988

### LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 43, no. 42  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 16  
J. Ayers, M. Medly and N. Wood, *Iron in the Fire- The Chinese Potters' Exploration of Iron Oxide Glazes*, London, 1988, p.71, pl. 74  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 358, pl. III.3.106

## 清順治 黃地素三彩瑞獅穿花紋盤

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年  
阿什莫林博物館，牛津，《Iron in the Fire- The Chinese Potters' Exploration of Iron Oxide Glazes》，1988年5月10日- 6月19日

### 出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁43，編號42  
巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，*《東方陶瓷學會會刊》*，1984-1985年刊，卷49，倫敦，1986年，頁11-39，圖版16  
約翰·艾爾斯、M. Medly及N. Wood合著，《Iron in the Fire- The Chinese Potters' Exploration of Iron Oxide Glazes》，倫敦，1988年，頁71，圖版74  
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2930

## A FAMILLE VERTE 'QILIN' DISH

SHUNZHI PERIOD (1644-1661)

The dish with rounded sides is decorated on the interior with a ferocious *qilin* surrounded by flames, looking up towards the sun. The exterior is decorated with four *lingzhi* above an upward lappets border around the foot.  
8¼ in. (21 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,800

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986  
Travelling exhibition to 3 museums in the United States, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, 2002

### LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 59, no. 65  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 14  
M. Butler, J. B. Curtis and S. Little, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, Seattle and London, 2002, pp. 106-107, no. 12  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 351, pl. III.3.99

## 清順治 五彩麒麟紋盤

### 來源:

巴特勒家族珍藏, 英國

### 展覽:

公主庭院陶瓷博物館, 荷蘭呂伐登, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年  
美國3家博物館巡展, 《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》, 2002年

### 出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 荷蘭呂伐登, 1986年, 頁59, 編號65  
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M·巴特勒、J. B. Curtis及S. Little合著, 《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》, 西雅圖及倫敦, 2002年, 頁106-107, 編號12  
甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁351, 圖版III.3.99





PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2931

### A SMALL WUCAI MEIPING

SHUNZHI PERIOD (1644-1661)

The tapered body is decorated with a standing cockerel surrounded by blossoming branches of peony and chrysanthemum, all below a scroll-form band at the shoulder.

7 in. (17.8 cm.) high

HK\$ 15,000-25,000 US\$2,000-3,200

PROVENANCE:

The Butler Family Collection, UK

清順治 五彩錦上添花梅瓶

來源:

巴特勒家族珍藏, 英國



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2932

### A RARE IRON-RED-GROUND BLUE AND WHITE SHALLOW BOWL

SHUNZHI PERIOD (1644-1661)

The shallow bowl is decorated on the interior with a central chrysanthemum roundel surrounded by a *myri*-head band and eight lotus sprays supporting Buddhist emblems, all reserved on an iron-red ground. The exterior is decorated with four *lingzhi*, and the base is inscribed with an apocryphal six-character Jiajing mark in underglaze blue.

7 in. (17.7 cm.) diam.

HK\$ 15,000-25,000

US\$2,000-3,200

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 58, no. 62  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 24  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 506, pl. III.5.17a-c

清順治 礬紅地青花蓮托八吉祥紋淺盤

款識: 大明嘉靖年製

來源:

巴特勒家族珍藏, 英國

展覽:

公主庭院陶瓷博物館, 荷蘭呂伐登, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著, 《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》, 荷蘭呂伐登, 1986年, 頁58, 編號62  
巴特勒爵士, 'Chinese Porcelain at the Beginning of the Qing', 《東方陶瓷學會會刊》, 1984-1985年刊, 卷49, 倫敦, 1986年, 頁11-39, 圖版24  
甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁506, 圖版III.5.17a-c

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2933

## AN INSCRIBED BLUE AND WHITE 'LANDSCAPE' DISH

SHUNZHI PERIOD (1644-1661)

The interior is painted with a mountainous landscape accompanied by a two-line five-character poetic inscription describing the scene. 8 in. (20.3 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 3 museums in the United States, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, 2002

LITERATURE:

M. Butler, J. B. Curtis and S. Little, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, Seattle and London, 2002, pp. 164-165, no. 45

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 362, pl. III.3.129

## 清順治 青花山水詩文圖盤

詩文: 水聲到池盡, 山色入樓多

來源:

巴特勒家族珍藏, 英國

展覽:

美國3家博物館巡展, 《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》, 2002年

出版:

M·巴特勒、J. B. Curtis及S. Little合著, 《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》, 西雅圖及倫敦, 2002年, 頁164-165, 編號45

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁362, 圖版III.3.129



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2934

## A LARGE BLUE AND WHITE SLEEVE VASE

SHUNZHI PERIOD (1644-1661)

The cylindrical body is decorated with three birds at play amidst blossoming flower branches and bamboo, and three other birds in flight, all below the incised decorative band near the waisted neck and a row of downward lappets at the rim.

16 $\frac{3}{8}$  in. (41.5 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

Travelling exhibition to 3 museums in the United States, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, 2002

### LITERATURE:

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M. Butler, J. B. Curtis and S. Little, *Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661*, Seattle and London, 2002, pp. 136, no. 28

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 300, pl. III.3.47a-c

## 清順治 青花花鳥竹紋筒瓶

### 來源:

巴特勒家族珍藏，英國

### 展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

美國3家博物館巡展，《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》，2002年

### 出版:

巴特勒爵士、M. Medley 及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁156-157，編號104

M. 巴特勒、J. B. Curtis及S. Little合著，《Treasures from an Unknown Reign: Shunzhi Porcelain 1644-1661》，西雅圖及倫敦，2002年，頁136，編號28

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(another view 另一面)





PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2935

## A BLUE AND WHITE BULBOUS JAR

SHUNZHI PERIOD (1644-1661)

The jar is decorated on the exterior with bamboo and blossoming branches of prunus, peony and chrysanthemum, with a bird and two butterflies in flight above. The base is inscribed with an apocryphal six-character Chenghua mark.

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

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

**US\$5,200-7,700**

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, pp. 82-83, no. 100  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 37  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 307, pl. III.3.56

## 清順治 青花花卉竹紋罐

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁82-83，編號100

巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，*《東方陶瓷學會會刊》*，1984-1985年刊，卷49，倫敦，1986年，頁11-39，圖版37

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PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2936

## A BLUE AND WHITE BRUSH POT

SHUNZHI PERIOD (1644-1661)

The cylindrical brush pot is decorated on the exterior with a continuous landscape scene depicting a figure riding a horse, one grooming another horse, and a third figure leading a horse by its rein beneath a willow tree, all between two scroll borders. The base is inscribed with a two-character mark reading *qingwan*, 'for pure pleasure'.

5¼ in. (13.3 cm.) high

HK\$ 150,000-250,000

US\$20,000-32,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986  
Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

### LITERATURE:

Sir M. Butler, 'Chinese Porcelain at the End of the Ming', *Transactions of the Oriental Ceramic Society*, 1983-84, vol. 48, London, 1985, pp. 33-62, pl. 7  
M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 89, no. 107  
Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 141, no. 90  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 413, pl. III.4.62a-c

## 清順治 青花牧馬圖筆筒

款識：清玩

### 來源：

巴特勒家族珍藏，英國

### 展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年  
美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版：

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巴特勒爵士、M. Medley及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁141，編號90  
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PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2937

A SMALL BLUE AND WHITE BALUSTER VASE

SHUNZHI PERIOD (1644-1661)

The tapered body is decorated with a long-beak bird flying over a lush lotus pond, all below an incised band of floral spray at the shoulder and a band of downward lappets at the mouth.

7 $\frac{3}{8}$  in. (18.8 cm.) high

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

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

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 360, pl. III.3.113

清順治 青花蓮塘花鳥圖瓶

來源:

Spink and Son Ltd., 倫敦 (據標籤)

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁360, 圖版III.3.113



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2938

## A SMALL BLUE AND WHITE 'FIGURAL' JARDINIÈRE

CHONGZHEN PERIOD (1628-1644)

The jardinière is slightly tapered toward the base and is decorated on the exterior with a continuous scene of an official with his attendants, one in a kneeling position in a garden setting. 18¾ in. (22.3 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 67, no. 76  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 212, pl. III.2.42a,b

## 明崇禎 青花通景人物故事圖案缸

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版:

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PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2939

## A BLUE AND WHITE SLEEVE VASE

SHUNZHI PERIOD (1644-1661)

The cylindrical body is decorated with two magpies perched on a branch next to a blossoming peony branch, rocks and bamboo, with two other magpies in flight nearby. The waisted neck is further decorated with two leafy sprays.

10<sup>7</sup>/<sub>8</sub> in. (27.6 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Hong Kong Museum of Art, *Transitional Wares and Their Forerunners*, 29 January - 29 March 1981

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

### LITERATURE:

The Oriental Ceramic Society of Hong Kong, *Transitional Wares and Their Forerunners, Hong Kong*, 1981, p. 126, no. 92

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 156, no. 103

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 360, pl. III.3.109

## 清順治 青花富貴花開紋筒瓶

### 來源:

巴特勒家族珍藏·英國

### 展覽:

香港藝術館，《明末清初瓷展》，1981年1月29日-3月29日

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版:

香港東方陶瓷學會，《Transitional Wares and Their Forerunners》，香港，1981年，頁126，編號92

巴特勒爵士·M. Medley 及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁156，編號103

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁360，圖版III.3.109



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2940

## AN ENAMELLED FOLIATE-RIMMED DISH

CHONGZHEN PERIOD (1628-1644)

The interior is decorated with pine tree, bamboo, prunus ('The Three Friends of Winter') and a bird in flight, surrounded by twelve alternating panels of floral sprays and diaper in the cavetto. The exterior is incised with floral sprays and butterflies above flower petals encircling the foot. The base is inscribed with an apocryphal six-character Chenghua mark in underglaze blue.  
5¾ in. (14.7 cm.) diam.

HK\$7,000-10,000

US\$900-1,300

### PROVENANCE:

The Butler Family Collection, UK

### LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 157, pl. III.1.279

## 明崇禎 五彩歲寒三友紋花口盤

款識：大明成化年製

### 來源：

巴特勒家族珍藏，英國

### 出版：

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁157，圖版III.1.279



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2941

## A RARE ENAMELLED SAUCER DISH

CHONGZHEN PERIOD (1628-1644)

The dish is moulded with fluted petals in the well and is decorated on the interior with a pond depicting a prawn beside flowering arrowheads, with an insect in flight. The base is inscribed with an apocryphal six-character Chenghua mark.  
5 $\frac{7}{8}$  in. (15 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
1990

### LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 71, no. 33  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 156, pl. III.1.271

## 明崇禎 五彩水塘紋菊瓣小盤

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版:

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁71，編號33  
甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁156，圖版III.1.271







PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2942

### A SMALL ENAMELLED DODECAGONAL DISH

CHONGZHEN PERIOD (1628-1644)

The faceted shallow dish is decorated on the interior with a deer leaping between a pine tree and a seated monkey, with a bird and a butterfly in flight, encircled by four composite flower sprays on the wall. The base is inscribed with four characters reading *tianxia taiping*, 'peace under heaven'.

5¾ in. (14.5 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 154, pl. III.1.249

#### 明崇禎 五彩鹿鶴同春四季封侯圖十二方盤

款識：天下太平

來源:

巴特勒家族珍藏，英國

出版:

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁154，圖版III.1.249



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2943

### A SMALL ENAMELLED SQUARE DISH

TIANQI PERIOD (1621-1627)

The dish is decorated on the centre with a flower emerging from a rock, and the sides are decorated with prunus and bamboo sprays. 3¾ in. (9.6 cm.) square

HK\$10,000-15,000

US\$1,300-1,900

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 154, pl. III.1.246

#### 明天啟 五彩梅竹紋方盤

來源:

巴特勒家族珍藏，英國

出版:

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁154，圖版III.1.246



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2944

### A 'HATCHER CARGO' COPPER-RED- DECORATED BLUE AND WHITE CUP

CIRCA 1643

The cup is decorated on the exterior with three flowering plants, with blossoms highlighted in copper-red, all between two double-line borders at the rim and the foot.  
3 5/8 in. (9.2 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 161, pl. III.1.319 (part)

約1643年 哈徹號青花釉裏紅花卉紋盃

來源:

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁161,圖版III.1.319(部分)



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2945

### A SMALL DEHUA CIRCULAR TRIPOD CENSER

CHONGZHEN PERIOD (1628-1644)

The censer is supported on three *myi*-head form feet and with a lipped rim, encircled by a key-fret band and three bow-string bands on the sides. The censer is covered overall with an even, ivory-white glaze.  
3 1/8 in. (9.7 cm.) diam.

HK\$15,000-20,000

US\$2,000-2,600

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 501, pl. III.5.8

明崇禎 德化窯白釉模印弦紋三足爐

來源:

巴特勒家族珍藏, 英國

出版:

甘淑美及巴芙蓮合著,《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》,倫敦,2021年,頁501,圖版III.5.8

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2946

A FINELY PAINTED BLUE AND WHITE  
'FIGURAL' CENSER

CHONGZHEN PERIOD (1628-1644)

The slightly compressed body is decorated with a continuous scene depicting an official accompanied by his generals and attendants visiting a sage in a landscape setting.  
9 in. (23 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, pp. 68-69, no. 77

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 197, pl. III.2.30

明崇禎 青花訪賢圖香爐

來源:

巴特勒家族珍藏，英國

展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁68-69，編號77

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁197，圖版III.2.30





PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2947

### AN ENAMELLED FOLIATE-RIMMED DISH

CHONGZHEN PERIOD (1628-1644)

The interior is decorated with three leafy floral sprays, and the base is inscribed with a character reading *ya*, 'elegance'.

6 in. (15.4 cm.) diam.

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

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 157, pl.III.1.272

### 明崇禎 五彩花卉紋花口盤

款識：雅

來源：

巴特勒家族珍藏，英國

出版：

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁157，圖版III.1.272



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2948

### AN ENAMELLED SAUCER DISH

CHONGZHEN PERIOD (1628-1644)

The interior is decorated with bamboo and asters emerging by the side of a relief-decorated rock group with a butterfly in flight above. The base is inscribed with a one-character mark reading *ya*, 'elegance'.

5¾ in. (14.7 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 61, no. 23

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 155, pl. III.1.257

### 明崇禎 五彩菊蝶紋盤

款識：雅

來源：

巴特勒家族珍藏，英國

展覽：

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

出版：

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁61，編號23

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁155，圖版III.1.257



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2949

## A WUCAI HEXAGONAL DISH

CHONGZHEN PERIOD (1628-1644)

The dish of slightly everted rim is decorated on the interior with blooming flower branches emerging from rocks with a bird in flight. The cavetto is further decorated with three butterflies alternating with floral sprays. The base is inscribed with one character reading *fu*, 'fortune'.

8½ in. (21.6 cm.) diam.

HK\$10,000-15,000

US\$1,300-1,900

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, pp. 32-33, no. 24  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 157, pl. III.1.280

## 明崇禎 五彩花鳥蝴蝶紋葵口六方盤

款識：福

來源：

巴特勒家族珍藏，英國

展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

出版：

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁32-33，編號24  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁157，圖版III.1.280



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2950

### AN ENAMELLED DISH

CHONGZHEN PERIOD (1628-1644)

The everted rim is decorated with leafy sprays, encircling lush peony blossoms emerging from a rock on the centre. The base is inscribed with a character possibly reading *xiang*, 'fortune'.

5 $\frac{5}{8}$  in. (14.3 cm.) diam.

HK\$6,000-8,000

US\$770-1,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 157, pl.III.1.278

### 明崇禎 五彩花石圖折沿盤

款識：或為「祥」

來源：

巴特勒家族珍藏，英國

出版：

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁157，圖版III.1.278



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2951

### AN ENAMELLED SHALLOW DISH

CHONGZHEN PERIOD (1628-1644)

The dish is decorated on the interior on the recessed centre with a seated monk reading next to a tea pot, and the everted rim is decorated with leafy floral sprays. The base is inscribed with a character reading *fu*, 'fortune'.

5 $\frac{5}{8}$  in. (14.5 cm.) diam.

HK\$7,000-10,000

US\$900-1,300

PROVENANCE:

The Butler Family Collection, UK

巴特勒家族珍藏

### 明崇禎 五彩人物圖盤

款識：福

來源：

巴特勒家族珍藏，英國

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2952

## A LARGE FAMILLE VERTE SQUARE VASE

KANGXI PERIOD (1662-1722)

The tall faceted vase is of square section and decorated on each side with a figural scene from popular novels and plays, including scenes from *The Romance of the Western Chamber* and *The Old Book of Tang*. The shoulder is decorated with peony sprays, supporting the trumpet-form neck decorated with landscape scenes.

18 $\frac{3}{8}$  in. (46.7 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 98, no. 116  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 476, pl. III.4.157

## 清康熙 五彩人物故事圖四方棒槌瓶

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁98，編號116  
甘淑美及巴芙蓮合著，《鯉躍龍門 - 邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁476，圖版III.4.157



2953

A VERY RARE WUCAI 'EIGHT IMMORTALS'  
CENSER

SIGNED WANG YIREN, DATED TO KANGXI *BINGZI* CYCLICAL YEAR  
CORRESPONDING TO 1696 AND OF THE PERIOD

The slightly compressed body is decorated with the Eight Daoist  
Immortals. The interior is inscribed with a character representing  
the maker's surname, Wang, and the base is inscribed with nine  
characters within a double circle reading Kangxi *bingzi nian* Wang  
Yiren *zhi*, 'placed by Wang Yiren in Kangxi cyclical *bingzi* year'.  
5 $\frac{5}{8}$  in. (14.3 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde,  
Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683:  
A Selection from the Michael Butler Collection*, 1986  
Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
1990  
Shanghai Museum, *Seventeenth Century Jingdezhen Porcelain from the  
Shanghai Museum and the Butler Collections: Beauty's Enchantment*,  
1 December 2005- 28 February 2006

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese  
Porcelain: The Transitional Period 1620-1683: A Selection from the Michael  
Butler Collection*, Leeuwarden, Netherlands, 1986, p. 53, no. 56  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing',  
*Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49,  
London, 1986, pp. 11-39, pl. 8  
Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese  
Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990,  
p. 111, no. 64  
Sir M. Butler and Q. Wang, *Seventeenth Century Jingdezhen  
Porcelain from the Shanghai Museum and the Butler Collections: Beauty's  
Enchantment*, Shanghai, 2006, pp. 298-299, no. 111  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael  
Butler Collection of Seventeenth-Century Chinese Porcelain*, London,  
2021, p. 468, pl. III.4.142a-c

清康熙丙子年(1696) 五彩八仙圖香爐

雙圈「康熙丙子年汪以仁置」楷書款

爐內款識：汪

來源：

巴特勒家族珍藏，英國

展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The  
Transitional Period 1620-1683: A Selection from the Michael Butler  
Collection》，1986年  
美國12家博物館巡展，《Seventeenth Century Chinese Porcelain  
from the Butler Family Collection》，1990年  
上海博物館，《上海博物館與英國巴特勒家族所藏十七世紀景  
德鎮瓷器》，2005年12月1日至2006年2月28日

出版：

M. 巴特勒、B. Harrisson及公主庭院陶瓷博物館合著，《Chinese  
Porcelain: The Transitional Period 1620-1683: A Selection from the  
Michael Butler Collection》，荷蘭呂伐登，1986年，頁53，編號56  
巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，  
《東方陶瓷學會會刊》，1984-1985年刊，卷49，倫敦，1986年，頁  
11-39，圖版8  
巴特勒爵士、M. Medley 及S. Little合著，《Seventeenth Century  
Chinese Porcelain from the Butler Family Collection》，亞歷山大，  
維吉尼亞州，1990年，頁111，編號64  
巴特勒爵士與汪慶正合著，《上海博物館與英國巴特勒家族所  
藏十七世紀景德鎮瓷器》，2006年，頁298-299，編號111  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十  
七世紀中國瓷》，倫敦，2021年，頁468，圖版III.4.142a-c



(mark)







PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2954

## A LARGE FAMILLE VERTE 'LOTUS' DISH

KANGXI PERIOD (1662-1722)

The deep dish is with slightly everted rim and decorated on the interior with a lush lotus pond with large leaves and flowers.  
13 $\frac{3}{16}$  in. (33.8 cm.) diam.

HK\$20,000-30,000

US\$2,600-3,800

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 98, no. 117  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 489, pl. III.4.202

## 清康熙 五彩蓮塘圖盤

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁98，編號117  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁489，圖版III.4.202



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2955

## A RARE ENAMELLED BOTTLE VASE

KANGXI PERIOD (1662-1722)

The bulbous body and the cylindrical neck are decorated with leafy lotus scrolls and peony scrolls, separated by a band of downward lappets at the base of the neck.

10 $\frac{7}{8}$  in. (27.8 cm.) high

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 480, pl. III.4.164

清康熙 五彩纏枝花卉紋長頸瓶

來源:

巴特勒家族珍藏，英國

出版:

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁480，圖版III.4.164

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2956

A RARE INSCRIBED FAMILLE VERTE  
'WEAVING' DEEP BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with a continuous scene depicting servants placing mulberry leaves on trays, accompanied by an inscription describing the scene. The interior is decorated with a farmer resting and leaning against a rock, below a diaper band with four panels enclosing scholar's objects at the rim. The base is inscribed with a symbol, possibly reading *fu*, 'fortune'.  
7<sup>5</sup>/<sub>8</sub> in. (19.5 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 489, pl. III.4.204

清康熙 五彩織圖盤

詩文:

上簇采采綠葉空，剪剪白茅短。  
撒簇輕放手，蠶老絲腸嫩。  
山市浮晴嵐，風日作妍暖。  
會看繭如甕，纍纍光眩眼。

來源:

巴特勒家族珍藏，英國

出版:

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁489，圖版 III.4.204



(another view 另一面)



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2958

### A SMALL BLUE AND WHITE SAUCER DISH

QIANLONG PERIOD (1736-1795)

The interior is decorated in blue and white with a boy guiding a buffalo by a lead. The brown glaze on the exterior is carved through with four boys at play alternating with rockwork, possibly executed in Bohemia.

4 $\frac{5}{8}$  in. (11.7 cm.) diam.

HK\$8,000-12,000

US\$1,100-1,500

PROVENANCE:

The Butler Family Collection, UK

#### 清乾隆 青花牧牛圖小盤

外壁施褐釉剔白花嬰戲紋，應於波希米亞完成。

來源:

巴特勒家族珍藏，英國



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2957

### A SMALL UNDERGLAZE-BLUE AND COPPER- RED-DECORATED BALUSTER VASE

KANGXI PERIOD (1662-1722)

The elongated and slightly tapered body is decorated with two phoenix in flight amidst clouds and two Buddhist emblems, all between a scrolling border at the shoulder and a stylised cloud border at the foot. The neck is further decorated with a band of flames.

8 $\frac{3}{8}$  in. (22 cm.) high

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 104, no. 126  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 487, pl. III.4.187

#### 清康熙 青花釉裏紅雙鳳雲紋觀音尊

來源:

巴特勒家族珍藏，英國

展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

出版:

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁104，編號126

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁487，圖版III.4.187

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2959

## AN IRON-RED-DECORATED AND GREEN-ENAMELLED DEEP BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with a fearsome mythical beast and a ferocious eagle in flight. The interior is decorated in *famille verte* with a floral spray border below the mouth rim, and the base is inscribed with an apocryphal six-character Xuande mark.  
7¼ in. (18.5 cm.) diam.

HK\$30,000-40,000

US\$3,900-5,100

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 183, no. 127

## 清康熙 礬紅綠彩英雄鬥志圖盤

來源:

巴特勒家族珍藏，英國

展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

出版:

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁183，編號127



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2960

## A RARE INCISED COPPER-RED-DECORATED 'DRAGON' BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with two striding five-clawed dragons chasing flaming pearls, reserved on an incised ground of crashing waves on rocks emerging from the short foot. The interior is repeated with the same motif within a roundel on the centre, and the base is inscribed with an apocryphal six-character Xuande mark in underglaze blue.

8¼ in. (21 cm.) diam.

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 467, pl. III.4.141

清康熙 釉裏紅刻花遊龍戲珠紋盤

款識：大明宣德年製

來源：

巴特勒家族珍藏，英國

出版：

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁467，圖版III.4.141





PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

•2961

## A BLUE AND WHITE 'LANDSCAPE' GINGER JAR

KANGXI PERIOD (1662-1722)

The jar is decorated on one side with a panel enclosing a landscape scene depicting a figure seated on a promontory looking over the rocky mountains at the village; the other side is decorated with antiques. The base is inscribed with an apocryphal six-character Jiajing mark.

7 $\frac{5}{8}$  in. (19.4 cm.) high, wood cover

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, pp. 189-190, no. 131

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 453, pl. III.4.118a,b

## 清康熙 青花開光山水博古圖罐

款識：大明嘉靖年製

來源：

巴特勒家族珍藏，英國

展覽：

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

出版：

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁189-190，編號131

甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，

倫敦，2021年，頁453，圖版III.4.118a,b



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2962

## A LARGE BLUE AND WHITE 'MASTER OF THE ROCKS' DISH

KANGXI PERIOD (1662-1722)

The dish is with rounded sides rising to an everted rim, decorated on the interior with a figure in a boat traversing a river, with pavilions and rocky mountains on the riverbanks, all within a border of fruiting branches. The exterior and base are further decorated with fruiting peach sprays.

11 $\frac{1}{8}$  in. (28.4 cm.) diam.

HK\$40,000-60,000

US\$5,200-7,700

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

### LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 145, no. 94

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 459, pl. III.4.129

## 清康熙 青花江山孤舟圖折沿盤

### 來源:

巴特勒家族珍藏，英國

### 展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版:

巴特勒爵士、M. Medley 及 S. Little 合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁145，編號94  
甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁459，圖版III.4.129



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2963

## A BLUE AND WHITE 'MASTER OF THE ROCKS' SAUCER DISH

KANGXI PERIOD (1662-1722)

The dish is decorated on the interior in pencilled line and blue wash with a fisherman in his boat and three figures on the promontory, all set within a mountainous riverscape and enclosed by a double-line border and a band of pine needles and dots at the rim. The exterior is decorated with three branches, and the base is inscribed with an apocryphal six-character Chenghua mark.

8 $\frac{7}{16}$  in. (21.4 cm.) diam.

HK\$40,000-60,000

US\$5,200-7,700

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

Travelling exhibition to 12 museums in the United States,  
*Seventeenth Century Chinese Porcelain from the Butler Family Collection*,  
1990

### LITERATURE:

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990,  
p. 144, no. 93

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London,  
2021, p. 459, pl. III.4.128

## 清康熙 青花山水圖盤

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

### 出版:

巴特勒爵士、M. Medley 及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁144，編號93

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁459，圖版III.4.128



2964

A RARE LARGE UNDERGLAZE-BLUE AND  
COPPER-RED-DECORATED 'MASTER OF THE  
ROCKS' DISH

KANGXI PERIOD (1662-1722)

The deep-sided dish is finely decorated on the interior with pencilled lines and blue wash, depicting pavilions set within a mountainous landscape, where details of leaves and furniture inside pavilions are highlighted in copper-red, all below a single-line border at the rim. 13 in. (33 cm.) diam.

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

The Butler Family Collection, UK

EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990

China Institute Gallery, New York, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, 22 April- 5 August 1995

Shanghai Museum, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, 1 December 2005- 28 February 2006

LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 89, no. 106

Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 30

Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 138, no. 87

J. B. Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives*, New York, 1995, pp. 68-69, no. 17

Sir M. Butler and Q. Wang, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2006, pp. 210-211, no. 69

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 408, pl. III.4.57

清康熙 青花釉裏紅山水圖盤

來源:

巴特勒家族珍藏，英國

展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年

華美協進社藝廊，紐約，《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》，1995年4月22日-8月5日

上海博物館，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2005年12月1日至2006年2月28日

出版:

M. 巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁89，編號106  
巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，《東方陶瓷學會會刊》，1984-1985年刊，卷49，倫敦，1986年，頁11-39，圖版30

巴特勒爵士、M. Medley及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁138，編號87

J. B. Curtis，《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》，紐約，1995年，頁68-69，編號17

巴特勒爵士與汪慶正合著，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2006年，頁210-211，編號69  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁408，圖版III.4.57



2965

## A RARE LARGE BLUE AND WHITE 'EIGHTEEN SCHOLARS' BALUSTER VASE

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

The tapered body is decorated with a continuous scene of eighteen literati at various leisurely pursuits in a garden setting with two cranes, all between two decorative bands at the shoulder and near the base. The trumpet-form neck is decorated with bamboo emerging from rocks with a bird in flight.

18 1/8 in. (46 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

Sir M. Butler, 'The Butler Family collection – Supplement to the 1990 Catalogue', *Collections Baur*, no. 58, Autumn-Winter 1994, pp. 5-64, pl. 21

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 394, pl. III.4.36a,b

The present jar depicts the famous Eighteen Scholars of Tang dynasty who assisted the Emperor Taizong to govern the empire, gathered in a forest garden in Yingzhou for literary pursuit, engaging in activities such as playing the zither, painting and calligraphy, drinking and dining. Compare to a Kangxi underglaze blue and red example depicting the same scene, see Taipei National Palace Museum's *Empty Vessels, Replenished Minds: The Culture, Practice, and Art of Tea*, Taipei, 2002, pp.116-117, no. 96.

清康熙 青花十八學士登瀛洲圖觀音尊 雙圈六字楷書款

來源:

巴特勒家族珍藏, 英國

出版:

巴特勒爵士, 'The Butler Family collection – Supplement to the 1990 Catalogue', 《Collections Baur》, 卷58, 1994年秋冬季刊, 頁5-64, 圖版21

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁394, 圖版III.4.36a,b

唐太宗時得杜如晦、房玄齡、虞世南等十八位賢臣輔佐, 使唐朝得以興盛, 「十八學士圖」不僅因此成為繪畫一重要題材, 也用於器物上作為主題。比較一風格及構圖相近之康熙青花釉裏紅點彩十八學士圖瓶, 載於台北故宮博物院《也可以清心: 茶器·茶事·茶畫》, 台北, 2002年, 頁116-117, 編號96。



(mark)



PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2966

A RARE INCISED BLUE AND WHITE  
'ANTIQUES' OVOID JAR

SHUNZHI PERIOD (1644-1661)

The body is decorated with two fan-shaped panels enclosing landscape scenes with figures and pavilions, surrounded by various antiques including vases with blossoming flowers, fish jar, scholar's rocks and objects, all between two incised scroll-form bands at the neck and above the foot. The mouth is further decorated with a band of downward lappets.

7 in. (18 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

Sir M. Butler, 'Chinese Porcelain at the End of the Ming', *Transactions of the Oriental Ceramic Society*, 1983-84, vol. 48, London, 1985, pp. 33-62, pl. 11

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 398, pl. III.4.41

清順治 青花博古圖罐

來源:

巴特勒家族珍藏, 英國

出版:

巴特勒爵士, 'Chinese Porcelain at the End of the Ming', 《東方陶瓷學會會刊》, 1983-1984年刊, 卷48, 倫敦, 1985年, 頁33-62, 圖版11

甘淑美及巴芙蓮合著, 《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》, 倫敦, 2021年, 頁398, 圖版III.4.41





PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2967

## A BLUE AND WHITE 'IMMORTALS' DISH

KANGXI PERIOD (1662-1722)

The dish is decorated on the interior with Shoulao seated and accompanied by a recumbent deer on one side of the river, and the Eight Daoist immortals standing on the other side of the riverbank. The base is inscribed with an apocryphal six-character Chinghua mark.

10¾ in. (27.3 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

### PROVENANCE:

The Butler Family Collection, UK

### LITERATURE:

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 401, pl. III.4.45

## 清康熙 青花八仙捧壽圖盤

款識：大明成化年製

### 來源：

巴特勒家族珍藏，英國

### 出版：

甘淑美及巴芙蓮合著，《鯉躍龍門－邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁401，圖版III.4.45



2968

## A LARGE BLUE AND WHITE SQUARE VASE

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

The faceted vase has tall tapering sides and is surmounted by a trumpet neck. Two sides are inscribed with the 'Ode to the Red Cliff' by the Song-dynasty poet, Su Shi (1037-1101). The other two sides are decorated with figures in landscape and riverscape illustrating scenes from the poem. The shoulders are further decorated with floral sprays and the neck with bamboo sprays. 21 in. (53.5 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986

### LITERATURE:

M. Butler, B. Harrisson, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 94, no. 113  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 40  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 488, pl. III.4.193

The two long inscriptions to the sides contain the *Former Ode to the Red Cliff* and the *Later Ode to the Red Cliff*, both composed by the famous Song Dynasty poet Su Shi (1037-1101). The nine-characters following each long inscription contain the titles of the poems and Su Shi's other name, Su Zizhan. This subject was very popular during the Kangxi period and appears on a variety of high-quality blue and white wares, including brush pots, square-section vases, large 'phoenix-tail vases' and *gu*-form vases. A very similar 'Red Cliff' square vase is in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, pp. 42-43, pl. 31; and another similar vase is illustrated by Julia Curtis, *Chinese Porcelains of the Seventeenth Century*, New York, 1995, p. 84, no. 26. A nearly identical example with related scenes and inscription was sold at Christie's Paris, 6 July 2022, lot 184. A brush pot with inscriptions from the 'Second Ode on the Red Cliff' was sold at Christie's New York, 23 September 2022, lot 1013.

## 清康熙 青花「赤壁賦」四方棒槌瓶 六字楷書款

鈐印：流荒百冊

### 來源：

巴特勒家族珍藏，英國

### 展覽：

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年

### 出版：

M·巴特勒、B. Harrisson及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁94，編號113  
巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，*《東方陶瓷學會會刊》*，1984-1985年刊，卷49，倫敦，1986年，頁11-39，圖版40  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁488，圖版III.4.193

康熙年間以蘇軾作〈前後赤壁賦〉二賦為主題之青花器頗為風行，傳世相近作例多見世界各大博物館及私人收藏。上海博物館收藏一例，見《上海博物館藏康熙瓷圖錄》，香港，1998年，頁42-73，圖版31；另一例載於Julia Curtis，《Chinese Porcelains of the Seventeenth Century》，紐約，1995年，頁83-84，編號26。拍賣市場上可見一幾乎相同之例，售於巴黎佳士得，2022年7月6日，拍品184號；另一以後赤壁賦為主之康熙青花筆筒，於紐約佳士得2022年9月23日拍賣，拍品1013號。



(mark)





(another view 另一面)

PROPERTY FROM THE BUTLER FAMILY COLLECTION  
巴特勒家族珍藏

2969

## A RARE BLUE AND WHITE 'MASTER OF THE ROCKS' BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is decorated with a continuous mountainous riverscape scene depicting two figures traversing the river on a *sampan*, with a few other figures on the promontory, all between two narrow geometric borders. The base is inscribed with four characters reading *yu tang jia qi*, 'precious vessel for the Jade Hall'.  
6½ in. (15.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

The Butler Family Collection, UK

LITERATURE:

Sir M. Butler, 'The Butler Family collection – Supplement to the 1990 Catalogue', *Collections Baur*, no. 58, Autumn-Winter 1994, pp. 5-64, pl. 16

T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 458, pl. III.4.127a,b

清康熙 青花通景山水人物圖筆筒

款識：玉堂佳器

來源：

巴特勒家族珍藏，英國

出版：

巴特勒爵士，'The Butler Family collection – Supplement to the 1990 Catalogue'，*《Collections Baur》*，卷58，1994年秋冬季刊，頁5-64，圖16

甘淑美及巴芙蓮合著，*《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》*，倫敦，2021年，頁458，圖版III.4.127a,b



2970

## A RARE COPPER-RED-DECORATED 'DRAGON' VASE

KANGXI PERIOD (1662-1722)

The slightly tapered body is decorated on the exterior with nine writhing four-clawed dragons amidst flames, their eyes highlighted in underglaze blue. The dragons are arranged in pairs confronting one another, with the exception of a smaller one on the short trumpet neck chasing a flaming pearl. The base is inscribed with an apocryphal six-character Chenghua mark in underglaze blue. 17 in. (43.1 cm.) high

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

US\$110,000-150,000

### PROVENANCE:

The Butler Family Collection, UK

### EXHIBITED:

The Princessehof National Museum of Ceramics, Leeuwarde, Netherlands, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, 1986  
Travelling exhibition to 12 museums in the United States, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, 1990  
Shanghai Museum, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, 1 December 2005- 28 February 2006

### LITERATURE:

M. Butler, B. Harrison, and Princessehof Museum, *Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection*, Leeuwarden, Netherlands, 1986, p. 91, no. 120  
Sir M. Butler, 'Chinese Porcelain at the Beginning of the Qing,' *Transactions of the Oriental Ceramic Society*, 1984-1985, vol. 49, London, 1986, pp. 11-39, pl. 43  
Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, Virginia, 1990, p. 200, no. 140  
Sir M. Butler and Q. Wang, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2006, pp. 294-295, no. 109  
T. Canepa and K. Butler, *Leaping the Dragon Gate- The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p. 466, pl. III.4.140

## 清康熙 釉裏紅九龍紋觀音尊

款識：大明成化年製

### 來源:

巴特勒家族珍藏，英國

### 展覽:

公主庭院陶瓷博物館，荷蘭呂伐登，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，1986年  
美國12家博物館巡展，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，1990年  
上海博物館，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2005年12月1日至2006年2月28日

### 出版:

M·巴特勒、B. Harrison及公主庭院陶瓷博物館合著，《Chinese Porcelain: The Transitional Period 1620-1683: A Selection from the Michael Butler Collection》，荷蘭呂伐登，1986年，頁91，編號120  
巴特勒爵士，'Chinese Porcelain at the Beginning of the Qing'，《東方陶瓷學會會刊》，1984-1985年刊，卷49，倫敦，1986年，頁11-39，圖版43  
巴特勒爵士、M. Medley及S. Little合著，《Seventeenth Century Chinese Porcelain from the Butler Family Collection》，亞歷山大，維吉尼亞州，1990年，頁200，編號140  
巴特勒爵士與汪慶正合著，《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2006年，頁294-295，編號109  
甘淑美及巴芙蓮合著，《鯉躍龍門-邁克爾·巴特勒爵士珍藏十七世紀中國瓷》，倫敦，2021年，頁466，圖版III.4.140





## 2970 Continued

'The nine dragons' are said to be the guardians of the Gate of Heaven, and symbolise the *yang*. Combining this imperial motif, very finely rendered in copper-red, which was extremely difficult to fire as successfully as on this classic Kangxi period shape, demonstrates the reassertion of imperial control over the kilns. The present vase appears to be unique, and the closest comparison is a Kangxi vase of similar shape decorated with two four-clawed copper-red dragons with underglaze-blue and celadon glaze decorations in the Percival David Foundation of Chinese Art, see J.B. Curtis' *Chinese Porcelain of the Seventeenth Century- Landscapes, Scholars' Motifs and Narratives*, New York, 1995, p. 29, fig 5. A copper-red-decorated jar with two similar dragons but five claws, and eyes also highlighted in underglaze-blue, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 208, no. 190. For another comparable jar with the same five-clawed copper-red dragons design with additional enamels, see *Qing Porcelain of Kangxi, Yongzheng, Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p.43, no.26.

龍象徵陽氣，而相傳看守天門的正是九龍。此拍品所繪九龍不僅生動細緻，形象更是威武矯健，充分展現當時製瓷技術之精湛。此觀音尊或為孤品，最近似之例為大維德中國藝術基金會藏一青釉青花釉裏紅波濤龍紋瓶，載於《Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars' Motifs and Narratives》，紐約，1995年，頁29，圖版5。相對較常見以青花點睛且風格相似之釉裏紅五爪龍紋可參考一雙龍戲珠紋缸，載於故宮博物院藏文物珍品全集，《青花釉裏紅（下）》，香港，2000年，頁208，圖版109；另一釉裏紅加彩之相似例載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁43，編號26。



2971

A VERY RARE IRON-RED DECORATED  
'DRAGON' WATER POT

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

The water pot is decorated with a pair of five-clawed dragons  
striding amid stylised cloud scrolls, the two separated by *shou*  
medallions, all brightly outlined in a deeper tone of iron-red.  
2 3/8 in. (5.8 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

The present water pot, with its elegantly incurving shoulder,  
appears to be unique, with no other exact example decorated in  
iron-red having been published. A closely related Jiajing-marked  
water pot of similar form but decorated with green enamelled  
dragons is illustrated by John Ayers in *Chinese Ceramics in the Koger  
Collection*, London, 1985, p. 106-107, fig. 82. Another Jiajing  
marked example, also decorated with dragons in green enamel, but  
of a slightly larger size, is in the collection of the Palace Museum,  
Beijing, and is illustrated in *Imperial Porcelains from the Reign of  
Jiajing, Longqing, and Wanli in the Ming Dynasty*, Vol. 1, Beijing,  
2018, p. 331, no. 203 (fig. 1).

It is very rare to find Ming imperial porcelain bearing iron-red  
marks. The earliest use of such mark can be found on Xuande  
wares, such as a copper-red decorated 'three fish' stem cup in  
the collection of the National Palace Museum, Taipei, which is  
illustrated in *Catalogue of the Special Exhibition of Selected Hsian-  
te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 82.  
Compare also a Zhengde *wucai* dish bearing an iron-red mark in  
the Palace Museum, Beijing, illustrated in *Wucai, Doucai: Porcelains  
in Polychrome and Contrasting Colours - The Complete Collection of  
Treasures of the Palace Museum*, 1999, pl. 2.

明嘉靖 礬紅彩雙龍捧壽紋水丞 礬紅雙圈六字楷書款

此拍品或為孤品，目前未曾出版以紅彩繪相似紋飾之水丞。  
比較一嘉靖款器形相近之綠彩龍紋水丞，見John Ayers《Chinese  
Ceramics in the Koger Collection》，倫敦，1985年，頁106-107，  
圖 82。另一尺寸較大、同為嘉靖款綠彩龍紋之近似例，為北京  
故宮博物院藏，載於《明代嘉靖隆慶萬曆御窯瓷器 - 景德鎮御  
窯遺址出土與故宮博物院藏傳世瓷器對比 - 上》，北京，2018年，  
頁331，編號203（圖一）。



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

(mark)



2972

A RARE POLYCHROME-ENAMELLED  
'FLORAL' BOWL

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

The bowl is decorated in overglaze turquoise, green, iron-red,  
yellow and aubergine with a composite floral scroll comprising  
peony, lotus, chrysanthemum, and lotus borne on an undulating  
leafy stem, above a classic scroll around the foot rim.  
5⅜ in. (13.6 cm.) diam., Japanese wood box

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE:

Sold at Sotheby's London, 9 June 1987, lot 237  
Collection of Ise Hikonobu, Japan

EXHIBITED:

The Art Gallery, the Chinese University of Hong Kong, *Exhibition  
of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of  
Chinese Art*, Hong Kong, December 1981 - February 1982, *Catalogue*  
no. 103

Gotoh Museum, *Imperial Colors: Peerless China Porcelains from Ise  
Collection*, 27 June 2015 - 9 August 2015, Tokyo, *Catalogue* no. 17

LITERATURE:

*Mingdai taoci daquan*, Hong Kong, 1983, p.344

The design on the present bowl is very rare, and only one other  
example appears to have been published, which is illustrated by  
Fujiiooka Ryoichi in *Min no Akae*, vol. 27, 1962, p. 8, fig. 13.

明嘉靖 五彩纏枝花卉紋盤 雙圈六字楷書款

來源:

倫敦蘇富比, 1987年6月9日, 拍品237號  
日本伊勢彥信舊藏

展覽:

香港中文大學文物館, 《求知雅集—珍藏中國古陶瓷展》,  
香港, 1981年12月-1982年2月, 圖錄圖版103號  
五島美術館, 《瓷華明彩—イセコレクションの名陶》, 東京,  
2015年6月27日-8月9日, 圖錄圖版17號

出版:

《明代陶瓷大全》, 香港, 1983年, 頁344

本盤紋飾相當罕見, 似僅知另一例, 載於藤岡了一《明の赤絵》,  
27冊, 東京, 1962年, 頁8, 圖13。



(mark)



# A RARE AND HIGHLY AUSPICIOUS JIAJING IMPERIAL DRAGON JAR

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

This impressive jar is vividly decorated with the jewel-like cobalt blue seen on the finest imperial porcelain vessels of the Jiajing reign. According to the chapter on ceramics (*Taoshu*) in the *Jiangxisheng Dazhi* (Annals of Jiangxi province, compiled by Wang Zongmu between 1556 and 1597) there were three types of blue pigment used on Jiajing porcelains. One was *pitang* blue from Leping in Jiangxi, another was *shizi* (stone blue), which came from various sites in Ruizhou, and the last, most precious, was the so-called *hui qing* 'Mohammedan' blue from the West, some of which entered China through Turfan, Xinjiang province. Certainly, the *Da Ming Huidian* (Collected Statutes of the Ming Dynasty) recorded that cobalt was offered to the court as tribute from Turfan in 1554.

As noted in the *Jiangxisheng Dazhi*, the *hui qing* blue was very precious and it would probably have been used only for imperial porcelains. However, it had



fig. 1 Collection of the  
Capital Museum, Beijing  
圖一 北京首都博物館藏品

a slight tendency to run in the glaze during firing, and so was usually mixed with a small amount of *shizi* blue to counteract this problem. It is likely that a combination of blue pigments was used to paint the current jar, which displays vibrant colour combined with excellent control. The *Jiangxisheng Dazhi* noted that *shang qing* (superior blue) was achieved if *hui qing* and *shizi qing* were combined in a ratio of ten to one, while if they were combined in a four to six ratio the resulting colour was regarded as *zhong qing* (medium blue), and if one part *hui qing* was mixed with ten parts *shizi qing*, the resulting colour was *hun shui* (muddy water). The blue on the current jar is clearly the *shang qing* (superior blue). It is also notable that this brilliant Jiajing blue tended to have a purplish tone – as seen on the current jar – without the black iron spots that characterised the blue on porcelains of the Yongle and Xuande reigns.

## 明嘉靖青花龍紋大罐

蘇玫瑰 (獨立學者)

本季呈獻的稀世龍紋罐畫工一流，而且所用的鈷藍青料具寶石光澤，在在俱是嘉靖上等御瓷之特徵。根據王宗沐公元1556至1597年間編撰的《江西省大志》之「陶書」卷，嘉靖瓷器所用青料分三種：一是樂平的陂塘青，二是來自瑞州的石子青，其三是最為珍罕的西域回青，部份回青來自新疆吐魯番。誠然，《大明會典》亦曾提到，吐魯番1554年便是以回青作為朝貢。

《江西省大志》還提到回青罕貴之至，因此這類青料很可能僅限用於御瓷。然而，回青窯燒時在釉內略有暈散，所以常混以少量石子青，以克服這一技術難題。本拍品的青花紋飾幽深靜穆，火候恰到好處，或許正是歸功於混合青料。根據《江西省大志》記載：「每兩加石青一錢，謂之上青；四六分加，謂

之中青；十分之一，謂之混水。」顯然，本季的龍紋罐採用的應是上青。尚須一提的是，像本拍品這類呈色濃艷的嘉靖青花大多泛紫，且渾無永宣二朝青花瓷特有的鐵鏽黑斑。

此罐的主紋飾帶描繪的是海水祥雲五爪龍紋，間以從靈芝冉冉升起的壽字。海外各大珍藏的已知近似例寥寥可數，北京朝陽區曾於1971年出土一件實例，今藏北京首都博物館，圖見《中國陶瓷全集》卷十二之「明」圖版163（上海：2000）（圖一）。這批瓷罐的皇家龍紋具鮮明的嘉靖特色，其龍身起伏盤旋，碩首凸眼，齜牙咧嘴。紋飾中結合「壽」字亦屬意料中事，蓋因嘉靖皇帝篤信道教，沉迷長生不老之術。但本罐的壽字構圖恍若青煙，學者尹翠琪 (Maggie C.K. Wan) 對此所作的研究格外引人入勝，詳見《Archives of Asian Art》2008



大明嘉靖年製

The main decorative band on this jar depicts imperial five-clawed dragons amongst clouds and waves and separated by *shou* (longevity) characters rising as vapour from *lingzhi* fungus. A small number of similar jars are known in important international collections, while an example was also excavated in 1971 from Chaoyang in Beijing and is now in the Capital Museum Beijing (see *Zhongguo taoci quanji – Ming*, vol. 12, Shanghai, 2000, pl. 163) (fig. 1). The imperial dragons on these jars are of a type particularly associated with the Jiajing reign, having undulating serpentine bodies and large heads with bulging eyes and open mouths. The use of the character for longevity is not unexpected on porcelains made for an emperor such as the Jiajing Emperor, was a passionate adherent of Daoism and was obsessed with the notion of immortality. However, this particular design, with vapour-like characters, has been the subject of fascinating research carried out by the scholar Maggie Wan (see Maggie C.K. Wan, 'Jiajing Emperor and His Auspicious Words', *Archives of Asian Art*, vol. 57, 2008, pp. 95–120). Wan points out that although Chinese characters had been used as decoration since at least the third century BCE, the 'organic form' of characters was an innovation of the Jiajing reign and was a relatively short-lived phenomenon.

Wan contends that these 'organic' characters on Jiajing imperial porcelains differ from other decorative auspicious characters in that: 'The continuous stroke used to form the character conveyed the idea of *qi*, and the emergence from an element of nature (rock, tree) suggested spontaneity.' (see Wan, *op. cit.*, p. 97.) Thus, the characters embody

both the concept of *qi* (vital energy) and spontaneous formation. Wan suggests that the latter associated the motif with *xiangrui* (good omens), and that the organic form of the *shou* character reinforced the auspiciousness of Heaven's blessing for the longevity of the emperor and the prosperity of the empire.

Wan specifically discusses the fact that the *shou* characters on jars like the current example emerge from *lingzhi* fungus growing from a rock rising from the waves (see Wan, *op. cit.*, p. 107). In 1556 Wu Shan of the Ministry of Rites described the auspicious associations of *lingzhi* for the emperor, mentioning three important aspects: that *lingzhi* was a drug of the immortals and that Xiwangmu (the Queen Mother of the West) gave it to the Yellow Emperor; that the appearance of *lingzhi* signified the harmonious state of the energy of the earth; and that the appearance of *lingzhi* also signified the virtuous and harmonious rule of the emperor (see Wan, *op. cit.*, 107–8). There are various references in Song and Ming dynasty texts to *lingzhi* either growing in places shaded by auspicious vapour or themselves emitting vapour. *Lingzhi* which released vapour were considered to be wonderful, and thus *lingzhi* which produced vapour in the form of a longevity character was a particularly good omen. Such vaporous longevity character accompanying an imperial dragon (representing the emperor himself), as on the current jar, represented an invocation of Heaven's bestowal of longevity on the Jiajing Emperor and his empire. Such vessels would have been especially prized by the emperor.

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年第57期頁95–120刊載之尹氏論文〈Jiajing Emperor and His Auspicious Words〉。據其分析，以中國文字為裝飾雖可上溯至公元前三世紀，但這種「渾然天成」(organic form)的手法實屬嘉靖一朝之創舉，但前後歷時較短。

據尹翠琪分析，嘉靖御瓷特有的「渾然天成」之文字裝飾，有別於其他的吉祥語紋飾：「其筆劃一氣呵成，深得「氣」之神髓，從天然材質（如石、樹等）冉冉升起，則意味着天地造化、順其自然。」(英文原文可參考尹氏前述著作頁97。)因此，這類吉祥語既象徵「氣」，亦喻指應時而生。尹氏指出，這重深意將該等題材與祥瑞劃上等號，渾然天成的壽字則使天子萬歲、江山永葆的禱祥寓意更呼之欲出。

尹氏文中更具體談到，此類瓷罐（本拍品亦屬此列）的壽字是從海中巖石之上的靈芝伸延而出（詳見前述論文頁107）。公元1556年，禮部吳山曾向天子講解靈芝的祥瑞之意，內含三大要素：一是靈芝乃仙藥，西王母曾以神芝贈予黃帝；二是「土氣和，故芝草生」；三是「王者德仁，則芝草生」（詳見前述著作頁107–8）。宋明二代，文獻多有提及靈芝生於祥雲籠罩之處，或謂芝草可釋出祥雲瑞氣。靈芝釋出雲氣為瑞兆之一，其散發的雲氣繞結成壽字更是禱祥無比。若像本拍品般繪以祥雲狀的壽字，再伴以被視為天子化身的皇家龍紋，應是祈願嘉靖皇帝壽福齊天，社稷長治久安。遙想當年，皇上對此類作品定然愛不釋手、鍾愛有加。

大眼嘉靖年製



2973

## AN IMPORTANT AND RARE LARGE BLUE AND WHITE 'DRAGON' JAR

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

The heavily potted ovoid jar is boldly decorated in vibrant cobalt-blue with two fierce five-clawed dragons with writhing scaly bodies flying amidst *ruyi*-shaped clouds above crashing waves, and separated by two stylized *shou* characters stemmed from *lingzhi* fungus, all below a lotus scroll band at the shoulder and above a *ruyi*-head band at the foot. The waisted neck is inscribed with a six-character Jiajing mark.

21¼ in. (54 cm.) high

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

US\$520,000-770,000

### PROVENANCE:

Mayuyama, Japan, by repute  
Ninomiya Kenichi (1898 - 1996), acquired prior to 1955  
Ehime Bunkakan, Japan  
Mayuyama & Co., 2016

### EXHIBITED:

Tokyo Art Club, *Special Triennial Tobi Art Fair*, 14-16 October 2016  
Mayuyama & Co., Ltd, Tokyo, *A Jiajing and Wanli Exhibition*,  
18-23 October 2016

### LITERATURE:

Mayuyama & Co., Ltd, *A Jiajing and Wanli Exhibition Catalogue*,  
Tokyo, 2016, pp. 10-13, no.1

The present lot was formerly in the Ehime Bunkakan Collection. The Ehime Museum of Art is located beside the moat of Imabari castle where the Hisamatsu family, a branch of the Tokugawa shogunate, had resided since 1635 in present day Ehime prefecture. The Ehime Museum of Art was established in 1955 by Ninomiya Kaneichi (1898-1996). Kaneichi was a successful businessman who made his fortune from forestry. When he was only eighteen years old, he had an important role in his father's modest workshop of wood products. Kaneichi eventually took over the business and through skillful investments he introduced new machine tools and started a modern sawmilling factory. Using a keen business acumen, Kaneichi's strenuously bought forest and mountains across Shikoku Island in the 1930s, sensing the dramatic change that would happen in society in the coming years when Japan would enter into a long period of war. His foresight was proven right, as after the war the demands of timber reached a height as cities were rebuilt. His contributions to his hometown of Imabari were particularly generous, where he was subsequently elected a city council member. After the war, Kaneichi grew concerned that traditional values and cultural relics had lost their importance in society and began to collect Chinese and Japanese antiques. Shortly after, he joined the Japanese Ceramics Society, and his knowledge became enriched by the top academics and long-standing antique dealers in the society, such as Mayuyama & Co., leading to enriching his collection with top quality works. His love of his hometown and his passion for art prompted him to open the Ehime Museum of Art, established to contribute to the cultural landscape of the local community.

## 明嘉靖 青花龍紋大罐 六字楷書橫款

罐圓口、豐肩、鼓腹、素底無釉，罐外壁以青花描繪，以雙遊龍戲珠紋為主，靈芝「壽」字及海水江崖紋為輔，頸部橫書「大明嘉靖年製」六字楷書款。

### 來源:

繭山龍泉堂，日本 (傳)  
二宮兼一 (1898 - 1996) ，1955年前入藏  
愛媛文華館，日本  
繭山龍泉堂，2016年

### 展覽:

Tokyo Art Club，東京，《Special Triennial Tobi Art Fair》，  
2016年10月14 - 16日  
繭山龍泉堂，東京，《嘉靖萬曆》，2016年10月18 - 23日

### 出版:

繭山龍泉堂，《嘉靖萬曆展覽圖錄》，東京，2016年，頁10-13，  
圖版1號

本罐曾為愛媛文華館藏品。愛媛文華館由著名商人暨收藏家二宮兼一 (1898-1996) 於1955年建立，位於今日日本愛媛縣今治市護城河邊。今治市歷史悠久，自1635年起由德川幕府親藩大名久松家族擔任城主。

二宮兼一起家林木業，18歲協助父親經營小型木作坊，後接手管理，透過巧妙投資並引進新進機器，將其發展為一家現代化的鋸木廠。二宮氏營商有道，深謀遠慮，1930年代預感日本將步入漫長抗戰狀態，大量購買四國島上的森林和山脈，隨戰後舉國重建急需木材而獲利甚豐。他對家鄉今治感情深厚，畢生貢獻良多，後更當選為市議會成員。

戰後，二宮氏十分憂心傳統價值之流失，致力捍衛在社會急速發展下而遭受忽視的歷史文物，從而開始積極收藏中國與日本文物藝術品，其後更加入日本東洋陶瓷協會，受會中頂尖學者及古董界翹楚如山中商會等薰陶，令他鑒藏能力與日俱增，對其藏品去蕪存菁，精益求精。二宮氏對家鄉及藝術的熱愛及熱情促使他建造愛媛文華館，以回饋社會並貢獻於其文化景觀。



(mark)





2974

A FINE BLUE AND WHITE 'DRAGON' BOWL

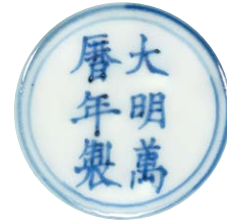
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The bowl is decorated to the exterior with two sinuous five-clawed dragons amid clouds in pursuit of flaming pearls. The interior is inscribed with a nine-character Sanskrit mantra.

4<sup>5</sup>/<sub>16</sub> in. (11 cm.) diam., Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000



(mark)

明萬曆 青花雙龍戲珠紋盃 雙圈六字楷書款



(interior 盃心)



2975

A BLUE AND WHITE 'THREE PEAK'  
BRUSHREST

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

The brush rest is raised on an integral stand with a bracket-shaped  
apron, and the peaks are moulded as three five-clawed dragons  
amidst fire and scrolling clouds rising above stylised rocks and  
waves, all painted in underglaze blue, green, black, and iron-red;  
the enamels are later added.

6 in. (15.2 cm.) wide, cloth box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Dr. Carl Kempe (1884-1967) Collection

Sold at Sotheby's Paris, 12 June 2008, lot 15

An Asian private collection

Sold at Christie's Hong Kong, 30 November 2011, lot 2989

LITERATURE:

B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*,  
Stockholm, 1964, pl. 846

The Museum of Art and Far Eastern Antiquities, *Chinese Ceramic  
Treasures, a Selection from the Ulricehamn East Asian Museum, Including  
The Carl Kempe Collection*, Ulricehamn, 2002, p. 323, no. 1026

明萬曆 青花三龍筆架山 雙長方框六字楷書款

五彩爲後加。

來源:

卡爾·坎普博士(1884-1967年)舊藏

巴黎蘇富比, 2008年6月12日, 拍品15號

亞洲私人舊藏

香港佳士得, 2011年11月30日, 拍品2989號

出版:

B. Gyllensvärd, 《Chinese Ceramics in the Carl Kempe Collection》,  
斯德哥爾摩, 1964年, 圖版846

The Museum of Art and Far Eastern Antiquities, 《Chinese Ceramic  
Treasures, a Selection from the Ulricehamn East Asian Museum,  
Including The Carl Kempe Collection》, 烏爾里瑟港, 2002年,  
頁323, 編號1026



(mark)



PROPERTY FROM A  
HONG KONG FAMILY  
COLLECTION  
(LOTS 2976-2982)

香港家族珍藏  
(拍品2976-2982號)





(reverse 背面)

PROPERTY FROM A HONG KONG FAMILY COLLECTION  
香港家族珍藏

2976

## A BLUE AND WHITE 'GRAPES' DISH

YONGLE PERIOD (1403-1425)

The dish is painted in rich vivid tones of cobalt blue with three branches of grapes suspended from slender vines bearing coiled tendrils and broad leaves, surrounded on the cavetto by a composite floral scroll comprising lotus, camellia, lily, aster, chrysanthemum, gardenia, morning glory and *lingzhi* on an undulating leafy stem. The design is repeated on the exterior, the slightly sloping everted rim decorated with a border of breaking waves, the base is unglazed. 14 $\frac{7}{8}$  in. (37.8 cm.) diam.

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

US\$390,000-640,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 November 1980, lot 225

Early Ming Imperial porcelains often show strong influences from Islamic or Central Asian cultures. The current 'grapes' dish is an excellent example. Grapes are among the plants that are recorded as having been brought to China from Central Asia by Zhang Qian, a returning envoy of Emperor Wu in 128 BC, and many different varieties of grape were grown in China by the early 15th century. Records show that both green and black grapes were grown by the beginning of the 6th century. Grapes rarely appear as decoration on Chinese art objects of the early period, but became a more popular motif in the Tang dynasty, when, again under Western influences, they were used regularly, for example, as part of the ubiquitous 'lion and grape' motif on bronze mirrors. It was in the early 15th century that grapes became a very popular motif on porcelains decorated in underglaze cobalt blue.

Similar examples include one in the Shanghai Museum, included in *Exhibition of Blue and White Wares*, Shanghai Museum, 1998, no. 24; a dish formerly in the Gustav VI Adolf Collection, and now in the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics*, Kodansha series, vol. 9, Tokyo, 1976, pl. 216; an example in the Percival David Foundation, London, included in *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 2004, pp. 27-28, no. 685; one in the Topkapi Saray, Istanbul, illustrated in *Chinese Ceramics in the Topkapi Saray*

*Museum Istanbul-II -Yuan and Ming Dynasty Porcelains*, London, 1986, p. 514, no. 606; and five dishes of this type, preserved in the collection of the Ardebil Shrine, now in the Iran Bastan Museum, Tehran, illustrated in J.A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, p. 38, nos. 29.50-54.

For other Yongle dishes of this pattern in good condition recently sold at auctions, compare to one sold at Christie's Hong Kong, 28 November 2018, lot 2904; and one from the Collection of Sir Quo-Wei Lee, sold at Sotheby's Hong Kong, 3 October 2018, lot 110.

## 明永樂 青花葡萄紋折沿大盤

來源:

香港蘇富比, 1980年11月26日, 拍品225號

盤折沿, 淺弧腹, 盤心雙圈內繪三束折枝葡萄紋, 內、外壁紋飾相若, 各繪纏枝蓮花、山茶、百合、紫苑、菊花、樺子、牽牛花、靈芝等不同花卉, 折沿飾海水紋, 盤底無釉。

明代初期的御製藝術品往往帶有濃鬱的伊斯蘭或西域風格, 此件永樂青花盤上的葡萄紋便是絕佳的例證。相傳葡萄是漢武帝時, 西域特使張騫於公元前128年回朝時引進的中亞奇花異草之一, 時至唐代, 葡萄始成爲釀酒之材。葡萄紋鮮見於早期中國藝術品上, 於唐代日趨流行, 例如銅鏡上常見的海獸葡萄紋。但直至十五世紀初, 葡萄紋始在瓷器上大行其道, 成爲當時得令的青花紋飾。

相同紋飾但尺寸不一的永樂盤可參考一件上海博物館藏品, 見《青花瓷器展: 上海博物館所藏》, 上海, 1998年, 編號24; 一爲Gustav VI Adolf舊藏, 現藏於斯德哥爾摩東方博物館, 見《Oriental Ceramics, Kodansha series》, 第9冊, 東京, 1976年, 編號216; 一件藏於大英博物館大維德基金會珍藏, 見《Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains》, 頁47-48, 編號685; 一件藏於托布卡比博物館, 伊斯坦堡, 見《Chinese Ceramics in the Topkapi Saray Museum Istanbul-II -Yuan and Ming Dynasty Porcelains》, 倫敦, 1986年, 編號606; 另五件爲伊朗阿德比爾寺藏品, 現藏伊朗古代博物館, 見J.A. Pope著《Chinese Porcelains from the Ardebil Shrine》, 倫敦, 1981年, 編號29.50-54。

流通領域中偶見此類永樂葡萄紋大盤, 但品相良好者甚少, 參考香港佳士得2018年11月28日拍賣一例, 拍品2904號, 以及利國偉爵士舊藏一例, 2018年10月3日於香港蘇富比拍賣, 拍品110號。



225

# A BEAUTIFUL XUANDE BLUE AND WHITE 'FRUIT' BOWL

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



In the *Guang Zhiyi* (Gazetteer of Guangdong) the Ming dynasty writer Wang Shixing (1546–1598) expressed the opinion that: ‘Xuande and Chenghua porcelains are the best in our dynasty, and the best of the Xuande porcelain is the *qinghua* [underglaze blue] ...’ (see *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, pp. 9 and 41). The current large Xuande ‘fruit’ bowl is a vessel which encapsulates the features which led to this opinion being shared by the majority of connoisseurs both during and since the Ming dynasty.

The bowl is of an almost hemispherical shape and features thickly potted sides. Their thick sides made them heavier and thus more stable, and such bowls have been described as both dice bowls and cricket bowls. The name often given to them in Chinese is simply descriptive – *woshiwan* – nest-shaped bowls. While bowls of similar hemispherical form had been made in the Hongwu and Yongle reigns, these generally had thinner sides. Indeed, one of the important developments seen in imperial Xuande porcelains was the potters’ ability to produce finely-potted thick-bodied vessels as well as those with thin bodies. The throwing of thick-bodied wares required an even greater degree of skill, since unless their sides were of a precisely even thickness overall, the vessels would have been likely to distort and crack in the firing.

This form appears to have found considerable favour with the Xuande emperor, who was an enthusiastic patron of the arts, including porcelain. Eight blue and white Xuande bowls of this shape were included in the

National Palace Museum Taipei’s 1998 exhibition *Special Exhibition of Selected Hsüan-te Imperial Porcelain of the Ming Dynasty* (see catalogue, *op. cit.*, pp. 138–153, nos. 42–49). While each of these exhibited bowls bears a different design as the main decorative band around the exterior walls, all of them have a lotus petal band just above the foot, and all bear a six-character Xuande mark written horizontally and unframed just below the mouth rim. These features can also be seen on the current bowl. One of the National Palace Museum bowls bears the same fruit spray decoration as the current bowl, as well as the same flower sprays around the foot (see catalogue, *op. cit.*, pp. 148–9, no. 47)(fig. 1). Bowls of this form are to be found in several important international collections, while a sherd from a bowl of this type, found at the site of the imperial kilns at Jingdezhen, has been published by Lu Minghua in *Shanghai Bowuguan zangpin yanjiu: Mingdai guanyao ciqi*, Shanghai, 2007, pl. 3–121.

The current bowl also shares with the National Palace Museum bowls very finely-prepared clay body material, providing an excellent background for decoration in rich cobalt blue. The bowl is a notable example of the vibrant painting style for which the finest Xuande porcelains are acclaimed. The deep blue, with characteristic ‘heaped and piled’ effect, and perfect placement of each decorative element are enhanced by confident and skilful brush strokes. The combination of the best quality raw materials, prepared to the highest standards, the most skilled potters and the most talented ceramic artists rendered vessels such as this bowl masterpieces of blue and white porcelain.





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



fig. 2 Illustrations of pomegranate, persimmon, and grapes included in *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao*, juan 23, Huimingxuan edition, published in 1249

圖二 《重修政和經史證類備用本草》蒙古定宗四年(1249)  
張存惠 晦明軒刻本 卷23

Like other bowls from this group, the interior of the current bowl is undecorated, but the main decorative band around the exterior walls contains six fruiting sprays. These have been identified as peach, pomegranate, loquat, grape, persimmon and crab apple. Each is depicted with both fruit and flowers on a naturalistically painted branch. The naturalism even extends to the way that the end of each spray is shown as if torn from the branch, rather than cut. It is probable that these features are due to the inspiration provided by the woodblock-printed illustrations in materia medica – pharmacological literature dealing with plants in the context of their medicinal properties (fig. 2). The study of plants has a long history in China, and there is literary evidence of specific interest in foreign plants being brought to China in records from the Han dynasty of about 128 BC, while the 1<sup>st</sup> or 2<sup>nd</sup> century AD saw the publication of *Shen Nong Bencao Jing* (Shen Nong's Classic of the Materia Medica). Around AD 500 *Bencao jizhu* (An Annotated Collection of the Pharmaceutical Canon) was edited by Tao Hongjing (AD 456–536), and it is this text which is often regarded as providing the foundation for widely distributed Chinese *materia medica*. This publication was superseded by *Xinxiu Bencao* (Newly Revised Pharmacopoeia), a *materia medica* compiled, by imperial command, by Su Jing (d. 674) in AD 659. In the Song dynasty interest in *materia medica* increased and in 1061 an official named Su Song (1020–1101) compiled a compendium of herbal pharmacology on the instructions of the imperial court of Emperor Renzong (r. 1022–63). This compendium, entitled *Bencao Tujing* (Illustrated Classic of Materia Medica), included both Chinese medicinal material and that imported

from overseas with woodblock-printed illustrations. Although no original copy of *Bencao Tujing* is thought to have survived, much of the information and illustrations contained therein was included in *Jingshi Zhenglei Beiji Bencao* (Classified Materia Medica for Emergency Use, Based on Classics and Historical Sources) by Tang Shenwei (1056–1093). In 1249, during the Yuan dynasty, Zhang Cunhui added the contents of another publication – *Bencao Yanyi* (Elucidation of the Materia Medica), compiled by Kou Zongshi in 1116 – to that of *Zhenglei Bencao* and renamed the resulting volume *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* (The Revised Zhenghe Classified Materia Medica for Emergency Use, Based on Classics and Historical Sources). In the succeeding Ming and Qing dynasties there were further publications of various types which included detailed illustrations of plants, but the illustrations contained in *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* and other early woodblock-illustrated treatises would have provided inspiration for the distinctive format of the flowering and fruiting sprays which adorned fine imperial blue and white porcelains of the Yongle and Xuande reigns.

The current large Xuande bowl is not only a particularly fine example of classic blue and white porcelain, but also has a prestigious provenance having been owned by the famous Chinese collector Edward T. Chow (1910–1980). The bowl was sold on 19 May 1981 by Sotheby's in Hong Kong in Part Three of The Edward T. Chow Collection sale, lot 406, at which time it was purchased by the father of the current owner.

# 明宣德青花折枝花果紋大盃

蘇玫瑰 (獨立學者)



明代作家王士性 (公元1546至1598年) 在《廣志繹》中提道：「……本朝以宣 [宣德] 成 [成化] 二窯為佳，宣窯青花勝……。」(參見臺北國立故宮博物院1998年出版的《明代宣德官窯菁華特展圖錄》頁9及41)。就此論點，自明以降的鑑藏家大多深以為然，而本季の明宣德青花折枝花果紋大盃正可為此現身說法。

此盃接近半圓形，厚壁。由於器身較厚，故而外觀敦穩，西方有「骰子盃」和「蚰蚴盃」之說。中文名稱側重狀物寫形，因其狀若鳥巢，故通稱「窩式盃」。洪武、永樂二朝亦曾燒造近似的半圓形盃，惟器壁大多較薄。誠然，宣德御瓷的重大沿革之一，便是陶工在燒造各式造型優美的作品時，對於處理胎骨厚薄已胸有成竹。厚胎之作在拉坯成形時難度較大，蓋因器壁上下必須厚薄如一，否則窯燒時動輒變形或破裂。

宣德皇帝對陶瓷等藝術形式不吝贊助，像本拍品這類形制的作品似乎尤其備受青睞。臺北故宮1998年曾舉辦「明代宣德官窯菁華特展」，期間展出八例同類型的宣德青花大盃，圖見上述圖錄頁138-153編號42-49。雖則八盃外壁的主紋飾各不相同，但器足上方皆飾一道蓮瓣紋，近口沿處俱署宣德六字楷體無框橫款，相同特徵亦見諸本拍品。臺北故宮八盃之一的折枝花果紋與本拍品相同，其足牆的折枝花卉紋亦然，圖見前述圖錄頁148-9編號47 (圖一)。這類宣德盃散見於各大國際收藏，景德鎮御窯遺址曾出土同類盃的殘片，就此可參見陸明華著作《上海博物館藏品研究：明代官窯瓷器》圖版3-121 (上海：2007)。

本拍品與臺北故宮諸盃尚有一個共通點，即其胎質極為精細，將幽藍紋飾襯托得格外出彩。宣德名瓷素以畫工精湛見稱，而此盃正是箇中的佼佼者。它的畫風揮灑靈動、宛轉如意，與「深厚堆垛」的濃艷青花與精心鋪排的紋飾格局交相



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



fig. 2 Illustrations of pomegranate, persimmon, and grapes included in *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao*, juan 23, Huimingxuan edition, published in 1249  
圖二 《重修政和經史證類備用本草》蒙古定宗四年(1249) 張存惠 晦明軒刻本 卷23

輝映。此盃及其近似例無不用料上乘且製備精良，並傾注了一流工匠與陶瓷名家之心力，方成就了這批風華絕代的宣德青花瓷。

本季的宣德盃與近似例的器內俱光素無紋，但本拍品外壁的主紋飾帶繪六組折枝花果。六者分別為蟠桃、石榴、枇杷、葡萄、柿子和林檎，各以花果並列的形式呈現，襯以自然寫實的枝條。此盃畫風之逼真寫真，亦體現於枝末的描寫，細看之下每個切口皆參差不齊，恍若隨意折斷。該等細節或曾借鑑《本草綱目》(探討植物藥性的本草藥典)之木版刻印圖示(圖二)。中國本草學源遠流長，早於公元前128年的漢代文獻，已有關於外來植物的論述，公元一或二世紀更已刊行《神農本草經》。約公元500年，陶弘景(公元456至536年)編撰的《本草集注》面世，這是中國通行本草公認的奠基之作。其後，此書終為蘇敬(公元674年卒)奉詔編修於公元659年的《新修本草》所取代。到了宋代，藥物學的地位日漸提升，公

元1061年，仁宗(公元1022至1063年在位)諭令朝中蘇頌(公元1020至1101年)編撰本草巨著。此即《本草圖經》，書中收錄了中土及進口藥材，並輔以刻本圖示。《本草圖經》原著雖亡佚不傳，但書中資料與圖示大多輯錄於唐慎微(公元1056至1093年)的著作《經史證類備急本草》之中。1249年，元代張存惠再將1116年寇宗奭所著《本草衍義》與《證類本草》匯編成書，更名《重修政和經史證類備用本草》。明清二代雖曾刊印附有詳圖的諸家本草，但永宣上乘青花御瓷的折枝花果紋，應脫胎於《重修政和經史證類備用本草》及其他早期的刻本專著。

是次拍賣的宣德大盃既是絕色青花瓷的扛鼎之作，更是中國鑑藏名家仇焱之(1910至1980年)之舊藏，出處無懈可擊。1981年5月19日，香港蘇富比舉行第三場仇焱之珍藏專拍，此盃(拍品編號406)終由現任藏家之父親投得。

PROPERTY FROM A HONG KONG FAMILY COLLECTION  
香港家族珍藏

2977

A VERY RARE EARLY-MING BLUE AND WHITE  
'FRUIT' BOWL

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

The bowl, heavily potted with rounded sides, is painted in rich  
underglaze-blue tones on the exterior with a frieze of fruiting  
branches of peach, pomegranate, loquat, grape, persimmon and crab  
apple, between a double line encircling the mouth rim and a band of  
upright lappets around the base, above the circular foot encircled by  
floral sprays.

11 in. (27.9 cm.) diam.

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

PROVENANCE:

Edward T. Chow (1910-1980)

*The Edward T. Chow Collection, Part Three*, sold at Sotheby's

Hong Kong, 19 May 1981, lot 406

明宣德 青花折枝花果紋大盃 六字楷書橫款

來源:

仇焱之 (1910-1980)

《仇焱之珍藏：第三部分》，香港蘇富比，1981年5月19日，拍品  
406號





大明宣德年製

## 2977 Continued

Known as “fruit bowls” at the Qing court, this type of blue and white bowls from the Yongle and Xuande periods are potted with thick rounded walls and range between 27 cm. and 31 cm. in diameter.

Other bowls of the design are in museums and private collections worldwide, including one in the National Palace Museum, Taiwan, included in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 47; one in the Percival David Foundation, London, illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, New York, San Francisco, 1980-82, vol. 6, no. 98; one in the Freer Gallery of Art, Washington, D.C, included in the exhibition catalogue *Ming Porcelains in the Freer Gallery of Art*, Washington, D.C, 1953, no. 10; one from the collection of Stephen Junkunc III, exhibited at the Philadelphia Museum of Art, 1949, sold at Sotheby's New York, 22 March 1995, lot 234; one from the F. Gordon Morrill Collection, sold at Doyle New York, 16 September 2003, lot 91; one from the Toguri collection, sold at Sotheby's London, 9 June 2004, lot 16; one formerly in the collections of Wu Lai Hsi, Eskenazi, and Meiyintang, sold at Poly Beijing, 5 June 2014, lot 8007; and one from the Tianminlou Collection, sold at Sotheby's Hong Kong, 3 April 2019, lot 5.

敞口，淺弧壁，圈足。外壁繪六種折枝花果，分別為桃、石榴、枇杷、葡萄、柿子、山楂，口足間加飾青線，底邊蓮瓣紋一周。青花發色濃鬱，多有鐵質斑點。此類大盃造型敦厚，胎骨厚重，宣德時廣為盛行。清宮稱之為「果洗」，或為盛放果實之器皿。大盃款識固定，皆於口沿下書「大明宣德年製」楷書橫款。

紋飾相同的近似例見諸於全球公私珍藏，包括台北故宮博物院一例，見《明代宣德官窯菁華特展圖錄》，台北，1998年，頁148-149，圖版47號；倫敦大維德基金會一件，載於《Oriental Ceramics. The World's Great Collections》，1980-82年，第6冊，圖版98號；美國華盛頓弗利爾藝廊一例，見《Ming Porcelains in the Freer Gallery of Art》，1953年，圖版10號；瓊肯三世舊藏一件，1995年3月22日於紐約蘇富比拍賣，拍品234號；F. Gordon Morrill舊藏一件，2003年9月16日於紐約Doyle拍賣，拍品91號；戶栗舊藏一件，2004年6月9日於倫敦蘇富比拍賣，拍品16號；吳賚熙、Eskenazi、玫茵堂先後遞藏一件，2014年6月5日於北京保利拍賣，拍品8007號；及天民樓舊藏一件，2019年4月3日於香港蘇富比拍賣，拍品5號。



(other views)

2978

## A VERY RARE PAIR OF LARGE COPPER-RED DECORATED 'THREE FISH' BOWLS

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

The bowls are potted with deep rounded sides rising to a gently flared rim, supported on a low foot ring. The exterior is decorated with three evenly-spaced carp in underglaze-red beneath a transparent glaze with a slight bluish tinge.

8<sup>5</sup>/<sub>8</sub> in. (22.7 cm.) diam.

(2)

HK\$1,500,000–2,500,000

US\$200,000–320,000

### PROVENANCE:

Edward T. Chow (1910–1980)

The Edward T. Chow Collection, Part One, sold at Sotheby's Hong Kong, 25 November 1980, lot 115

Ever since its first use on Imperial porcelains of the Yuan and early Ming dynasty, copper-red decoration was a challenge for the potter to create with any degree of consistency. The copper-red decoration on the current pair of bowls has been successfully fired to a particularly even and bright red tone which appears to float within the thick transparent glaze. The design is taken from early 15th century prototypes, such as the small rounded bowl with Xuande mark, included in the *Exhibition of Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, 1989, illustrated in the Catalogue, no. 75. The motif, however, is more often found on stem bowls.

Yongzheng bowls of this type vary considerably in size, ranging from 12 cm. to 22.8 cm. in diameter. The present pair is among the largest examples known. Other similar examples of this design and size include an example (22.3 cm.) in Umezawa Kinenkan Museum, illustrated in *Sekai Toji Zenshu*, Tokyo, 1983, vol. 15, pl. 39; one (22.4 cm.) in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu*, Shanghai, 1989, no. 44; one (22.6 cm.) in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 162; one (22.2 cm.) sold at Sotheby's Hong Kong, 20 May 1981, lot 773; and one (22.5 cm. diam.) sold at Sotheby's London, 17 December 1996, lot 90.

For smaller examples of this design, see a pair (11.9 cm.) in the Shanghai Museum, *ibid.*, no. 43; one (12.3 cm.) sold at Christie's Hong Kong, 29 May 2013, lot 2118; and one (19 cm.) from the James and Marilyn Alsdorf Collection, sold at Christie's New York, 24 September 2020, lot 833.

## 清雍正 釉裏紅三魚紋大盃一對 雙圈六字楷書款

### 來源:

仇焱之 (1910–1980)

《仇焱之珍藏—第一部分》，香港蘇富比，1980年11月25日，拍品115號

盃撇口，淺弧腹，圈足。外壁釉裏紅繪三魚紋。底青花書「大清雍正年製」雙圈楷書款。釉裏紅三魚紋飾源自明初釉裏紅器，參考一件紋飾近似的宣德款小盃，曾展出於香港藝術館1989年舉辦《景德鎮珠山出土永樂宣德官窯瓷器展覽》，圖錄編號75。宣德釉裏紅三魚紋較多見於高足盃。

雍正款三魚紋盃的尺寸不一，口徑介於12至22.8公分之間，此對屬於其中最大的例子。其他尺寸接近的近似例包括日本梅澤記念館收藏一件（口徑22.3公分），載於《世界陶磁全集·15·清》，東京，1983年，圖版39；上海博物館藏一例（口徑22.6公分），載於《胡惠春先生王華雲女士捐贈瓷器精品選》，上海，1989年，圖版44號；南京博物院一例，見《中國清代官窯瓷器》，上海，2003年，頁162號；1981年5月29日香港蘇富比拍賣一例，拍品773號；以及1996年12月17日倫敦蘇富比拍賣一例，拍品90號。

尺寸較小的雍正款三魚紋盃可參考上海博物館一對（口徑11.9公分），見《胡惠春先生王華雲女士捐贈瓷器精品選》，上海，1989年，圖版43號；2013年5月29日香港佳士得拍賣一件，拍品2118號；阿爾斯多夫伉儷舊藏一件，2020年9月24日於紐約佳士得拍賣，拍品833號。



(marks)





2979

A LARGE BLUE AND WHITE 'BAJIXIANG'  
MOONFLASK

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

The moonflask is finely painted on the front and back in underglaze blue with eight lotus petal-shaped panels, each enclosing one of the *bajixiang*, Eight Buddhist Emblems, radiating from a central raised boss decorated with a stylised flower-head and divided by key-fret and lappet bands. The narrow sides are decorated with a band of stylised lotus scroll. The neck, flanked by a pair of scroll handles, is painted with *lingzhi* scroll and with a key-fret band at the rim, which is similarly repeated on the slightly spreading foot.  
19½ in. (49.8 cm.) high

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

PROVENANCE:

F. Baron van Heeckeren van Waliën, Netherlands, by repute  
Vandervén & Vandervén, acquired 16 June 1980

LITERATURE:

*The International Herald Tribune*, 20-21 October 1979

*Antique Maastricht*, 1980, p. 132 and 133

*2nd Asian Antique Fair*, Hong Kong, 1980, p. 67

清乾隆 青花八吉祥紋抱月瓶 六字篆書款

來源:

F. Baron van Heeckeren van Waliën, 荷蘭 (傳)

Vandervén & Vandervén, 1980年6月16日

出版:

《國際先驅論壇報》, 1979年10月20-21日

《Antique Maastricht》, 1980年, 頁132、133

《2nd Asian Antique Fair》, 香港, 1980年, 頁67



(mark)



## 2979 Continued



The form of these large Qianlong flasks is based on Ming-dynasty fifteenth-century prototypes, which had a convex side that was decorated and a flat unglazed back with a countersunk medallion in the centre. For a Yongle (1403-24) example see the flask in the Freer Gallery of Art, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, vol. 9, 1981, no. 94. These fifteenth century blue and white porcelain flasks were themselves based on silver-inlaid brass prototypes.

For other similar Qianlong blue and white moonflasks, see an example in the National Palace Museum, Taipei, illustrated in *Good Fortune, Long Life, Health and Peace: A Special Exhibition of Porcelain with Auspicious Designs*, Taipei, 1995, no. 11; one in the Nanjing Museum illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, p. 295; one illustrated in *Sekai Toji Zenshu*, vol. 15, Tokyo, 1983, no. 151; two included in *Chinese Ceramics in The Idemitsu Collection*, Japan, 1987, figs. 949 and 950; a pair sold at Bonham's Hong Kong, 30 May 2017, lot 120; one from the Baofang Pavilion Collection, sold at Christie's Hong Kong, 29 May 2019, lot 2810; and one sold at Christie's Hong Kong, 27 November 2019, lot 3020.

此瓶外形圓若滿月，故稱「抱月瓶」或「寶月瓶」。其胎體潔白，青花發色亮麗，造型古樸端莊，充分表現了乾隆帝的好雅慕古的喜好。八吉祥，又稱「佛教八寶」，由西藏喇嘛教流入中原，是佛家常用象徵吉祥的八件器物，為典型的含有宗教意義的瓷器裝飾圖案，也是乾隆帝喜愛的紋飾，體現了乾隆皇帝對藏傳佛教的熱衷，亦是滿清皇族與蒙藏權貴禮尚往來，和睦相處的歷史見證。

紋飾、尺寸相仿的乾隆抱月瓶可參考：台北故宮博物院所藏一例，見《福壽康寧吉祥圖案瓷器特展圖錄》，台北，1995，圖版11；南京博物院藏一例，見《清瓷萃珍—清代康雍乾官窯瓷器》，香港，1995，頁295；一例著錄於《世界陶磁全集》，第15冊，東京，1983年，圖版151；出光美術館藏二例，見《出光美術館藏品圖錄—中國陶磁》，東京，1987年，圖版949及950。近年拍賣過的近似例包括葛沃得舊藏一例，拍賣於香港佳士得，2010年12月1日，拍品2826號。近期拍賣例子包括，香港邦瀚斯一對，2017年5月30日，拍品120號；寶芳閣舊藏一件，2019年5月29日於香港佳士得拍賣，拍品2810號；及香港佳士得2019年11月27日拍賣一件，拍品3020號。

PROPERTY FROM A HONG KONG FAMILY COLLECTION  
香港家族珍藏

2980

## A RARE FINELY CARVED LONGQUAN CELADON 'FLORAL' JAR

EARLY MING DYNASTY, 15TH CENTURY

The jar is boldly carved in high relief around the sides with a composite frieze of camellia, chrysanthemum, and peony, enclosed in panels divided by vertical bamboo ribs, between a band of mallow flower petals around the shoulders interrupted by a pair of applied lion-form handles, and above a broad band of slender leaves around the base. The neck is carved with a band of key frets. The jar is covered overall in a sea-green glaze with the exception of the foot. 11 in. (28 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 November 1980, lot 206

The high-relief decoration on the present jar is remarkably crisp and strong, a feature rarely found on other Longquan vessels of this period. Compare to a Longquan *meiping* of the same period, carved with foliage enclosed in panels and set with mask-form handles from the Lindberg Collection, illustrated in *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Venice, 1954, p. 128, no. 444; and a Yuan Longquan jar carved with seasonal flowers in slightly shallower relief, sold at Christie's Hong Kong, 30 May 2022, lot 2849.

## 明十五世紀 龍泉青釉刻花卉紋鋪首耳罐

來源:

香港蘇富比, 1980年11月26日, 拍品206號

本罐紋飾以高浮雕刻而成, 技法嫺熟, 清晰有力, 於同期龍泉器上頗為罕見。比較Lindberg珍藏中一件明初龍泉青釉刻花卉紋鋪首耳梅瓶, 載於1954年威尼斯《Exhibition of Chinese Art》, 頁128, 圖版444, 其紋飾風格、佈局與本罐十分相似。另比較一件元代龍泉青釉刻花卉紋鋪首耳罐, 其紋飾刻劃略淺, 釉色色調偏藍, 2022年5月30日於香港佳士得拍賣, 拍品2849號。



PROPERTY FROM A HONG KONG FAMILY COLLECTION  
香港家族珍藏

2981

A RARE LARGE JUN-TYPE GLAZED *MEIPING*

The vase is covered with a lavender-blue Jun-type glaze falling in streaks over the brown-dressed body. The base is unglazed revealing the grey stoneware body.

22 $\frac{7}{8}$  in. (58 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 November 1980, lot 219

仿鈞釉大梅瓶

來源:

香港蘇富比, 1980年11月26日, 拍品219號



PROPERTY FROM A HONG KONG FAMILY COLLECTION  
香港家族珍藏

2982

A LARGE BLUE AND WHITE JAR AND COVER

KANGXI PERIOD (1662-1722)

The jar is painted in bright tones of cobalt blue with alternating panels enclosing flowers and antiques. The cover is similarly painted with alternating panels.

22 in. (58 cm.) high overall

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

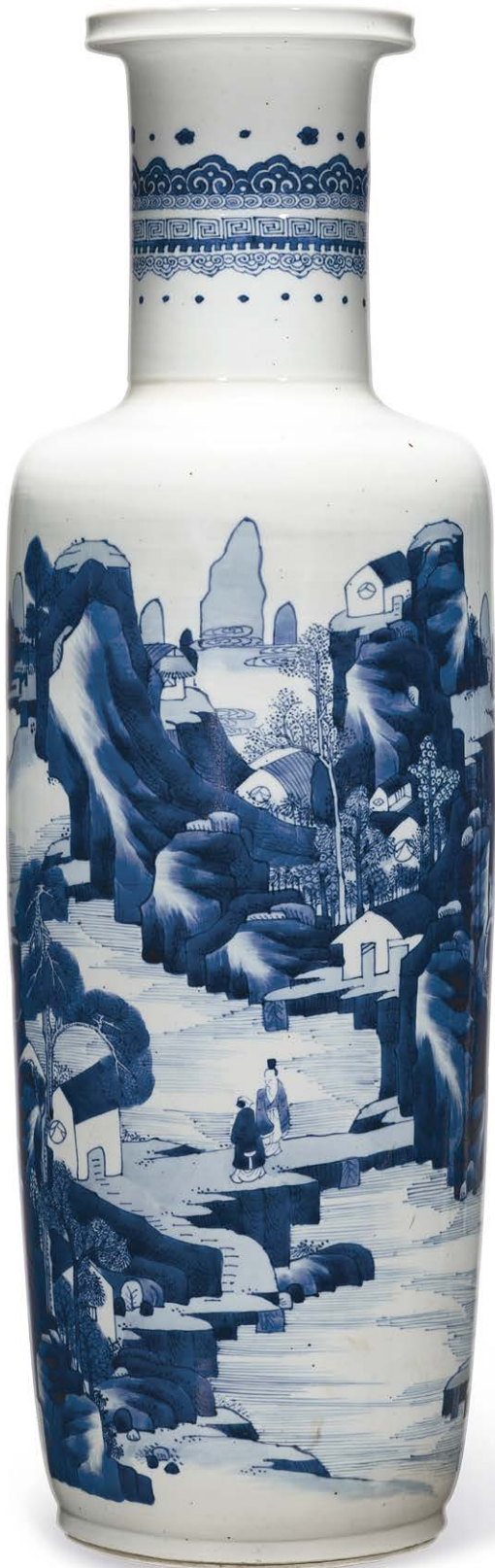
Chinese Arts and Crafts Association, Hong Kong, acquired in 1980

清康熙 青花開光花卉博古圖將軍罐

來源:

中藝, 香港, 1980年





2983

## A RARE LARGE BLUE AND WHITE 'FIGURAL' ROULEAU VASE

KANGXI PERIOD (1662-1744)

The vase is painted in rich tones of cobalt blue with a continuous scene depicting four groups of scholars engaged in conversations amid a tranquil riverscape scene. The cylindrical neck is moulded with a bow-string band dividing various decorative bands above and below, all beneath a galleried rim.

29 $\frac{7}{8}$  in. (76 cm.) high

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

US\$160,000-230,000

### PROVENANCE:

Acquired at Hancocks, London, according to label

Sold at Bonhams London, 12 May 2011, lot 293

The present vase is larger than most other rouleau vases of this period. For another rare blue and white rouleau vase (77 cm.) of this size group, compare to an example painted with a similar riverscape scene in the Shanghai Museum, illustrated in *Underglaze Blue & Red*, Hong Kong, 1987, no. 117. Compare also to a smaller example (45.7 cm.) in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 19, no.15.

### 清康熙 青花山水人物圖棒槌瓶

#### 來源:

Hancocks, 倫敦 (據標籤)

邦瀚斯, 倫敦, 2011年5月12日, 拍品293號

本瓶為此類康熙青花棒槌瓶中尺寸較大者。尺寸近似者可比較上海博物館藏一件青花山水人物圖棒槌瓶(77公分), 載於《青花釉裏紅》, 香港, 1987年, 圖版117號。另比較北京故宮博物院藏一件尺寸較小的青花山水人物圖棒槌瓶(45.7公分), 見故宮博物院藏文物珍品全集《青花釉裏紅(下)》, 香港, 2010年, 頁19, 圖版15號。





2984

A LARGE PAIR OF *DOUCAI* 'NINE DRAGON'  
VASES, *TIANQIUPING*

QING DYNASTY, 18TH CENTURY

Each vase is decorated with nine sinuous five-clawed dragons in various colours, amidst scrolling clouds and iron-red flames, one emerging from a band of crashing waves at the foot, all below a *ruyi*-head border at the mouth.

22¾ in. (57.8 cm.) high (2)

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

PROVENANCE:

Kunstindustrimuseet, Copenhagen, 1950 (according to labels)  
Frank Caro, successor to C.T. Loo, no. 693 (according to labels)  
Acquired in Newtown, Massachusetts, 1970s  
A private collection, California  
Sold at Christie's New York, 22 March 2019, lot 1815

The most prestigious decorative motif seen in the three-dimensional arts made for the Chinese imperial court in the Qing dynasty is the Imperial dragon - the symbol of the Son of Heaven, the Emperor himself. The horned and five-clawed dragon is depicted on the present pair nine times, where nine was a number reserved for the emperor as it is the largest single digit number. This ritual association between the imperial dragon and the number nine can be found on imperial objects across many different media. Furthermore, large-scale eighteenth-century vases decorated in the *doucai* palette are very unusual, and it is even more rare to find a pair, such as the present lot. The use of the sacred number nine combined with the *doucai* palette on a pair of vases reinforces the imperial connection, and suggests that this lot was intended for use within the Imperial household. A rare, large *doucai tianqiuping* decorated with a dragon and phoenix from the Sui Yuan Zhai collection, was sold at Christie's London, 11 May 2015, lot 32. Another similar sized Qianlong mark and period *doucai* 'nine dragon' vase with the mouth reduced was sold at Sotheby's London, 11 May 2022, lot 13. The dragons on the present pair of vases, however, are rendered in a more spirited manner.

清十八世紀 鬥彩九龍紋天球瓶一對

來源:

丹麥藝術與設計博物館，哥本哈根，1950年(據標籤)  
Frank Caro，盧芹齋繼任者，編號693 (據標籤)  
1970年代於麻薩諸塞州紐頓購得  
加州私人舊藏  
紐約佳士得，2019年3月22日，拍品1815號

鬥彩技法多用於盤、盃、罐等小件器，如本拍品之大瓶立件極少，成對作品更為稀罕。對瓶全器紋樣通體彩繪五爪龍九條，或升或降，遊翔於波濤海水及如意雲紋間。五爪龍為皇家御用紋飾，九龍紋更有九五之尊之寓意，此對瓶應屬宮廷陳設器。一隨緣齋舊藏、與此拍品器形相同之清乾隆龍鳳呈祥一例，於倫敦佳士得2015年5月11日拍賣，拍品編號32。另一尺寸稍大但經截口之乾隆鬥彩九龍紋瓶，於倫敦蘇富比2022年5月11日拍賣，拍品編號13。





2985

A BLUE AND WHITE 'LANDSCAPE'  
ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated in vibrant blue tones with a continuous riverscape scene of three fisherman on a rocky promontory, and a fourth fishermen on a raft. The neck is decorated with bands of *ruyi* and small dots, all below a geometric border at the mouth.

18 $\frac{3}{4}$  in. (47.2 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清康熙 青花漁家樂圖棒槌瓶





(another view 另一面)

PROPERTY OF A GENTLEMAN  
士紳珍藏

2986

A RARE *DOUCAI* 'DRAGON MEDALLION' JAR

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

The finely potted jar is decorated to the exterior with five medallions, each enclosing a five-clawed dragon in pursuit of the flaming pearl amongst scrolling clouds and intercept by clusters of scrolls and tendrils, all above a band of stylized lappets to the foot. The shoulder is decorated with *bajixiang* above a band of stylized *ruyi*-head shaped clouds in green enamel.

7½ in. (18.3 cm.) high

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

US\$260,000-380,000

PROVENANCE:

The Estate of Geraldine S. Violett

Sold at Sotheby's New York, 30 May 1990, lot 179

Sold at Sotheby's London, *Imperial Porcelain. A Private Collection*,  
4 November 2020, lot 12

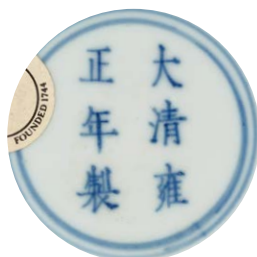
清雍正 鬥彩團龍紋罐 雙圈六字楷書款

來源:

Geraldine S. Violett 女士舊藏

紐約蘇富比，1990年5月30日，拍品179號

《Imperial Porcelain. A Private Collection》，倫敦蘇富比，2020年  
11月4日，拍品12號



(mark)



PROPERTY OF A HONG KONG COLLECTOR  
香港私人珍藏

2987

A RARE PAIR OF SACRIFICIAL BLUE-GLAZED  
BOWLS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN  
DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

Each bowl is potted with deep rounded sides and covered on the  
exterior with a rich blue glaze ending in a line on the ring foot.  
5 $\frac{7}{8}$  in. (15 cm.) diam.

(2)

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

US\$130,000-190,000

PROVENANCE:

E.T. Chow Collection

Sold at Sotheby's Hong Kong, *The Edward T. Chow Collection-  
Part III*, 19 May 1981, lot 499

Compare to a similar blue-glazed bowl from Kang period with a different  
mark, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum  
Collection*, Hong Kong, 1998, p. 340, no. 225. Another similar bowl,  
previously in the collection of Professor Edward T. Hall (1924-2001), was  
sold at Sotheby's Hong Kong, *Marchant- Fifty Qing Imperial Porcelains*,  
11 July 2020, lot 3130.

清康熙 霽藍釉盤一對 雙圈六字楷書款

來源:

仇焱之舊藏

《仇焱之珍藏-第三部份》，香港蘇富比，1981年5月19日，拍品  
499號

比較上海博物館藏一件不同底款且口沿施醬釉之近似例，著錄汪慶正編，  
1998年香港出版《上海博物館藏康熙圖錄》，頁340，圖版225號。另可參  
考愛德華·霍爾教授(1924-2001)舊藏一例，於2020年7月11日《馬錢特-清代  
御瓷五十選粹》，香港蘇富比拍賣，拍品3130號。



(marks)





PROPERTY OF A HONG KONG COLLECTOR  
香港私人珍藏

2988

A FINE LEMON-YELLOW-ENAMELLED  
WINE CUP

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

The cup is delicately potted with deep rounded sides rising from a short foot to a slightly flared rim and covered on the exterior with an enamel of lemon-yellow tone, the interior and base are covered with a transparent glaze.

2 $\frac{7}{8}$  in. (7.3 cm.) diam.

HK\$180,000-220,000

US\$24,000-28,000

PROVENANCE:

Sold at Christie's Paris, 13 June 2007, lot 207

清雍正 檸檬黃釉酒圓 雙圈六字楷書款

來源:

巴黎佳士得，2007年6月13日，拍品207號



(mark)



2989

A FAMILLE VERTE CORAL-GROUND BOWL

KANGXI FOUR-CHARACTER YUZH I MARK WITHIN A DOUBLE SQUARES AND OF THE PERIOD (1662-1722)

The bowl is potted with deep and slightly flared sides, richly decorated on the exterior with blue and yellow peony blossoms, and a variety of exotic leafy flowers enamelled in aubergine, blue, yellow, iron-red and two shades of green, all reserved on a deep coral-red ground.

4 $\frac{5}{8}$  in. (10.9 cm) diam.

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Sold at Christie's Paris, 15 June 2005, lot 278

A Kangxi-marked bowl of this design in the Shanghai Museum is illustrated in *An exhibition of Chinese ceramics from the Collection of the Shanghai Museum*, Tokyo, 1984, p. 124, no. 92, and another from the Charles Russell and Paul Bernat Collections, now in the Museum of Fine Arts, Boston, illustrated by H. Moss, *By Imperial Command*, Hong Kong, 1976, pp. 81-2, pl. 74. Both show the imperial mark and several views of the flowers. Moss goes on to note that Kangxi bowls of this type bear *yuzhi* marks written in blue or pink enamel, apparently one of the few instances where the Jingdezhen potters received specific instructions as to the style of the underglaze-blue mark which was to appear on a group of pieces made to imperial order.

A Kangxi-marked pair of bowls, formerly from the Edward T. Chow Collection, now in the Tianminlou Foundation, is illustrated in *Joined Colors: Decoration and Meaning in Chinese Porcelain: Ceramics from Collectors in the Min Chiu Society, Hong Kong*, Hong Kong, 1993, p. 94, no. 23. See, also, an example in the Palace Museum, Beijing, in *Gugong cang zhuanshi ciqi zhenyan duibi lidai guyao zhibiao ben tulu*, p. 192, no. 168, and another from the McElney Collection included in *The Inaugural Exhibition of the Museum of East Asian Art*, Bath, 1993, vol. I, no. 188.

See almost nearly identical examples sold at auctions, including a pair from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 4; another pair from the collection of Dr. Alice Cheng, sold at Sotheby's Hong Kong, 9 October 2012, lot 122; a single bowl sold at Sotheby's London, 15 May 2013, lot 167; and another single bowl sold at Christie's Hong Kong, 1 June 2016, lot 3237.

清康熙 五彩珊瑚紅地九秋同慶圖盤

雙方框「康熙御製」楷書款

來源:

巴黎佳士得，2005年6月15日，拍品278號

此類五彩盤論風格及用色均仿效康熙磁胎畫琺瑯器，且底書「康熙御製」而非一般康熙官窯器中常見的「康熙年製」，應是景德鎮御窯廠以內廷恭造的磁胎畫琺瑯器為藍本而燒製的品種，並一直至雍正、乾隆、道光等各朝均有續燒此形制的盤。

上海博物館有一件相同例子，著錄汪慶正編，1998年香港出版《上海博物館藏康熙瓷圖錄》，圖版95號。北京故宮博物院亦有一例，見1989年香港出版《故宮珍藏康雍乾瓷器圖錄》，圖版87號。

拍賣市場上曾見近乎相同之例，可參考玫茵堂舊藏一對，2011年4月7日於香港蘇富比拍賣，拍品4號；張永珍博士舊藏一對，2012年10月9日於香港蘇富比拍賣，拍品122號；一單件近似例，於倫敦蘇富比2013年5月15日拍賣，拍品167號；又一例，於香港佳士得2016年6月1日拍賣，拍品3237號。



(mark)



# SURROUNDED BY AUSPICIOUS CLOUDS – A RARE PAIR OF YONGZHENG DOUCAI WATER POTS

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

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The Yongzheng emperor was an extremely demanding patron, and the items made for the court during his relatively short reign reflect his very high standards, and have thus always been highly regarded by connoisseurs. The imperial arts the Yongzheng reign are noted for their refined taste and their exquisite craftsmanship. The emperor took a keen and active interest in the arts and encouraged court painting, and the decorative arts. He was particularly interested in the production of imperial porcelain. The eminent Chinese art historian Yang Boda has said of the porcelains produced in the period AD 1726–35 of the Yongzheng reign: ‘The porcelain of this period has a pristine purity, and jade-like luminosity, and the painted design gives the piece a luxuriance reminiscent of brocade. Nianyao [porcelains made under the supervision of Nian Xiyao (1671–1738) and Tang Ying (1682–1756) from 1728] epitomize the classic refined style of Qing imperial ware, and they are rated by commentators as the best among the imperial wares of the entire Qing dynasty.’ (see *The Tsui Museum of Art – Chinese Ceramics IV Qing Dynasty*, Hong Kong, 1995, p. 40 and p. 12 for Chinese text). Like his father, the Kangxi emperor (1662–1722), the Yongzheng emperor was a keen admirer of enamels and retained a personal interest in production, as evidenced by various documents in the palace archives. Yongzheng also put his favourite, and very able, younger brother, Prince Yinxiang (1686–1730) in charge of the imperial ateliers.

The current water pots are particularly exquisite examples of items made for the scholar’s studio. Such items included not only the so-called ‘four treasures of the scholar’s studio’ (brush, paper, ink and inkstone), but also the writing and painting accoutrements modestly referred to as *wenwan* (literati playthings) – water pots, brush washers, scroll weights, brush pots, etc. Water pots were essential to the calligrapher and the

painter, since they provided the water needed to prepare the ink. In his *Pure Records of the Cave Heaven* (*Dongtian qinglu ji* the Song dynasty scholar Zhao Xihu (active 1180–1240) explained how to collect and appreciate antiques, as well as discussing their use, including water pots. Zhao noted that: ‘One should get up early in the morning and grind the ink, adding a sufficient quantity of water to the ink stone to make enough for the day; but, when that ink is exhausted, then more must be prepared and that is the reason that [water from] a water pot is needed [by the scholar]. Although water pots were in use as early as the Qin and Han dynasties, and were already collected as antiques in the Song dynasty, their number and variety increased considerably in the Ming and Qing dynasties.

Before he ascended the throne, Prince Yinzhen (later the Yongzheng Emperor) used to spend hours copying the calligraphy of model books, and was regarded as a talented calligrapher even by his – often critical – father, the Kangxi emperor. Yongzheng’s calligraphy strongly resembles that of his father with its slender, contained characters rendered in strong, fluent brushstrokes. In the succeeding Qianlong emperor’s reign (1736–95), Yongzheng’s calligraphy was itself printed in model books such as *Model books of the Siyi Hall* and *Model books of the Langyin Pavilion* to serve as inspiration for the next generation of calligraphers. In fact, the Yongzheng Emperor is generally regarded as the finest calligrapher among the Qing rulers. Scholars’ items related to calligraphy, such as water pots, ink palettes and brush pots, were therefore particularly close to his heart. In a painting of the emperor entitled *Copying a Sutra in a Studio*, one in the series of *Yinzhen’s Amusements*, the emperor is depicted seated, brush in hand, at a table with paper spread out in front of him with scroll weight, water pot and what appears to be a bamboo brush and scroll pot to his right (illustrated National Palace Museum,



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



fig. 2 Sea and Skies with a Rising Sun (detail)  
Collection of the Palace Museum, Beijing  
圖二 《海天旭日圖》(局部)北京故宮博物院藏品

*Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, pp. 116-117, no. I-57)(fig. 1).

The form of the current horse-hoof-shaped water pots would have been both aesthetically pleasing and practical, while their decoration was achieved using a decorative technique largely abandoned since the 15<sup>th</sup> century Ming dynasty Chenghua reign (1465-87), but now revived in a particularly attractive form. This was the *doucai* technique, which entailed painting outlines in underglaze blue and filling the areas within those outlines using overglaze enamels. A few examples of this technique had been produced in the middle Ming period, but these had been relatively heavy, both in weight and in the visual impact of their decoration. Some, mainly large, items were made in Kangxi's reign, but in the Yongzheng period *doucai* pieces, such as these water pots, were made which combined the delicacy of the Chenghua vessels with the new *famille rose* palette of enamels, which was perfected during Yongzheng's reign. It is interesting that the Yongzheng emperor is recorded as preferring small exquisite objects, such as the current pair of water pots, to large showy ones.

The choice of multi-coloured clouds to decorate these water pots is significant. Horse-hoof water pots with moulded cloud decoration, usually under a celadon glaze, had been made in the Kangxi reign (see *The Tsui Museum of Art – Chinese Ceramics IV Qing Dynasty*, *op. cit.*, pl. 2), but these were monochrome. Clouds were valued as bringers of rain (to water the crops), and by extension were auspicious, giving rise to phrases such as *xiangyun* (auspicious clouds) and *qingyun* (celebratory clouds). The depiction of multi-coloured clouds combined this view of clouds as auspicious with the traditional Chinese beliefs regarding the so-called *wuse* (five colours) and so was often referred to as *wuse*

*xiangyun* five-coloured or multi-coloured auspicious clouds – auguring prosperity. When the Tibetan monk Halima (Deshin Shekpa 1384-1415) performed rituals for the Yongle Emperor's parents at Nanjing in 1407, deities and auspicious creatures were reported to have appeared, and in the sky were multi-coloured clouds, rainbows and flowers. On the orders of the Yongle Emperor, this event was recorded on a handscroll, now in the Tibet Museum (illustrated in *Ming – 50 Years that Changed China*, C. Clunas and J. Harrison-Hall (eds.), London, 2014, p. 239, fig. 208.

The Qing dramatist and poet Kong Shanren (1648-1718), who was a 64th generation descendant of Confucius, referred to 'celebratory clouds' in his most famous play *Taohua shan* (The Peach-Blossom Fan). In the play he refers to twelve auspicious omens, including celebratory clouds, phoenixes and *qilins*. Such omens were often mentioned to the Yongzheng Emperor in memorials and he regarded such omens as compliments to his virtue and filial piety. When such sightings were reported to the emperor on the occasion of his birthday, he was particularly appreciative regarding this as evidence of the devotion of his officials. It is probably for this reason that clouds appear so prominently in Giuseppe Castiglione's (1688-1766) handscroll *Sea and Skies with a Rising Sun* preserved in the Palace Museum, Beijing (see *Portrayals from a Brush Divine – A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China*, Taipei, 2015, pp. 42-3, no. I-09) (fig. 2). With expanses of waves and clouds dominating the painting the work was a symbol of respect and praise for the emperor. The current pair of water pots encircled as they are by clouds would have expressed the same sentiment on a much more intimate scale, and may have been commissioned on the occasion of the emperor's birthday.

# 祥雲瑞日：清雍正鬥彩祥雲紋馬蹄式水丞一對

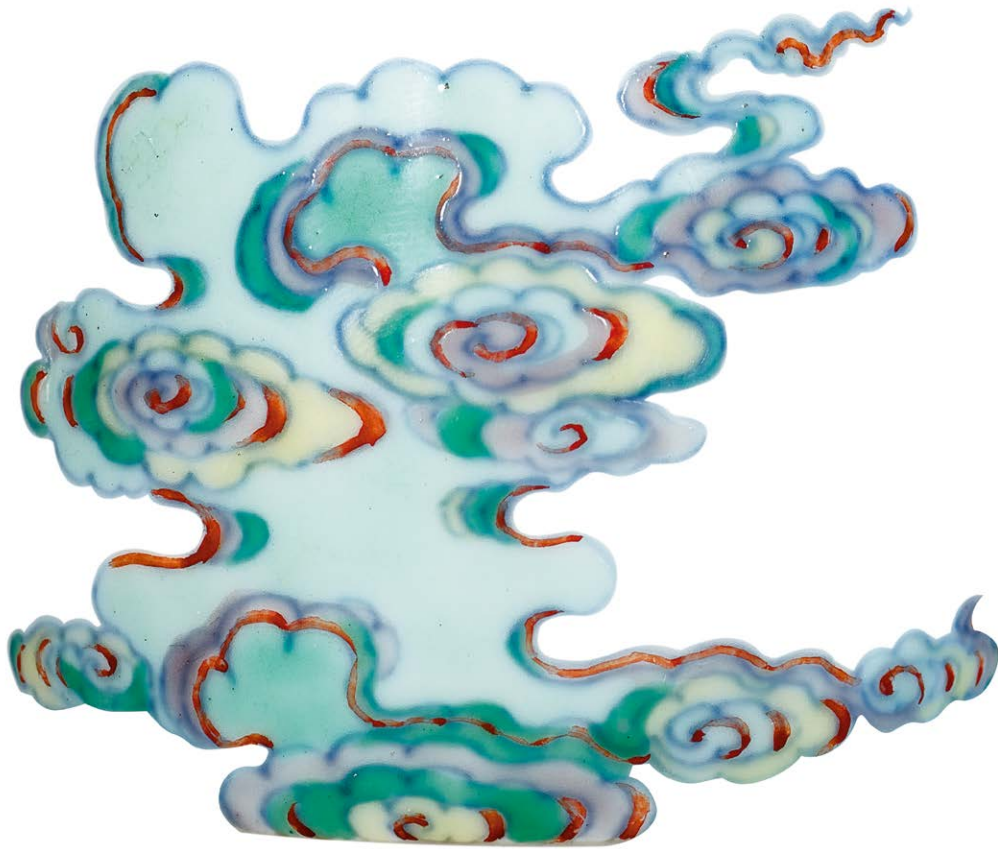
蘇玫瑰 (獨立學者)

作為藝術贊助者，雍正皇帝的要求嚴苛之極，他在位時間雖短，但在此期間，各式御製品無不精益求精，深受古今藏家青睞。雍正御製器物以品相一流、工精藝絕見稱。雍正帝本身對藝術深感興趣且多所涉獵，更不吝褒贊宮廷繪畫和裝飾藝術。他對御瓷尤為重視，而著名的中國藝術史學家楊伯達先生對雍正年間（公元1726至1735年）瓷器評價如下：「……瓷質瑩潔如玉、彩繪華茂似錦，形成了典雅纖秀的『內廷恭造樣式』的清宮風格。論者謂：『年鑒 [年希堯（公元1671至1738年）及1728年其繼任者唐英（公元1682至1756年）督陶期間燒造的瓷器]稱第一』，詳見《徐氏藝術館：陶瓷VI·清代》頁40及12（香港：1995）。雍正與其父康熙（公元1662至1722年）均對琺瑯彩情有獨鍾，對製作細節常事必躬親，內務府活計檔就此多有記載。他更委派自己深為信賴且才識過人的皇弟胤祥（公元1686至1730年）主理造辦處。」

本季呈獻的這對水丞，堪稱芸芸文房清供中的巔峰之作。除「文房四寶」（即筆、墨、紙和硯）之外，文房器物尚涵蓋水丞、筆洗、紙鎮、筆筒等書畫用具，亦戲稱「文玩」。對於書畫家而言，水丞乃不可或缺之物，因器內之水用於磨墨。宋代學

者趙希鵠（活躍於公元1180至1240年）在其著作《洞天清錄集》中，曾探討如何蒐集、鑑賞各式古玩及其用途，當中亦論及水丞：「晨起則磨墨汁，汁盈硯池，以供一日之用；墨盡復磨，故有水盂。」水丞之用可上溯至秦漢時期，至宋代已躋身古玩收藏之列，但其數量和類別在明清兩代均大為增加。

登基之前，太子胤禛（即後來的雍正帝）動輒花數小時臨摹名家法帖，其書法天份甚至獲得了嚴父康熙帝的嘉許。他的書風與康熙極為相似，兩者字體均清秀內斂，筆勢遒勁，觀之若行雲流水。乾隆（公元1736至1795年在位）繼位後下詔刻印的《四宜常法帖》、《朗吟閣法帖》等叢帖，皆收錄了雍正墨跡，以昭範式。後人大多認為，雍正的書法造詣冠絕清室歷代君王。故此，他對關乎書法的文房用品（如水丞、筆舔、筆筒等）亦青眼有加。就此可證諸《胤禛行樂圖》系列，其中有一幅〈書齋寫經〉，畫中的雍正端坐握筆，案上鋪紙，右側置紙鎮、水丞及一個看似竹製的筆筒，圖見臺北國立故宮博物院《雍正：清世宗文物大展》圖錄頁116-117編號I-57（臺北：2009）（圖一）。



本季推出的這對馬蹄式水丞兼具觀賞和實用價值，其裝飾工藝自十五世紀明成化(公元1465至1487年)以降幾已銷聲匿跡，至雍正年間始捲土重來、大放異彩。此類工藝名為「鬥彩」，即先用青花在釉下勾勒輪廓，然後再填施釉上琺瑯彩。傳世鬥彩器有數例出自明代中葉，惟其體積和紋飾的視覺效果均偏於厚重。此外，也有一批燒造於康熙年間的鬥彩瓷(以大型器物居多)，但像本拍品這一類雍正鬥彩器物，往往保留了成化佳作的輕盈秀巧，並糅合了雍正時期妙至毫巔的諸色琺瑯新彩。有意思的是，據說相對於富麗堂皇的大型作品，雍正更偏愛小巧玲瓏之作。

這對水丞的五色祥雲紋意味深長。康熙年間已有燒造帶模印雲紋(大多罩施青釉)的馬蹄式水丞，圖見前述著作《徐氏藝術館：陶瓷VI·清代》圖版2，但悉數為單色釉作品。雲騰致雨，滋潤作物，所以雲紋寓意禎祥，並衍生了「祥雲」、「慶雲」等說法。「五色祥雲」進而結合了祥雲和「五色」這一傳統觀念，再引申為五穀豐登、國泰民安。1407年，藏僧噶瑪巴(法名「德新謝巴」，公元1384至1415年)在南京為永樂帝父母荐福，據說當天多有靈瑞，空中現五色雲氣、虹光與香花。永

樂帝諭示以手卷誌之，現藏西藏博物館，圖見C. Clunas與霍吉淑(J.Harrison-Hall)合編的《明：盛世皇朝50年》頁239圖208(倫敦：2014)。

清代戲劇家暨詩人孔尚任(公元1648至1718年)乃孔子六十四代孫，其名篇《桃花扇》亦有提及「慶雲」。劇中羅列祥瑞一十二種，包括慶雲現、鳳凰集和麒麟遊等。雍正朝中奏折常提到該等瑞徵，皇帝認為這是為君者賢德忠孝之兆。皇上慶生之際若獲悉瑞兆發生，則定然龍顏大悅，認為此乃臣民忠君愛國的明證。郎世寧(公元1688至1766年)曾繪製《海天旭日圖》，祥雲在構圖中舉足輕重，很可能便是出於上述原因，此畫今藏北京故宮博物院，圖見《郎世寧來華三百年特展》頁42-3編號I-09(臺北：2015)(圖二)。圖中煙波浩渺，雲海蒼茫，兩者儼如畫中主角，亦承載了臣民對天子的欽敬與讚許。是次呈獻的這對水丞亦飾祥雲朵朵，箇中含意雖大同小異，但其表現形式以含蓄婉約見長，或為天子賀壽而專誠訂製之物。

2990

A VERY RARE PAIR OF *DOUCAI* WATER POTS

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

Each vessel is finely painted and enamelled around the incurving sides with swirling clouds circling the base and rising to two tall trailing formations, the clouds formed as overlapping whorls with ribbed edges picked-out in delicate tones of green, aubergine, blue, yellow and highlighted with iron-red, the interior and base with a transparent glaze.

2⅜ in. (6 cm.) diam., box (2)

HK\$12,000,000-15,000,000 US\$1,600,000-1,900,000

PROVENANCE:

C.T. Loo (private collection), Paris, no. 100  
Paul Bernat (1902-1998) and Helen Bernat (1908-1993)  
Sold at Sotheby's Hong Kong, *The Paul and Helen Bernat Collection of Important Qing Imperial Porcelain*, 15 November 1988, lot 9  
Eskenazi, London  
The Shimentang Collection

EXHIBITED:

Eskenazi, *Qing porcelain from a private collection*, London, 1-23 November 2012  
On loan to the Nelson-Atkins Museum of Art, Missouri, 2013-2017

LITERATURE:

Sotheby's Hong Kong, *Sotheby's Hong Kong - Twenty Years*, Hong Kong, 1993, p. 193, no. 252  
Eskenazi, *Qing porcelain from a private collection*, London, 2012, no. 3

*Doucai* water pots of this design are very rare. Only four other examples appear to be recorded. A single water pot is in the Nanjing Museum, illustrated in *Qing Imperial Porcelain*, Hong Kong, 1995, no. 58; another single pot (and possibly the pair to the Nanjing example) is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures from the Palace Museum, Small Refined Articles of the Study*, Shanghai, 2009, p. 223, no. 221; and a pair formerly in the collections of Jingguantang and Greenwald, was sold at Bonhams Hong Kong, 2 June 2016, lot 12.

清雍正 鬥彩祥雲紋馬蹄式水丞一對 雙圈六字楷書款

來源:

盧芹齋私人舊藏，巴黎，編號100  
Paul Bernat (1902-1998) 及 Helen Bernat (1908-1993) 伉儷舊藏  
香港蘇富比，《The Paul and Bernat Collection of Important Qing Imperial Porcelain》，1988年11月15日，拍品9號  
埃斯肯納齊，倫敦  
石門堂舊藏

展覽:

埃斯肯納齊，《Qing porcelain from a private collection》，倫敦，2012年11月1-23日  
2013-2017年借展予美國密蘇里州納爾遜-阿特金斯博物館

出版:

香港蘇富比，《香港蘇富比二十週年》，香港，1993年，頁193，圖版252號  
埃斯肯納齊，《Qing porcelain from a private collection》，2012年，圖版3號

器廣口，圓唇微斂，削肩寬腹，內挖淺圈足，因形似馬蹄，故謂之「馬蹄式水丞」，又稱「馬蹄尊」。通體白地上繪鬥彩祥雲紋，祥雲翻卷，縈繞器身。底青花雙圈內書「大清雍正年製」楷書款。此器造型簡樸瀟灑，釉色淡雅，紋飾飄逸，寓意吉祥。

近似例迄今僅知其他四例：一件為南京博物院藏品，見《清瓷萃珍：清代康雍乾官窯瓷器》，香港，1995年，圖版58號；一件為北京故宮博物院藏品，見故宮博物院藏文物珍品全集《文玩》，上海，2009年，頁223，圖版221號；一對為靜觀堂、葛沃得先後遞藏，2016年6月2日於香港邦瀚斯拍賣，拍品12號。



(marks)





2991

A RARE RU-TYPE GLAZED *JARDINIÈRE*

清乾隆 仿汝釉案缸 六字篆書款

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

The jardinière is sturdily potted with deep rounded sides rising to a finger-grooved band below a thickened mouth rim and covered overall with a soft bluish-grey glaze, the foot ring with a brown wash.

7½ in. (19 cm.) diam., lacquer cover, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000



(mark)



2992

A FINE RARE MOULDED SOFT-PASTE  
CREAMY-WHITE GLAZED 'DRAGON' VASE

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

The vase stands on a high slightly splayed foot rising to sharp  
shoulders and a tall neck below an upturned rim. It is applied with  
a *chilong* coiled around the neck and shoulder. The body is crisply  
impressed with three scrolling dragon motifs above a band of lotus  
petals around the base. It is covered overall with a creamy-white  
glaze suffused with crackles.

6½ in. (16.5 cm.) high

HK\$480,000-550,000

US\$62,000-70,000

PROVENANCE:

The Quek Kiok Lee Collection, acquired in Singapore, circa 1990s  
Sold at Christie's Hong Kong, 29 May 2019, lot 3141

Compare with a similar vase of almost identical shaped but without a  
moulded dragon, which was formerly in the E.T. Hall Collection, sold at  
Christie's London, 7 June 2004, lot 39.

清乾隆 粉定釉浮雕螭龍小瓶 六字篆書印款

來源:

郭克禮舊藏，約1990年代購於新加坡  
香港佳士得，2019年5月29日，拍品3141號

比較一件器形基本相同但無浮雕螭龍紋的粉定釉小瓶，其原為E.T. Hall舊  
藏，2004年6月7日於倫敦佳士得拍賣，拍品39號。



(mark)



2993

## A FINE CELADON-GLAZED DOUBLE-GOURD FORM VASE AND COVER

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

The elegant vase is well potted with a compressed globular lower bulb rising from the countersunk base to a slightly smaller globular upper bulb, surmounted by a long narrow mouth. The fitted cover is potted with a short stem. Both are covered with a pale sea-green glaze.

13 $\frac{3}{4}$  in. (34.5 cm.) high

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

US\$130,000-190,000

### PROVENANCE:

Kaneichi Ninomiya (1898-1996), acquired prior to 1955  
Ehime Bunkakan, Japan

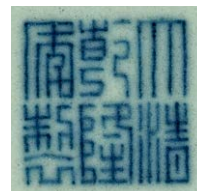
Double-gourd vases are also known as *dajiping* 'vase of good fortune', as the double gourd, or bottle gourd, symbolises fertility and good fortune. It is very rare to find double-gourd vases with original covers. Similar examples with covers are in public and private collections worldwide, including one in the Nanjing Museum, illustrated in *Zhongguo qingdai guanyao ciqu*, Shanghai, 2003, p. 341; one included in the exhibition *Splendour of the Qing Dynasty*, the Hong Kong Museum of Art, 1992, p. 345, no. 212; one published in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, vol. 1, Hong Kong, 1987, pl. 160; one from the Jingguantang Collection, sold at Christie's Hong Kong, 3 November 1996, lot 571, and again 28 October 2002, lot 723; one sold at Christie's Hong Kong, 30 November 2016, lot 3327; and one sold at Bonhams New York, 19 March 2018, lot 8047.

The present vase belongs to the Ehime Bunkakan Collection. Located beside the moat of Imabari castle where the Hisamatsu family, a branch of the Tokugawa shogunate, had resided since 1635 in present day Ehime prefecture, Ehime Bunkakan was established in 1955 by Ninomiya Kaneichi (1898 - 1996). Kaneichi was a successful businessman who made his fortune from forestry. When he was only eighteen years old, he had an important role in his father's modest workshop of wood products. Kaneichi eventually took over the business and through skillful investments he introduced new machine tools and started a modern sawmilling factory. Using a keen business acumen, Kaneichi's strenuously bought forest and mountains across Shikoku Island in the 1930s, sensing the dramatic change that would happen in society in the coming years when Japan would enter into a long period of war. His foresight was proven right, as after the war the demands of timber reached a height as cities were rebuilt. His contributions to his hometown of Imabari were particularly generous, where he was subsequently elected a city council member. After the war, Kaneichi grew concerned that traditional values and cultural relics had lost their importance in society and began to collect Chinese and Japanese antiques. Shortly after, he joined the Japanese Ceramics Society, and his knowledge became enriched by the top academics and long-standing antique dealers in the society, such as Mayuyama & Co., leading to enriching his collection with top quality works. His love of his hometown and his passion for art prompted him to open the Ehime Museum of Art, established to contribute to the cultural landscape of the local community.

## 清乾隆 豆青釉葫蘆蓋瓶 六字篆書款

### 來源:

二宮兼一(1898 - 1996) 舊藏, 1955年前入藏  
愛媛文華館, 日本



(mark)

此器造型俊美, 釉質瑩潤, 蓋鈕作一小柄狀, 頗具巧思。葫蘆瓶又稱「大吉瓶」, 因其外觀與「吉」字相似而得名。此式青釉葫蘆瓶帶原配蓋者十分罕見, 近似帶蓋例可參考南京博物院藏品, 見《宮廷珍藏—中國清代官窯瓷器》, 上海, 2003年, 頁341; 1992年香港藝術館《清朝瑰寶》展出一例, 香港, 1992年, 頁345, 編號212; 香港中文大學文物館藏一例, 見《清瓷萃珍》, 香港, 1995年, 圖錄編號69。曾經拍賣的帶蓋例子包括, 靜觀堂舊藏一例, 1996年11月3日於香港佳士得拍賣, 拍品571號; 2016年11月30日香港佳士得拍賣另一例, 拍品3327號; 及紐約邦瀚斯2018年3月19日 拍賣一例, 拍品8047號。

本瓶現為愛媛文華館藏品。愛媛文華館由著名商人暨收藏家二宮兼一(1898-1996)於1955年建立, 位於今日日本愛媛縣今治市護城河邊。今治市歷史悠久, 自1635年起由德川幕府親藩大名久松家族擔任城主。二宮兼一起家林木業, 18歲協助父親經營小型木作坊, 後接手管理, 透過巧妙投資並引進新進機器, 將其發展為一家現代化的鋸木廠。二宮氏營商有道, 深謀遠慮, 1930年代預感日本將步入漫長抗戰狀態, 大量購買四國島上的森林和山脈, 隨戰後舉國重建急需木材而獲利甚豐。他對家鄉今治感情深厚, 畢生貢獻良多, 後更當選為市議會成員。戰後, 二宮氏十分憂心傳統價值之流失, 致力捍衛在社會急速發展下而遭受忽視的歷史文物, 從而開始積極收藏中國與日本文藝藝術品, 其後更加入日本東洋陶瓷協會, 受會中頂尖學者及古董界翹楚如山中商會等薰陶, 令他鑒藏能力與日俱增, 對其藏品去蕪存菁, 精益求精。二宮氏對家鄉及藝術的熱愛及熱情促使他建造愛媛文華館, 以回饋社會並貢獻於其文化景觀。



# A MAJESTIC QIANLONG DRAGON MEIPING

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

This beautiful *meiping*, formerly in the T. T. Tsui Collection, combines a strong profile with a delicate pale celadon glaze and a design of powerful imperial five-clawed dragons amongst clouds and waves. The shape with its distinctively everted mouth, wide shoulders, gracefully tapering sides with slightly flared foot creates a bold but sinuous profile. The delicate translucent celadon glaze complements the shape and enhances the low relief surface decoration, which has been carved to achieve a number of different levels. The clarity of the glaze colour facilitates a subtle dichromatic effect where the glaze pools in the deeper recesses of the design and is thinner on the higher elements. This effect is particularly successful on the current *meiping*, and accentuates the undulating dragons, swirling clouds and turbulent waves.

Such celadon glazes have their origins in fine high-fired celadons of the Tang dynasty, but were ultimately the result of research and development by potters at the Qing imperial kilns. In the 18th century the Jingdezhen imperial kilns devoted considerable effort to the perfection of celadon glazes which could be applied

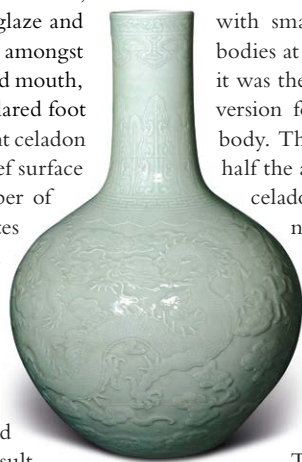


fig. 1 Collection of the  
Palace Museum, Beijing  
圖一 北京故宮博物院藏品

to a white porcelain body. Although celadon-type glazes, coloured with small quantities of iron, had been applied to porcelain bodies at the Jingdezhen imperial kilns in the early Ming period, it was the Kangxi potters who perfected a particularly successful version for application over a very white (low iron) porcelain body. The delicate celadon glaze was coloured using only about half the amount of iron found, for instance, in typical Longquan celadon glazes of the Southern Song and Yuan dynasties. The new celadon glaze for porcelain was further modified in the Yongzheng period to produce an even more finely textured and slightly bluer pale celadon glaze, and small adjustments continued to be made in the Qianlong reign until a range of these refined celadon glazes were available for use on imperial porcelain vessels, whether with or without decoration.

The decoration on the current vessel depicts the most potent symbol of imperial majesty - the five-clawed dragon - in carved relief. The powerful five-clawed imperial dragon with horns was the symbol of the emperor, and appears in many forms

## 清乾隆 粉青釉雕海水龍紋梅瓶

蘇玫瑰 (獨立學者)

本季呈獻的絕色梅瓶出自徐展堂先生舊藏，其線條挺拔端莊，通體施粉青釉，所飾海水祥雲五爪龍紋典雅堂皇，甚具皇家氣派。此瓶小口外撇，甚具特色，豐肩以下漸斂，線條優雅，足微撇，整體輪廓張弛有度、曼妙無比。器身的青釉清澈瑩潤，與整體造型和層次不一、深淺有致的淺雕紋飾搭配得天衣無縫。由於釉料澄澈，所以紋飾凹陷處積釉色深，凸起處則釉薄色淺，營造出細膩婉約的明晦反差。這一視覺效果

在本梅瓶尤為可觀，五爪虯龍、朵朵祥雲和滾滾波濤在其烘托下無不玲瓏立體。

此類粉青釉雖可上溯至唐代所用的高溫青釉，但歸根結柢仍屬清代御窯的研發成果。於十八世紀，景德鎮御窯不惜工本，銳意研製可施於白色瓷胎的青釉。其實早在明初，景德鎮御窯已有直接在瓷胎施仿青釉（以少量的鐵為呈色劑）的例子，但要到康熙年間，陶工始調製出最適用於瑩白（低鐵）瓷胎的



on the Chinese decorative arts, sometimes alone, and sometimes accompanied by the phoenix, symbol of the empress. The Chinese dragon, unlike his European counterpart, was believed to be a beneficent creature. He was not only the essence of *yang* (male) properties, but is also a bringer of rain. The dragon was believed to rise from winter hibernation among the waves at the Spring Equinox to bring the rain necessary to water the crops, which is why the creature on this Qianlong vase is depicted rising from the waves and flying amongst clouds. The dragon was also one of the *si ling* - creatures of the four quarters - the green dragon representing the east, while the west was represented by the white tiger, the south by the red bird, and the symbol of the north was the so-called dark warrior, usually depicted as a tortoise and snake combined.

Powerful relief-carved dragons amongst clouds and above waves can also be seen on a large imperial bowl with inverted rim and pale celadon glaze in the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum* 37



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

*Monochrome Porcelain*, Hong Kong, 1999, p. 149, no. 135). The latter vessel dates to the previous Yongzheng reign, however, the majority of the vessels with this type of low-relief carved dragon decoration date to the Qianlong period. A large Qianlong *tianqiuping* globular vase from the Qing Court Collection in the Palace Museum, Beijing, has a very similar disposition of five-clawed dragons, clouds and waves under a slightly more greenish-toned celadon glaze (illustrated *Complete Collection of Treasures of the Palace Museum* 37 *Monochrome Porcelain*, *op. cit.*, p. 151, no. 137) (fig. 1).

Two large Qianlong lantern-shaped vases with similar relief decoration of dragons, clouds and waves to that on the current *meiping*, but with thin copper green glazes, have been sold by Christie's Hong Kong - one on 3 November 1996, lot 730 and the other 27 November 2013, lot 3207. Another large Qianlong lantern-shaped vase of similar size to the green lantern vases, but with a turquoise glaze, is in the collection of the Palace Museum, Beijing and also shares similar dragon, clouds and wave relief decoration (illustrated by Feng Xianming, Geng Baochang and Ye Peilan (eds.) in *Selected Porcelains of*

完美青釉配方。相對於如南宋、元代等時期的標準青釉，素雅的康熙青釉僅需一半的鐵來呈色。雍正時期，御窯仍在改良這款新式青釉，力圖燒造出質感細膩且微微泛藍的效果，再經過乾隆年間多次微調，方配製出一系列御瓷(具紋飾或光素者皆然)專用的極品青釉。

本拍品凸雕五爪龍紋，此乃天子威儀之終極象徵。有角五爪龍紋堂皇氣派，是公認的天子化身，它在中國裝飾藝術中形象多變，或單獨呈現，或伴以象徵皇后的鳳凰。龍在中國屬禎祥之兆，這跟歐洲的觀念大異其趣。龍主陽，專司興雲佈雨。相傳龍於春分甦醒，自水中騰飛而起，普降甘霖，滋養作物，本梅瓶的虬龍在波濤雲海中騰梭遊弋，可謂其來有自。龍更是坐鎮四方的「四靈」之一，青龍代表東方，餘者為白虎(西)、朱雀(南)與玄武(北)，玄武多以龜蛇盤繞的形象出現。

綜觀磅礴大氣的浮雕海水雲龍紋器物，北京故宮博物院藏一例御製粉青釉斂口雲龍紋鉢式缸，圖見《故宮博物院藏文物珍品全集37：顏色釉》頁149編號135(香港：1999)。此缸斷代為較早的雍正朝，但同類型的淺雕龍紋實例大多斷代為乾隆作品。北京故宮尚有一例清宮舊藏大型乾隆天球瓶，其器身亦凸雕大同小異的祥雲海水五爪龍紋，惟其粉青釉色調略深，圖見前述著作《故宮博物院藏文物珍品全集37：顏色釉》頁151編號137(圖一)。

香港佳士得曾先後拍出兩件體量碩大的乾隆燈籠尊，其凸雕海水雲龍紋與本拍品近似，但薄施蘋果綠釉，兩者分別於1996年11月3日，拍品730號及2013年11月27日拍出，拍品3207號。北京故宮亦珍藏一例大型乾隆燈籠尊，此器施松石綠地釉，器型與前述綠釉燈籠尊相若，並雕飾近似的海水雲龍





the Flourishing Qing Dynasty at the Palace Museum, Hong Kong, 1994, p. 355, no. 92). These three lantern-shaped vases all include sickle-shaped spray within the waves, which is not part of the decoration of the current vase or the majority of celadon-glazed Qianlong vessels. A similar choice of decoration, without sickle-shaped spray, can also be seen on a celadon-glazed, wide-mouthed Qianlong jar, formerly in the collections of Alfred Morrison, and the Idemitsu Art Museum, Tokyo, sold by Sotheby's Hong Kong on 8 October 2014, lot 3901. A white-glazed Qianlong vase in the Tianminlou Collection is decorated with similar carved dragons, but the clouds are depicted in a more mannered style with spiral details (illustrated in *Chinese Porcelain - The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 135).

An unmarked globular vase with similar carved relief dragons to the current vase, under a celadon glaze, is in the collection of the Metropolitan Museum of Art (illustrated in *The World's*

*Great Collections - Oriental Ceramics Volume 11 The Metropolitan Museum of Art, New York*, Kodansha Series, Tokyo, 1982, colour plate 29) (fig. 2), and another is illustrated by S.W. Bushell in *Oriental Ceramic Art Illustrated by Examples from the Collection of W.T. Walters*, New York, 1896, fig. 183. Interestingly, significantly less powerful dragons decorate a Qianlong albarello-shaped lidded jar with celadon glaze from the Qing Court Collection in the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum 37 Monochrome Porcelain*, op. cit., p. 192, no. 174).

The magnificent dragons rising from the waves as they encircle the current vase emanate vitality and imperial power. The superb quality of this vase suggests that it was probably made at the imperial kiln during the first two decades of the Qianlong reign, when imperial porcelain production was under the supervision of the great ceramicist Tang Ying (1682–1756).

紋，圖見馮先銘、耿寶昌與葉佩蘭合編的《故宮博物院藏清盛世瓷選粹》頁355編號92（香港：1994）。前述三例燈籠尊的海水紋皆綴以鑷刀狀浪花，這一特徵並未見於本拍品和大多數的乾隆青釉器。另有一例粉青釉敞口乾隆罐，其紋飾與本拍品相若，亦無鑷刀狀浪花，它曾先後入藏莫禮遜（Alfred Morrison）放山居與東京出光美術館，2014年10月8日經香港蘇富比拍出（拍品3901號）。天民樓珍藏一例白釉乾隆瓶，其雕飾的龍紋大同小異，但雲紋狀若渦卷，表現手法更獨樹一幟，圖見《天民樓藏瓷》編號135（香港：1987）。

大都會藝術博物館藏一件無款青釉天球瓶，其凸雕龍紋與本拍品相近，圖見《The World's Great Collections, Oriental

Ceramics》卷十一之《紐約大都會藝術博物館》彩色圖版29（東京：講談社系列，1982）（圖二）；另一件近似之作收錄於S.W. Bushell著作《Oriental Ceramic Art Illustrated by Examples from the Collection of W.T. Walters》圖183（紐約：1896）。最引人入勝的是，北京故宮清宮舊藏中也有一例乾隆青釉雲龍紋筒腹蓋罐，其龍紋的感染力明顯較為遜色，圖見前述《故宮博物院藏文物珍品全集37：顏色釉》頁192編號174。

本拍品通體飾以波濤之中騰雲駕霧的虯龍，神態栩栩如生，王者風範一覽無遺。這件梅瓶工料俱絕，依此看來，它很可能是燒造於乾隆即位頭二十年內的極品唐窯器，亦即陶瓷大師唐英（公元1682至1756年）執掌御窯期間的作品。



2994

A FINE MAGNIFICENT CARVED 'DRAGON'  
CELADON-GLAZED MEIPING

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

The elegantly potted vase is carved around the body in shallow relief with three sinuous ferocious dragons amidst clouds between breaking waves around the base and bands of upright plantain leaves, key-pattern and *nuyi* lappets around the neck and shoulder, all under a fine and even pale sea-green celadon glaze.

13 in. (33 cm.) high

HK\$50,000,000-80,000,000 US\$6,500,000-10,000,000

PROVENANCE:

Collection of Albert Keller

Sold at Sotheby's New York, 4 June 1982, lot 219

The Jinguantang Collection

Sold at Christie's Hong Kong, *The Jinguantang Collection: Magnificent Chinese Works of Art*, 3 November 1996, lot 572

LITERATURE:

*Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 343, no. 210

*The Tsui Museum of Art, Chinese Ceramics*, vol. IV, Hong Kong, 1995, no. 34

清乾隆 粉青釉雕海水龍紋梅瓶 六字篆書款

來源:

Albert Keller舊藏

紐約蘇富比，1982年6月4日，拍品219號

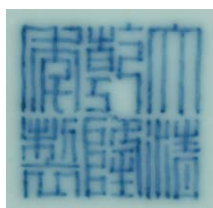
靜觀堂舊藏

《靜觀堂珍藏中國藝術精品》，香港佳士得，1996年11月3日，拍品572號

出版:

《清朝瑰寶》，香港，1992年，頁343，圖版210號

《徐氏藝術館 陶瓷 IV· 清代》，香港，1995年，圖版34號



(mark)





2995

## A SUPERB MASSIVE CARVED AND MOULDED 'DRAGON' VASE

QING DYNASTY, 18TH CENTURY

The baluster vase is crisply carved and moulded in relief on the exterior with five three-clawed dragons each grasping a *lingzhi* branch, with the central dragon grasping a further *lingzhi* head in its mouth, their bodies finely detailed with small raised spots, between a band of *ruyi* heads at the shoulders and a band of upright petals below and a band of pendent trefoil around the foot. The neck is encircled by a wide band of upright plantain leaves. The vase is covered overall in an even sea-green glaze with the exception of the recessed base. The mouth is bound by a silver mount.

31¼ in. (79.5 cm.) high

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

US\$240,000-330,000

PROVENANCE:

A Canadian private collection, acquired in the 19th century, by repute

Sold at Sotheby's New York, 14 September 2016, lot 253

The quality of the carving and moulding on the present vase is especially crisp, which is only found on imperial porcelain of the highest quality during this period. Compare a celadon-glazed basin (46.5 cm. high) carved and moulded in a similar style with a pair of dragons in pursuit of a flaming pearl dated to the Yongzheng period in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p. 149, no. 135. Compare also with a Qianlong-marked blue and white vase in the National Palace Museum, Taipei, painted with nine dragons similarly with dots on their bodies, illustrated in *Porcelain of the National Palace Museum. Blue-and-White Ware of the Ch'ing Dynasty*, Hong Kong, 1968, vol. II, no. 10.

### 清十八世紀 粉青釉凸花龍銜靈芝紋大瓶

來源:

加拿大私人舊藏，19世紀時期入藏（傳）

紐約蘇富比，2016年9月14日，拍品253號

本瓶凸花紋飾以剔刻及模印方式而成，清晰有力，為同期官窯器中之佼佼者。北京故宮博物院藏一件雍正粉青釉凸花雲龍紋鉢式缸，其凸花風格、力度、深淺皆與此瓶相類，見故宮博物院藏文物珍品全集《顏色釉》，香港，1999年，頁149，圖版135號。亦比較台北故宮博物院藏一件乾隆青花九龍紋瓶，其龍紋形象、刻劃與此瓶十分相近，見《故宮藏瓷—清青花瓷（二）》，香港，1968年，圖版10號。



2996

A LARGE MOULED AND INCISED CELADON-GLAZED BOWL

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

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

10¼ in. (26 cm.) diam, box

HK\$300,000-500,000

US\$39,000-64,000

清乾隆 青釉凸花纏枝牡丹紋大盤 六字篆書款



(mark)





2997

A RARE RU-TYPE GLAZED OVAL JARDINIÈRE

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

The *jardinière* is of oval form with slightly flared sides, raised on four low bracket feet, and covered inside and out with a greyish-blue glaze thinning to a darker grey on the rim. The recessed base with six spur marks is also glazed and inscribed with the reign mark at the center.

9 1/8 in. (23.1 cm.) wide, Japanese wood box

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

US\$110,000-150,000

PROVENANCE:

Formerly in an Important Private Japanese collection, amassed in the early 20th century

This *jardinière* was made for the Emperor Qianlong in deliberate imitation of Imperial *Ru* wares produced in Northern Song dynasty. Song *Ru* wares have captured the imagination of collectors ever since they were first made, but surviving examples from the Northern Song period are very rare. Compare a very similar Qianlong period *Ru*-type oval *jardinière* without the four feet, sold at Christie's Hong Kong, 30 May 2012, lot 4152.

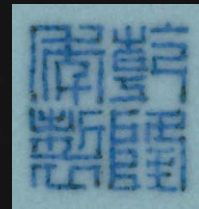
清乾隆 仿汝釉水仙盆 四字篆書款

來源:

重要日本私人舊藏，建立於二十世紀初

《乾隆十年各作成做活計清檔》曾記載此類水仙盆製作紀錄，乾隆十年（1745年）「五月初一日，七品首領薩木哈來說太監胡世傑交汝釉貓食盆一件（隨嵌紅牙座，一面玻璃楠木匣子。）傳旨：將貓食盆另配一紫檀木座，落矮些，足子下深些，座內安抽屜。再將此牙座照貓盆樣、顏色、大小燙一合牌，著色樣發給江西唐英燒造一件送來。欽此。於本月初十日，司庫白世秀將汝釉貓食盆色木樣一件持進。交太監胡世傑呈覽。奉旨：准交江西燒造。欽此。」

本品以北宋汝窯青瓷水仙盆為範，形制呈橢圓形、撇口、平底窄邊帶四雲頭式足，通體施灰青藍釉。比較一乾隆款汝窯水仙盆，平底無足，於2012年5月30日香港佳士得拍賣，拍品4152號。



(mark)



2998

A CELADON-GLAZED MOONFLASK

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

The vessel is raised on a stepped foot, applied to the narrow sides with four rectangular strap-handles below the garlic-shaped neck. It is covered overall in a pale celadon glaze thinning at the rims. 9¾ in. (25 cm.) high

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE:

Sold at Christie's London, 10 December 1990, lot 331

清乾隆 粉青釉四繫蒜頭口抱月瓶 六字篆書款

來源:

倫敦佳士得，1990年12月10日，拍品331號



(mark)



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION  
重要亞洲私人珍藏

2999

A FINE AND RARE PEACHBLOOM-GLAZED  
WASHER, *TANGLUO XI*

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

The compressed globular body has rounded sides raised on a low  
foot ring with a slightly inturned mouth rim. The exterior is  
covered with a brilliant red glaze of vibrant, slightly mottled crushed  
raspberry tone transmuting to speckles of green in some areas,  
and the glaze stopping neatly at the foot. The interior and base are  
covered with a transparent glaze.

4¾ in. (11.7 cm.) diam.

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

US\$520,000-770,000

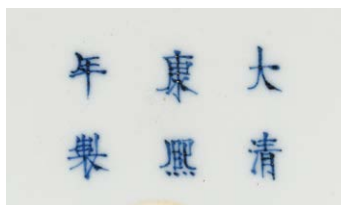
LITERATURE:

J. Thompson, *The Alan Chuang Collection of Chinese Porcelain*,  
Hong Kong, 2009, no. 62

清康熙 豇豆紅鏗鐸洗 三行六字楷書款

出版:

朱湯生,《中國瓷器-莊紹綏收藏》,香港,2009年,圖版62號



(mark)



## 2999 Continued

The *tangluo xi* or 'gong-shaped washer' also known as a 'shallow coup' or 'writer's brush bath' is perhaps the most common of the surviving forms from the *ba da ma*, the 'Eight Great Numbers', a group of eight scholar's objects that would have been arranged on the emperor's writing table. The peachbloom glaze was reserved almost exclusively for these wares.

Two complete assembled sets of the *ba da ma* are in museum collections: one in the Metropolitan Museum of Art, New York, rev. ed. illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, rev. ed. 1989, p. 237 (fig. 1), and another previously in the collection of the Tsui Museum, Hong Kong, later sold at Christie's Hong Kong, 3 November 1996, lot 557, and now in the Baur Collection, Geneva, illustrated by J. Ayers, 'The Peachbloom Wares of the Kangxi period (1662-1722)', *T.O.C.S.*, 1999-2000, vol. 64, pp. 31-50. A group of seven vessels was included in the exhibition of *Chinese Porcelain from the 15th to the 18th Century*, Eskenazi Ltd, November 2006, catalogue nos. 4-10.

In addition to the examples included in the sets cited above, examples of peachbloom *tangluo xi* similar to the present piece include one in the Palace Museum Collection in Beijing, *Kangxi, Qianlong, Yongzheng: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p.140, pl. 123. (fig. 2) Other examples are illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1971, pl. 7, fig. 1; by M. Beurdeley, *Qing Porcelain*, London, 1987, pl. 98; one is illustrated in *Chinese Porcelain, The S. C. Ko. Tianminlou Collection*, vol. 1 Hong Kong, no. 129; another by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. II, p. 179, pl. 820.

A few comparable had been sold at auctions, including one from the collection of the T. Y. Chao Family Foundation, sold at Sotheby's Hong Kong, 19 May 1987, lot 292; another from the J. M. Hu Collection, sold at Sotheby's Hong Kong, 9 October 2012, lot 105; and one sold at Sotheby's New York, *Kangxi Porcelain- A Private Collection*, 22 September 2020, lot 113.

洗呈鐘鑊式，斂口，圓腹，圈足。洗外壁施豇豆紅釉，洗內及足圈內均施白釉，底青花書「大清康熙年製」楷書款。

北京故宮博物院、倫敦大英博物館及大維德基金會均藏同款洗。紐約大都會博物館藏整套豇豆紅釉「八大碼」，見1989年紐約出版S. Valenstein著《A Handbook of Chinese Ceramics》修訂版，237頁，圖版236號(圖一)。北京故宮博物院亦收藏一例，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁140，圖版123(圖二)。

拍賣市場上曾出現相似例，一趙從衍舊藏，於香港蘇富比1987年5月19日拍賣，拍品292號；另一例為胡惠春舊藏，於香港蘇富比2012年10月9日拍賣，拍品105號；再比一例，拍賣於《雅靜清靈－康熙御瓷私人珍藏》，紐約蘇富比，2020年9月22日，拍品113號。

「八大碼」近年據說不只八款器形，應包括石榴尊，見J. Ayers著「The Peachbloom Wares of the Kangxi Period (1662-1722)」，載於《Transactions of the Oriental Ceramic Society》，卷64，1999-2000年，49頁。



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



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



(another view 另一面)

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION  
重要亞洲私人珍藏

3000

## TWO COPPER-RED-GLAZED DISHES

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

Each dish is potted with shallow rounded sides and covered overall  
with a rich copper-red glaze below the white rim.

6 $\frac{7}{8}$  and 6 $\frac{3}{8}$  in. (16.1 and 16.3 cm.) diam. (2)

HK\$600,000-800,000

US\$77,000-100,000

### PROVENANCE:

Collection of Dr. Cheng Te-k'un (1908-2001), until 1958

Bluett & Sons Ltd., London, 1958

Collection of Roger Pilkington (1928-1969)

Sold at Sotheby's Hong Kong, *The Pilkington Collection of Chinese Art*,

6 April 2016, lot 57

## 清雍正 霽紅釉盤兩件 雙圈六字楷書款

### 來源:

鄭德坤博士(1908-2001)舊藏, 至1958年

Bluett & Sons Ltd., 倫敦, 1958年

羅傑·毘金頓(1928-1969)舊藏

《賞心菁華- 毘金頓珍藏重要中國工藝精品》,

香港蘇富比, 2016年4月6日, 拍品57號



(marks)





~3001

## A RARE AND FINE *CLAIR-DE-LUNE*-GLAZED RECTANGULAR JARDINIÈRE

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

The rectangular jardinière is finely potted with low rounded sides supported on four shallow right-angled feet, and the recessed base is pierced with two circular apertures on either side of the reign mark, all covered in an attractive pale blue glaze, except for the bottom of the feet revealing the smooth white body and two tiny spur marks along the lengths of the base.

5 $\frac{5}{8}$  in. (14.3 cm.) wide, wood stand, cloth box

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

### PROVENANCE:

Sold at Sotheby's London, 11 June 1991, lot 239

Sold at Christie's Hong Kong, *Jade Shears and Shimmering Feathers—Imperial Chinese Ceramics from the Robert Chang Collection*, 28 November 2006, lot 1301

### EXHIBITED:

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2–14 June 1993

### LITERATURE:

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, London, 1993, pp.122–123, no. 55

The soft, gentle hue of the *clair-de-lune* glaze is one of the most treasured of Qing glazes, and was reserved exclusively for Imperial porcelains. It emerged in the late 17th century from the revolution in technology after the revival of the Jingdezhen kilns which were heavily damaged during the Interregnum period in the mid-17th century.

Compare to another *clair-de-lune* glazed jardinière that is smaller in size, with canted corners, higher feet and flared sides, and also bearing a Qianlong six-character seal mark, sold at Sotheby's London, 15 May 2013, lot 175.

Please note this lot contains a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as in each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

## 清乾隆 天藍釉長方花盆 六字篆書款

### 來源:

倫敦蘇富比, 1991年6月11日, 拍品239號

《玉剪霓裳—張宗憲御製瓷器珍藏》, 香港佳士得, 2006年11月28日, 拍品1301號

### 展覽:

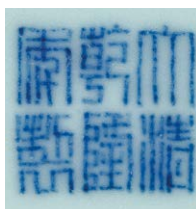
倫敦佳士得, 《An Exhibition of Important Chinese Ceramics from the Robert Chang Collection》, 1993年6月2–14日

### 出版:

倫敦佳士得, 《An Exhibition of Important Chinese Ceramics from the Robert Chang Collection》, 1993年, 頁122–123, 編號55

花盆呈長方形, 收口, 弧腹, 四短足, 通體施溫潤的天藍釉, 造型典雅秀麗, 屬乾隆朝御窯佳品。色調柔和的天藍釉在清朝甚為珍貴, 只供燒製宮廷御器使用。十七世紀中葉, 由於明末戰亂不斷及政權更迭, 官窯由盛轉衰, 此類釉料之燒製技術應在過渡期後、於清王朝重整御窯場後研製而成。比較一尺寸稍小之清乾隆天藍釉花盆, 於倫敦蘇富比2013年5月15日拍賣, 拍品175號。

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(mark)



3002

A LARGE SACRIFICIAL-BLUE GLAZED  
BOTTLE VASE, *TIANQIUPING*

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

The vase is of globular form rising to a tall, slightly flared, columnar neck. It is applied overall with a thick, vibrant and deep blue glaze. 21¾ in. (55.2 cm.) high

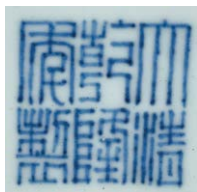
HK\$3,000,000-4,000,000

US\$390,000-510,000

The rich cobalt blue seen on the current vase is sometimes referred to as 'sacrificial blue'. This name derives from the use of vessels bearing this coloured glaze during sacrifices at the Imperial Altar of Heaven in the Ming dynasty. However, it has been noted that during the Qing dynasty these massive vases were made as part of decorative furnishings for the Palace. Compare to one in the National Palace Museum collection, accession number: *zhongci001552N000000000*. Another example included in the exhibition, *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, 1984, no. 85. Compare also to a Yongzheng mark and period sacrificial-blue glazed *tianqiuping*, formerly in the Wang Xing Lou collection, later sold at Christie's Hong Kong, 30 May 2022, lot 2712.

清乾隆 霽藍釉天球瓶 六字篆書款

霽藍釉燒製工藝繼承元代傳統，至清代生產歷朝未斷，且燒製精細，常見造型是宮廷祭器和陳設用瓷。比較北京故宮博物院藏乾隆款祭藍釉天球瓶，館藏編號：中瓷001552N000000000；以及香港藝術館藏一例，見《清瓷薈錦》，香港，1984年，圖版85號。此品類亦見於雍正時期，參考望星樓舊藏一例雍正款祭藍釉天球瓶，後拍賣於香港佳士得，2022年5月30日，拍品2712號。



(mark)





3003

A PAIR OF FAMILLE ROSE QUATREFOIL-FORM  
JARDINIÈRES

JIAQING PERIOD (1796-1820)

Each *jardinière* is decorated to the exterior with scrolling lotus tendrils interspersed with stylised gilt *shou* characters and bats, all supported on four *ruyi*-form feet.

Each 8 in. (20.2 cm.) wide

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Sold at Christie's Hong Kong, 20 March 1990, lot 661

Sold at Christie's London, *A South American Private Collection*,  
5 December 2019, lot 111

清嘉慶 粉彩纏枝蓮托壽字紋花盆一對

來源:

香港佳士得，1990年3月20日，拍品661號

《A South American Private Collection》，倫敦佳士得，  
2019年12月5日，拍品111號



3004

A FAMILLE ROSE DOUBLE-GOURD-SHAPED FLASK

QING DYNASTY (1644-1911)

The flask is of flared double-gourd form raised on a short rectangular foot. The exterior is finely decorated to one side with an immortal accompanied by an attendant holding a jar issuing five bats and *Shoulao* beside a crane to the other.

The short sides are decorated with the Eight Buddhist Emblems, *bajixiang*.

5½ in. (14 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

A London private collection, by repute

Acquired in the UK in 2017

清 粉彩仙人圖葫蘆式扁瓶

來源:

倫敦私人舊藏(傳)

於2017年購自英國

PROPERTY OF AN ASIAN COLLECTOR  
亞洲私人珍藏

3005

A FINE PAIR OF *FAMILLE ROSE* 'LANTERNS'  
RUBY GROUND *SGRAFFITO* BOWLS

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

Each is finely decorated on the exterior with four circular panels enclosing *fengdeng*, 'Lanterns of Abundance' and other antiques, separated by stylised floral sprays and reserved on the dark ruby *sgraffito* ground. The interior is decorated with a central stylised flower head enclosed by four beribboned lanterns on the wall in underglaze blue.

5 $\frac{3}{8}$  in. (14.8 cm.) diam., box

(2)

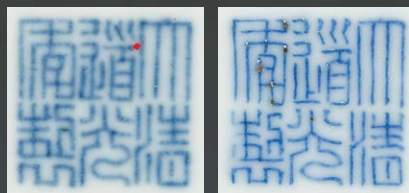
HK\$400,000-600,000

US\$52,000-77,000

The present lot is accompanied by a certificate issued by the Hong Kong Art Craft Merchants Association Limited dated to 4 June 1998.

清道光 外胭脂紅地軋道開光粉彩內青花五穀豐登紋盤一對  
六字篆書款

本品附有1998年6月4日香港藝術品商會所開之證書。



(marks)



PROPERTY OF A GENTLEMAN  
士紳珍藏

3006

A PAIR OF FAMILLE-ROSE 'BAJIXIANG' BOWLS

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

Each bowl is finely potted with a gently flared rim and a short foot. The rounded sides are decorated with beribboned *bajixiang* emblems accompanied by a lotus blossom, all between a key-fret band in iron-red below the mouth rim and a band of *ruyi*-heads to the foot.

Each 4¼ in. (10.7 cm.) diam.

(2)

HK\$700,000-900,000

US\$90,000-120,000

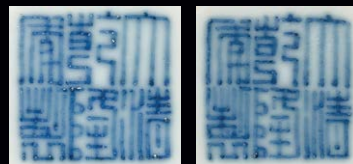
PROVENANCE:

Sold at Sotheby's London, *Imperial Porcelain. A Private Collection*, 4 November 2020, lot 7.

清乾隆 粉彩八吉祥紋盃一對 六字篆書款

來源:

《Imperial Porcelain. A Private Collection》, 倫敦蘇富比, 2020年11月4日, 拍品7號



(marks)





PROPERTY OF AN ASIAN COLLECTOR  
亞洲私人珍藏

3007

A YANGCAI RUBY-GROUND SGRAFFITO  
'LOTUS' VASE

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

Each side of the vase is enamelled with a blue *niyi*-border intertwined  
with a lotus scroll, against a ruby-red *sgraffito* ground. The neck is  
painted with a yellow-ground panel containing a lotus bloom on  
each side, flanked by a pair of tubular handles decorated with blue-  
enamelled florettes on a scrolling ground.

10 1/8 in. (25.8 cm.) high

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

US\$110,000-190,000

EXHIBITED:

Capital Museum, Beijing, *Treasures of Hong Kong: The 20th  
Anniversary of Hong Kong's Handover*, 2018, *Catalogue*, p. 181, no. 188

The present lot is accompanied by a certificate issued by the Hong Kong Art Craft  
Merchants Association Limited dated to 30 June 1998.

清乾隆 洋彩胭脂紅地軋道纏枝蓮紋貫耳壺  
礬紅方框六字篆書款

展覽:

首都博物館, 北京, 《香江雅集—香港回歸祖國20周年特展》,  
2018年, 頁181, 圖錄圖版188號

本拍品附有1998年6月30日香港藝術品商會所開之證書。



(mark)



3008

A PAIR OF FAMILLE ROSE LANDSCAPE  
PANELS

QING DYNASTY (1644-1911)

Each rectangular panel is finely enamelled to depict pavilions on an embankment along a flowing river, detailed with scholars engaged in a game of chess, playing *qin* and admiring waterfalls coursing through a verdant landscape, with far and distant mountains growing vegetations including gnarled pine trees, one panel inscribed with a five-character title in archaic script, *Xianshan Louge tu*, 'A View of Divine Mountains and Pavilions', followed by a Qianlong *dingwei* (1787) cyclical year, and two iron-red seals, Qian and Long. The other panel is inscribed with a couplet, followed by the seal mark, *Weishiju*.

26<sup>3</sup>/<sub>4</sub> x 14<sup>5</sup>/<sub>8</sub> in. (68 x 37 cm.), wood frames (2)

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 October 2003, lot 653

清 粉彩山水樓閣圖瓷板一對

來源:

香港佳士得，2003年10月27日，拍品653號

一書「仙山樓閣圖，乾隆丁未」，後隨「乾」及「隆」印。另一書「李白一斗詩百篇，長安市上酒家眠」，後隨「未石居」印。



3009

TWO RARE INSCRIBED FAMILLE ROSE 'NARRATIVE' WARMING PLATES

QING DYNASTY, 19TH CENTURY

Each hollow dish is heavily potted, decorated on the rim with scattered flowers and on the exterior with border of orchids, and have a small faceted spout projecting from one side opposite a similarly shaped handle. One is painted in the center with a warrior standing beside a sun rising from waves and enclosing a long inscription that identifies the figure as Qian Liu (852-913). The other is painted with two figures standing near to a book opened to a long inscription that identifies them as Zhang Liang (251 BC - 186 BC). Each inscription is followed by two seals, She Tang.

11¼ and 11¼ in. (28.6 and 28.1 cm.) diam. (2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

LaRue R. Lutkins, (1919-2011) Collection, Washington, D.C., acquired prior to 1958, by repute  
Property from the estate of LaRue R. Lutkins, sold at Christie's New York, 13-14 September 2012, lot 1569

The decorating theme on the current plates is derived from the set of early Qing period woodblock prints *Wushuangpu*, which illustrating forty historical figures. The woodblock printed illustration of Qian Liu (fig. 1) and Zhang Liang (fig. 2) are nearly identical to the depictions on the current dishes.

清十九世紀 粉彩「無雙譜」溫盤兩件

來源:

LaRue R. Lutkins(1919-2011)舊藏，華盛頓，於1958年前入藏（傳）  
LaRue R. Lutkins大宅舊藏，紐約佳士得，2012年9月13-14日，  
拍品1569號

盤子上所飾人像及文字源自清早期版畫《無雙譜》，其內容為漢至宋代的四十位名人肖像同人物小傳及評論。本組拍品上所繪張良及錢鏐之造型及構圖均與《無雙譜》版畫相似（圖一及二）。

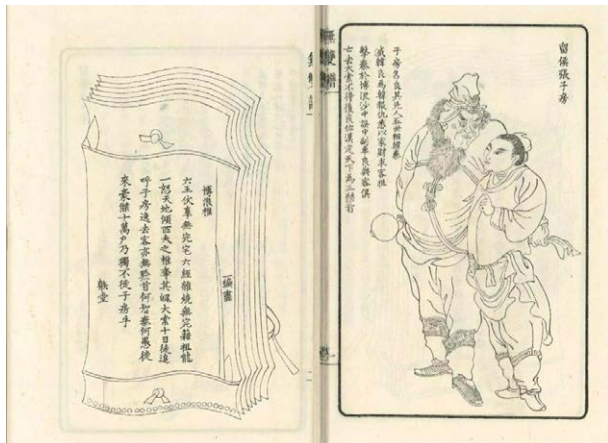


fig. 1 圖一



fig. 2 圖二



3010

A PAIR OF FAMILLE ROSE 'INSECT' VASES,  
GANLANPING

20TH CENTURY

Each vase is delicately decorated with various scattered insects, including butterflies, dragonflies, crickets and bees. Each base is inscribed with a Hongxian four-character mark in iron-red.

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

(2)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

The Union Trading Company, Hong Kong, 21 May 1984, by repute  
Sold at Christie's South Kensington, 18 May 2012, lot 1227

二十世紀 粉彩草蟲紋橄欖瓶一對

瓶底書「洪憲年製」礬紅四字楷書款。

來源:

The Union Trading Company, 香港, 1984年5月21日(傳)  
倫敦佳士得, 2012年5月18日, 拍品1227號



3011

A LARGE *FAMILLE ROSE* 'NINE PEACHES' DISH

QING DYNASTY, 19TH CENTURY

The dish is enamelled on the exterior with two branches growing above the foot, bearing four ripe peaches and flowers. The design continues over the rim onto the interior with two bats hovering above five peaches amidst blossoms and leaves. The base is inscribed with an apocryphal Qianlong seal mark in underglaze blue.  
20 $\frac{3}{8}$  in. (53 cm.) diam, box

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE:

Sold at Christie's New York, 15 September 2011, lot 1675

清十九世紀 粉彩九桃紋大盤

底書青花「大清乾隆年製」寄託款。

來源:

紐約佳士得，2011年9月15日，拍品1675號



3012

A MASSIVE RARE BLACK-GROUND  
EMAMELLED AND INCISED CHARGER

GUANGXU PERIOD (1875-1908), *CHUXIUGONG ZHI* HALL MARK IN  
UNDERGLAZE BLUE

The central medallion of the charger is incised with two dragons around a central flaming pearl, enamelled with flowering peonies and prunus springing up from behind ornamental rock, the dragons partially picked out in enamels, the rounded sides with branches of flowering prunus, peonies, chrysanthemum and lotus all reserved on a black ground. The reverse is decorated with further striding dragons amidst flowers reserved on a pale lemon-yellow ground. 25 in. (64 cm.) diam., box

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE:

Sold at Sotheby's London, 4 November 1974, lot 269, by repute  
Sold at Sotheby's Hong Kong, 2 December 1977, lot 743  
Sold at Sotheby's Hong Kong, 26-27 October 1993, lot 299  
Sold at Christie's Hong Kong, 27-28 April 1997, lot 784  
Sold at Sotheby's Paris, 9 June 2011, lot 202

The Palace of Gathered Elegance (*Chuxiu gong*) is located in the northeast of the Six Western Palaces in the Forbidden City, was the residence of concubines in Ming and Qing dynasties. The Empress Dowager Cixi (1835-1908) once lived there and gave birth to Emperor Tongzhi. The porcelain wares with *Chuxiugong zhi* seal marks were ordered by the Empress Dowager Cixi for her use. According to Ronald W. Longsdorf in "The Tongzhi Imperial Wedding Porcelain", *Orientalism*, October 1996, pp. 69-78, these wares were largely based on Kangxi period prototypes.

Compare to a large yellow-ground green and aubergine enamelled 'dragon' dish with *Chuxiugong zhi* seal mark in the National Museum, Beijing, illustrated in *Studies of the Collections of the National Museum of China*, Porcelain volume, Shanghai, 2007, p.220, no.147.

清光緒 墨地素三彩暗刻龍紋花石圖大盤

「儲秀宮製」篆書款

來源:

倫敦蘇富比, 1974年11月4日, 拍品269號 (傳)  
香港蘇富比, 1977年12月2日, 拍品743號  
香港蘇富比, 1993年10月26-27日, 拍品299號  
香港佳士得, 1997年4月27-28日, 拍品784號  
巴黎蘇富比, 2011年6月9日, 拍品202號



(mark)

儲秀宮, 內廷西六宮之一, 明清時為妃嬪所居。慈禧入宮後曾居住儲秀宮後殿, 並在此生下同治皇帝。「儲秀宮製」款瓷器為慈禧太后御用瓷器, 器型以大盤居多, 紋飾以龍紋為主。參考「儲秀宮製」款黃地素三彩龍紋盤, 見《中國國家博物館藏文物研究叢書》, 瓷器卷, 上海, 2007年, 220頁, 圖版147號。





3013

A BLUE AND WHITE MING-STYLE BOTTLE VASE

TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

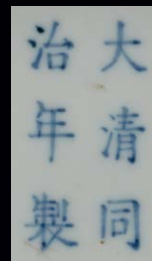
The globular body is decorated with a broad band of composite meandering foliate scroll above a petal lappet band and a classic scroll on the foot ring, with further foliate scrolls above a *nyyi* band on the shoulder and upright leaves rising from a band of keyfret on the neck below a wave band at the flared mouth.

15¼ in. (38.8 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

清同治 青花纏枝蓮紋賞瓶  
六字楷書款



(mark)



3014

AN EXCEPTIONAL PAIR OF MASSIVE WHITE  
MARBLE BUDDHIST LIONS

MING DYNASTY, 16TH-17TH CENTURY

Each lion is chiseled from a single block of white marble, seated on its haunches with jaws open, the bulging eyes peering from below the bushy eyebrows, the head surrounded by a mane of tight curly tufts above a collar centred by a lion-mask, tied around the neck with ribbons trailing down the back, the female playfully pressing her cub under her left paw, the male clutching a beribboned brocade ball beneath the right paw. Both are supported on an integral base with a cover detailed with a diaper ground.

female: 68¼ in. (173.5 cm.) high, 25¼ (64 cm.) wide, 48¾ in.

(123.6 cm.) deep; male: 68½ in. (173 cm.) high, 25¼ in. (64.3 cm.)

wide, 48 in. (122 cm.) deep, each weighs approximately

2 metric tons

(2)

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

US\$260,000-380,000

PROVENANCE:

A prominent Japanese family collection, Ashiya, Japan since early 20th century (by repute)

明中期 漢白玉雕瑞獅一對

來源:

日本蘆屋市顯赫家族舊藏，20世紀初入藏（傳）



Distinguished by its monumentality and lively detailed modelling, the present pair of white marble lions would have been placed in front of a gate or guarding an entrance. Similar white marble lions of this monumental size and quality are very rare to find at auctions. Compare a similar pair of white marble lions (160 cm. high) dated to late Ming dynasty from Yamanaka Shokai, Japan, sold at Sotheby's Hong Kong, 8 April 2010, lot 1848; and two other smaller pairs, one dated to Ming dynasty (127.5 cm. high), sold at Christie's London, 3 November 2020, lot 23, and one circa 1900 (116 cm. high), sold at Christie's London, 9 November 2010, lot 249.

It is noteworthy that the style of the diaper pattern found on the brocade cover on top of the integral stand is very similar to the diaper ground found on contemporaneous carved cinnabar lacquer wares, such as the two circular boxes dated to the 16<sup>th</sup>-century in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 64, nos. 42-43.

此類大型漢白玉瑞獅於流通領域中相當罕見。近似例可參考一對曾由日本山中商會經手的晚明漢白玉瑞獅（高160公分），2010年4月8日於香港蘇富比拍賣，拍品1848號。及另外兩對尺寸較小者，一為明代（高127.5公分），2020年11月3日於倫敦佳士得拍賣，拍品23號，另一對定年約1900（高116公分），2010年11月9日於倫敦佳士得拍賣，拍品249號。

此對瑞獅坐於長方形基座之上，座上旃屬之紋飾與同期雕漆上所見之錦地紋有異曲同工之妙，見台北故宮博物院藏兩件明十六世紀剔紅圓盒，著錄於《和光剔采—故宮藏漆》，台北，2008年，圖版42-43號。



3015

## A WHITE MARBLE FIGURE OF A BUDDHA

TANG DYNASTY OR LATER

The Buddha is seated in *pralamba-padasana* on a low throne, the sides inset with diminutive musicians, his feet supported by two lotus blossoms, with his right hand in *varada mudra* and his left in *abhaya mudra*, clad in a diaphanous *sanghati* with cascading folds, the face with serene expression and the hair in tight curls over the *ushnisha*. 24¾ in. (62.9 cm.) high, stand

HK\$1,500,000–2,500,000

US\$200,000–320,000

### PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 1996  
Sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics*, 20 March 2015, lot 760

The present figure likely represents the Future Buddha, Maitreya, who in the Chinese context is often represented in the so-called 'Western' pose, seated on a throne with both feet pendent. In contrast to representations of Maitreya as a *bodhisattva*, where he is adorned in princely garb and jewels, Maitreya Buddha wears simple robes. According to Mahayana Buddhism, Maitreya will descend from the Tushita Heaven when Shakyamuni's teachings of the *dharma* have died out, and eventually become the Future Buddha, initiating a new era of peace and prosperity. As a deity, Maitreya was extremely popular in China from the 4th through 8th centuries, when internecine strife in China led many to believe the time was right for his arrival. For a closely related, though much weathered, example in the Musée Cernuschi, see O. Sirén, *Chinese Sculpture: From the Fifth to the Fourteenth Century*, vol. II, 1925, (1998 ed.), pl. 529 A.

## 唐或以後 大理石雕佛坐像

### 來源:

安思遠舊藏，紐約，入藏於1996年之前

《The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics》, 紐約佳士得，2015年3月20日，拍品760號

本尊佛像應為未來佛，也稱彌勒佛，造像為常見的善跏趺坐，身體端坐而雙足自然下垂。相比彌勒菩薩的華麗造型，彌勒佛的穿著相對樸素。佛經上寫到彌勒將於釋迦牟尼說法入滅前先離人世入滅，從兜率天降世成佛，迎來太平盛世。中國四至八世紀內爭不盡，引人相信彌勒佛即將入世，使他聞名遐邇。一尊相似但缺損較多的彌勒佛像藏於法國巴黎賽奴奇亞洲博物館，見奧斯伍爾德·喜仁龍著《5–14世紀的中國雕塑》，第二冊，1925年，（1998年版），圖版529A。



3016

A PAIR OF MARBLE BODHISATTVA GROUPS

LIAO-SONG DYNASTY OR LATER

Each group comprises a pair of *bodhisattvas* standing on lotus bases, each wearing a loosely draped robe with sashes looped through a disc at the waist, the hair pulled into tall coiffures behind the foliate crowns, shown holding implements in their raised hands.

18½ in. (47 cm.) high, stands (2)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Alan Priest (1898-1969), New York, by repute

Robert H. Ellsworth, New York, before 1968

Christian Humann (d.1981), New York, named the Pan-Asian Collection by 1977

The Collection of Robert H. Ellsworth, New York, acquired in 1982

Sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics*, 20 March 2015, lot 768

遼/宋或以後 大理石雕雙菩薩碑一對

來源:

Alan Priest (1898-1969), 紐約 (傳)

安思遠舊藏, 紐約, 入藏於1968年前

Christian Humann (1981年逝), 紐約, 其收藏於1977以前更名為 Pan-Asian Collection

安思遠舊藏, 紐約, 入藏於1982年前

《The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics》, 紐約佳士得, 2015年3月20日, 拍品768號





3017

A LARGE WOOD FIGURE OF A  
SEATED *BODHISATTVA*

MING DYNASTY (1368-1644)

The figure is shown seated in *dhyanasana* with right hand positioned above the left hand, and wearing a beaded necklace and scarves over layered robes that have a draped neckline and are gathered at the waist and on the upper arms. There is a circular hollow in the forehead for an inlaid *urna*, and the hair is pulled up into a tall topknot and is worn in knotted tresses that fall onto the shoulders. A cavity in the back has a rectangular cover, and the back is carved in low relief with a four-character inscription, *Wenshu pusa*; the first two characters on the body above the cover, and the second two characters on the cover, where a later additional inscription that identifies the figure as *Wenshu* is written in black and dated to the second year of *Jiaqing* (1798). There are traces of red and green pigment.

42½ in. (108 cm.) high

HK\$300,000–500,000

US\$39,000–64,000

PROVENANCE:

Fong Chow (1923–2012) Collection, New York, acquired prior to 1966

Sold at Christie's New York, 21–22 March 2013, lot 1196

明 木雕文殊菩薩坐像

來源:

Fong Chow (1923–2012) 舊藏，紐約，1966年前入藏  
紐約佳士得，2013年3月21–22日，拍品1196號



(inscription on the back 背面銘文)





3018

## A LARGE REPOUSSE GILT-BRONZE FIGURE OF CHAKRASAMVARA AND VAJRVARAHI

18TH-19TH CENTURY

The deities are masterfully cast in *yabyum*, with Chakrasamvara striding in *alidhasana* over prostrate figures on a lotus base, his twelve arms holding various ritual implements, wearing a garland of skulls and a tiger skin around his waist, and Vajravarahi with her legs wrapped around him, holding a *vajra* and *ghanta*.

21in. (53.5 cm) high

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE:

A Southern European private collection, acquired in December 2014

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. Compare to a stylistically similar gilt-bronze figure of Kalachakra displayed at the Yonghegong, Beijing, illustrated in *Palace of Harmony*, Hong Kong, 1994, p127 (fig. 1).

### 十八/十九世紀 鑲金銅錘鏢勝樂金剛像

來源:

歐洲南部私人舊藏，購於2014年12月

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。比較北京雍和宮數學殿一風格類似的時輪金剛本尊像，著於《雍和宮》，香港，1994年，圖版127號（圖一）。



fig. 1 A figure of Kalachakra displayed at Yonghegong, Beijing

圖一 北京雍和宮藏時輪金剛本尊像



3019

A VERY RARE EARLY MING GILT-BRONZE  
STANDING FIGURE OF MAITREYA

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

The figure is standing gracefully with the hands in *abhaya* and *varada* mudra, gestures of protection and bestowal of charity. The crisply cast face is cold-painted and highlighted with red and black pigments, the eyes looking down to provide a benevolent expression, framed by pendulous ears, the head with a pronounced *usnisa* and covered with tightly curled whorls, wearing a voluminous robe draped from the shoulders and falling in concentric U-shaped folds at the chest, standing barefoot on an oval lotus pedestal, incised with *Daming Yongle Nianshi*, 'Bestowed in the Yongle period of the Great Ming Dyansty'.

6½ in. (16.5 cm.) high, cloth box

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

US\$450,000-640,000

PROVENANCE:

The Property of an Asian Collector, sold at Christie's Hong Kong,  
31 May 2010, lot 1959

明永樂 鑲金銅彌勒佛立像 「大明永樂年施」刻款

來源:

亞洲私人舊藏，香港佳士得，2010年5月31日，拍品1959號



(mark)



## 3019 Continued

Maitreya, Buddha of the Future Age, governs two perfected worlds: Tusita Heaven, which he currently inhabits, and Ketumati, an ideal realm conducive to the pursuit of enlightenment where he will serve as the teaching Buddha. The Maitreya's hand gestures held in *abhaya* and *varada* mudras, embodied a message of the coming salvation of all sentient beings.

One of the most interesting iconographic features of the present figure is the formulaic rendering of the U-shaped folds of the robe which is known as *Udayana*, an ancient name for the early Gandharan region now in the present-day Swat Valley, Pakistan, from which similarly robed images of Maitreya first originated. This distinctive style of dress had been transmitted along the Silk Road to China, and appeared as early as the fourth century as exemplified by the gilt-bronze seated Sakyamuni from Asian Art of San Francisco, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, p. 37, fig. 1, which bears an inscription dated to AD338. This stylised undulation of the robes continued into the 5th century, cf. a gilt-bronze seated Sakyamuni, from the Nelson Gallery of Art, Kansas City, and another similar figure from the collection of Mr Ivan Hart, New York, illustrated *ibid.*, figs. 2 and 4 respectively.

After the 5th century, Chinese Buddhist images in both facial features and style of clothing began to deviate from their Indian models. By the early Ming period, motivated by Emperor Yongle's devotion to Buddhism, this iconographic dress style was briefly revived and re-interpreted. In keeping with the style of the Yongle period, the present figure is fleshed-out with broad shoulders; the casting of the robe is extraordinary thin so that the thighs are prominent beside the cascading folds of the sleeves.

The most comparable example to the present figure was sold at Sotheby's Hong Kong, *Visions of Enlightenment- The Speelman collection of Important Early Ming Buddhist Bronzes*, 7 October 2006, lot 803. The Speelman figure is slightly larger at 19 cm. high; and stands on a similarly cast lotus base, although it is circular in cross-section rather than oval as in this instance.

佛像肉髻螺發，面頰豐滿，雙耳垂肩，眉眼細長，眉間有白毫，鼻樑高挺，唇形秀美，神情祥和，面貌端莊。身穿通肩大袍，圓領衣褶自兩肩向胸前下垂，衣褶呈圓弧狀，重疊繁密，稜條凸起，下襬過膝垂落，豐圓的雙腿曲線隱約可見，有飄動感。雙手在層疊的衣襟外作施無畏、願手印，五指粗壯有力，刻劃細膩，赤足立於覆蓮座上。覆蓮座面前邊刻「大明永樂年施」款。

彌勒佛又叫未來佛，繼釋迦牟尼佛的補儲，將來當於住劫中的第十小劫，人壽減至八萬歲時，下生此界，繼釋迦牟尼佛之後，為賢劫之第五尊佛。

佛像起源於古印度西北部的犍陀羅地區，今巴基斯坦西北部。此佛像身上所穿的密褶長袍，被稱為優填王式袍，正源自犍陀羅地區的佛像造型。在文獻中最早的記載是在十六國符秦時期出現彌勒造像，早期的造像，多以印度彌勒為原型，身材修長，穿菩薩裝，頭戴寶冠，有些身戴璣珞等飾物。到北魏彌勒造型定型，主要有兩種：一為菩薩裝，頭戴寶冠，坐姿為交腳式，呈說法相或思維相；另一為佛裝，頭梳髮髻，多為站姿式或交腳坐姿，施轉法輪印或無畏印。這兩種彌勒造像在相當長的一段時間內，是彌勒造像的主要形式。

公元前五世紀，佛教源起於印度北部，經絲綢之路傳入中國。以後，中國佛造像開始融合和中國的文化藝術與內涵，開始創造出不同的風貌與風格，特別在面相和衣飾方面有別於原形。明朝初期，永樂帝篤信佛教，內府佛像鑄造嚴謹，精細。此尊佛像之造型帶典型的永樂特色，但其寬闊的肩膀及通肩大袍，具彌勒造像之原型。

香港蘇富比在2006年10月7日《佛華普照- Speelman 重要明初鑿金銅佛收藏》專場拍出了一件尺寸較大但衣飾、造型均與此佛像一樣的彌勒佛立像，唯蓮座較圓。見拍品803號。





3020

A RARE GILT-BRONZE TRIPOD OFFERING  
STAND

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

The elegant legs of the stand are formed as three, evenly spaced, *makara* dragons. Each vertical-form dragon is raised from an elaborately scrolled tail that transforms into an arched neck before emerging into upright head. Its partially open mouth exposes its teeth and grasping one of the circular beads that form the circular ring platform. The interior of the ring is inscribed with the Yongle presentation mark.

5½ in. (14.4 cm.) high

HK\$500,000-800,000

US\$64,000-100,000

In Buddhist practices, the present stand is probably used for the support of a conch shell, an offering bowl or a *kapala*, and placed on altar tables. Compare to two other similar stands, one (13.5 cm. high) is illustrated in *Chinese Imperial Patronage, Treasures from Temples and Palaces*, vol. II, Christopher Bruckner, Asian Art Gallery, London, no. 4; where it is illustrated with a similarly sized cloisonné enamel example dating to circa 1400, no. 5; and another sold at Christie's Hong Kong, 31 May 2017, lot 2806. Compare also related upright dragon supports forming the base of a pair of Ming dynasty candlesticks as part of a garniture set, included in the exhibition, *A Special Exhibition of Buddhist Gilt Votive Objects*, National Palace Museum, Taipei, 1995, and illustrated in the Catalogue, p. 96, pl. 16-2-3.

明永樂 鑲金銅魚龍形三足供座「大明永樂年施」楷書刻款

此座鑄工精巧，每足作摩羯魚狀，口啣寶珠，魚身及尾飾流雲紋，圈托內壁陰刻「大明永樂年施」橫款，為明代宮廷作品。應用以承托法器如海螺或鉢等，作佛前供奉。參考兩外兩件造型一樣的鑲金銅魚龍形三足，同樣刻永樂年款，一件(13.5公分)著錄於《Chinese Imperial Patronage, Treasures from Temples and Palaces》，卷二，Christopher Bruckner, Asian Art Gallery, 倫敦，圖版4號，同書圖版5號為一件掐絲琺瑯座，紋飾設計與鑲金銅例子相同，缺款，定年明初；及香港佳士得2017年5月31日拍賣一件，拍品2806號。亦可參考國立故宮博物院藏一對明代銅鍍金燭台，其龍形足的造型與本器上的魚龍形足略為相似，見1995年台北出版《金銅佛教供具特展》，頁96，圖版16-2-3號。



(mark)





PROPERTY OF A GENTLEMAN  
 士紳珍藏

3021

A RARE ENGRAVED AND GILT-DECORATED  
 RED-LACQUERED WOOD SUTRA COVER

明永樂 朱漆戩金如意寶珠吉祥紋經文挾板

YONGLE PERIOD (1403-1425)

The slightly convex surface is finely engraved and gilt in *qiangjin* technique in the centre with the triple 'flaming' jewel, *triratna*, raised on an amrita vase which is flanked by four of the *bajixiang*, including the wheel of law, umbrella, canopy and conch shell, each supported by a cushion nestled in a lotus blossom borne on a scrolling and enclosing leafy tendril, bordered by a row of lotus petals beneath a band of classic scroll. The sides are decorated with lotus and lions masks. The reverse is engraved with a cartouche in the shape of a lotus petal containing an inscription in Chinese and another in Tibetan with the titles of eighteen sutras from the *Dasheng Fawang jing*.

28¾ in. (72.8 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

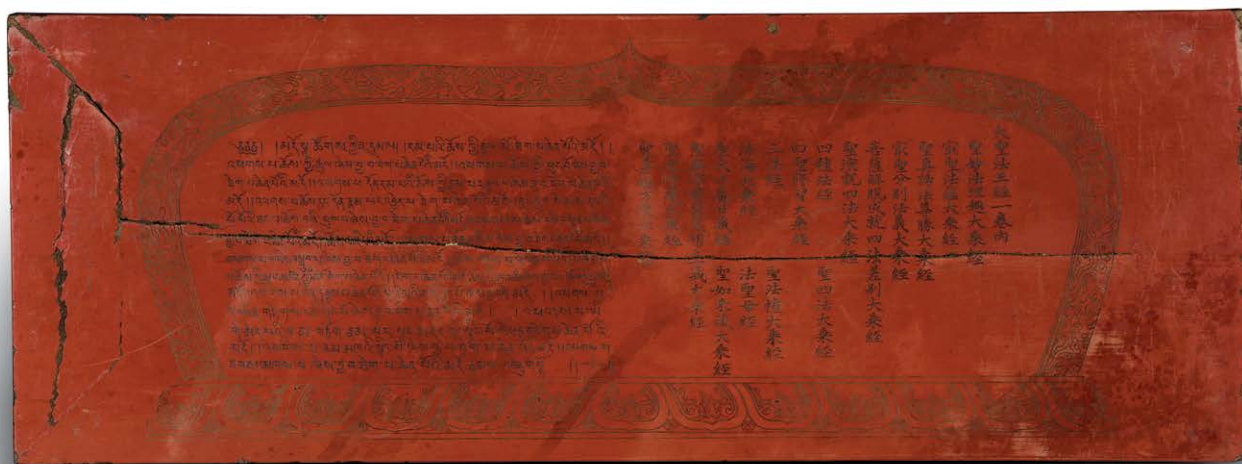


The present cover was made as the front cover for the sutra *Dasheng Fawang jing*, one of the 108 volumes of the *bKa-gyur*, or *Ganjur* in Chinese. According to Dr Peter Lam in *Layered Beauty*, Hong Kong, 2010, p. 54, two sets of *bKa-gyur* were bestowed sequentially by the Emperor Yongle to the two Buddhist abbots from Tibet in 1413 and 1416, now preserved at the Potala Palace and the Sera Monastery in Lhasa, respectively.

Compare a set of similar covers, dated c. 1410, published by J.C.Y. Watt and B.B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, pp. 116-7, where the authors note that these lacquered covers provide the earliest examples of Ming-style *qiangjin* work. A further set is illustrated by R.D. Jacobsen, *Appreciating China*, Minneapolis Institute of Arts, 2002, no. 48. For other similar covers sold at auctions, see a set from the Lee Family Collection, sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection*, Part II, 1 December 2009, lot 1821; an inscribed pair sold at Christie's Hong Kong, 28 November 2012, lot 2260; a set from the Baoyizhai Collection, sold at Sotheby's Hong Kong, 8 April 2014, lot 38; and a single back cover sold at Christie's Hong Kong, 31 May 2017, lot 2816.

經板為木胎，通體髹紅漆為地，飾戩金紋。正面板沿四周飾雙蓮瓣紋，板心飾八吉祥紋中之輪、螺、傘、蓋，中央的寶瓶座上置三如意寶珠；較窄的一側飾纏枝蓮紋，另一側飾獅面卷草紋。背面陰刻一蓮瓣形龕，龕內分別刻漢、藏文經名。左為藏文，橫書十三行，右為漢文，首行為「大聖法王經一卷內」，下列該卷所收十八部經名。據林業強教授於《疊彩：抱一齋藏中國漆器》所述，《明史·西域傳三》中記載，明成祖永樂曾於永樂十一年（1413）及十四年（1416）各賜一套《甘珠爾》予西藏佛教領袖，前者現藏布達拉宮，後者藏色拉寺。兩部《甘珠爾》各一百零八函，每函上下有木挾板，形制與此經板一致。

紐約大都會博物館曾展覽過一副相似例，見1991年紐約出版《East Asian Lacquer: The Florence and Herbert Irving Collection》，頁116-117。李氏家族舊藏一副，2009年12月1日於香港佳士得專拍中拍賣，拍品1821號。另一副2012年11月28日於香港佳士得拍賣，拍品2260號。一副為抱一齋舊藏，2014年4月8日於香港蘇富比拍賣，拍品38號。及一件下經板於香港佳士得拍賣，拍品2816號。



(back view 背面)

3022

A CINNABAR LACQUER MALLOW-FORM DISH

SONG DYNASTY (960-1279)

The elegant dish rises from a recessed base to shallow rounded sides with pointed foliated rim, and the cavetto is with defined ridges imitating mallow petals. The interior and sides are covered with a crimson-red lacquer, and base is lacquered brownish-black. 6¾ in. (17 cm.) diam., Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Sotheby's Hong Kong, *Arcadian Beauty- Exceptional Works from the Song Dynasty*, 2 October 2018, lot 3101

The current dish is a beautiful example of the delicate plain lacquer wares of the Song dynasty. Its organic form pairs with the striking deep red colour perfectly showcase the refined and elegant aesthetic of Song. Compare to a black-lacquered example in similar size and shape with everted and beaded rim sold at Christie's Hong Kong, 28 May 2014, lot 3204.

宋 朱漆葵瓣盤

來源:

《淳古渾樸-宋代雅器精萃》，香港蘇富比，2018年10月2日，拍品3101號

宋代漆器素地無紋留存最多，強調漆色之美，此盤造型簡潔素雅，胎體精薄輕巧，朱漆細膩勻淨，可謂宋素髹漆器之典範。一尺寸及形式相近、帶有折沿花口之黑漆盤，於2014年5月28日香港佳士得拍賣，拍品3204號。



3023

A RARE GILT-LACQUERED TIBETAN-  
STYLE EWER AND COVER

YONGZHENG PERIOD (1723-1735)

The cylindrical body is divided into three sections by raised bands, decorated with floral scrolls. The body is incised and decorated in gilt and silver with traces of red lacquer, with a floral design, all on a gilded speckled ground. The circular cover is further decorated with lotus growing from a meandering stem.

16¾ in. (42.6 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

清雍正 黑漆描金花葉紋多穆壺



3024

## A RARE MOULDED GOURD BOWL

KANGXI MOULDED FOUR-CHARACTER MARK AND OF THE PERIOD (1662-1722)

The rounded sides are finely moulded on the exterior with four *shou*-character roundels flanked by two confronting archaic dragons, alternating with phoenix emblems. The interior lacquered black, and the rounded foot is moulded on the recessed base with four characters reading Kangxi *shangwan*, 'for the amusement of the Emperor Kangxi'.

4½ in. (11.5 cm.) diam., cloth box

HK\$500,000-800,000

US\$65,000-100,000

### PROVENANCE:

Sold at Sotheby's Hong Kong, 30-31 October 1991, lot 341

Mary and George Bloch Collection

Sold at Sotheby's Hong Kong, *Scholarly Works of Art from the Mary and George Bloch Collection*, 23 October 2005, lot 128

### EXHIBITED:

J. J. Lally & Co. Oriental Art, New York, *Elegantly Made: Art for the Chinese Literati*, 13 - 27 March 2020

### LITERATURE:

J. J. Lally & Co. Oriental Art, *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 26

The moulded mark on the base reading 'for the appreciation of the Emperor Kangxi' is characteristic of the bowls and dishes made of natural gourds during the Kangxi reign. The growing of decorative gourd vessels was a particular interest of the Emperor Kangxi. Indeed, his grandson, the Emperor Qianlong, wrote a poem in praise of a gourd bowl grown by the Emperor Kangxi himself and bearing on its base an inscription reading 'Made by the Kangxi Emperor'. The poem describes how the Kangxi emperor grew gourds in an area of the special experimental plots he had set aside in the Imperial West Garden for the cultivation of improved strains of rice.

Several moulded gourd vessels with the same moulded mark as the present lot are illustrated by Wang Shixiang, *The Charms of the Gourd*, Hong Kong, 1993: a bowl with petal-moulded sides and a bowl moulded with *shou* medallions, both with black lacquer interior painted with gold decoration bearing the same Kangxi four-character mark, p. 73, figs. 4 and 5, and a pair of plain dishes with black lacquer interiors, p. 185, pl. 6. Additionally, compare to a similarly moulded gourd bowl bearing the same mark from the family collection of General Joseph W. Stilwell (1883-1946), sold at Christie's New York, 22-23 March 2018, lot 971.

## 清康熙 匏製團壽龍鳳紋盤 「康熙賞玩」款

### 來源:

香港蘇富比, 1991年10月30-31日, 拍品341號

瑪莉及莊智博舊藏, 香港

《Scholarly Works of Art from the Mary and George Bloch Collection》, 香港蘇富比, 2005年10月23日, 拍品128號

### 展覽:

藍理捷, 紐約, 《雅製-中國文人藝術》, 2020年3月13-27日

### 出版:

藍理捷, 《雅製-中國文人藝術》, 紐約, 2020年, 編號26

清代製匏工藝頗受皇家重視, 康熙年間, 在宮廷督造下, 葫蘆造型藝術更是蓬勃發展, 工藝精巧繁複, 並因歷經了康乾兩朝而達到了興盛, 但傳世稀少。康熙匏製器形近似例, 可參考一六瓣盤及一壽字紋盤, 兩例與本拍品相同, 內皆髹黑漆, 充分展現匏器與髹漆兩工藝之高度結合, 載於王世襄《說葫蘆》, 香港, 1993年, 頁73, 圖4及5; 另一款識相同之近似例, 可參見同出版所著之匏製旋紋碟一對, 頁185, 圖版6。市場上亦有近似例, 一Joseph W. Stilwell將軍舊藏, 「康熙賞玩」款匏製蓮托桃紋盤, 於2018年3月22-23日於紐約佳士得賣出, 拍品971號。



(mark)



3025

## A SMALL MOTHER-OF-PEARL-INLAID BLACK-LACQUERED VASE

QIANLONG TWO-CHARACTER SEAL MARK WITHIN A RECTANGLE  
AND OF THE PERIOD (1736-1795)

The baluster vase is with tapered sides that rise to a trumpet neck and flared rim. The metal body is decorated with mother-of-pearl and gold foils with spiral panels, all between lappet bands at the shoulder and around the base. The neck is decorated with floral scrolls, between decorative bands at the mouth rim and the base of the neck. The interior and recessed base both lacquered in black.

4 $\frac{3}{16}$  in. (10.7 cm.) high, cloth box

HK\$700,000-900,000

US\$90,000-120,000

### PROVENANCE:

Sold at Christie's London, 9 June 1975, lot 131

The Baoyizhai Collection

Sold at Sotheby's Hong Kong, *The Baoyizhai Collection of Chinese Lacquer- Part I*, 8 April 2014, lot 53

### EXHIBITED:

Oriental Ceramic Society of Hong Kong, Art Museum, the Chinese University of Hong Kong, *2000 Years of Chinese Lacquer*, 24 September – 21 November 1993

Art Museum, the Chinese University of Hong Kong, *Layered Beauty: The Baoyizhai Collection of Chinese Lacquer*, 20 November 2010– June 2011

### LITERATURE:

Art Museum, the Chinese University of Hong Kong, *2000 Years of Chinese Lacquer*, 1993, no. 98

Art Museum, the Chinese University of Hong Kong, *Layered Beauty: The Baoyizhai Collection of Chinese Lacquer*, 2010, no. 29

Compare to a small black-lacquered mother-of-pearl-inlaid hexagonal box and cover, with similar decorations bearing a Qianlong seal mark but with four characters within a square, previously in the collection of Stephen Junkunc, III (d. 1978) and later sold at Christie's New York, 18 March 2021, lot 676.

清乾隆 黑漆嵌螺鈿花卉錦紋小瓶 長方框「乾隆」二字嵌款

### 來源:

倫敦佳士得, 1975年6月9日, 拍品131號

抱一齋舊藏

香港蘇富比, 《The Baoyizhai Collection of Chinese Lacquer- Part I》, 2014年4月8日, 拍品53號

### 展覽:

香港東方陶瓷學會、香港中文大學文物館,

《中國漆藝二千年》, 1993年9月24日-11月21日

香港中文大學文物館, 《疊彩: 抱一齋藏中國漆器》, 2010年11月20日-2011年6月

### 出版:

香港東方陶瓷學會、香港中文大學文物館, 《中國漆藝二千年》, 香港, 1993年, 圖錄編號98

香港中文大學文物館, 《疊彩: 抱一齋藏中國漆器》, 2010年, 香港, 圖錄編號29

比較一紋飾相近、乾隆四字篆書款之黑漆螺鈿六方蓋盒, 為史蒂芬·瓊肯三世(1978年逝) 舊藏, 於紐約佳士得2021年3月18日拍賣, 拍品676號。



(mark)





~3026

# AN IMPERIALY INSCRIBED BURLWOOD-INSET, EMBELLISHED, GILT AND ENAMELLED SILVER BOWL

QIANLONG YUYONG MARK DATED TO BINGXU CYCLICAL YEAR CORRESPONDING TO 1766 AND OF THE PERIOD

The bowl is supported on a straight foot rising gracefully to tall waisted sides and an everted rim. The exterior sides of the burlwood band are decorated with five silver-cast flower heads inlaid with coral, malachite and lapis lazuli. The lower section, base and foot are all silver, where the exterior of the lower section are applied with two rows of 18 enamel characters in tones of blue and red, the foot with a band of coral and malachite, and the base with a four-character mark reading 'Qianlong yuyong' (for the personal use of Qianlong) and the date. The silver interior is incised with a peony spray. 5¾ in. (14.5 cm.) diam.

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

US\$110,000-150,000

### PROVENANCE:

A European Collection, according to collection number on the base  
The imperial poem inscribed on the present bowl is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhishi, vol. 3, juan 53 (fig. 1)*.

The present bowl's distinctive form calls to mind the offering bowls known as *qingshuiwan*, 'Pure Water Bowls', used in Buddhist ceremonies. The form was first produced in ceramic wares of the Xuande period, and was also popular in the Yongzheng period with many known porcelain examples with *doucai*, blue and white, *faux bois* and simulated coral decoration. The bowl is also of similar form to vessels used for Tibetan butter tea. Compare to a Tibetan *tsaku-tsaya* wooden bowl of similar form that is inscribed with a different imperial poem by the Emperor Qianlong, see *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p.209, no. 111. Another Tibetan *tsaku-tsaya* wooden bowl that bears the Qianlong *yuyong* mark on the base and inscribed with an imperial poem is in the Beijing Palace Museum collection, which does not appear to be published but can be found on its website.

The historical CITES paperwork for this lot is not available and it will not be possible to obtain CITES export permits to ship it to addresses outside Hong Kong post-sale. The item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

清乾隆丙戌年(1766) 瘦木包銀刻花卉紋嵌寶瑛瑯題詩盃

「乾隆御用」、「乾隆丙戌春」款

### 詩文:

御題

西藏丹書進  
先之木碗呈  
所嘉誠彼重  
那論物斯佳  
樣質非無當  
大文橫有庚  
九經明著義  
厚往例銀罍

### 來源:

歐洲私人舊藏，依據底部藏品編號

此盃之清高宗御題銘出自《清高宗御製詩集·三集·卷五十三》(圖一)，其特殊盃型與佛教儀式中所使用之清水盃相似，其始見於宣德瓷器，至雍正時仍盛行，更出現鬥彩、青花、仿木紋及仿珊瑚之裝飾技法。一與此盃器型相近為西藏酥油茶盃，一銘有乾隆御製詩之西藏扎古扎雅木盃，參見台北故宮博物院《皇權與佛法—藏傳佛教法器特展圖錄》，台北，1999年，頁209，編號111；另一銘有「乾隆御用」並亦帶有御製詩之西藏扎古扎雅木盃，為清宮舊藏，可參見北京故宮官網。

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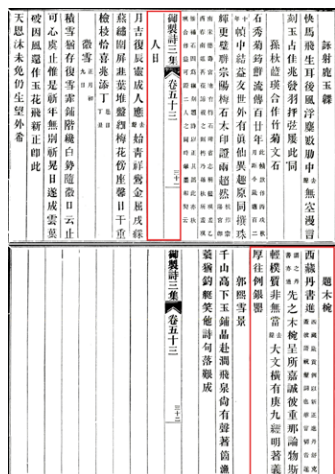


fig. 1 圖一



(base 底部)



3027

## AN INCISED AND GILT POLYCHROME LACQUER CABINET

KANGXI PERIOD (1662-1722)

The blackish-brown lacquered rectangular cabinet is supported on four short cabriole legs interconnected by bracket-lobed aprons. Each door is decorated with an ogival panel enclosing a pair of pheasants amidst flowering plants and rocks highlighted in red and olive-green, all reserved on a diaper ground. Similar scenes are repeated on the sides and the top, and the back is covered in black lacquer. The corners, handles and hinges are set with gilt-metal fittings decorated with striding dragons amidst scrolling clouds. The red-lacquered interior is fitted with a single shelf.

23¼ in. (59.1 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 2 May 2005, lot 570

Offered at Christie's Hong Kong, 30 May 2012, lot 4086

The present lot is a fine example of lacquer wares that showcases both incision and painting techniques in one, resulting a similar effect as the technique known as *qiangjin tianqi*. The shape of the present cabinet can be compared to a to mid-Qing dynasty *zitan* cabinet with cabriole legs and aprons in the collection of Palace Museum, illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum- 16-Shelving Cabinet. Coffin. Chest*, Beijing, 2015, no. 88. The decorative motif of pheasants and flowers are similar to a Qing dynasty *qiangjin caiqi* cabinet door in the Palace Museum collection, illustrated by Wang Shixiang, *Ancient Chinese Lacquer*, Beijing, 1987, pl 140.

## 清康熙 刻花描金彩漆花鳥紋立櫃

褐漆立櫃為四面平式，兩門對開，四彎腿以壺門牙板連接，通體刻花及彩繪紋飾。櫃門各帶菱花形開光，內飾錦雞花石圖，影像左右相應，一錦雞立枝頭，另一天上飛翔，神態栩栩如生，四周花木繁茂，均以朱、綠漆繪；開光外飾金彩錦地紋。兩櫃側及櫃頂帶相似錦地開光花鳥紋，櫃背髹黑漆。櫃角、合葉、鎖鼻均鑲雲龍紋鍍金金屬片。櫃內髹紅漆，裝紅漆屨板一層。

### 來源:

香港蘇富比，2005年5月2日，拍品570號

拍賣於香港佳士得，2012年5月30日，拍品4086號

此立櫃以刻花搭配彩繪，創造出戩金彩漆技法所有之金碧輝煌的效果，更保有繪畫技法所具之流暢線條。長形面葉及合葉金屬飾件講究，金色與褐漆相應，穩重華麗。雖似無相似題材的彩漆櫃經著錄，其三彎腿造型可比較故宮博物院所藏一件清中期紫檀雲龍紋毗盧帽式櫃，參見《故宮博物院藏明清家具全集-16-格·櫃·櫥·箱》，北京，2015年，編號88。立櫃所飾之錦雞花石圖紋更與故宮博物院藏一件清代花鳥紋戩金細鈎描漆大櫃之櫃門相近，參見王世襄，《中國古代漆器》，北京，1987年，頁，圖140。



THE PROPERTY OF A GENTLEMAN  
士紳珍藏

~3028

A HUANGHUALI KANG TABLE, KANGZHUO

17TH-18TH CENTURY

The rectangular single-plank top is set within a wide frame above a narrow recessed waist and an arched and shaped apron, all supported on cabriole legs terminating in ball feet.

12. in. (30.5 cm.) high; 37 in. (94 cm.) wide; 26 in. (66 cm.) deep

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

*The Reverend Richard Fabian Collection of Chinese Classical Furniture,*  
sold at Sotheby's New York, 15 March 2016, lot 6.

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.

十七/十八世紀 黃花梨炕桌

來源:

《The Reverend Richard Fabian Collection Of Chinese Classical Furniture》, 紐約蘇富比, 2016年3月15日, 拍品6號

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3029

A SMALL ZITAN RECESSED-LEG TABLE  
STAND, XIAOQIAOTOUAN

QING DYNASTY, 18TH CENTURY

The paneled top terminates in everted flanges at the ends, supported on recessed legs, each with humpback floor stretchers and framing a pierced panel containing a large single cloud collar, the apron with beaded edge and cloud spandrels.

15½ in. (39.3 cm.) high, 40⅞ in. (103.7 cm.) wide, 14½ in. (37 cm.) deep

HK\$220,000-280,000

US\$29,000-36,000

Compare with a closely related *zitan* example from the Museum of Classical Furniture, Renaissance, California, sold at Christie's New York, *Important Chinese Furniture. Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 25.

清十八世紀 紫檀小翹頭案

加州文藝復興山莊中國古典傢俱博物館舊藏一件形制的紫檀近似例，1996年9月19日於紐約佳士得《重要中國家具-中國古典家具博物館舊藏》拍賣，拍品25號。



3030

A SET OF FOUR CARVED ZITAN LOW CHAIRS

QING DYNASTY, 19TH CENTURY

The straight crestrail is supported on slightly curved rear posts and the S-shaped splat is carved with a coin-shaped medallion enclosing the characters, *yutian wuji*. The two-panelled seats are set within a square *zitan* frame. The whole is raised on legs of square section joined by stretchers to each side and a footrest at the front.

32¼ in. (82 cm.) high, 20⅞ in. (52.5 cm.) wide,  
17½ in. (44. cm.) deep

(4)

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE:

Collection of C.C. Wang, New York, by repute

清十九世紀 紫檀雕「與天無極」瓦當紋燈掛椅四張成堂

來源:

王己千舊藏, 紐約(傳)







~3031

## A MASSIVE *HUANGHUALI* RECTANGULAR CABINET

QING DYNASTY (1644-1911)

The rectangular cabinet is supported on four short feet and structured with a pair of two-panel doors fitted with *nyi*-shaped lockplate, they open to reveal an interior with three drawers below a single shelf, with two additional compartments below. The shaped aprons on all four sides are elegantly carved with confronting dragons and shaped foliate motifs.

75¼ in. (191.3 cm.) high, 51⅞ in. (131.8 cm.) wide,

24¼ in. (61.6 cm.) deep

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

US\$130,000-190,000

### PROVENANCE:

Sold at Christie's Hong Kong, 3 November 1998, lot 1116

It is very rare to find *huanghuali* cabinets as large in size as the present lot. Compare to a smaller *huanghuali* square-corner cabinet with reticulated dragons aprons, sold at Christie's Hong Kong, 30 November 2020, lot 2850. Another square-corner example with beaded and dragons aprons, also smaller in size and of 17<sup>th</sup>/18<sup>th</sup> century date, sold at Christie's Hong Kong, 28 November 2012, lot 2029.

This item is made of a type of *Dalbergia* wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

## 清 黃花梨龍紋方角櫃

### 來源:

香港佳士得，1998年11月3日，拍品1116號

本拍品尺寸醒目、線條挺拔，與其相同碩大之黃花梨櫃極為罕見。一件十八/十九世紀、尺寸較小並帶鏤雕龍紋牙板之黃花梨方角櫃，於2020年11月30日香港佳士得拍賣，拍品2850號。另一件亦尺寸較小、十七/十八世紀帶龍紋牙板之黃花梨方角櫃，拍賣於2012年11月28日香港佳士得，拍品2029號。

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3032

## A RARE IMPERIAL YELLOW GLASS BUTTER TEA BOWL

YONGZHENG INCISED *FANGGU* MARK AND OF THE PERIOD  
(1723-1735)

The exterior of the bowl is carved with four *taotie* masks interspersed with Rococo-inspired floral motifs below a band of *ruyi*-heads around the mouth rim.

5 $\frac{1}{16}$  in. (12.8 cm.) diam., box

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

US\$130,000-190,000

### PROVENANCE:

An Oxford private collection, by repute

The Wilcox Collection, circa 1995

A & J. Speelman Ltd., London, April 2005

Hugh Moss Ltd., Hong Kong, 2005

Water, Pine and Stone Retreat Collection, 2005

### LITERATURE:

Emily Burne Curtis, 'Glass from China for the Land above the Clouds', *Journal of Glass Studies*, vol. 46, Corning Museum of Glass, Corning, New York, 2004, p. 155

*FranzArt: Chinese Art from the Heda and Lutz Franz Collection Volume Two - Glass*, Hong Kong, 2011, p. 12-13, no. 1269

The present bowl is a very rare example made by the Imperial glassworks at the Qing court during the Yongzheng period, and it appears to be the only glass example bearing a Yongzheng *fangu* mark.

The Imperial glassworks were set up under the directorship of Kilian Stumpf, the Bavarian Jesuit, in the Imperial City in Beijing in 1696 and continued in production, although with some changes in locations and interruptions, to the end of the dynasty. Apart from a plethora of snuff bottles, a range of other wares was also produced, including optical lenses, chandeliers, food and drinking vessels. Despite continuous production from 1696 to the end of the Yongzheng period in 1722, reign-marked glass works from this period are extremely rare.

The shape of the present bowl is modelled after a Tibetan butter tea bowl, which was traditionally made of wood, and occasionally lined with tin or silver. The Qing Court adopted the shape into different mediums, including glass, and other combined materials such as a burlwood-inset, gilt and enamelled silver bowl in the current sale, lot 3025. The colour of the present bowl suggests that it was probably reserved for the use of the Emperor, or other high-ranking members of the imperial household, possibly during a Buddhist ritual where it would have served as a 'Pure Water Bowl'.

The present bowl is mentioned by Emily Byrne Curtis in 'Chinese Glasswares with Arabic Inscriptions: A Study of Some Examples Dated to the 18th Century', *National Palace Museum Bulletin*, vol. 46, December 2013, Taipei, p. 55-56, where the author attributes the production to the imperial glass workshops while citing a pair of Yongzheng-marked Arabic-inscribed blue glass vases in the Victoria & Albert Museum (accession numbers: nos. 120 & 120B, 1883) for comparison.

## 清雍正 黃料饕餮紋奶茶盤 「雍正仿古」刻款

### 來源:

牛津私人舊藏 (傳)

Wilcox舊藏, 約1995年

A & J. Speelman Ltd., 倫敦, 2005年4月

莫士攝, 香港, 2005年

水松石山房舊藏, 2005年

### 出版:

Emily Burne Curtis, 'Glass from China for the Land above the Clouds', 《玻璃學術期刊》, 第46冊, 康寧玻璃博物館, 紐約, 2004年, 頁155

《FranzArt: Chinese Art from the Heda and Lutz Franz Collection Volume Two - Glass》, 香港, 2011年, 頁12-13, 編號1269

帶款的御製玻璃器極其珍罕, 本盃更似為迄今唯一一件屬「雍正仿古」款之例子。

本盃器形取自西藏奶茶盤, 或於清宮佛教儀式中作為淨水盃。比較本場拍賣拍品3025號一件瘦木包銀刻花卉紋嵌寶瑛瑯題詩盃, 其器形與此相同。

學者Emily Byrne Curtis曾於2013年12月《故宮英文年刊46卷》「Chinese Glasswares with Arabic Inscriptions: A Study of Some Examples Dated to the 18th Century」一文中提及本盃, 認為本盃應出自宮廷造辦處玻璃廠。同文舉用倫敦維多利亞與亞伯特博物館藏一對署「雍正年製」款的阿拉伯文藍玻璃瓶為其他雍正款玻璃器之例證。



(mark)



3033

A SMALL YELLOW JADE VASE AND COVER

清十八世紀 黃玉乳丁紋活環耳蓋瓶

QING DYNASTY, 18TH CENTURY

The pear-shaped vase is raised on a splayed foot, carved on either side of the waisted neck with an angular C-scroll handle with loose rings. It is decorated to the body with raised circular bosses in the form of comma spirals between two horizontal bands. The cover is surmounted by an circular finial.

4 1/8 in. (10.4 cm.) high, box

HK\$600,000-800,000

US\$77,000-100,000



THE PROPERTY OF A GENTLEMAN  
士紳珍藏

3034

A WHITE JADE LEAF-FORM WASHER

QING DYNASTY, 18TH CENTURY

The washer is carved as a broad lotus leaf with undulated sides and to the interior in high relief with a recumbent crane with its head turned grasping a *lingzhi* in its beak. The slightly recessed base is inscribed with a three-character mark reading *jingqi xuan* (Pavilion of Peaceful Repose). The stone is of a translucent even white tone with some natural inclusions.

4 $\frac{7}{8}$  in. (12.3 cm.) wide, cloth box

HK\$80,000-120,000

US\$11,000-15,000

*Jingqi xuan* (Pavilion of Peaceful Repose) refers to a pavilion located in the imperial garden Yingtai (Sea Terrace). A very similar three-character mark can be found on a Jun tripod *jardinière* in the Palace Museum Beijing collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty*, Hong Kong, 1996, p. 30, no. 25.

清十八世紀 白玉鶴啣靈芝葉形洗

刻款：靜憩軒

靜憩軒位於瀛台旁，幾乎相同之刻款可見於北京故宮博物院藏一鈞窯玫瑰紫釉鼓釘三足洗，其外底橫刻「瀛台」、豎刻「靜憩軒用」，載於故宮博物院藏文物珍品全集《兩宋瓷器（上）》，香港，1996年，頁30，編號25。



(mark)



3035

A WHITE JADE 'BADGERS' GROUP

清十八世紀 白玉雙獾珮

QING DYNASTY, 18TH CENTURY

The carving is modelled as two interlocking recumbent badgers, both with well-defined facial features.

1 $\frac{1}{8}$  in. (4.8 cm.) wide, stand, box

HK\$150,000-200,000

US\$20,000-26,000





3036

A CELADON AND RUSSET JADE 'CHILONG'  
SCROLL WEIGHT

YUAN-MING DYNASTY (1279-1644)

The pebble-form weight is carved in relief to the upper surface with a *chilong* emerging from swirling clouds that also form the base. The stone is of a mottled russet and grey tone.

4 in. (10 cm.) wide, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Dr. Aschwin de Lippe, the former Curator of Chinese and Indian art at the Metropolitan Museum of Art, New York, acquired in London, 1969

元/明 青褐玉螭龍紋紙鎮

來源:

Aschwin de Lippe 博士，紐約大都會博物館中國及印度藝術前館長，1969 年購於倫敦



PROPERTY OF A GENTLEMAN  
士紳珍藏

3037

A LARGE PALE CELADON JADE CARVING  
OF SHOULAO

KANGXI PERIOD (1662-1722)

The stone is carved in the round as a figure of Shoulao with hands clasped beneath draped sleeves pierced to hold an attribute. The sleeves are finely incised with cloud-scroll motifs. The stone is of a pale celadon tone with some russet and white inclusions.

9¼ in. (23.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Collection of Cyrus and Mildred Churchill, Concordia House,  
Illinois

Sold at Sotheby's New York, *The Concordia House Collection: Fine  
Chinese Jades and Important Works of Art from a Midwestern Family*,  
19 March 2007, lot 22

清康熙 青白玉壽老擺件

來源:

Cyrus及Mildred Churchill伉儷(雍穆堂)舊藏,伊利諾州  
《雍穆堂珍藏:中西部家族珍藏中國玉器及工藝品》,  
紐約蘇富比,2007年3月19日,拍品22號



PROPERTY OF A GENTLEMAN  
士紳珍藏

3038

A PALE GREENISH-WHITE JADE CARVING  
OF A BODHISATTVA

QING DYNASTY (1644-1911)

The standing figure is shown wearing long robes that fall in crisply carved folds, and a five-point crown tied with trailing ribbons. A rosary is held in the left hand and a scroll in the right hand.  
7¼ in. (18.5 cm.) high, box

HK\$150,000-260,000

US\$20,000-33,000

PROVENANCE:

A Hawaiian private collection

Sold at Christie's New York, 13-14 September 2012, lot 1055

清 青白玉菩薩立像

來源:

夏威夷私人舊藏

紐約佳士得，2012年9月13-14日，

拍品1055號



3039

AN IMPERIAL WHITE JADE CIRCULAR 'DRAGON' PLAQUE

WANLI PERIOD (1573-1619)

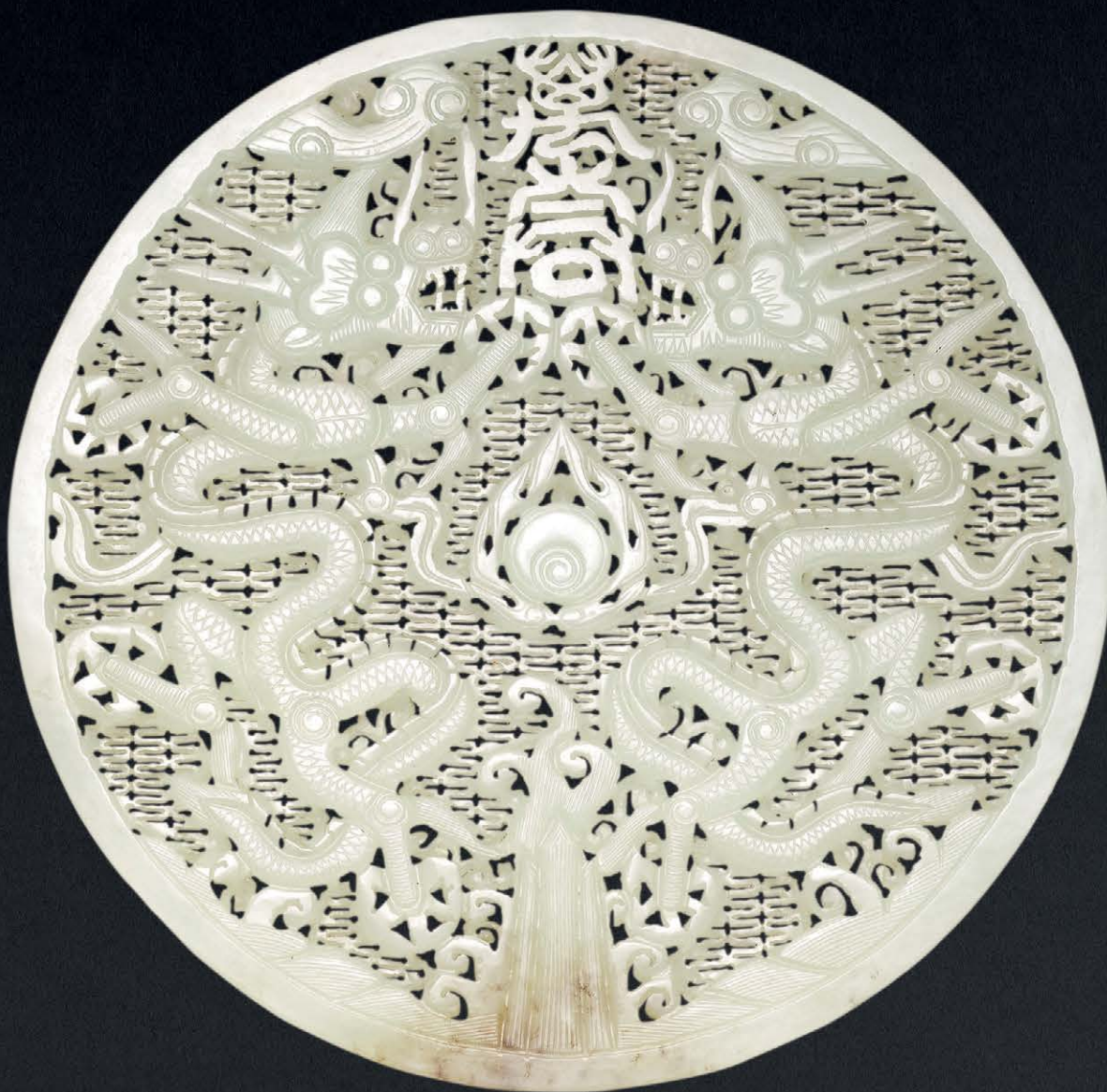
The plaque is intricately carved and pierced with two dragons flanking the characters *wan shou* ('boundless longevity') above a flaming pearl and crashing waves. The stone is of a pale tone with some paler snowy inclusions and brown flecks.

6 in. (15.5 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

明萬曆 御製白玉透雕「萬壽」龍紋圓屏



3040

A CARVED WHITE JADE 'MYTHICAL BIRD' FINIAL

SONG-MING DYNASTY (960-1644)

The finial is carved to the top in high relief with a bird decorated with a long crest and its wings detailed with feathers. The underside is left uncarved.

2¼ in. (5.8 cm.) long

HK\$150,000-200,000

US\$20,000-26,000

宋/明 白玉透雕瑞鳥式鈕



3041

A CELADON AND RUSSET JADE *BIXIE*

YUAN DYNASTY (1279-1368)

The mythical beast is shown with its broad head carved with sharp teeth, pronounced eyes below thick brows and a curved horn that is swept backwards, its haunch with a bifurcated tail.

2 $\frac{3}{8}$  in. (6 cm.) high, box

HK\$120,000-150,000

US\$16,000-19,000

元 青白玉辟邪



3042

A WHITE JADE TWIN-HANDLED 'RABBIT' CUP

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The cup is carved with fluted walls as petals rising to a scalloped rim, supported on a short cylindrical foot. It is flanked by two rabbit-form handles, inset to the top with rubies, each rabbit with its hind legs and paws clinging to the mouth rim.

3 $\frac{5}{8}$  in. (9.2 cm.) across the handles, box

HK\$300,000-500,000

US\$39,000-64,000

明末/清初 白玉雙兔耳盃



(two views 兩面)



3043

A JADE AND HARDSTONE EMBELLISHED  
REPOUSSE GILT-METAL MIRROR

SQUARE JADE PLAQUE: JIN-YUAN DYNASTY (1115-1368); JADE BELT  
HOOK: QING DYNASTY, 18TH-19TH CENTURY

The white jade plaque is of rectangular section, carved in openwork  
with two mandarin ducks wading through tall stems of lotus leaves  
and flowers, mounted in a repousse metal hand mirror frame inset  
with hardstones, and a carved white jade 'dragon' belt buckle  
as handle.

Overall: 7¾ in. (19.7 cm.) long

Square jade plaque: 2¼ in. (5.6 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

鑲寶嵌玉把鏡

玉鏤雕鴛鴦蓮池紋牌:金/元

玉鏤雕螭龍紋帶鉤:清十八/十九世紀

玉牌鑲嵌於鍍金金屬手持鏡上，並以龍首玉帶鉤為柄。





3044

A SPINACH-GREEN JADE 'BATS AND CLOUDS' WASHER

QING DYNASTY, 18TH CENTURY

Carved in the shape of an alms bowl, the exterior is decorated with bats exhaling cloud-forming vapour. The stone is of an even dark spinach green with black flecks.

5 in. (12.6 cm.) wide

HK\$200,000-300,000

US\$26,000-38,000

清十八世紀 碧玉雕雲蝠紋洗



THE PROPERTY OF A GENTLEMAN  
士紳珍藏

### 3045 A WHITE JADE MALLOW-SHAPED BOX AND COVER

QING DYNASTY (1644-1911)

The cover is carved in low relief with a central *shou* character encircled by an interlocking *ruyi*-head board, and the conforming box is raised on a short foot. The stone is of a semi-translucent even white tone.

3 $\frac{3}{8}$  in. (8.7 cm.) wide, cloth box

HK\$150,000-250,000

US\$20,000-32,000

清 白玉長壽如意葵瓣式蓋盒



THE PROPERTY OF A GENTLEMAN  
士紳珍藏

### 3046 A RETICULATED YELLOW JADE `ABSTINENCE` PLAQUE

QING DYNASTY (1644-1911)

The plaque is carved in openwork with two confronting archaic *chilong* enclosing an elongated panel that is inscribed on one side with two characters reading *zhaijie* (abstinence), and repeated in Manchu on the reverse. The stone is of an even greenish-yellow tone.

2 $\frac{1}{4}$  in. (5.7 cm.) long

HK\$80,000-150,000

US\$11,000-19,000

清 黃玉鏤雕齋戒牌

THE PROPERTY OF A GENTLEMAN  
士紳珍藏

3047  
A CELADON JADE HORSE AND MONKEY  
GROUP

QING DYNASTY (1644-1911)

The group is carved in the round with a recumbent horse with hind legs tucked under its body and front legs bent in the front, the finely combed mane and long tail well detailed, its head turned back to face a mischievous monkey clambering on its hind. The stone is of a pale celadon tone with a yellowish tinge.

9 in. (22.8 cm.) long, wood stand

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE:

Hotel Galliera (auction house), Paris, 1970s

Sold at Christie's Hong Kong, 29 November 2005, lot 1670

清 青玉馬上封侯擺件

來源:

Hotel Galliera (拍賣), 巴黎, 1970年代

香港佳士得, 2005年11月29日, 拍品1670號



3048

A FINE WHITE JADE CARVING OF A BUFFALO

QING DYNASTY, 18TH CENTURY

The recumbent horned buffalo is carved resting on its belly, with its legs tucked under its body. The stone is of an even white tone with minor white mottling.

5 in. (12.8 cm.) wide, box

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

US\$130,000-190,000

PROVENANCE:

Acquired from Alan Hartman, Rare Art, New York, circa 1990, by repute

Jade carvings of buffalo have traditionally been greatly prized in China. The Asiatic ox or buffalo is one of the twelve horary animals representing *Chou*, the second of the twelve branches of the Chinese calendrical system. Buffaloes are associated with strength, prosperity and tranquility in China, in part because of their role in farming and the production of food. In addition, the romanticised view of the buffalo had resonance for Chan Buddhists and Daoists alike, suggesting retreat into a tranquil rural life, away from the cities and the responsibilities of public office.

清十八世紀 白玉臥牛擺件

來源:

約1990年購自紐約Alan Hartman, Rare Art (傳)

玉牛在中國一向廣受喜愛。在亞洲，牛在十二生肖中是對應十二地支的「丑」。中國人對牛的認知一向是盡忠職守，勤奮努力，堅毅而不屈，有力但祥和溫順，其中多少與其助耕生產農作物的角色有關。在禪宗及道教的觀念裡，也對牛有特殊的親近及好感，令人聯想到寧靜的田園生活，遠離世俗塵囂及繁瑣公務。



3049

AN INSCRIBED GILT-DECORATED  
SPINACH-GREEN JADE 'LUOHAN'  
DOUBLE-SIDED PLAQUE

QIANLONG PERIOD (1736-1795)

The plaque is finely incised and gilt on one side with the Angaja *luohan* seated cross-legged on a rock holding a sutra, below an Imperial poem, five seal marks, and the name of the Buddhist disciple. The reverse with another *luohan* standing under a palm tree with a flask in his right hand from which emerges a small figure of Buddha seated on a lotus base, adjacent to a stag holding a *lingzhi* spray in its mouth.

8½ in. (21.7 cm.) long

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

US\$110,000-150,000

清乾隆 碧玉描金雙面御製詩文羅漢圖插屏



Jade books were highly sumptuous items made only for the most important rituals or investitures of emperors. During the Qianlong period, however, jade books were also made for the pleasure of the Qianlong Emperor, in part due to his fascination with jade, and in part due to the increase in supply of the material following the pacification of the Xinjiang area in 1759.

The present jade plaque depicts on each side an arhat - a Buddhist adept who attained enlightenment - meditating or reading a sutra. Although they are considered holy in India, arhats only became figures of devotion when Buddhism spread to Tibet. Amongst these figures, a group of sixteen has been singled out as the most revered, and as Tibetan Buddhism was adopted by the Qing Imperial court to be the primary religion, these sixteen figures were frequently depicted in different media. The main side of the present plaque depicts the first of this group, Angaja. He is shown holding a sutra in one hand seated above a rock, a composition taken from a 10th century painting by Monk Guanxiu, which the Emperor Qianlong viewed in the Shengyin Temple in Hangzhou during his Southern Tours in 1757. The experience of viewing these paintings greatly inspired him and he composed a series of poems accompanying each of the arhats the next year, one of which is inscribed on this plaque. The Emperor Qianlong also commissioned the court painter Ding Guanpeng to paint a new set of *luohan* paintings in the style of Guanxiu, which are now preserved in the National Palace Museum, Taipei. The depiction of the Sixteen *Luohan* in Guanxiu's style was also frequently seen on Imperial works of art, such as a massive screen in the Palace Museum.

For other imperially inscribed gilt-decorated spinach-green jade plaques, compare a set of four inscribed with 'Ode to the Red Cliff' sold at Christie's New York, 19 September 2014, lot 1245, and another set of eight plaques inscribed with *Shiquan laoren zhibao shuo* (Disquisition on the Seal of an Old Man of Perfect Completion) sold at Christie's New York, 14-15 September 2017, lot 1025.



一面陰刻描金飾因揭陀尊者雙腳交叉，坐於壽石之上。上方刻乾隆御製文（《御製文初集》，卷29，「貫休畫十六應真像贊」）：「衣披百衲，杖扶一筇。梵書貝帙，注目橫胸。阿喇吒迦，若有所記。記則不無，而非文字。」鈐：「鴻慈永祐」、「墨雲」、「慈悲」印。左上角刻「第一阿阿迎機達尊者」，隨「惟精惟一」、「乾隆宸翰」印。反面飾另一羅漢手持淨瓶，旁邊飾一靈羊口銜靈芝，上方陰刻御製文（《御製文初集》，卷30，「唐人羅漢贊」）：「龐眉台背，示此幻身。西天弗居，而居聖因。筇竹罷扶，盤陀且坐。一彈指間，無不可。羚羊挂角，銜芝而來。埋沒家寶，有如是哉？左持淨瓶，忽現大士。明聖之湖，全貯其裏。聖因寺僧明水獻此圖，因為之贊，仍命珍弄寺中，為山門佳話。乾隆壬午（1762）暮春並識」。跋文後鈐「幾暇怡情」、「乾隆宸翰」陰文方印及「得大自在」陽文方印。左下鈐：「西湖明水」印。

此插屏為現存傳世品中與貫休所作十六羅漢畫像有關的一件重要器物。乾隆皇帝於1757年第二次南巡期間，到杭州西湖聖恩寺禮拜，並首次看到該寺收藏的貫休十六羅漢圖，對之大為欣賞，不但親筆在畫上題字，亦命宮廷畫師丁觀鵬仿畫，其現今保存於台北故宮博物院。皇帝對十六羅漢圖珍重不已，朝廷亦出現大量以羅漢圖為藍本的藝術品，其中以玉器為多。如本插屏上刻有乾隆年款及御題詩，可見乾隆帝非常珍愛以十六羅漢圖為題材的器物。故宮博物院藏一件嵌玉十六羅漢大插屏，上面阿必達尊者造型與本拍品非常相似，均是以貫休作品為藍本。

乾隆時期所製作的御題玉冊有相當數量，但於流通領域中並不多見。近似例可參考比較紐約佳士得2014年9月19日拍賣一套「御臨蘇軾後赤壁賦」玉冊，拍品1245號，及紐約佳士得2017年9月14-15日拍賣一套「御製十全老人之寶說」玉冊。

3050

A SMALL WHITE JADE MUGHAL-STYLE  
ZHADOU

QIANLONG PERIOD (1736-1795)

The vase is carved with a lobed bulbous body rising to a conforming flaring flower-shaped mouth, supported on a slightly splayed foot.

3¼ in. (8.3 cm.) high, box

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

US\$130,000-190,000

PROVENANCE:

Sold at Christie's Paris, 23 June 2020, lot 196

See a closely related white jade Mughal-style *zhadou*, dated to the Qing dynasty, in the collection of the Palace Museum of Beijing (inventory no. Gu00103910). Also compare the form with two other Mughal-made *zhadou*: one with handles, included in the "Catalogue of the Special Exhibition of Hindustan Jade in the National Palace Museum", Taiwan, 1983, pl. 51; and the other is in the Qing court collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum Jewellery (III)*, Hong Kong, 1995, pl. 243.

清乾隆 白玉痕都斯坦式花瓣式渣斗

來源:

巴黎佳士得，2020年6月23日，拍品196號



(top view 頂部)







(another view 另一面)

3051

A PAIR OF ARCHAISTIC SPINACH-GREEN  
JADE VESSELS, *JUE*

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

Each vessel is carved in the form of an archaic bronze vessel, *jue*, with two friezes enclosing confronted archaistic dragon and phoenix, the reverse with a *taotie* mask, all reserved on a *leiwen* ground divided by notched flanges, rising from three blade-form supports further carved with *taotie* motifs. The rim is surmounted by two recumbent mythical beasts and a pair of posts carved with whorl motifs. The flat-back vessels when addorsed form the shape of a complete double-spouted *jue* vessel.

5 ¼ in. (13.5 cm.) high, box

(2)

HK\$350,000-480,000

US\$45,000-61,000

PROVENANCE:

John Sparks Ltd, London, acquired on 16 June 1959, by repute  
A Taiwanese private collection

Compare with a pair of similar spinach-green jade *jue* incised with four-character Qianlong marks in the Palace Museum, Beijing; and a pair of white jade *jue* incised with six-character Qianlong *fanggum* marks in the Fitzwilliam Museum, museum number: O.83A-1946.

清乾隆 碧玉龍鳳紋爵一對 「乾隆年製」篆書刻款

來源:

John Sparks Ltd, 倫敦, 1959年6月16日(傳)  
台灣私人舊藏

本對碧玉爵屬乾隆一朝典型的仿古器物。比較北京故宮博物院藏一對造型近似的乾隆碧玉爵, 底刻「乾隆年製」四字款, 以及英國劍橋大學菲茨威廉博物館藏一對乾隆青白玉爵, 底刻「大清乾隆仿古」六字款, 典藏編號: O.83A-1946。



(marks)



3052

## A SUPERB SPINACH-GREEN JADE TRIPOD CENSER AND COVER

QING DYNASTY, 18TH CENTURY

The sides of the vessel and cover are finely carved with archaistic decoration of alternating stylised *taotie* masks and pairs of stylised dragons separated by ribbed flanges and flanked on both sides with leaf-form handles.

8 1/8 in. (20.5 cm.) across the handles

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

US\$200,000-260,000

### PROVENANCE:

Spink & Son, Ltd., London (according to label)  
Collection of Isidore Cohn, Jr., M.D. (1921-2015)  
Collection of Sir John Buchanan-Jardine, Bart (1900-1969)  
G. Malina, Inc., New York

### EXHIBITED:

London, Royal Academy of Arts, *International Exhibition of Chinese Art*, 1935-1936, Catalogue no. 2858 (fig. 1)

### LITERATURE:

Roger Keverne, *Jade*, London, 1991, p. 173, fig. 116.

Compare to another spinach-green jade censer and cover, also dated to the 18th century, and carved with archaistic *taotie* motifs on the body, formerly in the The Florence and Herbert Irving Collection, which was sold at Christie's New York, 21 March 2019, lot 1110.

## 清十八世紀 碧玉仿古饕餮紋三足蓋爐

### 來源:

Spink & Son, Ltd., 倫敦 (標籤)  
Isidore Cohn, Jr., M.D. 珍藏 (1921-2015)  
Sir John Buchanan-Jardine, Bart 珍藏 (1900-1969)  
G. Malina, Inc., 紐約

### 展覽:

倫敦, 皇家藝術學院, *International Exhibition of Chinese Art*, 1935-1936年, 圖版2858號 (圖一)

### 出版:

Roger Keverne 編, 《玉器》, 倫敦, 1991年, 頁173, 圖版116號

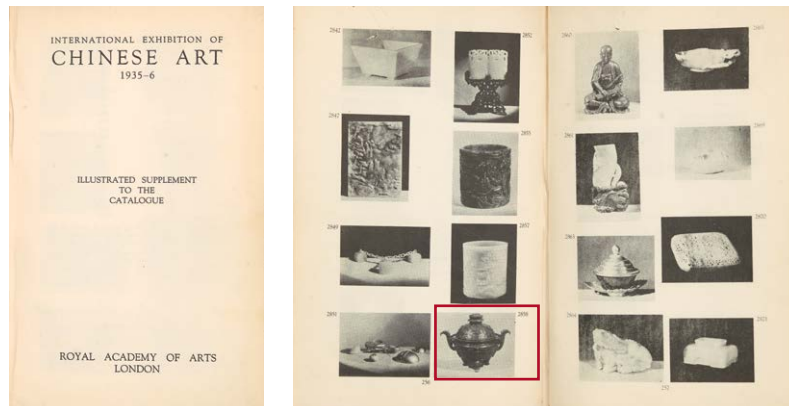


fig. 1 圖一



PROPERTY OF A GENTLEMAN  
士紳珍藏

3053

A JADEITE TRIPOD CENSER AND COVER

清 翡翠獅耳銜環三足爐

QING DYNASTY (1644-1911)

The compressed globular censer is raised on three cabriole legs emerging from lion-form masks, the sides are flanked by a pair of lion-mask form handles suspending loose rings. The cover is surmounted by a finial carved as openwork peonies. The semi-translucent stone is of a mottled apple-green tone with some orange-russet inclusions incorporated into swirling clouds.

7¾ in. (19.6 cm.) across the handles

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

US\$110,000-190,000





3054

A LARGE 'CHICKEN BONE' JADE 'PEACH' BRUSH  
WASHER, XI

QING DYNASTY, 18TH CENTURY

The vessel is carved as a large hollowed peach resting on a gnarled leafy branch that forms its base. The rim of the peach is encircled by five bats, *wufu*. The tone of the stone varies from cream to grey and is suffused with dark veins.

6 in. (15.3 cm.) wide

HK\$150,000-300,000

US\$20,000-38,000

清十八世紀 雞骨白玉雕蝠桃式洗



(back view 背面)





3055

A SMALL CLOISSONNÉ ENAMEL 'CHILONG'  
HU-FORM VASE

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

The pear shaped vase is decorated on both sides of the body with  
a pair of confronting *chilong* flying above rocks and crashing  
waves, below a band enclosing a *taotie* mask. The neck is similarly  
decorated with *chilong* and flanked on both sides by a pair of gilt-  
bronze dragon-form loose ring handles.

3½ in. (9 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

清乾隆 掐絲琺瑯螭龍獸面紋小壺  
雙方框「乾隆年製」刻款



(mark)



3056

A SMALL CLOISSONNÉ ENAMEL 'LOTUS' TOOL  
VASE

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

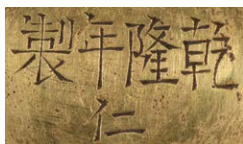
The vase is decorated in multi-coloured enamels with four quatrefoil  
cartouches, each enclosing a lotus bloom with scrolling tendrils  
against a dark blue ground. These panels are reserved against a  
turquoise background, finely detailed with diaper pattern and *ruyi*  
scrolls, all below the neck encircled with plantain leaves. The gilt  
base is incised with a Qianlong reign mark in a horizontal line  
followed by an additional character, *ren*.

4¼ in. (10.9 cm.) high

HK\$80,000-120,000

US\$11,000-15,000

清乾隆 掐絲琺瑯纏枝蓮花紋筋瓶 「乾隆年製」、「仁」刻款



(mark)





# PROPERTY FROM THE ROBERT CHANG COLLECTION (LOTS 3057-3060)

## 絢麗華貴 — 張宗憲珍藏掐絲琺瑯器 (拍品 3057–3060號)

This season, Christie's is honoured to present four masterpieces of cloisonné enamel from the collection of the renowned collector and philanthropist, Mr Robert Chang.

Born in Shanghai in the 1920s, Chang opened a department store in his teens before quitting for Hong Kong in 1948 during the Chinese Civil War. Chang arrived in Hong Kong alone, lacking academic qualifications and carrying just a suitcase and \$24 in his pocket. With no friends, family or money and without speaking any English or Cantonese, Chang had a can-do attitude and a father who could help kick-start his career from afar. His father, a respected antique dealer in Shanghai, sent his son a steady supply of objects to sell from his stall in Cat Street Market with notes explaining why they were important and how to price them. Growing up surrounded by art and antiques, Chang perceived his father as his teacher and inspiration.

Not long after setting up on Cat Street, Chang became an important broker between Hong Kong and Taiwan. As he started making money and his appreciation of antiques grew, he began to build a collection of his own — particularly in ceramics, works of art and Chinese paintings. Chang actively bought at a time when antiques were relatively “cheap” by today's standards. Where British and American collectors had dominated the Chinese antiquities market in the first half of the 20th century, Chang — along with peers such as T.Y. Chao, J.M. Hu, K.S. Lo and E.T. Chow — was one of a few Chinese collectors who helped turn Hong Kong into a hub in the second half of the 20th century. By the 1960s, he ran five stores and became the golden boy of the Chinese art and antiquities trade. When the traditional way of doing business in Hong Kong was mainly private transactions between dealers and collectors, Chang helped usher in a complex new marketplace: in the 1980s, he was instrumental in encouraging the major auction houses to set up in the city. His contribution to the industry lies far beyond his own business.

Chang attributes his success to a willingness to learn. He has never stopped looking to improve his knowledge — whether reading books, talking to other experts, or travelling the world to see art in auctions and museums. This spirit is symptomatic of a passion for his subject and a deep-rooted work ethic. ‘Retirement isn't on my agenda,’ he says. ‘I'm going to work till the day I drop... As long as there's something I fancy — and can afford — I'm still determined to acquire it. Even if I were 150 years old, I'd feel compelled to buy it.’

本季，佳士得深感榮幸呈現來自顯赫藏家及慈善家張宗憲珍藏的四件掐絲琺瑯傑作。

張宗憲於1920年代的鼎盛時期在上海出生長大，少年時期曾經一手開辦並經營自家百貨公司，直到1948年為躲避戰亂而離開上海來到香港。初來乍到香港，張宗憲隨身只帶了一個箱子，口袋裡只有24美元，也沒有文憑，「我沒有朋友，沒有親戚，也沒有錢，不懂粵語也不會英文。」但張宗憲有的是樂觀自信，家中也為他事業的起步提供了不可或缺的重要幫助。張宗憲的父親張仲英是上海灘有名的古董商，他向兒子發送源源不斷的貨物，在摩羅街的小店面中售賣。張仲英給兒子發送的貨物中總會附上清單，寫明每件貨品的來路背景和建議售價。「父親是我的啟蒙老師，也是我的導師。」張宗憲如是說。

在摩羅街開設店鋪站穩腳跟後不久，張宗憲就成了香港和台灣間的重要商人。隨著他的財富逐漸累積，對瓷器的愛好也不斷增加，他開始蒐集自己的珍藏——當中又以瓷器和中國書畫為主。當時是收藏中國工藝品和書畫的絕佳時機。這裡的「絕佳」其實就意味著在當今標準下，當時的價格頗為廉宜。二十世紀上半葉的中國古董市場由英美藏家主導，而張宗憲同趙從衍、胡惠春、羅桂祥及仇焱之等同儕一起，合力推動香港成為二十世紀下半葉的中國藝術品交易中心。到了1960年代，他同時開了五家古董店，儼然成為中國藝術及古董界一顆冉冉升起的新星。

香港做生意的傳統方式一直是藝術商和藏家之間的私人交易。而張宗憲幫助催生了全新的買賣市場：他為國際大型拍賣行在香港順利起步發揮了重要作用。

張宗憲自述自己成功的秘訣是一顆「好學之心」。無論是讀書、與其他專家探討，還是周遊世界參加拍賣或去博物館欣賞珍品，他從未停止充實自我的腳步。這種勤奮好學的精神既見證了他對中國藝術品的一生熱忱，也反映出其內心深處的刻苦工作理念。「退休不在我的計劃內。」他笑談道。「我一定會一直收藏藝術，做一天和尚撞一天鐘，直到最後……只要是我喜歡的東西，也確實值得收藏的，如果我買得起就一定要得到手，就算我現在是一百五十歲，我也要得到手。」

3057

A RARE GILT-BRONZE AND CLOISONNÉ  
ENAMEL PAGODA-FORM TRIPOD CENSER  
AND COVER

QIANLONG PERIOD (1736-1795)

The globular body is raised on three cabriole legs issuing from gilded lion masks, decorated on the exterior with *taotie* masks holding *bi* discs interspersed with archaic *kui* dragons, and further flanked by two S-form handles. The cover is of pagoda-form and further surmounted by a large finial decorated with a *shou* character atop and lotus sprays on the sides.

28¾ in. (72 cm.) high

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

US\$320,000-450,000

PROVENANCE:

Sold at Sotheby's Parke Bernet Monte Carlo, 13 February 1983,  
lot 373, by repute

Bluett & Sons Ltd., London, by repute

Sold at Christie's Paris, *Cloisonnés d'Exception- Collection Juan Jose Amezaga- Partie I*, 13 June 2007, lot 23

EXHIBITED:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007- 8 May 2008

LITERATURE:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Shanghai, 2007, pp. 106-107

清乾隆 掐絲琺瑯八方亭式獸吞足蓋爐

來源:

蒙特卡洛蘇富比, 1983年2月13日, 拍品373號 (傳)

Bluett & Sons Ltd., 倫敦 (傳)

《Cloisonnés d'Exception- Collection Juan Jose Amezaga- 第一部分》, 巴黎佳士得, 2007年6月13日, 拍品23號

展覽:

蘇州博物館, 《絢麗·華貴·至尊-香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》, 2007年12月28日-2008年5月8日

出版:

蘇州博物館, 《絢麗·華貴·至尊-香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》, 上海, 2007年, 頁106-107



## 3057 Continued

Elaborate pagoda-shaped covers on censers were very popular at the Qing court, and can be seen on a number of columnar censers, which have been preserved in the Forbidden City and at the Shenyang Palace. Two cylindrical cloisonné censers with hexagonal pagoda-shaped covers from the Forbidden City are illustrated in *Splendors of China's Forbidden City - The Glorious Reign of Emperor Qianlong*, London, 2004, p. 48, no. 34, where the authors note that they would have been placed near the throne and sandalwood incense would have been burned inside them. Censers of similar cylindrical type, but with pierced jade interiors can be seen in a photograph of the imperial throne in the main room of the Hall of Mental Cultivation, illustrated in the exhibition catalogue *Secret World of the Forbidden City - Splendors from China's Imperial Palace*, The Bowers Museum of Cultural Art, Santa Ana, California, 2000, p. 38.

Another pair of hexagonal incense burners with pagoda-shaped covers, which was placed on side tables in the Nine Room Pavilion (The Pavilion of Continuing Thought), residence of the consorts who accompanied the Emperor Qianlong when he visited the Shenyang Palace, is illustrated in the exhibition catalogue *Imperial Life in the Qing Dynasty*, The Empress Place Museum, Singapore, 1989, p.67. A similar pair from The C. Roxton and Audrey B. Love Collection was sold at Christie's New York, 20 October 2004, lot 451. Also compare to a very similar octagonal pagoda-shaped cover in the collection of the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4- Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pp. 107, no. 59; this cover has pierced doorways on each side instead of alternate sides like the present lot.

The shape of the current cloisonné censer is also seen in large bronze censers, which still stand today in the Forbidden City. One such large censer stands in front of the First Gate of Heaven, and is illustrated in *Palaces of the Forbidden City*, London, 1984, p.125, pl.122-3. Smaller versions of the same form, but without the s-form handles, were also used in the Forbidden City as lanterns, and lanterns of this shape are still to be seen outside the Lijingxuan, which is one of the pavilions in the Palace of Concentrated Beauty, where the Emperor Tongzhi was born, illustrated

by M. Holdsworth and C. Courtauld in *The Forbidden City - The Great Within*, Hong Kong, 1995, pp.66-67. Like that of the large bronze censer in front of the First Gate of Heaven, the tripod base of the current censer is decorated with a wealth of the kind of archaic motifs that were so popular during the Qing dynasty. The most prominent of the motifs on the cloisonné censer are *taotie* masks and *bi* disks, while on the legs are *kui* dragons with bodies twisted into geometric forms, which match the dragons that appear on the solid walls of the pagoda cover. This vessel, therefore, takes its shape and decoration from a number of different sources, to create a spectacular result.

爐身兩側飾S形耳，底飾三獸吞足，圓形器身通體飾饕餮銜璧紋；蓋呈十字八角形，重簷，中心為帶欄方塔，亭頂端飾一壽字蓮紋鈕。以掐絲琺瑯表現建築藝術為乾隆時期之新創，並風盛於清宮。此拍品造型別緻、工藝複雜、作工精細、色彩輝煌，代表了當時掐絲琺瑯工藝的高超水平，更為此類別之佼佼者。C. Roxton 及 Audrey B. Love 舊藏一對形制相近之燈籠，於紐約佳士得2004年10月20日拍賣，拍品451號。比較另一件相近之亭式蓋，載於《故宮博物藏品大系－琺瑯器編4－清掐絲琺瑯》，北京，2011年，頁107，編號59。



3058

## A RARE CLOISSONNÉ ENAMEL MODEL OF A PARROT AND STAND

QING DYNASTY, 18CENTURY

The parrot is naturalistically modelled with eyes inset with glass beads. The red and turquoise feathers of the body are finely depicted and the wings are infilled with green, blue, and black enamels. The bird is perched on a T-shaped stand decorated with scrolling foliage and finished with patterned gilt-bronze terminals. The square base of the stand is elaborately decorated with stylised lotus scrolls, supported on four *nuyi*-shaped feet.

9¼ in. (23.5 cm.) high overall

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

US\$130,000-230,000

PROVENANCE:

The Property of a Scottish Gentleman, sold at Christie's London, 7 November 2017, lot 111

## 清十八世紀 掐絲琺瑯鸚鵡擺件

來源:

蘇格蘭私人舊藏，倫敦佳士得，2017年11月7日，拍品111號

Though wild parrots and parakeets were native to certain parts of China, they gained popularity in the Tang dynasty and there are records of gifts of exotic parrots from Indonesia and Indochina.

Because of their colourful plumage, their intelligence, and their ability to 'speak', parrots, parakeets and lorries have long been admired in China. The parrot is also a symbol of filial piety, featuring in various Buddhist texts, including Guanyin and the Filial Parrot (also known as 'The Precious Scroll of the Parrot' *Yingge Baozhuàn*).

It is likely that the present lot is intended to represent a Fairy Lorikeet (*Charmosyna pulchella*) or a Chattering Lory (*Lorius garrulus*), either of which could have been brought to China from Indonesia.

An almost identical but slightly shorter parrot (22 cm. high) was sold at Christie's London, 5 November 2013, lot 280. Compare also with another cloisonné enamel figure of a cockatoo modelled in a similar style, sold at Christie's London, 7 November, 2017, lot 112.

鸚鵡出現於大量佛教故事中，加上本身聰慧及洞曉言詞之天賦，飼養鸚鵡風行於唐代皇宮貴族間，並成為當時工匠們樂於運用之藝術題材，影響後世。一形制幾近相同、尺寸稍小之例，於倫敦佳士得2013年11月5日拍賣，拍品280號；另一相似之掐絲琺瑯鳳頭鸚鵡，於倫敦佳士得2017年11月7日拍賣，拍品112號。







THE ROBERT CHANG COLLECTION  
張宗憲先生珍藏

3059

## A CLOISSONNÉ ENAMEL 'SHOU' BOTTLE VASE

QIANLONG PERIOD (1736-1795)

The globular body is supported on a slightly splayed foot, decorated on the exterior with rows of *shou* character, all below bands of lotus spray and *ruyi*-head at the shoulder. The trumpet-form neck is similarly decorated and flanked by a pair of gilt-metal stylized *ruyi* handles.

11¼ in. (28.5 cm) high

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

US\$110,000-150,000

### EXHIBITED:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007- 8 May 2008

### LITERATURE:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Shanghai, 2007, pp. 38-39

Vessels decorated with *shou* characters were mostly made for birthday celebrations for the imperial family, often seen on bowls and dishes. According to Qing court records, in the 45th year of the Qianlong reign (1780), a large number of cloisonné enamel bowls and dishes decorated with *wanshou wujiang* characters were produced for the celebration of the Emperor's 70th birthday; such vessels can be seen in *Compendium of Collections in the Palace Museum: Enamels 2- Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pp. 351-352 and 354, no. 281, 282 and 284. Large vases with *shou* character decorations like the present lot are very rare, and further showcases the multidimensional artistic expression of the Qianlong period.

### 清乾隆 掐絲琺瑯百壽紋雙耳長頸瓶

#### 展覽:

蘇州博物館，《絢麗·華貴·至尊—香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》，2007年12月28日—2008年5月8日

#### 出版:

蘇州博物館，《絢麗·華貴·至尊—香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》，上海，2007年，頁38—39

瓶頸兩側飾如意形耳，鼓腹外壁飾藍地紅壽字紋，有「萬壽如意」之祝福寓意，應作為賀壽禮物。飾有壽字紋之掐絲琺瑯器較多見於盃、盤類，比較清宮舊藏乾隆款之萬壽無疆盃兩件及盤一件，載於《故宮博物院藏品大系—琺瑯器編2—清掐絲琺瑯》，北京，2011年，頁351—352及354，編號281，282及284。如此拍品帶有祝賀寓意之陳設器極為珍罕，更體現了乾隆朝掐絲琺瑯工藝之多元化。





3060

## A PAIR OF CLOISSONNÉ ENAMEL BOWLS

QIANLONG INCISED FOUR-CHARACTER MARKS WITHIN DOUBLE SQUARES AND OF THE PERIOD (1736-1795)

Each bowl is decorated on the exterior with Sanskrit characters borne on lotus sprays, all reserved on a blue ground and between a border of Sanskrit characters above at the mouth rim and a row of *ruyi* heads below around the foot.

6<sup>3</sup>/<sub>8</sub> in. (15.7 cm) diam.

(2)

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

US\$130,000-230,000

EXHIBITED:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007- 8 May 2008

LITERATURE:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Shanghai, 2007, pp. 54-55

An almost identical gilt-bronze *cloisonné* enamel bowl bearing a Qianlong four-character incised mark within double squares, is in the National Palace Museum, Taipei; it does not appear to be published but can be found on the official website.

清乾隆 掐絲琺瑯蓮托梵文盤一對 雙方框「乾隆年製」刻款

展覽:

蘇州博物館,《絢麗·華貴·至尊-香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》,2007年12月28日-2008年5月8日

出版:

蘇州博物館,《絢麗·華貴·至尊-香港張宗憲先生珍藏御製宮廷掐絲琺瑯器特展》,上海,2007年,頁54-55

盤為金胎,外弧壁淺藍地飾蓮托梵文八字,口緣下方飾梵文一周,圈足深藍地飾粉紅如意雲紋,圈足內刻雙方框「乾隆年製」楷書款。台北故宮博物院館藏一近乎相同之乾隆款銅胎掐絲琺瑯盤,見其網頁。



(marks)





THE PROPERTY OF A LADY  
女史珍藏

3061

A RARE CLOISSONNÉ ENAMEL BRONZE  
'DRAGON' MIRROR

MING DYNASTY, 16TH-17TH CENTURY

The mirror is decorated with archaistic dragon roundels interspersed with flower roundels, all set within geometric patterns and encircled by a floral scroll border at the rim.

13¾ in. (34.7 cm.) diam., cloth box

HK\$300,000–500,000

US\$39,000–64,000

PROVENANCE:

Sold at Christie's London, 8 November 2016, lot 119

明十六/十七世紀 掐絲琺瑯夔龍紋鏡

來源:

倫敦佳士得，2016年11月8日，拍品119號



THE PROPERTY OF A GENTLEMAN  
士紳珍藏

3062

A RARE PAIR OF CLOISSONNÉ ENAMEL  
'PEACOCK' CENSERS

QIANLONG PERIOD (1736-1795)

The peacocks are naturalistically modelled standing on clawed feet with their necks turned back and the heads topped by gilt feathered crests with pointed gilt beaks. The birds are intricately enamelled in shades of turquoise, blue and red with gilt wire highlights. The body is hollow with the wings forming as a detachable cover.

17<sup>3</sup>/<sub>8</sub> in. (44.1 cm.) long

(2)

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

US\$260,000-380,000

PROVENANCE:

The Mandel Collection

Sold at Christie's Hong Kong, *Masterpieces of the Enameller's art from the Mandel Collection*, 30 May 2012, lot 3909

清乾隆 掐絲琺瑯孔雀蓋爐一對

來源:

文德爾伉儷舊藏

香港佳士得，《華彩燦然—文德爾伉儷珍藏掐絲琺瑯器》，  
2012年5月30日，拍品3909號







## 3062 Continued

Incense burners in the form of peacocks are very rare; compare with three single examples, the first from Mrs L. E. Redding, sold at Sotheby's London, 14 December 1971, lot 5; the second sold at Sotheby's London, 21 May 1963, lot 102; the third from the C. Ruxton and Audrey B. Love Collection, sold at Christie's New York, 20 October 2004, lot 588. A pair of similar censers was sold at Christie's Hong Kong, 30 May 2006, lot 1283.

Compare the fine sculptural form to similar metalwork dating to the Qianlong period. See for example the gilt-copper crane modelled supporting on its back a pavilion-shaped musical clock, included in the exhibition *Moments of Eternity*, Timepieces Collection from the Palace Museum, Macau Museum of Art, 2004, and illustrated in the Catalogue, p. 111, no. 27. Although in gilt-copper, the stance of the bird with its spiralling neck turned towards its back, and the detailing of the feathers compare closely with the present peacocks.

Peacocks are considered auspicious birds and it is known that such birds were kept by Emperor Qianlong in the palace grounds. A large hanging scroll entitled: *Qianlong guan kong que kai ping*, 'Emperor Qianlong watching the Peacock in its pride', dated to the cyclical *wuyin* year (1758) depicts a scene of the seated Emperor observing peacocks in the imperial gardens, see *Paintings of the Court Artists of the Qing Court*, The Complete Collection of the Treasures of the Palace Museum, Hong Kong, 1996, pp. 194-195 (fig. 1). The inscription on the painting recorded by the Emperor indicates that peacocks were sent as tributary gifts from foreign dignitaries. The Emperor further noted on the painting that when at leisure he took pleasure in watching these curious birds sway their bodies around the palace grounds; he admired their beautiful feathers and after five years of nurture, the birds had learned to fan their tails.

孔雀直立回首，圓眼，尖嘴，口微張，身中空，長尾。身體以寶藍間綠瑛瑯釉為地，掐絲作羽紋。翅膀可開合，為蓋，綠、寶藍瑛瑯釉掐絲羽毛及翅膀。尾上端鑿花細毛，枝細長，綠瑛瑯釉為地，其末端施藍瑛瑯釉，中間點紅，構成大型眼狀斑。

此器造型優雅，紋飾鑲嵌精細，以掐絲瑛瑯和鑿花相結合的工藝，讓這對孔雀更為生動，栩栩如生。當香在腹中點起，煙於口中緩緩飄出，配上它們華麗的造型，仿入仙境。

孔雀被視為「百鳥之王」，是吉祥、善良、美麗、華貴的象徵。圓明園內曾飼養孔雀，以供乾隆皇帝賞玩。故宮藏乾隆二十三年（1758年）作《乾隆觀孔雀開屏圖橫幅》，畫中描寫的便是乾隆皇帝在御花園中觀賞孔雀的情景，詳見故宮博物院藏文物珍品全集《清代宮廷繪畫》（香港：商務印書館，1996）第194及195頁（圖一）。乾隆在畫上親筆御題：「西域職貢昭咸賞，畜籠常見非奇珍。珠毛翠角固可愛，孚卵成雛曾罕聞。數歲前乃育兩雛，雞伏翼之領哺嚙。淋滲弱質隨雌雞，老雀籠中情反逸。三年小尾五年大，花下開屏金翠籤。綵羽映日煥輝輝，圓眼凌風張箇箇。低飛嫩篠高屋檐，繡窠雙窺玳瑁簾。招之即來拍之舞，那慮翻翻蔥嶺尖。於禽亦識土產好，菁莪棫樸風人藻。盈廷濟濟故未能，離文竭覽慚懷抱。」

以孔雀為造型的香爐極為罕見，2006年5月30日香港佳士得拍出了一對與此器甚為接近的孔雀香爐，拍品1283號。另一例為 Mrs. L.E. Redding 的舊藏，1971年12月14日於倫敦蘇富比拍賣，拍品5號，另一件則於1963年5月21日經倫敦蘇富比拍出，拍品102號。另見北京故宮博物館收藏之乾隆時期銅鍍金仙鶴馱亭式錶，其裝飾手法與本對孔雀相若，該例曾於澳門藝術博物館2004年舉辦《日升月恒—故宮珍藏鐘錶文物》展覽中展出，圖錄圖版27號。



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品



3063

### AN IMPERIAL CLOISSONNÉ ENAMEL ARCHAISTIC TRIPOD CENSER AND COVER

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

The vessel is modelled after an archaic bronze, *yan*, of Zhou dynasty. The top section is of a deep bowl and is decorated on the exterior with a row of downward lappets, each enclosing a mythical beast mask, all below four decorative bands. The rim is surmounted with a pair of rope-twist bail handles, and the similarly decorated cover is further surmounted by a finial of a five-clawed dragon amidst clouds. The lower section of the vessel has three *taotie* masks, each is centered at the top of each leg, and the legs are further carved with leafy scroll against a dotting ground.  
9¼ in. (23.5 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

The Oriental Art Gallery Ltd., London, 6 June 1996

The archaistic mask motif and decoration on the present censer is similar to a bronze *yan* dated to Zhou dynasty, illustrated by line drawing in *Xiqing Gujian*, *juan* 30 (fig. 1). An almost identical example is in the Taipei National Palace Museum collection, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, p.141, no 58 (fig. 2). Another example that is smaller in size with the gilded rims and legs left undecorated, is illustrated in *Compendium of Collections in the Palace Museum: Enamels 2- Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, p. 295, no. 235.

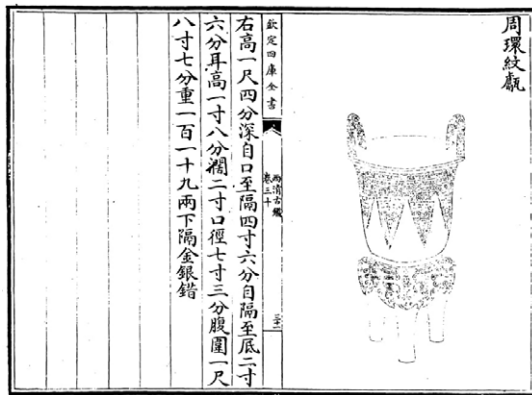


fig. 1 圖一

清乾隆 掐絲琺瑯獸面紋甌式三足蓋爐

雙方框「乾隆年製」楷書鑄款

來源:

The Oriental Art Gallery Ltd., 倫敦, 1996年6月6日

此三足爐器形仿周青銅蒸食器甌，器表為淺藍地並飾仿古獸面紋，《西清古鑑》卷三十所收錄的周環紋甌之紋飾便與此拍品相近（圖一）。比較台北故宮博物院藏一件形制紋飾近乎相同之乾隆款掐絲琺瑯獸面紋甌，載於《明清琺瑯器展覽圖錄》，台北，1999年，頁141，編號58（圖二）。另一尺寸較小、紋飾風格稍有不同之近似例，見《故宮博物藏品大系-琺瑯器編2-清掐絲琺瑯》，北京，2011年，頁295，編號235。



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



(mark)



Δ3064

A MAGNIFICENT PAIR OF CLOISONNÉ  
ENAMEL FIGURES OF CAPARISONED  
ELEPHANTS

QIANLONG PERIOD (1736-1795)

The elephants are modelled in mirror image, each standing foursquare with its head slightly turned to one side. The olive green body is inlaid with wavy gilded cloisons representing the wrinkled hide. The backs are adorned with a saddle and draped with a blanket enamelled with a lively upright five-clawed dragon, poised to capture a 'flaming pearl' floating amidst *myi* clouds, above crested waves breaking against jagged rocks on a blue ground. The back is set with a small gilt-bronze saddle cast and chased with lotus scrolls and embellished on both sides with turquoise and blue beads and surmounted by a square vase with loose ring handles.

20¾ in. (52.5 cm.) high (2)

HK\$3,000,000-5,000,000 US\$390,000-640,000

PROVENANCE:

Winston Churchill (1874-1965) Estate, by repute  
Spink & Son Ltd., London  
Aristotle Onassis (1906-1975)  
The Estate of Maria Callas (1923-1977)  
Boisgirard & Associates, Paris, 14 June 1978, lot 71  
A & J Speelman Ltd., London  
Christopher Bruckner, London  
The Mandel Collection  
Sold at Christie's Hong Kong, *Masterpieces of the Enameller's art from the Mandel Collection*, 30 May 2012, lot 3907

清乾隆 掐絲琺瑯太平有象尊一對

來源:

溫斯頓·邱吉爾 (1874-1965) (傳)  
斯賓克·倫敦  
亞里斯多德·奧納西斯 (1906-1975)  
瑪麗亞·卡拉絲 (1923-1977)  
Boisgirard & Associates, 巴黎, 1978年6月14日, 拍品71號  
A & J Speelman Ltd., 倫敦  
Christopher Bruckner, 倫敦  
文德爾伉儷舊藏  
香港佳士得, 《華彩燦然—文德爾伉儷珍藏掐絲琺瑯器》, 2012年5月30日, 拍品3907號

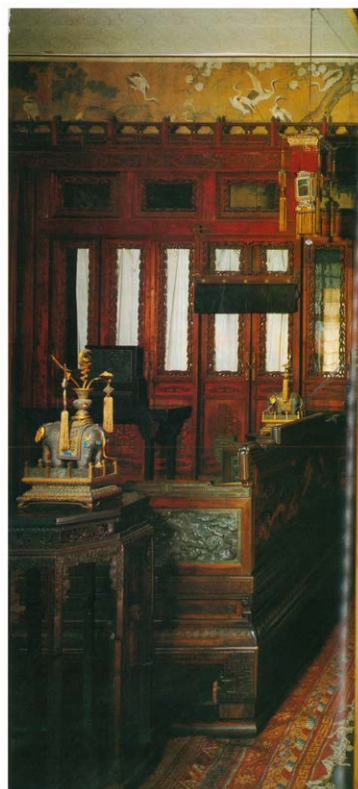


fig. 1 Eastern Chamber, Yangxindian  
圖一 養心殿東暖閣



## 3064 Continued

Figures of elephants made from various media were found in halls and throne rooms throughout the Imperial palaces. They are associated with strength, wisdom and long-life and are also significant animals within the Buddhist religion. A prominent member of the Buddhist pantheon, Samantabhadra (*Puxian*), is frequently shown seated on an elephant. They are considered guardians of honour and were symbols of peace and good harvests. Ornately embellished the imagery of an elephant supporting a vase on its back forms the auspicious rebus, *Taiping Jingxian* or *Taiping Youxian*, conveying the message of peace and harmony.

In the 40th year of the Qianlong reign (1776), a massive single cloisonné enamel elephant was given as a tribute to Qianlong Emperor by Li Shiyao, Governor-general of Guangdong and Guangxi Provinces (see *Metal-Bodied Enamel Ware*, The Complete Collection of Treasures of the Palace Museum, vol. 43, Hong Kong, 2002, p. 142-3, pl. 137). Emperor Qianlong was very pleased and named it '*Taiping Youxiang*', and was placed in the Daoist temple in the Imperial garden *Qin'andian*, the Hall of Imperial Peace.

A pair of similar elephants is illustrated in *Daily Life in the Forbidden City*, 1988, no. 86 (fig. 1), shown flanking a throne in the Eastern Chamber in the *Yangxindian*, the Hall of Mental Cultivation, where the Emperor received his officials, and Empress Cixi summoned ministers to audiences during the reigns of Tongzhi and Guangxu. Two examples, one modelled with the elephant supporting a foreigner on its back and the other supporting a vase, are in *Bishushanzhuan*, the imperial summer resort at Chengde, and both are illustrated in *Buddhist Art from Rehol, Tibetan Buddhist images and ritual objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, pp. 164-165, no. 71 (fig. 2); these are catalogued as for display on Buddhist altars.

尊爲立象形，四肢直立，長鼻微卷，雙牙尖長，身配轡頭、披掛，背披鞍韉，上馱方尊。通體施秋香色琺瑯釉爲地，上飾招絲水波紋爲象身的肌理。轡上飾雲龍紋，鞍面鑿刻蓮紋，兩側嵌藍色寶石，鞍上置鋪首活環耳尊。

此對大象體態碩大渾圓，神情憨態可掬，結合鑲金招絲、錘堞技法，工藝規準精巧，氣度雍容大方，施釉簡約而高。象性情溫和，行爲端正，知恩必報，能負遠行，獲稱爲「獸中之德者」。相傳象爲耀光之星生成，能照靈瑞，普賢菩薩就是乘象而來，只有在仁君自養有德時，靈象才出現。《漢書·王莽傳》曰：「天下太平，五穀成熟」。太平有象寓天下太平、五穀豐登、國泰民安之意。

乾隆四十一年（1776年）廣東巡府李侍堯進貢錘堞起線招絲琺瑯大象，深得乾隆喜愛，賜名「太平有象」，曾陳設於御花園北端供奉玄武大帝的道教神殿欽安殿內。在宮廷很多大殿中均有太平有象陳設，養心殿東暖閣寶座前置有一對與此器頗爲接近的招絲琺瑯太平有象尊（圖一），可見「太平有象」爲帝王對治理天下的最高期望。

承德避暑山莊藏二例與本對大象之形制相近，一爲象馱胡人，一爲象負寶瓶，見1999年台北出版《清宮秘藏：承德避暑山莊藏傳佛教文物特展圖錄》，圖版71號（圖二），該二例均爲佛壇供器。

據傳，此對太平有象尊曾爲英國前首相邱吉爾之舊藏，經倫敦斯賓克賣出，傳到希臘船王奧納西斯手中，他再贈予美籍希臘歌劇女高音瑪麗亞·卡拉絲（Maria Callas），1978年6月14日於巴黎Boisgirard & Associates瑪麗亞·卡拉絲專拍中拍賣，拍品71號，後由倫敦古董商A & J Speelman、Christopher Bruckner先後收藏。



fig. 2 Collection of the Chengde Summer Palace

圖二 承德避暑山莊藏品





3065

A RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE 'LOTUS' BOWL

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

The exterior of the bowl is decorated with shades of vibrant enamels to depict continuous scrolling lotus, twisted vines and leaves, beneath stylised *ruyi* encircling the rim, all against a gilt-ground.

The interior and base are gilded.

4⅜ in. (11 cm.) diam., box

HK\$300,000-500,000

US\$39,000-64,000

Partially filled cloisonné enamel of this sort is rarely found in vessels, but can be seen in snuff bottles which were presumably made from the same workshop. The sophistication in this technique is best represented in the current bowl, where thin strips of wire, known as *cloisons*, are soldered onto the bronze body, creating separate channels, which are then individually filled with different coloured enamels, providing a design in relief against the unfilled gilded ground.

清乾隆 銅掐絲琺瑯纏枝蓮紋盤 雙圈「乾隆年製」楷書刻款

本拍品以掐絲技法及部分填琺瑯料製作紋飾，運用相似技法之器物極為罕見，但可見於應為同一作坊所製之鼻煙壺上。此盤以金屬絲線框格紋飾於器身，再填施各色釉料，與未填釉料之鎏金地搭襯出浮雕的效果，完美詮釋此技法精妙之處。



(mark)



3066

A GILT-BRONZE BOX AND COVER

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

The box is of circular form resting on a flat base, cast on the sides with *kui* dragons against a diaper ground and *ruyi* scrolls on the everted lobed rim. The domed cover is similarly decorated with bats and surmounted by a lotus bud finial.

6 in. (15.3 cm.) wide, box

HK\$300,000-500,000

US\$39,000-64,000



(mark)

清乾隆 鑲金銅折沿盂 雙方框「乾隆年製」楷書刻款



3067

A GILT-SPLASHED BRONZE VASE

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

The vase is cast with a central band decorated with stylised *taotie* masks against a *leiwen* ground, between a frieze of raised bosses at the shoulder and plantain blades above the foot. The neck is adorned with upright plantain leaves and flanked to both sides by two archaic dragon handles, all raised on a slightly splayed foot and embellished overall with gold dapples of varying sizes. 5<sup>3</sup>/<sub>8</sub> in. (14.8 cm.) high, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE:

Gerard Hawthorn, London

The decorative plantain blades on the neck and near the foot, echo features of ritual vessels of the Shang and Zhou dynasties. Compare to a gilt-splashed bronze vase with lug handles of larger size (17 cm.), with almost identical plantain leaves applied on both the neck and foot, which is illustrated in *Chinese Art: The Minor Arts*, London, 1963, p. 149, no. 67.

清乾隆 局部灑金銅饕餮紋雙耳瓶

方框「大清乾隆年製」楷書鑄款

來源:

Gerard Hawthorn, 倫敦

頸部及靠近足部之蕉葉紋飾與商周青銅禮器相互呼應。比較一尺寸較大之銅灑金貫耳瓶(高17公分),頸部及足飾有形制近乎一致之蕉葉紋,載於《Chinese Art: The Minor Arts》,倫敦,1963年,編號67,頁149。



(mark)



3068

A RARE GILT-COPPER DOUBLE-LOZENGE SHAPED VASE

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

The body is finely cast in relief with four angular archaistic dragons intertwined to form a double-lozenge. The neck and the sides of the body are finely incised with archaistic dragons grasping a lotus bloom arranged in pairs.

7½ in. (18 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

It is rare to find a double-lozenge shaped vase in gilt-copper, and even rarer with a Yongzheng mark, although lozenge-shaped vases in cloisonné are known, such as a Qianlong example (19.5 cm.) from the collection of Roger Keverne, sold at Bonhams London, 11 May 2021, lot 280, and a smaller vase (16 cm.) as part of a set dated to the mid-Qing period in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4*, Beijing, 2011, p. 164, no. 115.

清雍正 鑲金銅拐子龍紋方勝式瓶 「雍正年製」楷書刻款

雍正款鑲金銅方勝式瓶相當罕見。近似之方勝式瓶似皆為掐絲琺瑯器，如倫敦古董商Roger Keverne舊藏一件乾隆掐絲琺瑯方勝式瓶，2021年5月11日於倫敦邦瀚斯拍賣，拍品280號，及北京故宮博物院藏清中期方勝式三式之一，見《故宮博物院藏品大系·琺瑯器編4》，北京，2011年，頁164，圖版115號。



(mark)





3069

A CARVED QINGTIAN SEAL

QING DYNASTY (1644-1911)

The rectangular seal is of square cross section, caved in shallow relief on the top with a *kui* dragon on the top, and inscribed on the side: *Ni Goudaoren, Yu'an*. The seal face is carved in relief with four character, *Guguai qingqi*.

1<sup>5</sup>/<sub>6</sub> (5 cm.) high, box, 52g

HK\$100,000-150,000

US\$13,000-19,000

EXHIBITED:

*Bunbo Shiho*, Osaka Oriental Ceramics Museum, Osaka, 6 April-30 June 2019, catalogue no.132

LITERATURE:

Kondo Yasushi, *Inseki Eika*, Tokyo, 2011, p102, no.51

清 青田石夔龍紋印(52克)

展覽:

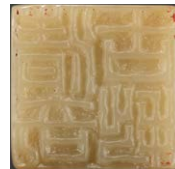
《文房四宝》, 大阪市立東洋陶瓷美術館, 2019年4月6日-6月30日, 圖錄圖版132號

出版:

近藤泰, 《印石英華》, 東京, 2011年, 頁102, 圖版51號

款識: 擬垢道人, 遇安。

印文: 古怪清奇



(seal face 印面)



(seal impression 印文)



(top view 頂部)



(two views 兩面)

3070

AN INSCRIBED SOAPSTONE 'LION' SEAL  
CARVED BY HAN DENG'AN FOR  
CHEN KUILONG

DATED BY INSCRIPTION TO CYCLICAL *YI HAI* YEAR,  
CORRESPONDING TO 1935

The oval seal is carved with a finial in the form of a lion with a cub on its back. The incised inscription on one side is signed by Han Deng'an. The seal face is carved with a five-character inscription, *yu ci* (imperial bestowed) *song shou yi chun*, in intaglio flanked by a pair of *chilong*.

3 7/8 in. (9.8 cm.) high, cloth box

HK\$120,000-180,000

US\$16,000-23,000

民國乙亥年(1935) 韓登安刻壽山石太師少師鈕陳夔龍用印

印文：御賜松壽宜春

邊款：登安刻奉庸庵尚書老伯大人鑒正，乙亥夏五月。



(seal face 印面)



(seal impression 印文)



(rubbing 拓印)

3071

A TIANHUANG 'PHOENIX' RECTANGULAR SEAL

QING DYNASTY (1644-1911)

The rectangular seal is surmounted by a finial carved in the form of phoenix with finely detailed feathers. The seal face is carved with a five-character poetic inscription, *Haidai gaomen di* flanked by a pair of *chilong* below a two-character inscription *yuci*, 'imperially bestowed', in relief.

2½ in. (6.3 cm.) high, 94g, box

HK\$500,000-800,000

US\$64,000-100,000

The inscription on the seal face can be translated as 'Illustrious family of the Haidai region'. Haidai is the ancient name of modern-day Shandong, and also the hometown of the Qianlong-period scholar-official Liu Yong (1719-1805). In 1756, Emperor Qianlong wrote a poem for Liu Yong, in which this five-character inscription is mentioned.

清 田黃鳳鈕印 (94克)

印文：御賜·海岱高門第

《尚書·禹貢》中稱「海岱惟青州」。海即渤海，岱即泰山，「海岱高門第」意指古青州地域內的名門望族。山東諸城注溝鎮逢戈莊村（今屬高密）為清代體仁閣大學士、吏部尚書劉墉之故里。乾隆二十一年（1756年），劉墉到安徽赴任前，乾隆皇帝召見劉墉，賜詩「海岱高門第，瀛洲新翰林」。



(seal face 印面)



(seal impression 印文)





3072

AN INSCRIBED YELLOW *FURONG* STONE  
'DRAGON' SEAL CARVED BY WANG FU'AN  
FOR CHEN KUILONG

DATED BY INSCRIPTION TO THE CYCLICAL *WUYIN* YEAR,  
CORRESPONDING TO 1937

The square finial is carved with a *kuilong* on top and surrounded by four small *chilong* on the sides. One side is incised with an inscription signed by Wang Fu'an, the other side with the apocryphal mark Shang Jun. The seal face is carved with three-character in relief reading *song yi tang*.

2½ in. (5.8 cm.) high, cloth box

HK\$100,000-150,000

US\$13,000-19,000

民國戊寅年(1937)

王福庵刻黃芙蓉石夔龍  
紋博古鈕陳夔龍用印

款識：尙均

印文：松宜堂

邊款：戊寅花朝古杭王禔。



(rubbing 拓印)



(seal face 印面)



(seal impression 印文)



# EMPEROR QIANLONG'S CHUILU TIANHUANG SEAL

GUO FUXIANG



In the imperial palace, seals are important utensils in the scholar's studio and are closely associated with the daily lives of Emperors or Empresses. The paintings and calligraphy in the imperial collection are impressed with personal seals, each revealing their own history in the imperial court. Telling different stories, they are a real treat for connoisseurs and viewers alike. The numerous plaques and couplets hanging around the palace buildings also bear these seal marks, as they form an integral part of the architectural and interior decorations. Found on various imperial cultural objects, these seal marks also offer a significant basis for the identification and research of the imperial collection. Emperor Qianlong, in particular, produced a large number of imperial seals in his lifetime to be used on his own calligraphy or paintings or as collector's seals on books and paintings in his collection, making them important indications of the cultural prosperity during his reign. Among them, there is one type of multipurpose seals largely made in the early Qianlong period. These seals of various forms often bear the inscriptions of auspicious words or idiomatic phrases. They were used frequently and were continued to be used by the later Jiaqing and Daoguang Emperors. This present *Chuilu* seal is one of them.

Carved from *tianhuang* stone, the seal surface of this lustrous seal measures 2.5 cm long, 1.3 cm wide and 4.4 cm high, with a two-character inscription *Chuilu* in relief. A clear record of this seal is documented in the Qing court catalogues of imperial seals *Qianlong baosou*, *Jiaqing baosou*, and *Daoguang baosou*, matching in all particulars, including the material, size, and inscription. Comparing the seal face with its impressions on the *baosou* catalogues of the three Emperors, the process of deterioration is evident, and condition is very consistent with the present seal. Thus, we can ascertain that this seal is indeed an authentic Qianlong imperial seal.

A key feature of a Qianlong imperial seal is the variety of sources from which the inscriptions came, one of which is ancient Chinese classics and texts. An avid learner of Han culture, Emperor Qianlong cultivated himself as a Confucian scholar well versed in ancient texts. His cultural sophistication is reflected in all aspects of his life, including his seals, many of which are directly or indirectly taken from classics and historical books. Inscriptions related to state governance and cultivation of ethics were borrowed from Confucian Classics such as the *Analects*, *Classic of Poetry*, *Book of Documents*, *Book of Changes*,

## 關於乾隆帝田黃石「垂露」璽

郭福祥

在清宮，印章是十分重要的文房用品，它和帝后的日常文化生活有著密切的聯繫。展閱御府書畫，鈐於其上的林林總總的各式帝后印章顯示出它們各自流傳的經歷，觀摩之餘，確能給人一種別樣的享受。環視宮中殿宇，鮮活的帝后印章遺跡更是比比皆是，它們與眾多的牌、匾、聯、額一起，構成了宮殿建築室內外裝飾裝修中的重要組成部分。皇帝璽印及其使用遺跡廣泛分佈於各類宮廷文物之中，成為宮廷收藏的重要鑒別依據。尤其是乾隆皇帝，一生刻製了大量寶璽，或用於御筆書畫的鈐蓋，或用於書畫和典籍的鑒藏標識，成為此一時期宮廷文化繁盛的重要物證。其中有一類通用小璽，它們基本上製作於乾隆早期，形態多樣，印文多為吉祥詞句或成語，使用頻率很高，並且繼續被後來的嘉慶皇帝和道光皇帝所使用。此方「垂露」小璽就是其中之一。

此璽田黃石質，光素，印面縱2.5釐米，寬1.3釐米，通高4.4釐米。印文為陽文「垂露」二字。此璽在現藏於北京故宮的《乾隆寶藪》《嘉慶寶藪》和《道光寶藪》中均有明確著錄。經比對，無論是材質、體量，還是篆法佈局都與《寶藪》中的記載完全相合。將該璽印面與三帝寶藪中的印本對比，印面殘損的過程一目了然，狀況與實物也非常一致。可以確定此璽為乾隆皇帝寶璽的真品。

乾隆皇帝寶璽的重要特點之一是擇取璽文的管道多種多樣，而其中最重要的一個管道是豐富的中國古代經史典籍。乾隆皇帝十分重視對漢文化的學習，自覺地利用儒家思想塑造自己，一生博覽群書，好學不倦。他深厚的文化修養在其生活中的方方面面都有反映，在其寶璽中亦有充分的體現，他的許多璽文直接或間接出自經史典籍。與治國理政和道德修養



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

and *Book of Rites*. Meanwhile, auspicious and inspirational seal texts drew from sources such as past imperial adjudications or anecdotes. Emperor Qianlong once made an insightful comment about seal inscriptions: “The inscriptions on the seals of the son of Heaven shall be conscientiously selected in order to provide admonishment; those that are poetic in nature do not carry the same weight and are more like playthings.” Believing the seals as an embodiment of his character, Emperor Qianlong insisted that they be commissioned with a clear intent to spur and motivate himself. He further cited examples belonging to the first category: the *jiezhizaide* (To abstain in order to gain) seal of the Kangxi Emperor, the *zhaoqianxiti* (Be cautious and diligent all day long) seal of the Yongzheng Emperor, and his own *yourizizi* (Still diligent every day) seal. This present *Chuilu* seal obviously does not have such motivational meaning and belongs to the latter “poetic” category. However, Emperor Qianlong’s choice for such word is not without reason, as can be glimpsed from his imperial poems and verses.

In the context of ancient poetry and prose, the word *chuilu* has two meanings—one refers to the natural state of dew drops; the other refers to the name of an ancient calligraphic style, *chuilushu*. The word *chuilu* can be frequently seen in the imperial poems of Emperor Qianlong. For example, “The flowers and branches are all dewy, and the birds’ voices sound like the sheng playing. (*huazhigaoxia jiechuilu, niaoyuyouyang sizousheng*),” “Where the morning sun shines, dew drops fill the tips of the trees. (*zhaoyang guangyaochu, chuilu manqiaoshao*),” “The forest branches are heavy with dew drops after rain, the icy water flows in the mountains in cold spring time (*yuguolinzhi chuiluzhong, chunhanjianshui daibingchan*). The word *chuilu* is used to describe the imaginative and vivid natural state of dew drops on plants or flowers. On the other hand, in “The *chuilushu* calligraphic style passed down from the Tang Dynasty, the *bokeshu* calligraphic style preserved from Song Dynasty. (*tangjiazhidu chuanchuilu, songshiqianqian cunboke*),” the word *chuilu* refer to calligraphy, referencing the cultural heritage recorded in writing in days past. From these imperial poems, it is clear

有關的寶璽璽文，多從《論語》、《詩經》、《尚書》、《周易》、《禮記》等儒家經典中擇取。而一些吉祥勵志的璽文，則或出自睿裁，或選自古代名人典故。關於御書鈐用寶璽的印文，乾隆皇帝有過相當精闢的論述：「夫天子宸章，擇言鑄璽，以示自警，正也。即偶寓意別裁，然近玩物，不足為訓。」認為皇帝的印章要充分體現自己的性情和意志，要有感而發，有針對性地刻製，從而起到警示自己、鞭策自己的作用。他同時還給出了一些可為典則的實例，「如皇祖之‘戒之在得’、皇考之‘朝乾夕惕’、朕之‘猶日孜孜’，莫非寓戒慎之意。」而此方「垂露」小璽的印文從字面上來看顯然不具有這樣的意義，應屬於「寓意別裁」之列。但選取這樣的文字刻製寶璽對乾隆皇帝而言也並非毫無緣由，應該是有其原因的，這可以從乾隆皇帝的御製詩文作品中窺見端倪。

按在古代詩文語境中，「垂露」一詞基本有兩種含義，一是指露珠下滴的自然狀態，如「垂露成幃，張霄成幄」即是此意。

一是指一種古代字體的名字，即「垂露書」。而在乾隆皇帝御製詩文中不時出現「垂露」一詞，而且表達的意思也基本上與這兩種含義有關。比如「搖風猶未白，垂露似含悲」、「垂露出群卉，恒春不謝花」、「樹梢垂露水增流」、「蒼杉濕垂露，密竹霧生煙」、「濕蒲垂露複含風，浴浪群鶯出綠叢」、「花枝高下皆垂露，鳥語悠揚似奏笙」、「樹木紛垂露，煙雲空入楹」、「朝陽光曜處，垂露滿喬梢」、「雨過林枝垂露重，春寒澗水帶冰潺」、「滴滴枝垂露，浮浮葉閃金」等，都是用「垂露」一詞描寫各種花卉或植物枝葉間飽含露珠的自然之態，形象而生動。而「唐家制度傳垂露，宋氏槩鉛存擘窠」、「御書樓好在，垂露護韋鍼」等則是用「垂露」代指文字，講的是古代用文字記錄下來的文化遺產。從這些御製詩文中，可以看出乾隆皇帝對「垂露」一語及其用典是很熟悉的，經常使用。將其作為御用璽印的印文，刻成小璽鈐用，也就是很自然的事情了。乾隆皇帝在位期間，共刻製了兩方「垂露」小璽，此璽即為其中之一。



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

that Emperor Qianlong was no stranger to the word *chuilu* and its allusions and used it quite frequently, thus it's only natural that it was used as an inscription on an imperial seal. A total of two *chuilu* small seals were made during Qianlong's time, one of which is the present seal commissioned during the early years of his reign.

These small seals were made in a variety of forms and materials, although most were carved from soapstone. Except in special cases, these multipurpose seals were generally used more frequently than others. More than 190 paintings and calligraphies recorded in the *Shiqu baoji* series and *Midian zhulin* bear the impression of the *chuilu* seal, and a considerable number of them were likely impressed with this present seal. Doubtlessly there were others not recorded in the catalogues. In other words, the Qianlong Emperor impressed this seal extremely frequently. Gathering from the above impression records, this present seal had four primary uses. First, it was used as a *yinshou* (frontispiece) seal before Qianlong's own calligraphy and imperial colophons. For

example, in the *Shiyishiertu* (Double Portrait of Qianlong) preserved in the Palace Museum, Beijing, this seal was impressed at the beginning of the poem penned by Emperor Qianlong, corresponding to the *Qianlong chenhan yajiao* (ending) seal at the end (fig. 1).

Second, it was also used as a *yajiao* seal on Qianlong's calligraphy and calligraphic colophons, either on its own or together with other small seals; see the *Shizilintu* (Lion's Grove Garden) album by Ming-dynasty painter Xu Ben in the National Palace Museum, Taipei, where this seal was used as a group seal with the *jishiduosuoxin* seal (fig. 2).

Third, the seal was used as a *qifeng* (seam-riding) seal—across the seam between two separate pieces of paper—very common in the mounting of paintings and calligraphy in the imperial collection of the Qianlong period. In particular, these seals can be seen in between the seams joining the main piece and the surrounding borders in Qianlong's imperial calligraphy albums. When some of the ancient calligraphy

此璽是乾隆皇帝即位初期製作的諸多小璽之一。這些小璽形式多樣，材質不同，但多為凍石。其鈐用也相對靈活多變，除特殊情況外，一般使用頻率都比較高。據不完全統計，僅《石渠寶笈》初編、續編、三編和《秘殿珠林》收錄的作品中就有超過190件鈐蓋「垂露」小璽，其中有相當大一部分應該就是用此方「垂露」小璽鈐蓋的。如果加上已知的沒有被《石渠寶笈》、《秘殿珠林》著錄的鈐有此璽的作品，數量應當相當可觀，表明此璽的使用頻率是相當高的。通過對以上作品鈐用狀況的分析，可以得知此璽的鈐蓋使用大致有幾種情況。一是作為乾隆皇帝御筆書法和題記上的引首章使用。如北京故宮博物院藏清人畫《一是一二圖》中（圖一），在乾隆御筆「養心殿偶題並書」題畫詩的前面起首部分即鈐此璽，與後面的「乾隆宸翰」壓腳章構成一組，此處的「垂露」璽很明顯是作為御書作品上的引首章使用的。是為此璽用作御筆引首章之一例。二是作為御筆書法和題記上的壓腳章使用，或單獨或與其他小璽配合鈐用。如臺北故宮博物院收藏的明

代徐賁的《獅子林圖》冊中（圖二），在景名失注一開的乾隆御題詩後面鈐有此璽，是和「即事多所欣」璽鈐蓋在一起的。是為用作壓腳章之一例。三是作為騎縫章鈐用，這種用法在乾隆時期宮廷書畫收藏的裝裱中相當普遍。特別是乾隆的御筆書法小冊，往往在本幅和四周裱邊之間鈐蓋各式小璽。而一些宮廷收藏的古代書畫名作，在乾隆時期宮廷重新裝裱後，在各部分與隔水的接縫處，或者在畫心紙絹的接縫處，多鈐蓋乾隆皇帝的小璽，此方「垂露」璽也往往在其中。如臺北故宮博物院藏清代賈全繪《八駿圖》卷中（圖三），在繪畫本幅與後面的隔水之間的接縫處即鈐有此璽。又如北京故宮博物院藏清乾隆皇帝御筆摹唐寅《事茗圖》卷的「寄情事外」引首和前隔水之間接縫處也鈐有此璽。這種鈐蓋有騎縫小璽的作品，通過小璽的鈐蓋將裝裱的各個部分連在一起，以後一旦重裱或割裂，鈐蓋的小璽便被破壞，無法保持裝裱的完整。或許這種在裱邊或絹紙接縫處鈐蓋騎縫小璽的做法，更多的是出於保持乾隆宮廷原裝原裱的完整度和持久性



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

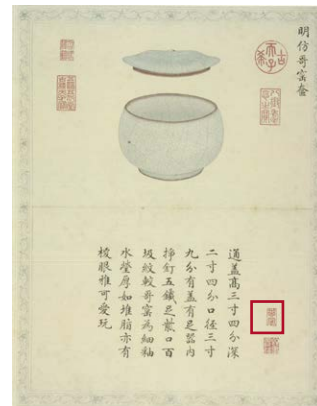


fig. 4 Collection of the National Palace Museum, Taipei  
圖四 國立故宮博物院藏品

and painting masterpieces collected by the court were remounted, either between silk borders or between the work proper and a silk border, this present *chuilu* seal, along with other small imperial seals, can also be seen along the seams; see *Bajuntu* (Eight Steeds Painting) by Qing painter Jia Quan in the National Palace Museum, Taipei, where the *chuilu* seal is impressed on the seam joining the painting proper and the border silk (fig. 3). Another example is the seam-riding seal impression between the frontispiece and the border silk in Emperor Qianlong's copy of the *jiqingshiwai* frontispiece in Tang Yin's *Shimingtu* (Brewing Tea Painting). Straddling various sections of a work, these seam-riding seal impressions, if misaligned and damaged, clearly reveal remounting or other forms of loss of integrity. It is possible that the Qing court used this practice to ensure the completeness and permanence of the original mountings of its treasures.

Fourth is for other special use, for instance, in Qianlong Emperor's collection albums of various hand-painted ceramics and bronzes originally stored in curio boxes, now at the National Palace Museum, Taipei. Although there are no imperial inscriptions of Emperor Qianlong on these albums, this present *chuilu* seal, among other small seals, can be found on various pages, such as one depicting a Ming-

dynasty *ge*-type bowl from the ceramic album *Jingtao yungu* (fig. 4). This *chuilu* seal impression is also present on an imperial folding fan, now at the National Palace Museum, Taipei, that depicts an ancient juniper with Emperor Qianlong's poem. Generally indicative of the nature of an emperor's imperial collection, the position of these seal impressions on collection albums does not follow any fixed patterns but depends on the space available.

This *chuilu* seal is also noteworthy for being made from very precious *tianhuang* soapstone of unctuous texture. Fine and delicate, with a lucid and warmth luminescence, this seal is uncarved or unadorned, simply revealing the luster of the stone itself. Characterised by the exquisite seal carving and the beautifully selected characters and quality, it reflects the preciousness of the material used, befitting the status of an imperial seal.

To sum up, this present seal, one of Emperor Qianlong's early imperial seals, was widely used on Qianlong's own imperial calligraphy and paintings as well as on ancient calligraphy and paintings in the Qing palace collection. Observing and studying it can undoubtedly enrich our understanding of this type of small seals.

而採取的措施。四是其他特殊的鈐用。如臺北故宮博物院所藏原存放於多寶格中的各種手繪瓷器、青銅器的小冊頁，可以視為乾隆皇帝御藏的藏品圖錄。在這些冊頁上，雖然沒有乾隆皇帝的御題，但在每一開上都鈐有乾隆帝的各式小璽，每開都不一樣，此方「垂露」璽亦在其中。如《精陶韞古》瓷器冊頁第六開「明仿哥窯奩」頁上即鈐有此璽（圖四）。另外如臺北故宮博物院藏乾隆皇帝「御筆古檜並題張照臨米芾孔聖手植檜贊」扇面上御筆古檜圖後面也鈐有此璽。這種情況一般是表明皇帝御藏的性質，鈐用時可根據畫幅空餘之處相機鈐蓋，可左可右，可上可下，在位置上沒有固定的格式要求。

此方「垂露」璽另一值得關注之處，在於其材質為非常珍貴的田黃凍石。整體質地溫潤，純淨細膩，晶瑩剔透，印體不雕不飾，更顯出印石本身的光彩，體現出宮廷印璽印材珍貴，篆刻精緻，文優而質美的特點。

綜上所述，該璽是乾隆皇帝早期御用小璽之一，在乾隆御筆書畫和清宮收藏的古書畫上曾廣泛鈐用。對它的考察，可以豐富我們認識此類小璽的認識。

3073

AN IMPERIAL TIANHUANG RECTANGULAR SEAL

QIANLONG PERIOD (1736-1795)

The rectangular seal is plain, carved on the seal face with two characters reading *chui lu* (dew drop).

1¾ in. (4.4 cm.) high, 39g, bamboo box and cloth box

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

US\$260,000-380,000

The impression of the current seal is included in:

*Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals], no. 5, Qianlong *juan* 1, Beijing, 2005, p. 47 (fig. 5)

*Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals], no. 8, Jiaqing *juan* 1, Beijing, 2005, p. 78

*Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' Seals], no. 10, Daoguang *juan*, Beijing, 2005, p. 50

清乾隆 田黃「垂露」璽(39克)

此印文收錄於：

《清代帝后璽印譜》乾隆卷，卷一，北京，2005年，頁47(圖五)

《清代帝后璽印譜》嘉慶卷，卷一，北京，2005年，頁78

《清代帝后璽印譜》道光卷，北京，2005年，頁50

《石渠寶笈》共有90件左右御題或御筆的作品有「垂露」鈐印，完整目次詳錄於佳士得官網。以下列出部分著錄：

乾隆辛卯仿董其昌書畫一冊(藏乾清宮)

乾隆丁丑御筆仿沈周寫生一卷(藏乾清宮)

乾隆己卯御臨趙孟頫寫生一冊(藏養心殿)

乾隆辛巳御臨倪瓚樹石畫譜一冊(藏養心殿)

乾隆戊戌御題王蒙長江萬里圖一卷(藏養心殿)

乾隆癸巳御臨淳化閣帖十冊(藏重華宮)

乾隆丙申御題徐楊畫南巡圖十二卷(藏寧壽宮)



fig. 5 圖五



(seal face 印面)



(seal impression 印文)



3074

A TIANHUANG SEAL AND A YELLOW SOAPSTONE SEAL CARVED BY HAN DENG'AN FOR CHEN KUILONG

TIANHUANG SEAL: DATED BY INSCRIPTION TO THE CYCLICAL YIHA I YEAR, CORRESPONDING TO 1935; SOAPSTONE SEAL: REPUBLIC PERIOD

The *tianhuang* seal is incised on one side with an inscription signed by Han Deng'an with the cyclical date, the seal face carved in intaglio with three characters reading *song shou tang* (Hall of Pine and Longevity). The soapstone seal is carved in shallow relief with a continuous scene depicting four figures on a boat at a mountainous riverscape, with a Han Deng'an signature on top. The seal face is carved in relief with a three-character inscription reading *hua jin lou*.

*Tianhuang*: 1 7/8 in. (4.7 cm.) high; soapstone: 2 in. (5 cm.) high, boxes

(2)

HK\$120,000-200,000

US\$16,000-26,000

民國乙亥年(1935) 韓登安刻隨形田黃陳夔龍用印 (28.1克)、  
民國 韓登安刻黃壽山石薄意高士泛舟圖陳夔龍用印 (30克)

田黃印:

印文: 松壽堂

邊款: 筱石宮保大人雅令, 乙亥五月登安韓競。

壽山石印:

印文: 花近樓

邊款: 登安製。



(seal faces 印面)



(seal impressions 印文)



(rubbings 拓印)





3075

A SMALL TIANHUANG 'QILIN'  
RECTANGULAR SEAL

QING DYNASTY (1644-1911)

The rectangular seal is surmounted by a finial carved in the form of a recumbent *qilin*, above the signature Yuxuan incised on one side.

The seal face is carved with a three-character poetic inscription in relief, reading *Hou Le Tang*.

1 1/2 in (3.4 cm.) wide, 47g, box

HK\$300,000-500,000

US\$39,000-64,000

清 田黃麒麟鈕印(47克)

印文：後樂堂



(signature 款識)



(seal face 印面)



(seal impression 印文)



3076

AN IMPERIALLY INSCRIBED ZISHA INKSTONE,  
WHITE JADE-INSET ZITAN BOX AND COVER

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

The top of the inkstone is carved with a vase-shaped inkwell surrounded by an incised patterned-ground imitating the skin texture of a rhinoceros. The reverse is incised with an imperial poem by Emperor Qianlong ending with Qianlong *dingyou yuming* 'Imperially inscribed by Qianlong in *dingyou* cyclical year' (1777), followed by two square seals, *jixia yiqing*, and *de jia qu*. The side is incised with an eight-character inscription, *Fang Song Deshoudian xiwen yan*. The top of the *zitan* cover is incised and gilt with the same imperial poem and seals, below a white jade plaque inset.

Inkstone: 5<sup>5</sup>/<sub>8</sub> in. (14.3 cm.) long; box: 6<sup>1</sup>/<sub>8</sub> in. (15.6 cm.) long, Japanese wood box

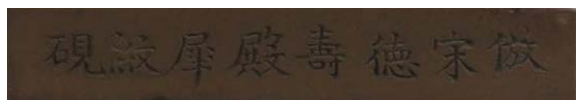
HK\$260,000-400,000

US\$34,000-51,000

The present inkstone belongs to a group of ink stones made for imperial use or given as gifts to other imperial family members and distinguished officials during the Qianlong reign. An ink stone carved from She stone of the same form, pattern, and inscription, is in the National Palace Museum, Taipei, illustrated in *The National Palace Museum's Ancient Inkstones Illustrated in the Imperial Catalogue Hsi-ch'ing yen-p'u*, Taipei, 1997, p. 422-423, no. 93. The imperial poem is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhiwen*, vol. 2, *juan* 39 (fig. 1).

清乾隆 紫砂御題仿宋德壽殿犀紋硯連紫檀填金嵌白玉硯盒

硯首壁側鐫刻楷書：「仿宋德壽殿犀紋硯」。硯背鐫清高宗御題硯銘一首：「犀其文，餅其口，制始誰？宋德壽。法伊書，吾何有，論伊人，吾弗取。」出自《清高宗御製文集·二集·卷三十九》（圖一），款題：「乾隆丁酉御銘」，鈐印二：「幾瑕怡情」、「得佳趣」。帶紫檀嵌白玉硯盒，盒蓋面鐫文、鈐印與硯背相同。此硯屬乾隆時期清廷所製之仿古硯。清宮舊藏中有歙石「仿宋德壽殿犀紋硯」，形制與此相同，但硯銘不同，一件著錄於《西清硯譜古硯特展》，台北，1997年，頁422-423，圖版93號，另一件曾於2018年5月北京故宮博物院神武門「硯德清風」展覽展出。



(inscription on the side 硯首銘文)

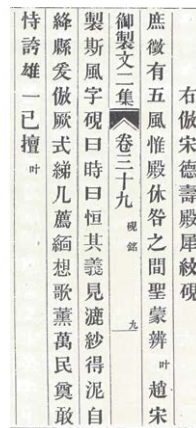


fig. 1 圖一



(back view 背面)



3077

AN IMPERIAL MOULDED AND CARVED  
INKSTONE-SHAPED OCTAGONAL INK CAKE

QIANLONG PERIOD (1736-1795)

The octagonal ink cake is carved on top with an undecorated central 'grinding surface' encircled with a narrow water trough, all within a border finely carved and gilt with four carps and three mythical beasts amidst waves. The reverse is inscribed and gilt with an imperial poem followed by four characters reading Qianlong *yuming* and two seals reading *bide*, 'comparing to virtue', and *langrum*, 'bright and lustrous'. The sides are inscribed with *fang tang baleng chengni yan*, 'imitating the octagonal inkstone of the Tang dynasty', and *chen Zhengrui gong jin*, 'respectfully presented by your humble servant, Zhengrui'.

3 7/8 in. (10 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Clare Lawrence, New York, March 1999, by repute  
Water, Pine and Stone Retreat Collection

Chengni inkstones are ceramic inkstones made of refined clay; it was considered the best inkstone material during Tang dynasty. The present lot is inspired by such, and the imperial poem on this ink cake is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhiwen*, vol. 2, *juan* 39 (fig. 1). Compare to a similar imperial octagonal inkstone inscribed with a different poem but with same seals recorded in *Xiqing Yanpu*, included in *The National Palace Museum's Ancient Inkstones Illustrated in the Imperial Catalogue Hsi-ch'ing yen-p'u*, Taipei, 1997, pp. 414-415, no. 91. Another example of a Qianlong inscribed *She* inkstone was sold at Christie's Hong Kong, 1 June 2011, lot 3625.

琴古之產兮星文微瑞異種足珍兮辟塵辟	右做宋玉兔朝元硯	城浴華英現面成	月之精願甕生三五盞揚光明友墨卿宣管	右做唐八稜澄泥硯	一規內涵八稜琢端匹絳潤而理平水圓	右做漢石渠閣瓦硯	朱滴露潤有餘文津閣鑿四庫書	御製文二集卷三十九	其制雖何致之石渠其用惟何承以方諸研	右做漢未央朝海天初月硯	天師其跡而不承其跡是亦稽古之一助焉	滴瀝乃清而堅嘉素質之渾淪浴初月於海	未央之軀胡為著建安年或三臺之所遺塵	傲古六硯各製銘	弗澤玉帶長生履善不死	乎匪石之志見於正氣之篇日月爭光泥面
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fig. 1 圖一



(back view 背面)

清乾隆 御題「仿唐八稜澄泥硯」 「乾隆御銘」、

「臣徵瑞恭進」款

硯背描金款識：

一規內涵八稜砥，琢端匹絳潤而理，平水圓璧安足擬。乾隆御銘。

鈐印：比德、朗潤

硯壁：仿唐八稜澄泥硯。臣徵瑞恭進

來源：

Clare Lawrence, 紐約, 1999年3月 (傳)  
水松石山房舊藏

澄泥硯為中國四大名硯之一，盛於唐宋。此墨仿唐澄泥硯形製，所鑄之清高宗御題硯銘出自《清高宗御製文集·二集·卷三十九》(圖一)。比較一造型相同之清乾隆仿唐八稜澄泥硯，鑄有不同的御題銘但帶同款鈐印，紀錄於西清硯譜卷，載於《台北國立故宮博物院西清硯譜古硯特展》，台北，1997年，頁414-415，編號91。另一近似清乾隆戊戌年(1778)御題八方歛硯於2011年6月1日拍賣於香港佳士得，拍品3625號。



(inscriptions on the sides 側面銘文)



3078

A SET OF SIXTEEN IMPERIAL INK CAKES

JIAQING PERIOD (1796-1820)

The ink cakes are of various shapes, each is moulded in shallow relief on one side with a scene depicting a hall, garden, or other location in one of the imperial complexes, and the other side with an inscription identifying the scene. The inscriptions and decoration are highlighted in gilt with occasional green details. Each ink cake bears a Jiaqing *nianzhi* four-character mark on the side. The set is accompanied by a four-tiered wooden box with a bail handle on each side, and the front of the cover is incised with an inscription *Yuyuan tumo*, 'Imperial garden scenes ink cakes'.

The largest: 4 1/16 in. (12 cm.) long

Box: 9 in. (22.7 cm.) wide, 6 3/8 in. (16.2 cm.) deep, 5 1/4 in. (13.2 cm.) high

(16)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

Sold at Sotheby's London, 12 May 1989, lot 554

Mary and George Bloch, Hong Kong

Sold at Sotheby's Hong Kong, *Scholarly Works of Art from the Mary and George Bloch Collection*, 23 October 2005, lot 99

The current set comes from a group of sixty-four, with each one depicting a different scene from the imperial complexes. The rubbings of the moulds for this set are illustrated in *Ink Mould Engraving of Huizhou*, Hefei, 1985, pp. 39-102. Compare to a complete set sold at Christie's Hong Kong, 28 November 2012, lot 2379.

清嘉慶 御製「御園圖墨」十六枚 「嘉慶年製」款

來源:

倫敦蘇富比, 1989年5月12日, 拍品554號

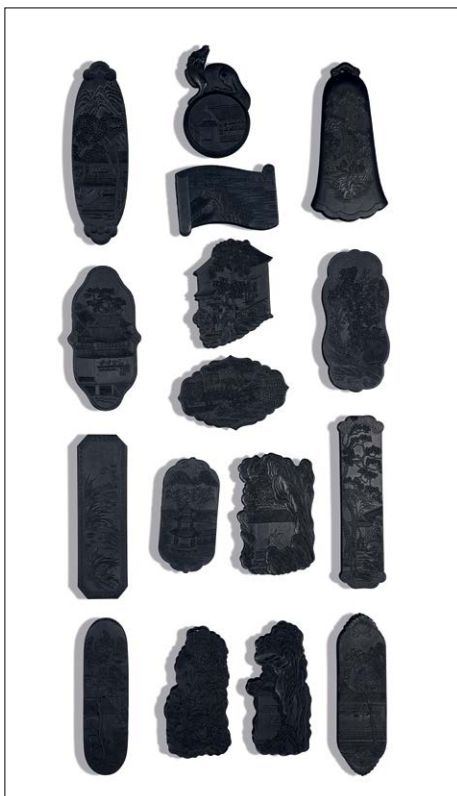
瑪莉及莊智博舊藏, 香港

《Scholarly Works of Art from the Mary and George Bloch Collection》, 香港蘇富比, 2005年10月23日, 拍品99號

此拍品含有十六枚原屬成套六十四錠之墨, 每錠形狀各異, 有長方形、橢圓形、六角形、鉞形、書卷式等。墨面分飾紫禁城、北海公園、避暑山莊等御園中不同景觀, 背面印各景名稱, 其拓本可參見石谷風編《徽州墨模雕刻藝術》, 合肥, 1985年, 頁39-102。另可比較一全套墨, 2012年11月28日於香港佳士得拍賣, 拍品2379號。



(wood box accompanying the present lot 本拍品隨附木盒)



(back view 背面)



3079

AN IMPERIALY INSCRIBED INKSTONE-SHAPED INK CAKE

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

The ink cake is moulded on one side with two five-clawed dragons emerging from crashing waves, all within an archaic *kuidragon* border at the rim. The reverse is inscribed with an imperial poem dated to Qianlong cyclical *gengyin* year corresponding to 1770, followed by two leisure seals reading *bide*, 'comparing to virtue', and *langrun*, 'bright and lustrous'. The sides are inscribed with a Qianlong six-character mark and another five characters reading *Suichu tang xang mo*, 'ink cake stoned in the Pursue One's Original Ambition Hall'.

6 3/8 in. (17 cm.) long, cloth box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE:

Water, Pine and Stone Retreat Collection

The imperial poem inscribed on the present ink cake is recorded in *Qing Gaozong yuzhi shiwen quanji: yuzhishi*, vol. 3, *juan* 87 (fig. 1). Compare to a nearly identical ink cake with gilding on the two dragons and additional decoration on the sides, is in the collection of Beijing Palace Museum, which does not appear to be published but can be found on the Palace Museum website.

清乾隆 御題詩海水雙龍紋硯式墨

詩文:

固因磨墨有陶泓，硯也何來即墨卿。  
新樣非關誇手巧，別裁可識寓思精。  
必偕出處猶為遠，相忘主賓莫與爭。  
聲應氣求求應在，研來合相祇天成。

後題：劉源者，康熙初年間人也。內府藏所製博古墨，有以硯為式者，因題句。乾隆庚寅仲春月上澣御題

鈐印：比德、朗潤

左、右邊框：遂初堂藏墨、大清乾隆年製

來源：

水松石山房舊藏

清高宗御題硯銘出自《清高宗御製詩集·三集·卷八十七》(圖一)。比較一清宮舊藏形制幾近相同之乾隆款海水龍紋硯式墨，惟龍紋有貼金、側邊框飾有夔龍紋，參見北京故宮博物院官網。

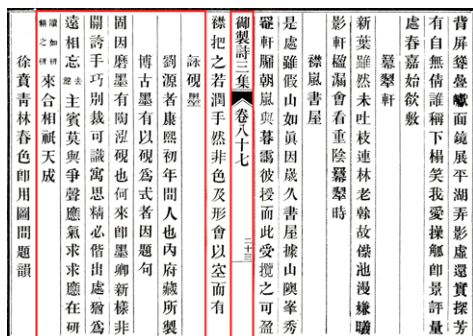
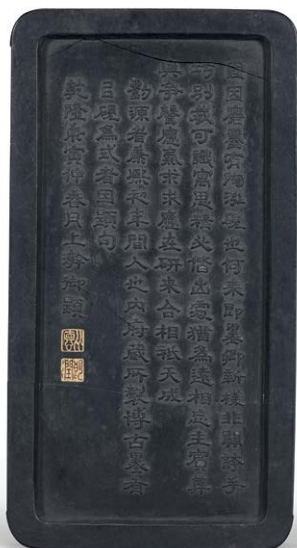
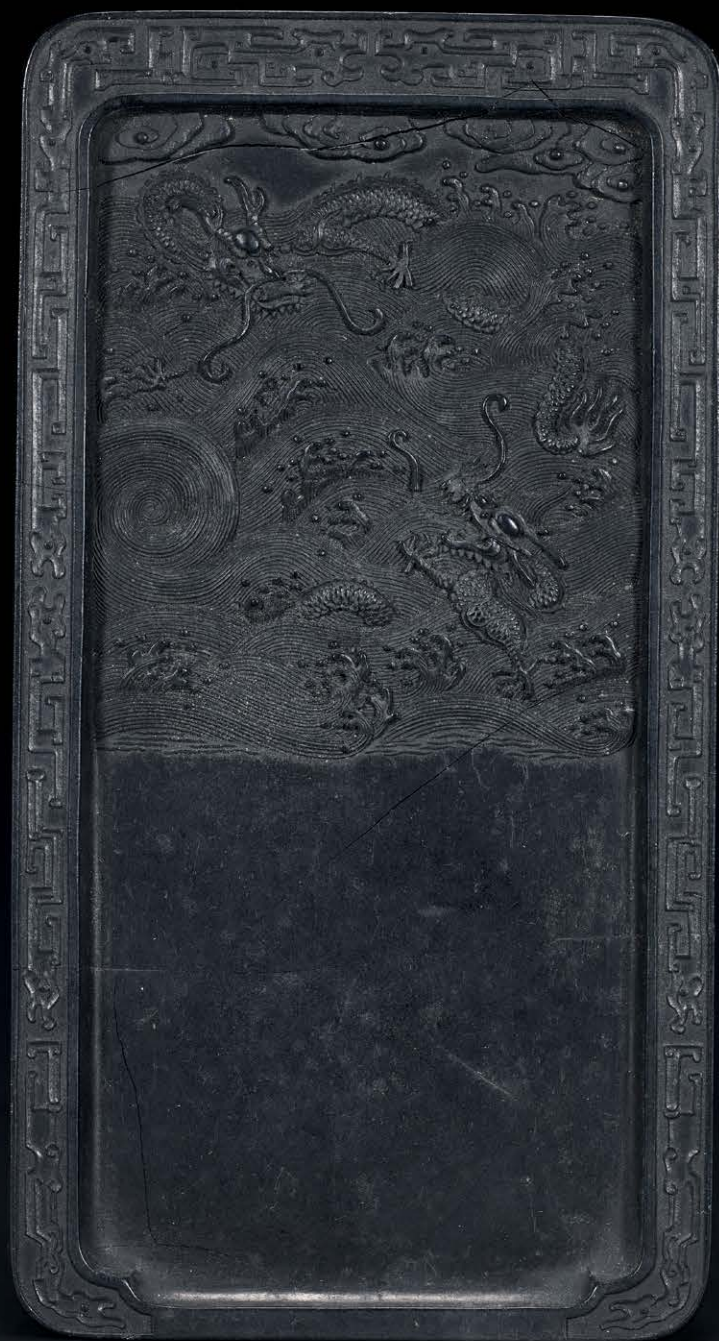


fig. 1 圖一



(back view 背面)







3080

AN IMPERIAL EDICT

DATED TO THE TWENTY-FOURTH DAY OF THE TWELFTH MONTH OF THE TWENTY-FOURTH YEAR OF KANGXI REIGN, CORRESPONDING TO 1686 AND OF THE PERIOD

The edict is mounted as a handscroll and written on silk brocade woven with a pattern of cranes and *ruyi* clouds. The text opens with a four-character brocade title in a vertical line reading, *fengtian gaoming*, 'by command of Heaven', flanked by a pair of dragons, followed by an inscription written in Chinese characters from right to left, and repeated from left to right in Manchu, conferring posthumous titles to the great-grand parents of Huang Gong, an imperial guard at Xiaoling, dated to the twenty-fourth day of the twelfth month of the twenty-fourth year of Kangxi, corresponding to 1686.

Silk brocade: 193% in. (481.2 cm.) long

HK\$180,000-260,000

US\$24,000-33,000

清康熙二十四年 (1686) 五色織錦誥命

3081

A FINELY CARVED AND RETICULATED BAMBOO BRUSH POT

EARLY QING DYNASTY, 17TH CENTURY

The brush pot is carved with a landscape scene depicting two sages collecting medicinal herbs carrying flower baskets amidst overhanging pine trees, and two female immortals within jagged rocks behind a deer. The other side is inscribed with an inscription in seal script.

5% in. (14.5 cm.) high

HK\$250,000-400,000

US\$33,000-51,000

清初 竹鏤雕採藥遇仙圖筆筒

釋文：辛卯吉日沈兼手制



(inscription 銘款)

奉

天承運

皇帝制曰興朝開創業之端藉

元勳良臣輔弼之材實資世

德武遵令典用沛洪恩爾黃

大彰乃都督金事管看守

孝陵副將事加一級黃宮之曾

祖父源遠流長本深支茂蓋

積德於乃躬故發祥於奕世

曾孫有慶惟爾之休茲以覃

恩贈爾為榮祿大夫都督金

事管看守

孝陵副將事加一級錫之誥命

於歲一德交孚迺天休而存至

數傳始大荷帝眷之方表高

其欽承式佑爾後

制曰德隆宗社於開國為崇功



~3082

## A CARVED ALOESWOOD 'DRAGON AND PHOENIX' LIBATION CUP

QIANLONG PERIOD (1736-1795)

The deep cup is carved from a single piece of wood, resting on three small cloud-feet. The exterior is decorated in openwork with a phoenix with finely detailed wings and tail perched on an angular scroll, accompanied by a small mythical beast and a small *chilong*. A ferocious *chilong* with sinuous body and a further small *chilong* clambering on to the loop handle, opposite to the phoenix head with curled plumage on the rim above the *taotie* mask suspending a ring handle.

6 in. (15.2 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

### PROVENANCE:

Sold at Christie's Hong Kong, 2 December 2015, lot 3264

Compare to a very similar aloeswood libation cup dated to the Qianlong period in the National Palace Museum, Taipei, illustrated in *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming Qing Dynasties*, Taipei, pp. 119-122, no. 28 (fig. 1). The design is derived from Western Han dynasty jade cup carved with dragon and phoenix, see one in the National Palace Museum collection, illustrated in *Possessing the Past: Treasures from the National Palace Museum*, Taipei, New York, 1996, p.52, pl.14 (fig. 2).

The historical CITES paperwork for this lot is not available and it will not be possible to obtain CITES export permits to ship it to addresses outside Hong Kong post-sale. The item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

## 清乾隆 沉香木雕龍鳳紋觥

### 來源:

香港佳士得，2015年12月2日，拍品3264號

比較台北故宮博物院藏一件乾隆近似例，其題材相同，風格近似，惟器身較窄，著錄於《匠心與仙工-明清雕刻展》台北，2009年，119-122頁，圖版28號（圖一）。此器乃仿西漢時期角形玉盃之形制與紋飾，見台北故宮博物館藏一例，著於《Possessing the Past: Treasures from the National Palace Museum, Taipei》，紐約，1996年，頁52，圖版14號（圖二）。

本拍品受制於CITES出入口限制。由於本拍賣品無法提供先前的CITES 歷史證明文件，因此本拍賣品將不能獲取允許其於拍賣後運送至香港境外的CITES出口許可證。本拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以了解詳情。



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



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



3083

A SILVER-WIRE-INLAID BRONZE TRIPOD CENSER

QING DYNASTY, LATE 18TH-19TH CENTURY

The censer is decorated in silver-wire inlay with *taotie* masks and stylised cicada lappets that continue down the three cylindrical feet. The base is inscribed with a four-character mark, *Zisun yongbao*, 'Forever treasured by the descendents'.

6½ in. (15.6cm) high, *zitan* wood stand, *zitan* cover with carnelian agate finial

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Sold at Christie's London, 14 July 2006, lot 49  
Water, Pine and Stone Retreat Collection

晚清 銅錯銀絲饕餮紋三足爐

款識：「子孫永保」

來源：

倫敦佳士得，2006年7月14日，拍品49號  
水松石山房舊藏

附紫檀座及紫檀紅瑪瑙鈕蓋。



(mark)



3084

A SILVER-INLAID BRONZE TRIPOD CENSER

LATE MING DYNASTY, 16TH-17TH CENTURY

The rounded body is finely inlaid in silver with three foliate cartouches, one decorated with a soaring bird and a stag amidst peonies and *lingzhi*, the second with birds and lotus, and the last with pheasants, all set against a *leiwen* ground. The vessel is raised on three columnar feet rising to a galleried rim set with two upright loop handles.

7 $\frac{1}{8}$  in. (20 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE:

P.C. Lu and Sons, Hong Kong, May 1982

晚明 銅錯銀開光花鳥紋三足爐

來源:

香港魯氏父子有限公司·1982年5月





3085

A YING 'SOARING PHOENIX' SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The stone is vertically oriented supported on a narrow base, resembling a soaring phoenix making a landing at the summit of a mountain, the surface with deep crevices, ridges and circular apertures, the stone of a dark grey tone.

8 3/8 in. (20.9 cm.) high, wood stand

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

Brad Gardiner, Taipei, November 2012

清 英石「鳳翥」賞石

來源:

Brad Gardiner, 台北, 2012年11月



The 14-character inscription can be translated as:  
The thousand-house-village mountain faces the morning light quietly,  
And faces the green hills above the riverside tower everyday

It is an excerpt from *Qiu Xing* (Autumn), a series of eight poems written by the famous poet Du Fu (712-770), expressing his deep emotions towards the suffering and chaos of life at the time. The two signatures belong to a Late Qing painter Jin Lian (1841-1909) of Suzhou, who was famous for his landscape and prunus blossoms paintings. He was part of a group known as 'The Seven Artists of Yiyuan', which includes Gu Zishan, Wu Changshuo, Gu Ruobo, Hu Sanqiao, Ni Mogeng and Wu Qionong.

3086

A CARVED AND INSCRIBED STONE MOUNTAIN BOULDER

LATE QING DYNASTY

The irregular-shaped mountain boulder is carved on one side with a landscape scene of an elaborate residence complex flanked by waterfalls on either sides, and further surrounded by small pavilions, rocky peaks and trees. The reverse side is inscribed with a poem describing the scene, followed by two signatures reading Xinlan, Jin Lian. The stone is of dark greyish-green tone.

8 1/4 in. (21 cm.) wide, wood stand

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE:

California estate, by repute  
Nangokudo LLC, California, November 2020  
Rasti Fine Art, Hong Kong, 2021

晚清 石山水詩文圖山子

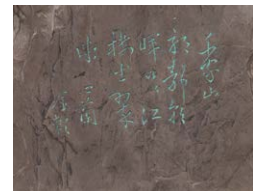
詩文:

千家山郭靜朝暉  
日日江樓坐翠微

鈐印: 心蘭、金涑

來源:

加州私人舊藏 (傳)  
Nangokudo LLC, 加州, 2020年11月  
Rasti Fine Art, 香港, 2021年



(inscription 銘款)

山子所銘詩文擷取杜甫七言律詩「秋興八首」中的第三首, 抒情深摯, 體現了其晚年悲壯的思想情感。金涑 (1841-1909), 字心蘭, 江蘇蘇州人。擅長山水花卉紋題材, 尤梅為其特長, 與顧子山、吳昌碩、顧若波、胡三橋、倪墨耕、吳秋農等並稱「怡園七子」。



3087

A LINGBI CLOUD-FORM SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The grey Lingbi stone is rising and twisting to create an internal tension, with angled protuberances and crevices, forming a resemblance to floating clouds.

8 $\frac{1}{2}$  in. (22.5 cm.) wide, wood stand

HK\$120,000-180,000

US\$16,000-23,000

清 靈璧賞石



3088

A RHINOCEROS-FORM SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The greyish-black stone is worked into a horizontal form with irregular outline reminiscent of a sturdy rhinoceros. The stone is accentuated by a distinct peak that extends horizontally to form an overhang.

15 $\frac{7}{8}$  in. (37.8 cm.) wide, stand

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Asian Art Studio, Los Angeles, October 2011

清 犀牛式石供

來源:

Asian Art Studio, 洛杉磯, 2011年10月



PROPERTY OF AN ASIAN COLLECTOR  
亞洲私人珍藏

3089

A LAPIS LAZULI 'BUFFALO AND BOY' GROUP

QING DYNASTY (1664-1911)

The stone is carved in the round with a boy holding a *lingzhi* branch in his hands, playfully clambering on a recumbent buffalo facing a lion.

6 $\frac{1}{2}$  in. (16.8 cm.) long

HK\$200,000-300,000

US\$26,000-38,000

The present lot is accompanied by a certificate issued by the Hong Kong Art Craft Merchants Association Limited dated to 10 October 1997.

清 青金石雕牧童戲牛擺件

本拍品附有1997年10月10日香港藝術品商會所開之證書。



PROPERTY OF AN ASIAN COLLECTOR  
亞洲私人珍藏

3090

A ROCK CRYSTAL CARVING OF 'BOYS  
AND BUFFALO' GROUP

The rock crystal is carved as a playful boy riding on the back of a recumbent water buffalo and holding the horns in both of his hands, together with another boy standing beside holding a bunch of grass in his left hand.

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

HK\$100,000-150,000

US\$13,000-19,000

The present lot is accompanied by a certificate issued by the Hong Kong Art Craft Merchants Association Limited dated to 27 May 1999.

水晶雕童子牧牛擺件

本拍品附有1999年5月27日香港藝術品商會所開之證書。



PROPERTY OF AN ASIAN COLLECTOR  
亞洲私人珍藏

3091

A CARVED ARCHAISTIC ROCK  
CRYSTAL VASE AND COVER

清 水晶雕仿古象耳蓋瓶

QING DYNASTY (1644-1911)

The vase is of flattened baluster form carved with a band of *taotie* masks, and the waisted neck with a band of overlapping pendent blades divided by a pair of elephant-head handles suspending loose rings, all supported on a short spreading foot. The domed cover with a band of *ruyi* clouds surmounted by a knob finial, the edges of the rim and cover encircled by keyfret borders.

8 $\frac{1}{16}$  in. (22.2 cm.) high, Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000



3092

AN ALBUM OF TWELVE EROTIC PAINTINGS

QING DYNASTY, 19TH CENTURY

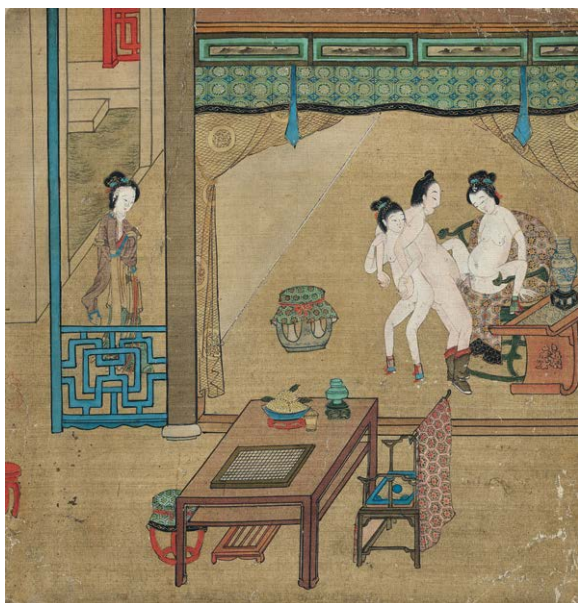
The set is mounted as an album comprising twelve colour paintings on silk, each depicting figures engaged in amorous pursuits, some of an explicit nature, set in domestic interiors.

10 1/4 x 11 1/4 in. (27.2 x 28.5 cm.) mounted

HK\$50,000-80,000

US\$6,400-10,000

清十九世紀 春宮圖 設色絹本 十二開



(part 部分)









# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> 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](mailto: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](mailto: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.aspx>.

#### **(C) WRITTEN BIDS**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com) 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 a **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◆**.

#### **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:

- 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

- 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:

- 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**.

- 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**.

- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.

- 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**.

- 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.

- In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

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

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

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

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit

card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may

charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if

Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **⚠** 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, export 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 **⚠** 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(ii) 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, other damages, or expenses.

**J OTHER TERMS**

**1 OTHER ABILITY TO CANCEL**

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

**2 RECORDINGS**

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

**3 COPYRIGHT**

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

**4 ENFORCING THIS AGREEMENT**

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

**5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

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

**6 TRANSLATIONS**

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

**7 PERSONAL INFORMATION**

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

**8 WAIVER**

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

**9 LAW AND DISPUTES**

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

**10 REPORTING ON WWW.CHRISTIES.COM**

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

**K GLOSSARY**

**auctioneer** : individual auctioneer and/or Christie's.  
**authentic** : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

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

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned. **Subheading** : has the meaning given to it in paragraph E2.

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

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

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

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

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 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，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或

通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最近目錄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份證文件，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) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（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>。如需網路競投，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](http://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 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ♦ 以資識別。

##### 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**可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

#### 6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

#### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場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**落槌價**外，亦同意支付本公司以該**拍賣品**落槌價計算的**買方酬金**。酬金費率按每件**拍賣品**落槌價首港幣 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**落槌價**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**落槌價**，**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



真品之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件拍賣品，賣方保證其：

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

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

### 2. 真品保證

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

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供真品保證。
- (b) 我們只會對本目錄描述第一行（“標題”）以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) 真品保證不適用於有保留標題或任何有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是拍賣品的唯一所有人，且拍賣品不受其他申索權、

權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。

- (h) 要申索真品保證下的權利，您必須：
- (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；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
- (ii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在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。
- (j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期14天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
- (a) 此額外保證不適用於：
- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明估價的已出售拍賣品；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) 狀況報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上E2(h)(iii)規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g)和(i)適用於此類別之申索。
- (l) 中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）。以上E2(b) - (e)在此類別拍賣品將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出真品保證，並會對本目錄描述第二行以大階字體注明之有關日期或時期的資料提供真品保證（“副標題”）。以上E2(b) - (e)所有提及標題之處應被理解為標題及副標題。

## F. 付款

### 1. 付款方式

(a) 拍賣後，您必須立即支付以下購買款項：

- (i) 落槌價；和
- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“到期付款日”）。

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

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

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

(ii) 電匯至：

香港上海匯豐銀行總行  
香港中環皇后大道中1號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie’s Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：

(iv) 現金

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

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 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。

(d) 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）。

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

### 2. 所有權轉移

只有我們自您處收到全額且清算購買款項

後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

### 4. 不付款之補救辦法

(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）：

- 自**到期付款**日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- 採取我們認為必要或適當的任何行動。

(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個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

### H. 運送

#### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

#### 2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(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 或發電郵至 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（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。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（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

#### (d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

#### (e) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止

美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱈或鱈魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以  $\Psi$  符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

**I. 佳士得之法律責任**

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可售品質、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、其他賠償或支出等原因負上任何責任。

**J. 其它條款**

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時

接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. [www.christies.com](http://www.christies.com) 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

**K. 詞匯表**

**拍賣官**：個人拍賣官和 / 或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

- (a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- (b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**落槌價**，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。

**落槌價**：**拍賣官**接受的**拍賣品**最高競投價。

**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

**底價**：**拍賣品**不會以低於此保密密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

△ Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

⌘ 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**.

• **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。

△ 佳士得或其他**佳士得集團**公司對該拍賣品持有所有權或經濟利益。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。

⌘ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的**底價**或其他重要資訊。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第H2(b)段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property in which Christie's or another Christie's Group company has an ownership or financial interest**  
From time to time, Christie's may offer a lot in which Christie's or another Christie's Group company has an ownership or financial interest. 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 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

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- 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
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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

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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

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### 重要通知

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##### ▲ 佳士得或其他佳士得集團公司對該拍賣品持有所有權或經濟利益

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佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ● 號以資識別。

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在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ●◆ 以資識別。

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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之本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品  
例如：A YIXING TEAPOT BY CHEN MINGYUAN

#### KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

#### 中國瓷器及工藝精品

##### 有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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.....

## 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"/> 21214 Finest and Rarest Wines & Spirits  | <input type="checkbox"/> 19901 20 <sup>th</sup> and 21 <sup>st</sup> Century Art Evening Sale *                     |
| <input type="checkbox"/> 22019 ICONIC WINES FROM JOSEPH LAU PART II   | <input type="checkbox"/> 22284 Post-Millennium Evening Sale *   |
| <input type="checkbox"/> 21087 Handbags and Accessories   | <input type="checkbox"/> 22179 Marc Chagall, Colour of Life:<br>Works formerly from the Artist's Estate (Part II) * |
| <input type="checkbox"/> 21089 Important Watches, Featuring The Triazza Collection (I) *  | <input type="checkbox"/> 19902 20 <sup>th</sup> Century Art Day Sale *  |
| <input type="checkbox"/> 21655 The Champion Collection Part VI: The Finest Watchmaking  | <input type="checkbox"/> 19903 21 <sup>st</sup> Century Art Day Sale *  |
| <input type="checkbox"/> 21088 Magnificent Jewels Including the Collection of Rosamund Kwan                                     |   |
| <input type="checkbox"/> 20851 The Chang Wei-Hwa Collection of Archaic Jades -<br>Qin and Han Dynasties *                       | <input type="checkbox"/> 20832 Fine Chinese Modern and Contemporary Ink Paintings *                                 |
| <input type="checkbox"/> 20848 Rich Golden Hues and Graceful Forms -<br>Classical Chinese Furniture from the Tseng Collection * | <input type="checkbox"/> 20833 Fine Chinese Classical Paintings & Calligraphy *                                     |
| <input type="checkbox"/> 20849 Important Chinese Ceramics and Works of Art *  |   |

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> and 21<sup>st</sup> 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.

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.

If you are successful, could you please confirm that the funds to pay for the lot(s) will be from you and not anyone else?  Yes  No

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

Christie's Hong Kong Limited

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

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

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

### A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

**請確認電郵地址以作售後服務用途** .....

請提供運費報價。

運送地址（ 同上地址相同）：

### 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獲得拍賣品，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價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

### C 拍賣項目登記

- |  |  |
|--|--|
| <input type="checkbox"/> 21214 珍罕名釀及烈酒         | <input type="checkbox"/> 19901 二十及二十一世紀藝術 晚間拍賣 *       |
| <input type="checkbox"/> 22019 劉鑾雄顯赫佳釀珍藏 第二部份  | <input type="checkbox"/> 22284 千禧後晚間拍賣 *               |
| <input type="checkbox"/> 21087 手袋及配件           | <input type="checkbox"/> 22179 夏加爾的繽紛人生：藝術家舊藏傑作（第二部分）* |
| <input type="checkbox"/> 21089 精緻名錶            | <input type="checkbox"/> 19902 二十世紀藝術 日間拍賣 *           |
| 特別呈獻：The Triazza Collection（第一部分）*             | <input type="checkbox"/> 19903 二十一世紀藝術 日間拍賣 *          |
| <input type="checkbox"/> 21655 臻極系列（第六部分）：爐火純青 | <input type="checkbox"/> 20832 中國近現代及當代書畫 *            |
| <input type="checkbox"/> 21088 瑰麗珠寶及翡翠首飾       | <input type="checkbox"/> 20833 中國古代書畫 *                |
| 特別呈獻：關之琳私人珠寶珍藏                                 |  |

- 20851 雲中玉筵 重要亞洲私人古玉珍藏：秦漢篇 \*
- 20848 卓木沁香：曾氏收藏中國古典家具 \*
- 20849 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) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

### D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，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。根據相關法例，佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人，您的購買資金是否由本人而非他人提供？  是  否

姓名 ..... 簽署 ..... 日期 .....



# CHRISTIE'S

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15/8/2022

# HONG KONG AUCTION CALENDAR

## **FINEST AND RAREST WINES & SPIRITS**

Sale number: 21214  
**FRIDAY 25 NOVEMBER**  
**10.30AM**

## **ICONIC WINES FROM JOSEPH LAU PART II**

Sale number: 22019  
**FRIDAY 25 NOVEMBER**  
**6.00 PM**

## **HANDBAGS AND ACCESSORIES**

Sale number: 21087  
**SATURDAY 26 NOVEMBER**  
**2.00 PM**  
Viewing: 25-26 November

## **IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION (I)**

Sale number: 21089  
**SUNDAY 27 NOVEMBER**  
**1.00 PM**  
Viewing: 25-27 November

## **THE CHAMPION COLLECTION PART VI: THE FINEST WATCHMAKING**

Sale number: 21655  
**SUNDAY 27 NOVEMBER**  
**7.00 PM**  
Viewing: 25-27 November

## **MAGNIFICENT JEWELS INCLUDING THE COLLECTION OF ROSAMUND KWAN**

Sale number: 21088  
**MONDAY 28 NOVEMBER**  
**2.00 PM**  
Viewing: 25-28 November

## **THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - QIN AND HAN DYNASTIES**

Sale number: 20851  
**TUESDAY 29 NOVEMBER**  
**10.00 AM**  
Viewing: 26-28 November

## **RICH GOLDEN HUES AND GRACEFUL FORMS - CLASSICAL CHINESE FURNITURE FROM THE TSENG COLLECTION**

Sale number: 20848  
**TUESDAY 29 NOVEMBER**  
**11.30 AM**  
Viewing: 26-28 November

## **IMPORTANT CHINESE CERAMICS AND WORKS OF ART**

Sale number: 20849  
**TUESDAY 29 NOVEMBER**  
**1.30 PM**  
Viewing: 26-28 November

## **20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE**

Sale number: 19901  
**WEDNESDAY 30 NOVEMBER**  
**7.00 PM**  
Viewing: 26-30 November

## **POST-MILLENNIUM EVENING SALE**

Sale number: 22284  
**WEDNESDAY 30 NOVEMBER**  
**8.00 PM**  
Viewing: 26-30 November

## **MARC CHAGALL, COLOUR OF LIFE: WORKS FORMERLY FROM THE ARTIST'S ESTATE (PART II)**

Sale number: 22179  
**THURSDAY 1 DECEMBER**  
**1.00 PM**  
Viewing: 26-30 November

## **20<sup>TH</sup> CENTURY ART DAY SALE**

Sale number: 19902  
**THURSDAY 1 DECEMBER**  
**1.30 PM**  
Viewing: 26-30 November

## **21<sup>ST</sup> CENTURY ART DAY SALE**

Sale number: 19903  
**THURSDAY 1 DECEMBER**  
**6.00 PM**  
Viewing: 26-30 November

## **FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS**

Sale number: 20832  
**FRIDAY 2 DECEMBER**  
**10.00AM & 2.30PM**  
Viewing: 26 November - 1 December

## **FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY**

Sale number: 20833  
**SATURDAY 3 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 2 December

2/11/2022







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